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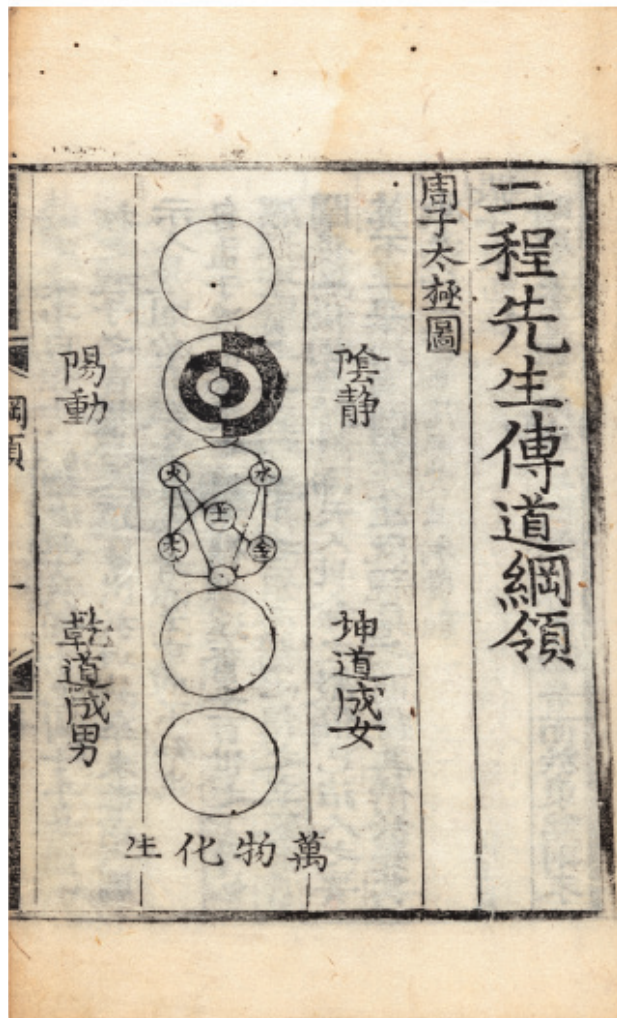
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Cover illustration from item 9
Title-page illustration from item 10
Further illustrations can be seen on our webpage.
Selective Subject Index at end



ITEM 2

- 1 CHENG, Hao & CHENG, Yi. *Er Cheng xiansheng chuandao cuiyan* [K.: *Yi Chong sonsaeng chondo suon; Essential Sayings on the Transmission of the Way by the Two Teachers Cheng*]. Several woodcuts in the text. Ten columns per page, 22 characters per column, textblock: 208 x 155 mm. 8o; 69 folding leaves. Two vols. 8vo (273 x 178 mm.), somewhat later wrappers, later block-printed title labels on upper covers, new stitching. [Korea]: colophon dated 1562 (Jiajing 41). \$17,500.00



An early and very rare (no copy in WorldCat) Korean edition of the teachings of the Cheng brothers, Hao (1032-85) and Yi (1033-1107), two important philosophers of the Northern Song period; they can be called the true founders of Neo-Confucianism. The Cheng brothers, along with their uncle Zai Zhang, their teacher Dunyi Zhou, and their friend Yong Shao, were the most important thinkers of the Northern Song. "Cheng Yi claimed that he and his brother recovered the Learning of the Way, which had been lost since the time of Mencius in the fourth century B.C. With Cheng Hao's encouragement, the *Mencius* quickly became integrated into the intellectual and philosophical mainstream . . .

"Cheng Yi's theory of knowledge and comprehension — new to the Confucian tradition — laid the foundation for the many scientific and technological breakthroughs of the Song, and above all influenced the entire School of Principle (*lixue*) erected by the philosopher Zhu Xi." —Dieter Kuhn, *The Age of Confucian Rule. The Song Transformation of China* (Harvard University Press), pp. 101-02.

This book has two prefaces. In the first, the title is *Er Cheng cuiyan* [*Essential Sayings from the Two Cheng (Brothers)*]. Written on the occasion of a reprint of the work in 1513 (Zhengde 8), this preface is by Lian Yang (1452-1525), a Ming official. It is followed by the original preface, dated 1166 (Qian dao 2), by Shi Zhang (1133-80).

The colophon is by Hwang Yi, written in 1562.

On the final paste-down endpaper in each volume, an inscription in red ink states that this book comes from the library of Tessai Tomioka (1836-1924), the painter and calligrapher. He was the last major artist in the *Bunjinga* tradition and one of the first major artists of the *Nihonga* style. He was educated in classical Chinese philosophy and literature, and his worldview was deeply rooted in Confucianism.

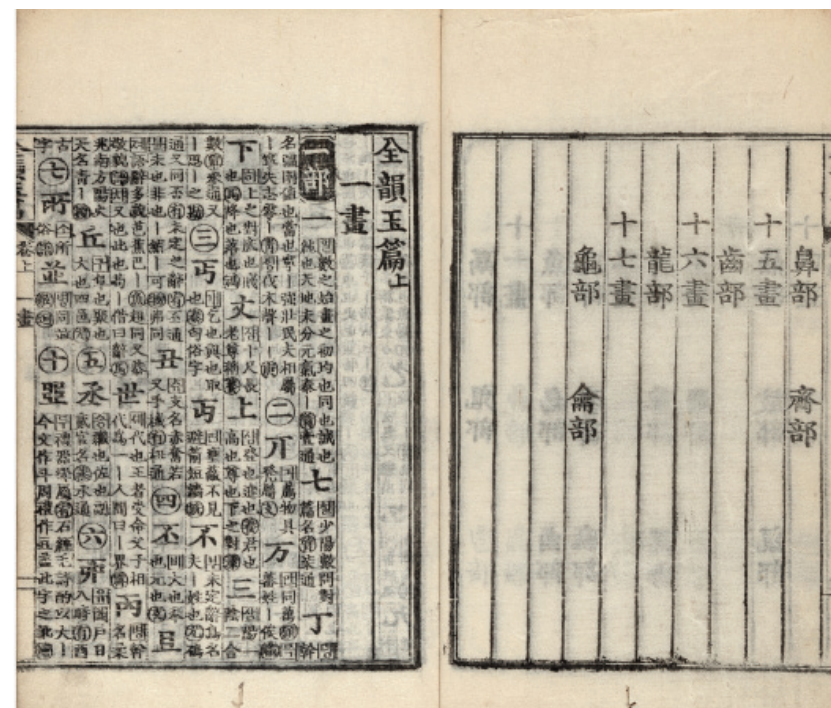
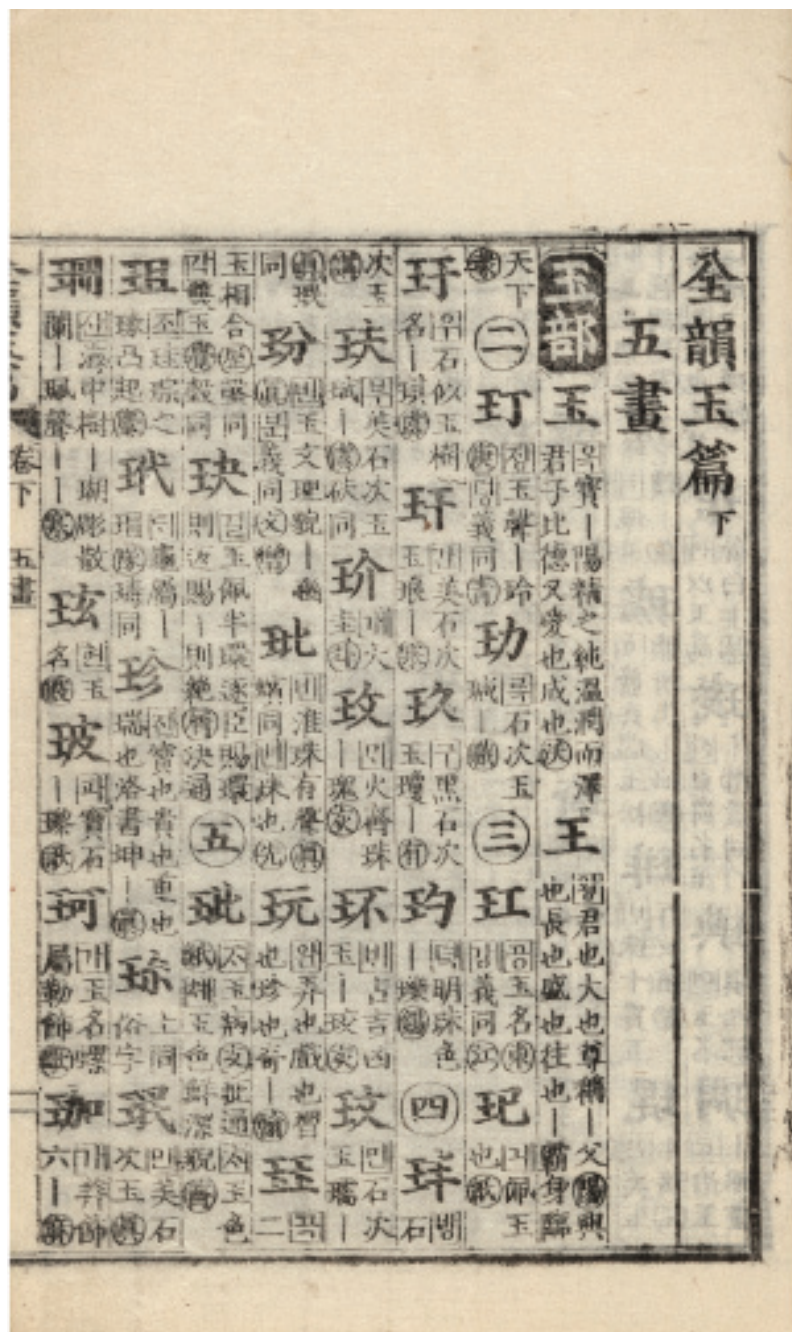
A fine set. Some mostly marginal worming, occasionally touching characters. Minor dampstaining.

✶ With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

- 2 CHONUN OKP'YON [or] *Jeon-un okpyeon* [*Jade Chapters for the Complete Rhymes*]. Printed in Chinese characters & Korean Hangul. Ten columns per page; variable number of characters per column. 152 folding leaves. Two vols. bound in one. Large 8vo (295 x 202mm., text block: 217 x 153 mm.), orig. yellow wrappers, new stitching. [Korea]: n.d., but ca. 1796. \$9500.00

First edition and rare. "The great rhyme books [issued in Korea] of the eighteenth century were *Hwa-Dong jeongeum tongseok un-go* [*Examination of Rhymes in the Correct Pronunciation of China and the East* [viz. Korea], with *Comprehensive Explanations*] from 1747, *Samun seonghwi* [*Collected Sounds of the Three Rhymes*] from 1751, and *Eojeong Gyujang jeonun* [*Royally Commissioned Complete Rhymes of the Palace Library*] from 1796. The first of these books was based on the expansion of *Samun tonggo* from the early eighteenth century. It innovated by supplying two kinds of sound glosses, one Chinese reading, drawing on *Saseong tonghae*, and one Korean reading. The book was reprinted in 1787 with a royal preface, and was thereafter bestowed on successful civil examination candidates. *Samun seonghwi* was made upon consultation of *Hwa-Dong jeong-eum tongseok un-go* and other earlier books. It is noteworthy for having two parts: in addition to the rhyme book proper, there is a graphological index (*okpyeon*), allowing the reader to look up characters according to their form and learn under which rhyme they are to be found. *Eojeong Gyujang jeonun*, finally, was written on royal command and served to compose Chinese regularized verse. Within the rhymes, characters are arranged further according to their Korean alphabet transcriptions. The Korean transcriptions, however, are normative and do not reflect current vernacular usage. The book underwent some revision in the nineteenth century and was extremely popular throughout the Joseon period. *Eojeong Gyujang jeonun* was also transformed into a graphological dictionary as *Jeon-un okpyeon* [the present work] at some point in the nineteenth century. This was more than an index to the rhyme book, as definitions were provided for its lemmata, not only indications on the rhyme under which they could be found in the original rhyme book." —Marten Söderblom Saarela, "The Chinese Periphery to c. 1800" in the *Cambridge World History of Lexicography*, pp. 221-22.

The definitions in this work consist of 1) the pronunciation in Korean



script; 2) the meaning written in literary Chinese; and 3) indication of which Middle Chinese rhyme the character belongs to. Sometimes several definitions are included under the same character, in case it has several pronunciations/acceptations.

What is called *okpyeon* above (= *okp'yon* in McCune-Reischauer), is *yupian* in Chinese. The word means "the jade chapters" and is the title of a Chinese dictionary from 543 CE. This dictionary was arranged according to radicals, using a modified version of the arrangement in the *Shuowen jiezi*, a very important, ancient landmark dictionary that listed Chinese characters used in the Confucian classics. The word *yupian/okp'yon* became more or less synonymous with Chinese dictionaries arranged graphologically (by radical and stroke order) in Korea. For the original *Yupian*, see Françoise Bottéro, "Ancient China," pp. 62-65 in the *Cambridge World History of Lexicography*.

Fine copy. Minor marginal worming to early leaves of the first volume.

❖ Fang, *Asami Library. A Descriptive Catalogue*, 12.2.



A "Book That You in Philology Cannot Do Without"

- 3 DAI, Zhen. [Title-page]: *Fang yan shu zheng*; title at beginning of text: *You xuan shi zhe jue dai yu shi bie guo fang yan* [*The Imperial Light Carriage Emissary Explaining Discursively the Regional Words in Different States through the Ages*]. 95 (including title printed on purple paper); 99 folding leaves. 13 juan in two vols. 8vo, orig. green wrappers, orig. block-printed title labels on upper covers, new stitching. [China]: Han qing yi, 1882. \$2250.00

Philosopher, mathematician, and philologist, Dai (1724-77), was a pivotal figure in Qing intellectual history and the most noted Confucian scholar of the Qing dynasty.

The present work is a noteworthy study of the *Fangyan* [*Regional Words*] by Yang Xiong (53 B.C.-18 A.D.). Yang Xiong's book, a kind of linguistic mirror of the Han empire, "collected synonyms taken from different dialects and languages, gathered by court messengers who had been sent to various regions of China. It is the oldest known Chinese documentation on languages other than Chinese."—Françoise Bottero, "Ancient China" in John Considine, ed., *Lexicography* (Cambridge University Press), p. 57.

During the centuries following its completion, Yang's pioneering book was often cited and remained well known. Yet the text was corrupted over time, and available editions were not reliable. According to the bibliographical notes to the Qianlong emperor's massive manuscript library, the *Complete Books of the Four Treasuries*, the book "had in practice been lost although it was still extant."

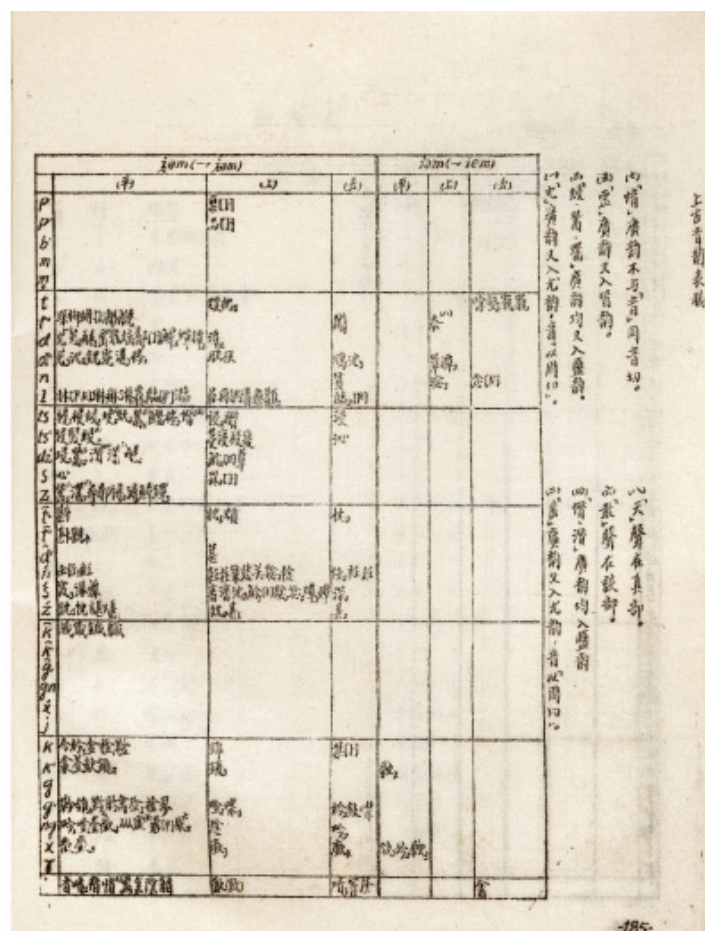
Dai Zhen worked on the *Complete Books of the Four Treasuries* project, which was what enabled this edition of *Fangyan*. Dai's involvement with the *Four Treasuries* gave him unprecedented access to the *Yongle Dadian* [*Great Canon of the (Reign of) Eternal Joy*], the massive manuscript encyclopedia compiled at the court of the Yongle emperor of the Ming dynasty in 1403-08. The encyclopedia was never printed but remained in imperial possession (most of it was later lost during the tumultuous last years of the Qing dynasty). Dai's work with the encyclopedia led to the recovery of several ancient texts, including a version of *Fangyan*. Dai compared the *Yongle Dadian* version with, on the one hand, quotations from *Fangyan* seen in other early books and, on the other, Ming editions of the text still in circulation. Thus he was able to reconstruct something like the original appearance of Yang Xiong's text.

Dai began researching *Fangyan* in 1755. He completed the present book more than 20 years later, in 1776, the year before his death. Later Qing scholars produced editions that corrected or supplemented Dai's text, but in the words of his student, the eminent philologist Duan Yucai (1735-1815), it is a "book that you in philology cannot do without."

Fine set, preserved in a *hantao*.

✶ Hummel, ed., *Eminent Chinese of the Ch'ing Period (1644-1912)*, Vol. II, pp. 695-700. For an account of the making of Yang's Fangyan, see Yong & Peng, *Chinese Lexicography. A History from 1046 BC to AD 1911* (Oxford: 2008), pp. 80-84. WorldCat Accession numbers: 1042221370 & 52390832. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

- 4 DONG, Tonghe. *Shang gu yin yun biao kao* [A Tentative Chart of Archaic Chinese Phonology]. x, 188 pp. Large 4to, orig. printed wrappers, stitched as issued in Western style. Lizhuang, Sichuan: Guo li zhong yang yan jiu yuan Li shi yu yan yan jiu suo, 1944. \$500.00



First edition of this extremely useful and groundbreaking work, printed lithographically from the author's manuscript. In this work, Dong proposed certain changes to Bernhard Karlgren's reconstruction of Old Chinese; Dong's book served "as a bridge between Karlgren's *Grammata Serica* (1940) and later works such as Yakhontov (1960) and Li Fang-kuei (1971)." –Sybesma, ed., *Encyclopedia of Chinese Language and Linguistics* (Brill online).

Dong (1911-63), made lasting contributions to old Chinese phonology and pioneered the comparative study of Min dialects.

Fine copy, preserved in a *hantao*.

- 5 (GRABHORN, Edwin & Marjorie). *Figure Prints of Old Japan. A Pictorial Pageant of Actors & Courtesans of the Eighteenth Century*. Reproduced from the Prints in the Collection of Marjorie & Edwin Grabhorn. With an Introduction by Harold P. Stern. Many fine full-page color illustrations (some double-page, one triple page), many of which are printed on mica paper. Folio, orig. cloth-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1959. \$400.00

Limited to 400 copies. Fine copy.

- 6 (GRABHORN, Edwin & Marjorie). *Landscape Prints of Old Japan. From the Beginning of the Eighteenth Century to the Middle of the Nineteenth Century*. Illustrated from Original Prints in the Collection of Edwin and Marjorie Grabhorn. Introduction and Descriptive Text written by Jack Hillier. Many fine full-page color illustrations (one double-page, one triple page). Folio, orig. cloth-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1960. \$400.00

Limited to 450 copies. Fine copy.

- 7 (GRABHORN, Edwin & Marjorie). *Ukiyo-e. "The Floating Word." Illustrated by Twenty-eight Rare Examples of Japanese woodblock Prints by Seventeen Great Masters of the Art*. Many fine full-page color illustrations (one folding, one double-page). Folio, orig. cloth-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1962. \$400.00

Limited to 400 copies. Fine copy.

- 8 (GRABHORN, Edwin & Irma). *Twelve Wood-Block Prints of Kitagawa Utamaro. Illustrating the Process of Silk Culture*. With an Introductory Essay by Jack Hillier. Reproduced in facsimile from the Originals in the Collection of Edwin & Irma Grabhorn. Twelve plates in fine color. Folio, orig. paper-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1965. \$250.00

Limited to 450 copies. Fine copy.

The Seven Hot Springs at Hakone

- 9 HAKONE SEVEN HOT SPRINGS. Manuscript on paper, entitled on first leaf of Vol. I "Shichito no shiori" ["Stories about the Seven Hot Springs {at Hakone}"]. 34 painted scenes, using brush and colors, on 136 pages. Text written in a very legible hand. 29; 23; 22; 21; 25; 28; 20; 32; 21; 21 folding leaves. Ten vols. 8vo (265 x 185 mm.), orig. wrappers, new stitching. [Japan: ca. 1811 or shortly thereafter]. \$45,000.00

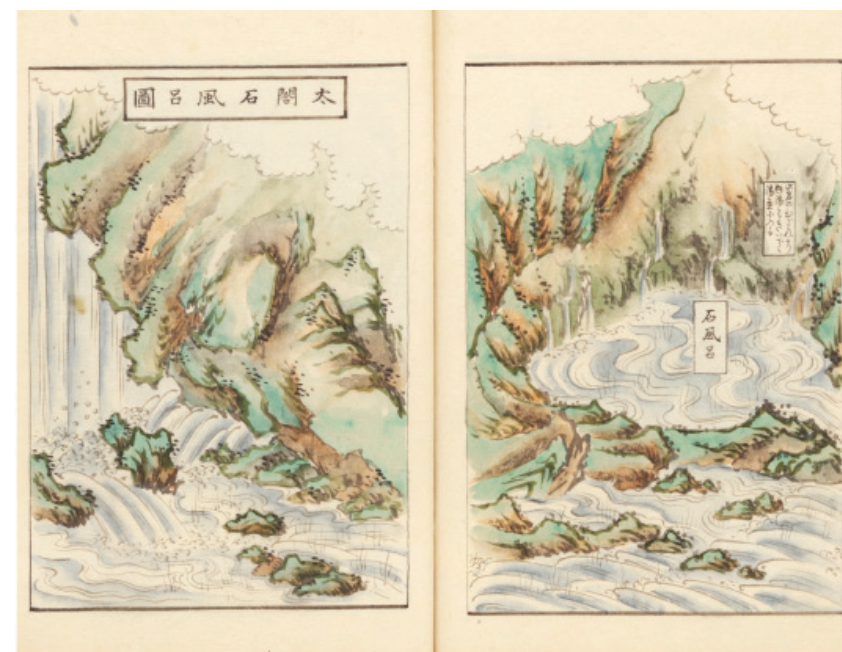
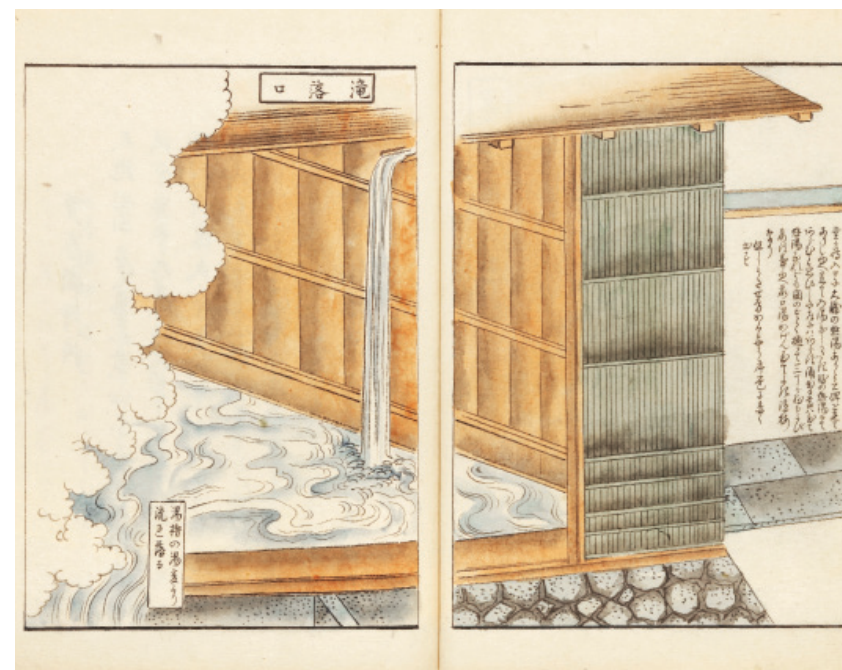
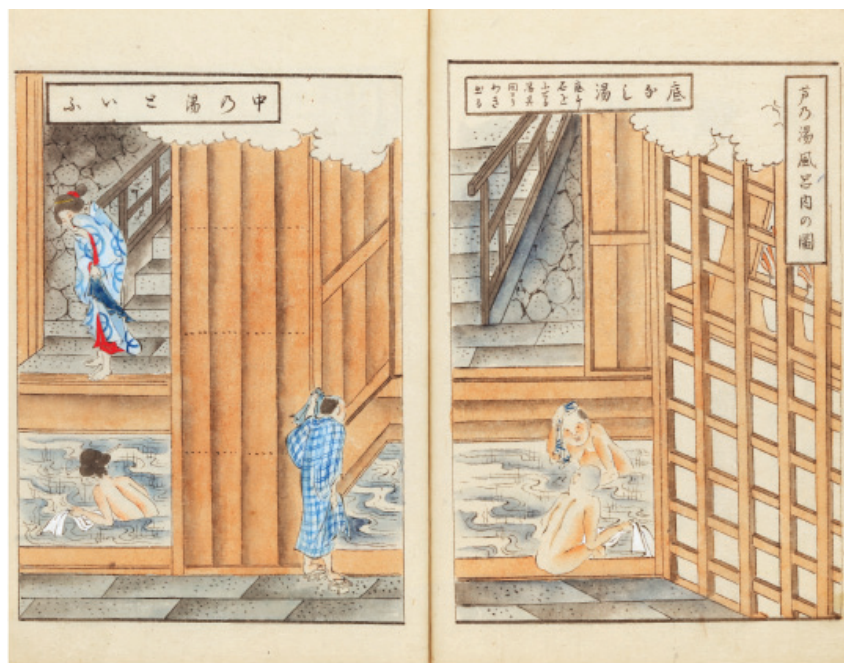
This very beautiful manuscript depicts and describes the famous "Seven Hot Springs at Hakone" and surrounding mountainous landscapes. These spas, and the beautiful landscapes in which they are located, have been known and enjoyed since the 12th century; they play an important role in the cultural and artistic imagination of the Japanese. The waters are also considered to have important medicinal qualities.

Our superbly illustrated manuscript is one of several early copies (there is another in the National Diet Library), probably derived from a scroll of "Shichito no shiori." They served as pictorial guides to the seven main hot springs (*onsen*) of Hakone. The author of the text was Roka Sanjin, and the whole work was edited by Bunso Shujin, both of whom have furnished Prefaces in the first volume. There follows an index for all ten volumes. A history of *onsen* is provided with discussions of their medical benefits.

In Vol. I, there is a beautiful hand-drawn three-page map of the area, showing the locations of the seven hot springs in the mountains. There is a description of the natural history of the region. Next is a five-page landscape showing the "Sanmai" bridge. Roka Sanjin lists 49 famous natural sights including mountains, hills, rivers, lakes, rock outcroppings, forests, and lakes.







痔灸法子圖



梅草



一ツノ草とも云ふ花の白く紅く咲くは梅の花なり

There follow three pages of illustrations of various notable landscapes.

Each of the next seven volumes is dedicated to one of the famous seven hot springs — Yumoto, Tonosawa, Donoshima, Miyanoshita, Sokokura, Kiga, and Ashinoyu. Each volume contains a multi-page highly detailed depiction of the hot spring area, along with notable landmarks, illustrations of the spa buildings, temples, historical stones with engraved inscriptions, famous waterfalls, volcanic mountains including Mt. Fuji, bathers in the hot springs, natural history specimens, etc. The text of the volumes provides details on inns (with names of owners); distances from major cities including Edo; available transportation; the particular medical benefits of the springs' waters (cure neuralgia, myalgia, rheumatism, and dermatosis); costs to rent rooms, futon, lanterns for going to the springs at night, etc.

The details of the hot spring villages are charming, showing soba shops, clothing stores, restaurants, entertainment quarters, inns and their interiors, indoor and outdoor bathing areas, etc.

In very fine condition. The quality of the paintings is very high, with rich coloring. This manuscript appeared in Isseido's catalogue of 1992, priced at 5,800,000 yen. **See cover for another illustration from this manuscript.**

- 10 HIGASHI HONGAN-JI TEMPLE, Kyoto. A beautifully illustrated scroll on paper, depicting the Higashi Hongan-ji Temple complex in Kyoto, established in 1602 by the shogun Ieyasu Tokugawa. Scroll (655 x 1380 mm.; image measurement: 665 x 835 mm.), with endpapers (silk brocade on outside of endpapers), recently & expertly laid-down on new paper. [Japan: after 1847]. \$7500.00

The Higashi Hongan-ji Temple is one of the most magnificent temple complexes in Kyoto. Our scroll was created as a celebration of the 1835 completion of the rebuilding of its two main structures, the Goei-do (the founder's hall) and the Amida-do, which had burned down in Bunsei 6 (1823). The Goei-do hall is one of the largest wooden structures in the world (76 m. long, 58 m. wide, and 38 m. high). The Amida Hall contains images of Amida Buddha and Prince Shotoku, who introduced Buddhism to Japan.

This is a finely executed painting with ample use of gold, now-oxidized silver, *gofun* (ground oyster shell, giving a three-dimensional effect), *fukibokashi*

(spray-stippled color applied by blowing pigment through a small tube), and many colors of wash.

From the calligraphic legend at the top of the image, we learn the dimensions and number of pillars and roof tiles of the rebuilt Goei-do, the history of the 1823 fire and earlier fires, and accounts of its rebuilding, in 1833-35, and the rebuilding of the Amida-do and Goei-do mon (the Goei-do gate, rebuilt in 1847).

This large painting, which employs the bird's-eye perspective, shows all the principal buildings and lush vegetation of the temple complex in minute and colorful detail. Each structure is labelled. The painting is an excellent introduction for the student of temple architecture, with the buildings displayed in nuanced views. We can see the public buildings and spaces as well as the private areas.

It might be noted that both main buildings were again destroyed in the Great Tenmei fire of 1858 and later rebuilt.

In very good condition, although there are several smallish holes with bits of the image missing. All have been carefully repaired. Preserved in a very attractive box. **See double-page title-page for an illustration of this scroll.**

Movable Type Editions of Two Tales of War

- 11 HOGEN HEIJI MONOGATARI [*The Tale of Hogen*, *The Tale of Heiji*]. Ten columns per page, 19 characters per column. 44; 60; 53 folding leaves & 57; 62; 64 folding leaves. Three vols. of *Hogen Monogatari* & three vols. of *Heiji Monogatari*, issued together. Large 8vo (283 x 208), orig. dark wrappers dyed with persimmon juice (*shibubiki*), new stitching. [Japan: privately printed with movable type, mid-Keicho, ca. 1607-08]. \$75,000.00

There are several movable type editions of these famous war tales; ours is of the earliest printing but is an apparently unknown variant. Kawase states that there are two variants of the mid-Keicho "ten column" edition of these two tales. The first listed — but with no priority — has 18 characters per column and is printed in a total of five volumes (two of *The Tale of Hogen* and three of *The Tale of Heiji*). The second variant described has 19 characters per column and, again, is printed in five volumes.

However, in our set, which is printed with 19 characters per column, *The Tale of Hogen* appears in three volumes. Kawase reproduces the first pages of the first volumes of the second variant of *The Tale of Hogen* and *The Tale of Heiji*, and the pages are absolutely identical to ours. Early manuscripts of these two tales traditionally appear in six volumes (see the Hyde sale of 1988, lot 24).

The mid-Keicho printings are of the very greatest rarity and are handsome and early examples of Japanese movable type printing. They are printed in a large format in *kanamajiri* ("kanji and hiragana mixed"). Later printings have 11 or 12 vertical columns of text per page.

The Tale of Hogen and *The Tale of Heiji* are a pair of war tales (*gunki monogatari*) composed during the 13th century, which together tell the story of the succession struggles of the mid-12th century that resulted in the eclipse of Fujiwara power and the rise to supremacy of the former provincial warrior clan, the Tai-

ra (or Heiki) family. The tales resemble one another so much in subject, style, and plot that they are sometimes thought to be written by the same person, but authorship is unknown. The titles derive from the Hogen disturbance of 1156 and the Heiji rebellion of 1160. These were the first such disputes to be settled by force in the capital, using members of the rising warrior class.

As mentioned above, the wrappers have been dyed with persimmon juice, which serves a dual purpose: to strengthen the paper and as an insect repellent. Inside the front covers of each volume, a manuscript title label has been pasted.

In fine and fresh condition, preserved in *chitsu*. The first volume of *The Tale of Hogen* has some worming very expertly repaired. The remaining volumes of both works also have some minor worming, mostly marginal.

✶ Kazuma Kawase, *Kokatsuji-ban no kenkyu* [*Study of the Early Typographic Editions of Japan*] (1967), Vol. I, pp. 539-40 & Vol. III, p. 138, nos. 414 & 416 for the reproductions of the first pages.

A Major Documentary & Scholarly Effort

- 12 HONG, Kuo. *Li shi* [*Explications of (Inscriptions) in Clerical Script*]. 27 juan in 18 vols. Large 8vo, orig. wrappers, new stitching. [China]: Lousong shuwu ["The Tower Pine Library"], 1777-78. \$12,500.00

This book by Hong Kuo (1117-84), records the texts of inscriptions on stone monuments dating from the Han-Wei period, which corresponds to the rules of the Han empire (202 BCE-220 CE) and the state of Wei (220-266 CE). The Wei was one of the powers that fought for supremacy in the empire's wake. The book's author, Hong Kuo, was born in the Song empire when it controlled all of China but lived in what is now known as the Southern Song, after the state was pushed out of the Chinese heartland by the Jurchen. He was a famous epigrapher, recording many stele inscriptions, most of which have not survived.

The Song was a Confucian state in which the language of state and of most writing was literary Chinese, as had been the case in the Han empire. In the Song period, the script used to write that language was what is called the "regular script" (*kaishu*), which is still in use today (even, as in the People's Republic of China and in Singapore, in modified form with simplified characters).



The stone inscriptions from the Han period that could still be found in the Song period, however, were written in the “clerical script” (*lishu*), which, as its name suggests, was associated with Han chancery practices. About a millennium had passed between the height of Han imperial power and the Southern Song, and clerical script texts could not be read easily by people in Hong Kuo’s day. Hong’s collection of clerical script inscriptions represents a major documentary and scholarly effort.

Li shi contains 183 inscriptions gathered in 27 *juan* (chapters). Hong recorded the inscriptions — collected over years of travel and official service — in the “regular script,” not the “clerical script” in which they were found. This required an interpretative effort on Hong’s part. According to Hong, “when Han-era people wrote in clerical [script], they often liked to use substitute characters or loan characters.” This meant that a reader a thousand years later had to infer which of several possible “regular script” characters was appropriate. Hong recorded the regular character that corresponded to the clerical form in the original, and in each particular case noted which character he believed it stood in for. At times he also noted the pronunciation of characters used in his source text, and relied on that evidence in his interpretation. Toward the end of the book, Hong included lists of inscriptions from other works for reference. *Li shi* was finished in 1166. Hong later wrote a sequel following the same format.

Hong Kuo (originally named Hong Zao) was from Jiangxi in south-central China. Kuo’s father, Hong Hao, had initially been stranded in the Jurchen-controlled north after the Song retreat, but after his arrival in Chinese-controlled territory, became an official and writer, who was sent on an embassy to the Jurchen state. Hong Kuo’s two younger brothers also distinguished themselves and attained fame in their own time. One of them, Hong Mai — who authored *Record of the Listener* [*Yijian zhi*], originally based on stories told by their father — wrote a colophon for *Li shi*.

Several editions of *Li shi* have come down to us, including an early example from 1588. The present edition was published in 1777–78 by Wang Rixiu’s Lousong shuwu [“The Tower Pine Library”]; Wang wrote a colophon that is included in our copy.



Nice set, preserved in a *hantao*. Some minor repairs to several leaves. With the seal “Private Collection of the Nakagawa Family.” Tadateru Nakagawa (1753–1830), was a Japanese official in Nagasaki who wrote several scholarly books on China and assembled an important book collection. Another seal is that of Rohan Koda (1867–1947), the famous Meiji-period writer.

With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

“Our Most Important Source for the Workings of the Iron Monopoly”

- 13 HUAN, Kuan (or Guan). *Yan tie lun* [Discussions on Salt & Iron]. 36; 19; 20; 27; 37; 31 folding leaves, neatly interleaved throughout. Ten *juan* in five vols., plus one vol. of commentary by Dunren Zhang. 8vo, modern blue wrappers, new stitching. [China]: 1807. \$9500.00

A rare and important edition of this notable text; the sixth volume contains the valuable commentary and notes of Dunren Zhang (1754–1834), Qing scholar, mathematician, historian, and book collector.

After the death of Emperor Wu in 87 B.C., his successor summoned to the capital scholars from throughout the empire to discuss the most important problems of the day. Emperor Wu had “implemented a series of central-



ized economic measures to support his territorial expansion, particularly to sustain wars with Xiongnu, a confederation of nomadic tribes from Central Asia. For example, the state monopolized salt, iron, and liquor industries; operated nationwide transportation facilities; and ran retail businesses. After the emperor died, the new emperor gathered his officials and more than sixty Confucian literati to reassess these measures. The consultation turned into a lengthy debate, not only on economic issues, but also on topics such as agriculture, border defense, diplomacy, legality, and Confucianism . . .

"The debate was later reconstructed under the title *Yan tie fan* by a Confucian bureaucrat-scholar, Huan Kuan, who consulted both living debaters and the historical record. The text delineates the debate in sixty episodes, spanning over several days. In each episode, the debaters focus on a specific issue that emerges during the debate."—Xiaoye You, "Building Empire through Argumentation: Debating Salt and Iron in Western Han China" in *College English*, Vol. 72, No. 4 (March 2010), p. 369.

As a result of the debates, the monopolies on salt and iron were briefly abolished but were soon resumed, only to be abolished again after the overthrow of Emperor Wang Mang in 23 A.D.

"The text of this book, the *Yantielun*, has been brought in the shape of a dialogue between the opponents. Except the state monopolies, the text also touches political questions of the time, like the power of the nomad federation of the Xiongnu in the north, or the general style of politics as a 'rule of the law' versus 'rule by virtue.' Huan Kuan's book is an important document about the internal discussions about political affairs during the Former Han period."—*ChinaKnowledge.de* (online).

Fine set, preserved in a slightly worn *hantao*.

❖ Donald B. Wagner, Needham's *Science and Civilisation in China*, Vol. 5, Part 11 (Ferrous Metallurgy), pp. 144-45 & 185-86—"Our most important source for the workings of the iron monopoly." Endymion Wilkinson, *Chinese History. A New Manual*, Fourth Edition, pp. 447-48.



- 14 IMAMURA, Akira (or Ryoan or Riyo). *Shinkyu shisho* [Acupuncture and Moxibustion]. Numerous woodcut illustrations in the text. Title-page, [31] folding leaves, one leaf of colophon. 8vo, orig. wrappers (wrappers a little rubbed), orig. block printed title label on upper cover (label a little defective), new stitching. Kyoto & Tokyo: 1864. \$2750.00

First edition and rare. Imamura (1814-90), was a leading physician and historian of Japanese medicine of his period. Professor of medicine at Tokyo University, he was physician to the future Emperor Taisho when he was a youth.

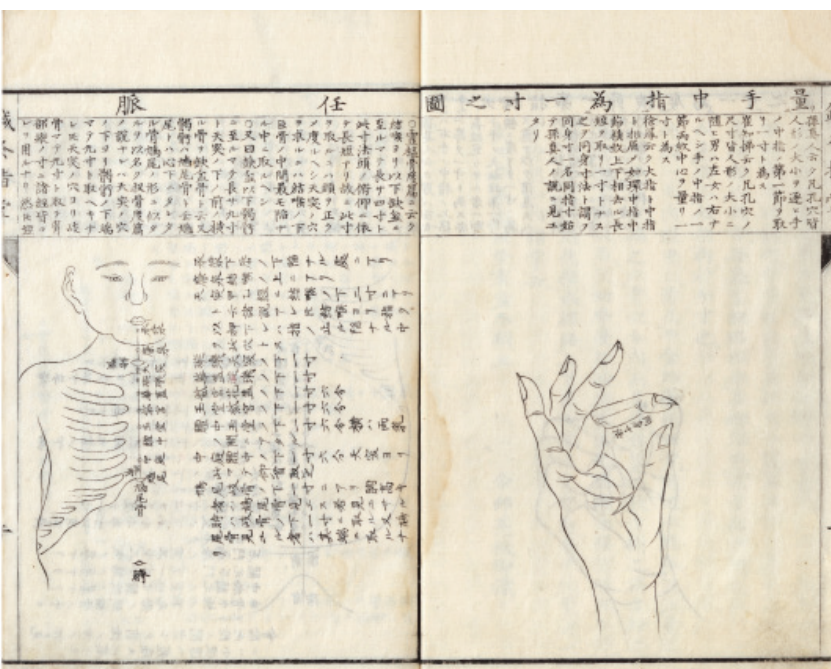
Imamura found that many of the contemporary Japanese works on acupuncture had strayed from the classic teachings of the Chinese physicians. In this work, he makes a series of corrections to refine the fourteen meridians.

The numerous striking woodcuts depict various parts of the body and pressure points.

Very nice copy. Some light dampstaining.

❖ Mestler, *Old Japanese Medical Books*, I, p. 297.

Dunhuang



- 15 JIANG, Liangfu. *Ying ya Dunhuang yun ji* [Phonological Materials from Dunhuang Collections Overseas]. Fine photographic reproductions throughout. 78; 87; 78; 69 folding leaves. 24 parts in four vols. Folio, orig. blue wrappers, orig. block-printed title labels on upper cover, orig. stitching. Shanghai: Shanghai chu ban gong si, 1955. \$1000.00

First edition of one of the most important studies of the phonological materials found within the Dunhuang manuscripts, which were then located in Europe. Jiang (1902-95), linguist, a leading Chinese scholar of Dunhuang studies, lived in France in 1935-37, gathering reproductions of many of the manuscripts spread throughout the continent, especially at the BnF in Paris and the British Museum.

Jiang had studied phonology with Wang Guowei (1877-1927), a towering figure in early Republican intellectual history, at Tsinghua University in Beijing. In 1933 Jiang had published an introduction to Chinese phonetics, which was reissued in 1935. Jiang's background in phonetics might have prompted Wang Zhongmin (1903-1975) to ask him to take charge of surveying the phonological materials from Dunhuang that were held at the BnF. Wang, who later became



a professor of library science in Beijing, was at that time the Chinese liaison in a bilateral project between the national libraries of China and France. The Dunhuang sources at the BnF had been collected by Paul Pelliot (1878-1945), one of the great French sinologists of the era.

Jiang's work with these sources was intense. Photographs (of which he took over 3000) were costly, and reportedly, he as a consequence lived on plain noodles, vegetables, and congee. Hot water had to stand in for tea. Jiang drafted *Phonological Materials from Dunhuang Collections Overseas* based on his reading of more than 6000 items from the BnF Dunhuang collection. He also consulted other European collections, but unwillingness of the staff to allow access to East Asian scholars made this work difficult. Jiang returned to China via Russia, as war with Japan appeared more and more likely. During the war years, much of what he had collected in Europe was lost, but Jiang was able to finish *Phonological Materials from Dunhuang Collections Overseas* during a few years of relative peace and quiet behind the front in Sichuan.

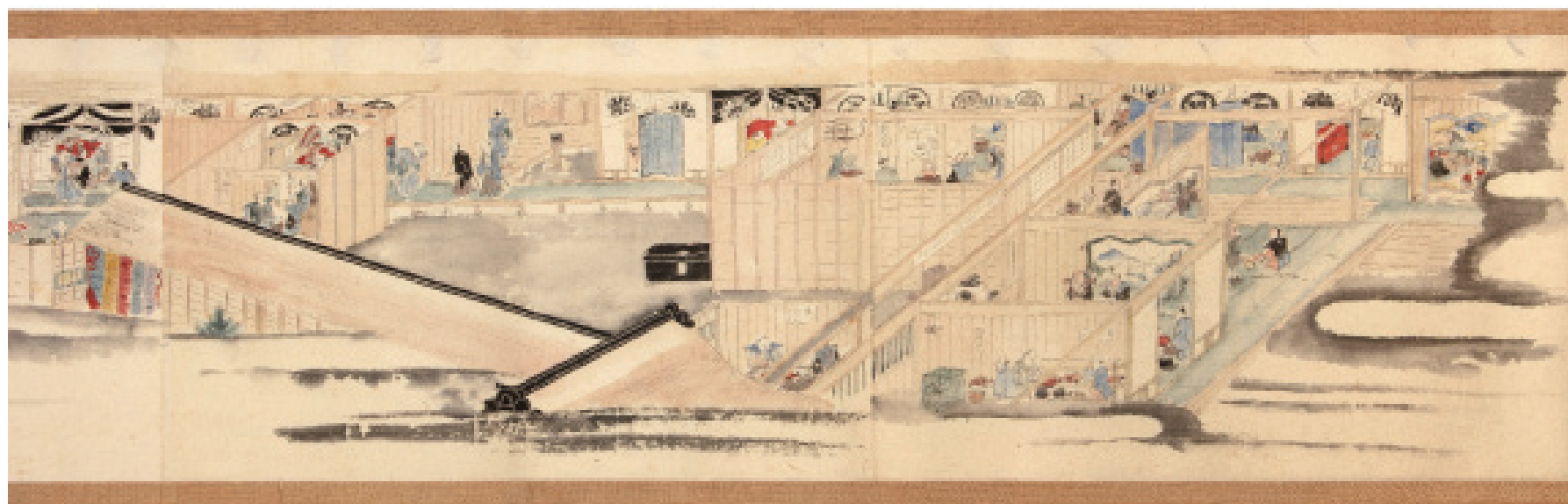
A very fine and fresh set, preserved in the original *hantao*. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

✶ Li Fuchun, "Jiang Liangfu xiansheng haiwai fangshu shimo" ("The Story of Mr. Jiang Liangfu's Consultation of Books in Foreign Collections"), *Shandong tushuguan xuekan*, no. 5 (2012), pp. 32-35. WorldCat Accession no. 19366676.

The Kanjin Noh Performances of 1848

- 16 KANJIN NOH. Illustrated scroll on fine paper concerned with the final Noh subscription performances, of 1848, by the *Hosho ryu* (school) of Noh. Scroll (310 x 4130 mm.), with silk borders & silk brocade on outside of front end-paper, wooden roller, recently & expertly backed. [Edo: late Edo]. \$7500.00

An important document for Noh theater. Our scroll depicts the buildings, stage, and back rooms of the theater constructed for the *Kanjin Noh* performances of 1848. They took place at Sujikaibashi in Edo and were organized by the *Hosho ryu* (school) of Noh, whose chief performer was Hosho Tayu XV. This school was founded in the 14th century and was known for its emphasis on its dignity and the sensitivity and refinement of its singing. The *Hosho ryu*





school thrives today with regular performances in the main Noh theater in Bunkyo, near the Tokyo Dome.

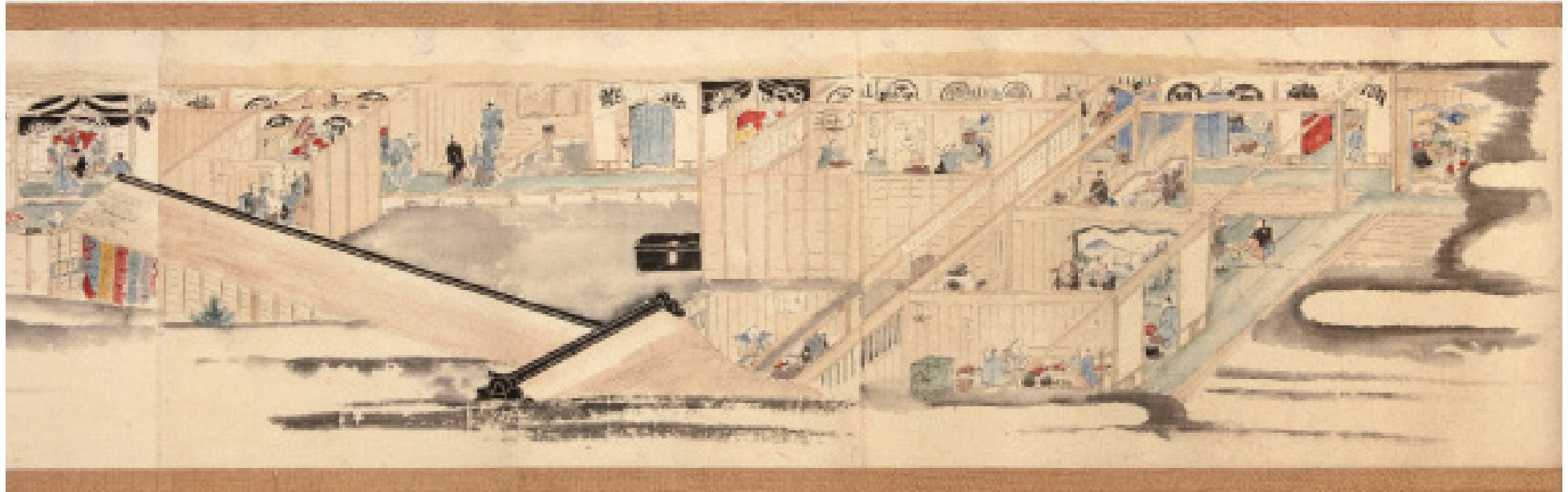
Kanjin Noh ("benefit Noh") were originally subscription Noh performances held to raise money for worthy causes, such as construction or repair of temples and shrines. The tradition began in the 14th century. However, by the Edo period, the *Kanjin Noh* performances had turned into commercial ventures, bringing profits chiefly to the producers and performers. In the Edo period, there were eight such events: 1607, 1624, 1656, 1687, 1750, 1816, 1831, and 1848.

These commercial *Kanjin Noh* were elaborate productions that took place at open areas within major urban centers. The performances were authorized by the *bakufu* as a form of support for the official Noh troupes; the head of each company was allowed one major public event in a lifetime. Through the Edo period, *Kanjin Noh* grew in complexity and length (one lasted 15 days). A vast performance area of three to four acres, large enough for several thousand daily spectators, was constructed, with boxes and spaces reserved for special guests. A drum tower (*yagura*, erected to literally drum up

business) was built to attract the public. The entire large area was enclosed by a tall wooden board fence. Announcements advertising the event were posted in the busiest parts of Edo, and drummers were sent throughout the city to notify the population. The major *Kanjin Noh* productions were financed by mandatory contributions from the samurai and local citizenry.

This handsome scroll contains four detailed scenes of the buildings, stage, and back rooms of the theater built for the 1848 *Kanjin Noh* performances held at Sujikaibashi. The scenes are painted with brush & washes of various colors.

1. The first image has an elevated perspective, drawn from the Sujikaibashi (Sujikai bridge), and shows the walled front of the performance area, with the *yagura* (with the *Hosho ryu* crest) and three entrances for the different classes of audience. Attendees are shown milling around the front of the entrances. From this perspective, we can see inside the various buildings. One pillar of the wall has a written legend (in trans.): "The place for Hosho Tayu [XV] *Kanjin Noh* performance / 17 November 1847." Although the performances took place in February and March of 1848, the construction of the stage and related buildings took many months of advance work.



2. The following scene, which is quite long, depicts the traditional roofed small stage with the musicians and singers seated around it. Also shown is the long *hashigakari* (bridgeway) for entrances and exits and additional scenes. On the bridge, we see a fully dressed actor approaching the stage to perform in *Ataka*, which was written in 1465.

3. This fine scene shows the bridgeway and the *kagami-no-ma* (the "mirror room," where the actors prepare themselves before going on stage). Nine fully costumed actors are shown on the bridgeway approaching the stage, led by Yoshitsune and Benkei, two important characters in *Ataka*.

4. The fourth and final scene is very long and depicts in a complex panoramic view — a good example of *fukinuki yatai* (literally, "roof blown off," enabling us to see into the rooms) — the many backstage buildings and rooms for the actors, props, and theater workers as well as private rooms for dignitaries. This very useful image reveals how all the rooms and the actual performing stage are connected. Dozens of people are shown in their various occupations. We see a kitchen, dressing rooms (three are elaborately decorated private dressing rooms for the main characters), communal rooms for others

including the musicians and singers, the mirror room and bridgeway, the roof of the stage, storage areas for the props and musical instruments, the private rooms for distinguished guests, etc. As is common in these types of illustrated scrolls, there are long painted ribbons of mist. In the background, across the river, we see more of Edo in the distance.

In fine condition. There is some very minor worming.

✚ Almost all of this description is based on Gerald Groemer's wonderful and detailed "Elite Culture for Common Audiences: Machiiri No and Kanjin No in the City of Edo" in *Asian Theatre Journal*, Vol. 15, No. 2 (Autumn 1998), pp. 230-52.

Firefighting for the Nation

- 17 KAWAGUCHI (or SUGAWARA), Yoshikazu. *Banmin chiyo no ishizue* [Important Cautionary Firefighting Instructions for the Entire Nation]. Woodcut illus. (five are double-page). .5, 13, .5 (ads); .5 (ads), 17, .5; .5 (ads), 14, .5 folding leaves. Three vols. 8vo, orig. green patterned semi-stiff wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto: Honya Juemon, [1789]. \$4500.00

First edition and very rare; this work was written as a result of the devastating Great Kyoto Fire, which broke out on 7 March 1788 and lasted several days. It caused serious damage, including the destruction of the Imperial Palace and the Nijo-jo Castle. The fire so shocked the *bakufu* that senior councillor Sadanobu Matsudaira was sent to Kyoto to investigate and consult with the Imperial Court.

The first woodcut depicts how one can prepare for a quick escape in case of fire. This single-page illustration shows how to leave one's street clothes at nighttime so that they can be put on quickly for a fast evacuation. The first double-page illustration is a map of Kyoto where the great fire occurred. The following two double-page woodcuts show scenes of the raging fire with citizens fleeing, carrying their valuables. The next two-page woodcut shows refugees, of all classes, on the outskirts of Kyoto moving away from the city. The final double-page woodcut shows survivors beginning to rebuild their houses.

The text gives detailed instructions on how to prevent fires and, in the case of a fire breaking out, what to do to contain and extinguish it.

The block-printed title labels read "Banmin hinoyojin chinki" ["Caution-





ary Instructions on Containing Fires for the Entire Nation”].

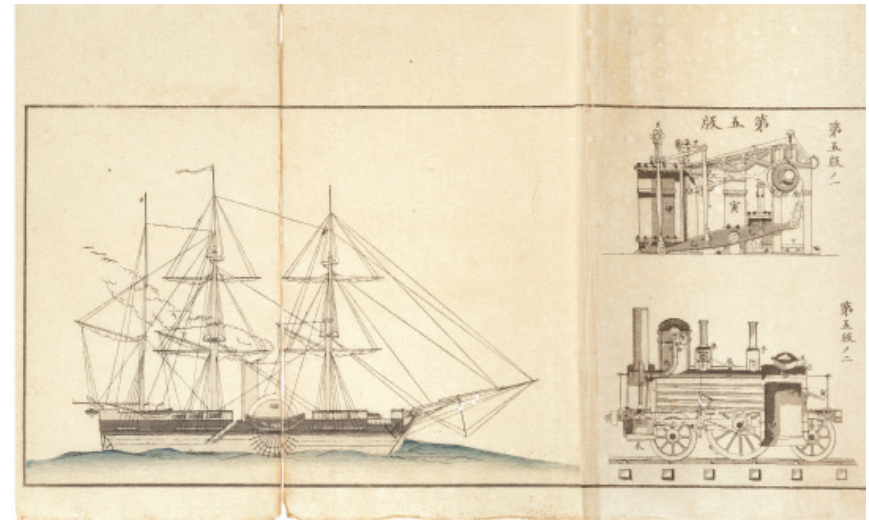
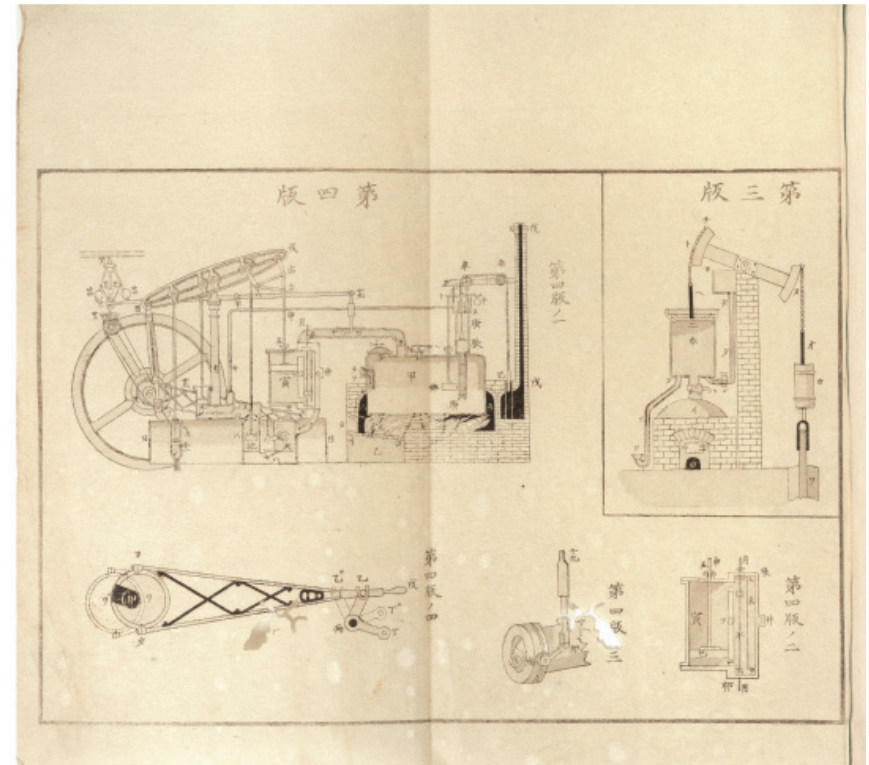
Fine copy. Minor, mostly marginal, worming, carefully mended in the first volume.

The First Japanese Book on the Camera, the Telegraph, & the Steam Engine

18 KAWAMOTO, Komin. *Ensei kiki jutsu* [Stories about Marvelous Instruments from the Far West]. Four folding woodcut plates on four sheets (two of which are joined), partly color-printed. .5 (title printed on yellow paper), 38 folding leaves. 8vo, orig. blue wrappers (some discoloration), orig. block-printed title label on upper cover, new stitching. Kagoshima: Satsuma fu, 1854. \$3750.00

First edition of the first work published in Japan to discuss the daguerreotype, the telegraph, and the steam engine, amongst other inventions; a sequel appeared in 1859, but for some reason the two very rarely appear together (the 1859 volume seems to be a rather “shadowy” book, acknowledged to exist but never really described).

Kawamoto (1810-71), Rangaku scholar and medical doctor, is known as the “father of chemistry” in Japan. He made many translations of and writings on Western science and technology and also was the first to brew beer in Japan. He was the technical adviser to Shimazu Nariakira, the lord of the for-



ward-thinking Satsuma Domain and in 1859 became professor at what later became Tokyo University. The present work was printed under the auspices of the Satsuma fiefdom. Because of Kawamoto and this book, the Satsuma fiefdom, one year later, developed its own steam engine.

According to Kerlen 380 (describing the 1854 volume only), Kawamoto's book is based on the Dutch work, by P. van der Burg, *Eerste grondbeginselen der Natuurkunde* (Gouda: 1854).

Very good copy. The plates all have some worming touching the images. One of the plates has a long split along the fold.

- 19 (KIMONO).** An album in one orihon (accordion) volume with 50 finely hand-painted double-page illustrations of kimono. Large 8vo (270 x 190 mm.), orig. decorated semi-stiff boards, title label on upper cover "Kyo moyo gojusshu" (trans.: "Bunsei era [1818-29] Kyoto style patterns 50 varieties"). N.p.: n.d. [Japan: ca. 1820]. \$4000.00



This album contains 50 beautiful and highly-skilled hand-painted double-page illustrations, in rich and unfaded colors, of kimono, for various seasons and ceremonies. The endpapers have been decorated in a most discrete and unusual way.

In fine condition.

- 20 (KIMONO).** An album in two orihon (accordion) volumes with 33 finely hand-painted illustrations of kimono, each on a silk fabric panel (335 x 245 mm.), all within gold frames, mounted in two albums (365 x 270 mm.). Two vols. Large 4to, orig. patterned silk over boards. N.p.: n.d. [Japan: ca. 1868-1910]. \$4950.00





These two albums contain 33 beautifully hand-painted illustrations, in rich and unfaded colors, of kimono, for various seasons and ceremonies. The endpapers of each volume are speckled with gold leaf. In fine condition.

"An Attractive Colour-Printed Book of Poets"–Hillier

21 KITA, Busei (Artist) & YAMAMOTO, Seikei (Author). *Kasen e*



sho [Pictures of Some of the Immortal Poets]. 36 finely color-printed woodcut illus. in the text. 23 folding leaves. 8vo, orig. gold-flecked wrappers (rubbed), orig. printed title label on upper cover, new stitching. N.p.: Preface dated "1810."

\$3500.00

First edition of this finely illustrated work by Kita Busei (1776-1856), a student of Tani Buncho. It is the first masterpiece by Kita; Hillier, describes the present book as "an attractive colour-printed book of poets" (*The Art of the Japanese Book*, p. 640). The images of the 36 poets, each of which occupies two-thirds of a page, are finely printed in color using a series of woodblocks. The backgrounds are delicately tinted and the images of each poet are richly color-printed, employing different colors in a series of printing runs.

Outer margins with a small dampstain just touching the images, but a fine copy.

🔥 Brown, *Block Printing & Book Illustration in Japan*, p. 119.

The Gold & Silver Coins of Japan

- 22 KONDO, Morishige. *Kingin zuroku* [An Album of Gold & Silver Coins]. Numerous woodcut illus. of coins, block printed in colors. 50; 37; 29; 29; 53; 31; 18; 48 folding leaves. Seven vols. 8vo, orig. pale blue paper wrappers (some rubbing), title labels on upper covers, new stitching. N.p.: [from the author's private press], 1810.

\$3500.00

First edition of this finely illustrated work; it is a catalogue of Japanese gold and silver coins. Our copy is notable for having the illustrations of the silver coins delicately heightened with mica [*kira zuri*]; not all copies have this special feature.

Morishige (1771-1829), chief librarian for the Tokugawa clan and high-ranking government official, is most famous for his expedition to Hokkaido.

Fine set, nice and fresh.





“The Most Important Translator of Buddhist Texts in China”

- 23 KUMARAJIVA (or JIUMOLUOSHI), trans., ed., & comm. *Wei mo jie suo shuo jing* [*The Vimalakirti Sutra*]. Two full-page woodcuts serving as frontispieces & a full-page woodcut on final leaf. 1 p.l., 38, 38, 29 folding leaves. Three parts in one vol. 8vo, orig. blue wrappers, manuscript title label on upper cover, new stitching. [China: before 1644, late Ming dynasty].

\$17,500.00

A very rare illustrated printing of the translation by Kumarajiva of the *Vimalakirti Sutra*, one of the fundamental texts of Chinese Buddhism. Kumarajiva (344-413), Buddhist monk, scholar, missionary, and translator, who came from the Silk Road kingdom of Kucha, was famous for his encyclopaedic knowledge of Indian and Vedic learning. He was the greatest translator of Buddhist scripture from Sanskrit into Chinese, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. Following many years of study in Kucha and Kashmir, he arrived in Chang'an (now Xi'an), in 401 with a great reputation. He became known as “teacher of the nation.” There, he headed a famous school of translators, and together they translated many important texts into Chinese, including the *Vimalakirti*, the *Diamond*, the *Lotus*, and the *Amitabha Sutra*s.

The *Vimalakirti Sutra* had been unreliably translated several times before, but Kumarajiva's knowledge of Chinese enabled him to provide lucid explanations of complex Buddhist concepts. Also, his ability to reconcile conflicting positions within Buddhism made his translations the most reliable and important of all. His translations, a major part of the Tripitaka, or “canon” of Chinese Buddhism, were disseminated widely throughout China, Korea, and Japan and are still held in high regard by modern scholars. Without Kumarajiva, some of the great Buddhist texts may not have been preserved.

The first woodcut depicts Buddha surrounded by gods and goddesses. On the verso, we see, we believe, Kumarajiva, pen in hand, surrounded by disciples. The woodcut on the recto of the final leaf depicts an unidentified Buddhist god.

This edition is particularly notable as it contains his commentary on the *Vimalakirti Sutra*, which is considered to be the most important for the understanding of Kumarajiva's thought. An early edition was printed in 1118 in

此問答之辭
用此等之機
佛理何殊

事。一切衆會皆作金色。阿難白佛言。世尊。以何因緣有此瑞應。是處忽然廣博嚴事。一切衆會皆作金色。佛告阿難。是維摩詰文殊師利。與諸大衆恭敬圍遶。發意欲來。故先為此瑞應。於是維摩詰語文殊師利。可共見佛。與諸菩薩禮事供養。文殊師利言。善哉行矣。今正是時。維摩詰即以神力持諸大衆并師子座。置於右掌。往詣佛所。到已著地。稽首佛足。右遶七匝。一心合掌。在一面立。其諸菩薩即皆避座。稽首佛足。亦遶七匝。於一面立。諸大弟子。釋梵四天王等。亦皆避座。稽首佛足。在一面立。於是世尊如法慰問諸菩薩已。各令復坐。即皆受教。衆坐已定。佛語舍利弗。汝見菩薩大士自在神力之所為乎。唯然已見。汝意云何。世尊。我觀其為不可思議。非意所圖。非度所測。余時阿難白佛言。世尊。今所聞香。



Fuzhou at the Kai yuan chan si Temple (and we thank Devin Fitzgerald for gently guiding us in our description).

An early scholar has made numerous notes throughout in red ink in Chinese.

Nice crisp copy. The fore-edge of the first leaf, which contains the two woodcuts, is a little frayed but does not touch the images. The final leaves have a growing wormhole and the final leaf has several tears with small loss of image. Lower cover wormed. Preserved in a *chitsu*.

Enichi Ocho & Robert F. Rhodes, "The Beginnings of Buddhist Tenet Classification in China" in *The Eastern Buddhist*, New Series, Vol. 14, No. 2 (Autumn 1981), p. 77-Kumarajiva was "the most important translator of Buddhist texts in China"—& see the whole article, pp. 71-94.

Korean Collection of the Poems of Bai Li

- 24 LI, Bai. Manuscript collection of many of his poems, compiled in Korea, entitled in manuscript on upper cover "Gu shi" or, in Korean "Kosi" ["Ancient

Poems"]. 43 folding leaves (mostly split at fore-edges, with no loss of text). Small folio (344 x 233 mm.), orig. wrappers (soiled), new stitching. [Korea: late 18th or early 19th century]. \$4250.00

A beautifully written manuscript collection of about 400 poems by Bai Li (701-62), one of the two greatest poets of the Tang dynasty, and certainly China's greatest poetic personality (see Mark Edward Lewis, *China's Cosmopolitan Empire. The Tang Dynasty* [Harvard University Press], p. 254).

The manuscript presents a number of mysteries that demand further research by scholars. The last line in the manuscript, which is in a more modern hand, states: "Yon Pyong-guk, descendant in the sixth generation, tearfully wrote this onto the manuscript inherited from his late sixth-generation ancestor Yon Ha, courtesy name Um-ch'ong, who served as Tongdongnang [an official position, rank 5a]."

Yon Pyong-guk flourished in the late 19th and early 20th century and



therefore his ancestor would have been alive in the late 18th or early 19th century.

In good condition.

✶ With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

An Important Milestone

- 25 LIU, Fu (or Bannong), WEI, Jiangong, & LUO, Changpei. *Shi yun hui bian* [Compilation of Ten Rhyme (Books)]. 1 p.l., 1-114 pp.; 115-316 pp.; 317-494 pp. Three vols. Small folio, orig. brown wrappers, titles in manuscript on upper covers, orig. stitching. Beijing: Guo li Beijing da xue chu ban zu, [1935].

\$1750.00

First edition of an important work for historical linguistics. This is a collection of rare early rhyme books (*yunshu*), a kind of phonological dictionary that developed in China beginning in the medieval period. Their initial purpose was to facilitate the writing of Chinese regularized verse, whose meter is based on the rhyme and pitch tone of Chinese characters. This type of verse is associated with the literature of the Tang dynasty, but it remained written throughout the imperial period. Writing verse was an integral part of elite sociability, and it was periodically tested in the civil service examinations, which many elite males aspired to take. The pronunciation of the Chinese dialects changed substantially after the Tang period, but the poetic meter remained based on the phonology of some form of Tang Chinese (even if the language of poetry was arguably partially artificial). To rhyme correctly in poetry, writers therefore needed to consult rhyme books, which were published in great numbers as a result.

In the late imperial period, rhyme books also came to be used as sources for the history of the Chinese language. Through their study, scholars attempted to recover the phonology of earlier forms of Chinese. The medieval rhyme books continued to be used this way in the 20th century, when the tradition of classical scholarship that flourished in late imperial China merged with the comparative linguistics that had developed in Europe in the 19th century for the study of Indo-European languages. This brand of

scholarship was then applied to previously unknown or little-studied rhyme books recovered by archaeologists and bibliographers. *Shi yun hui bian* is an important milestone in these efforts recover and present sources for linguistic research, and is a work of historical phonology and critical bibliography in its own right.

This work was compiled by three prominent linguists: Fu Liu (known as Liu Bannong, 1891-1934), Jiangong Wei (1901-80), and Changpei Luo (1899-1958). Their book contains nine rare rhyme books or rhyme book fragments collated against *Guangyun* [The Expanded Rhymes], a Song dynasty rhyme book. *Guangyun* was a well-known and well-studied book in this period, so it could conveniently provide the phonological framework against which the other texts were measured. Several editions of *Guangyun* were used for the compilation of this book, which is thus also a critical study of *Guangyun*. The nine texts to which *Guangyun* is compared are various early printed and manuscript versions of *Qieyun* [The Spelled Rhymes]. This pioneering book was compiled by Lu Fayuan in 601 CE, but it was only recovered and brought to the attention of scholars in the 20th century, in part through the work under discussion here.



The ten books of the title refer to:

- 1-3. Three fragmentary copies of *Qieyun*. Guowei Wang, another very prominent Republican-era scholar, had copied these fragments by hand in the British Library, where they had been taken from Dunhuang by Aurel Stein.
4. An edition of *Qieyun* published during the Five Dynasties period (907-979 CE), held at the BnF.
5. A manuscript edition of *Qieyun* from the Dunhuang collection in Paris.
6. A Tang manuscript edition of *Qieyun* transcribed from the copy at the imperial palace in Beijing.
7. A Tang manuscript edition of *Qieyun* in a private collection.
8. A fragmentary manuscript edition of *Qieyun* held in Berlin and stemming from excavations in Turfan.
9. A Tang manuscript *Qieyun* fragment from a Japanese collection.
10. And finally, *Guangyun*.

Shi yun hui bian was important for historical linguistics in the 20th century, and at least one scholarly monograph has been dedicated entirely to it (published in 1988).

Fine set.

✶ With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan. This summary is based on the excellent description by Fudan University professor Yang Jianqiao in *Zhongguo xueshu mingzhu tiyao*, Vol. 6 (2019).

The Essential Japanese Dictionary

- 26 MANJUYA BON.** *Setsuyoshu* [Convenient & Useful Dictionary, a Vade Mecum by Manjuya Hayashi Soji]. Edited by Manjuya Hayashi Soji. Eight columns per page. 98 folding leaves. Oblong 8vo (144 x 206 mm.), orig. (or very early) dark thick wrappers, new stitching. [Nara?: Manjuya Hayashi Soji, ca. 1532-73].

\$85,000.00

One of the earliest surviving *setsuyoshu*, the essential Japanese dictionary, "one of the mainstays of the publishing industry and . . . probably the most likely book to be found in a house of few books."—Kornicki, *The Book in Japan*,



p. 248. Widely used from the 15th century through the early Meiji period; there were more than 500 editions in many styles, additions, and formats. All early editions are extremely rare, as they were used to death.

Anonymously compiled sometime in the second half of the 15th century, *setsuyoshu* was originally a dictionary used for looking up Chinese characters using the Japanese reading of that character or word. Through the 16th century, it remained a Japanese language dictionary of characters appropriate to the vocabulary popular in Muromachi times, with occasional word commentary and etymological explanation.

The earliest *setsuyoshu* (*kohon setsuyoshu* or "old-style" *setsuyoshu*), are divided into three main categories, based on the first word listed in the dictionary: the earliest, *Ise* (the old name for Mie prefecture), and two offshoots: *Indo* (India) and *Inui* (northwest). Our edition is an example of the earliest, the *Ise bon*. The first printings were in the late 15th century, and all of are of the greatest rarity; we find no 15th- or 16th-century edition of the *setsuyoshu* in WorldCat.

This is the first printing of Manjuya Hayashi Soji's edition of the *setsuyoshu*. It is printed on rather thick paper in *kanji* and *katakana*, imitating the square style of handwriting (*kaisho*), used for scholarly and formal works. The National Diet Library owns a copy of our edition and dates it as "late Muromachi" (that era ended in 1573). The copies at Tenri, Waseda, and Toyo Bunko are quite incomplete; our copy is absolutely complete. There is also a 1596 printing.

The audience for the *kohon setsuyoshu* was the literate elite, and they used the dictionary mainly for artistic pursuits. By the late 17th century, the *setsuyoshu* developed from its initial dictionary form into a household encyclopedia with additional text containing useful knowledge for daily life.

The editor and publisher of our edition was Soji Hayashi (1498-1581), book collector, scholar of poetry, and a 7th-generation member of a family famous for operating a bean-jam steamed bun shop (*manjuya*) in Nara (the company still exists). The name of the shop was so famous — its buns were favored by a number of legendary warriors and shoguns — it became attached to this edition.

The main section of the dictionary continues until leaf 90, where addenda begin, one listing the wards of Kyoto (three pages), and another of additional words. The organization of the dictionary is by *iroha* order and further divided by eleven categories or *mon*: heaven and earth, ethics, natural history, food, numbers, and others. Each word has a pronunciation guide in *katakana*.

This copy was offered by Shigeo Sorimachi in 1982 in his monumental *Kobunso aisho zuroku* catalogue for 5,000,000 yen. Sorimachi has placed his seal on the final leaf of text.

Our copy is in very good condition, with clear dark printing, preserved in a rather nice *chitsu*. The first leaf is rather soiled, and there is some light soiling throughout and some dampstaining at end. There are two wormholes in the beginning leaves are not offensive. Seven leaves towards the end have some minor worming. There is also some minor marginal worming.

Don Clifford Bailey, "Early Japanese Lexicography" in *Monumenta Nipponica*, Vol. 16, Nos. 1/2 (1960), pp. 1-52. Steffen Remvik, *Setsuyoshu in Early Modern Japan: A Book Historical Approach*, PhD dissertation, January 2017 (online).

- 27 MAO, Zedong. *Mao zhu xi shi ci san shi jiu shou* [Poems by Chairman Mao]. 4, 22 folding leaves, one leaf of colophon. Small folio, orig. blue wrappers, orig. stitching. From the colophon: Beijing: Wen wu chu ban she, 1976. \$250.00

A fine edition, in excellent condition, of the poems of Mao Zedong, published in the year of his death. Not only a revolutionary and political leader, Mao was a calligrapher and a poet of extraordinary grace and eloquent simplicity.

- 28 MATSUDAIRA RESPONSES. Manuscript on paper, entitled "Izoku torai kengi utsushi" ["Copy of Responses Regarding the Arrival of the Foreign Insurgents"]. One brush & ink illus. in the text. 7.5 leaves of text. 8vo (240 x 168 mm.), orig. wrappers (the inside of the lower wrapper is used for text), stitched as issued. Probably Edo: letters dated 1853-54. \$4750.00

After Perry presented his letters of demands during his first visit to Japan in 1853, copies were made and distributed by Masahiro Abe (1819-57), the chief senior councillor to the shogunate, to *daimyo* and senior *bakufu* officials throughout the country, seeking opinions regarding the proper response to the Americans.

The first four pages of this most fascinating manuscript contain the response of Toshiyasu Maeda (1800-59), retired *daimyo* of the Toyama domain (signed "Matsudaira Ecchu no kami" and dated 13 August 1853). The next two pages have the answer of Naomasa (or Narimasa) Nabeshima (1815-71), *daimyo* of the Hizen Saga domain (signed "Matsudaira Hizen no kami," dated 14 Au-



gust [1853]). The following two pages contain the response of Nariyasu Maeda (1811-84), *daimyo* of Kaga fiefdom (signed “Matsudaira Kaga no kami,” dated 14 August [1853]). The final contribution is the two responses of Nariakira Shimazu (1809-58), the *daimyo* of the Satsuma fiefdom (signed “Matsudaira Satsuma no kami,” dated 27 July and 29 August 1853).

The responses are so extremely formal, it is rather difficult to fully understand what the officials' views are. Clearly, they were perplexed, and their answers reflect this, ranging from total rejection of American demands to making some concessions (but with discussions of which to make).

The illustration depicts one of the envelopes, which contained a response of Nariakira Shimazu.

The final page contains a summary, dated 11 February 1854, of Perry's second visit.

Fine and fresh condition.

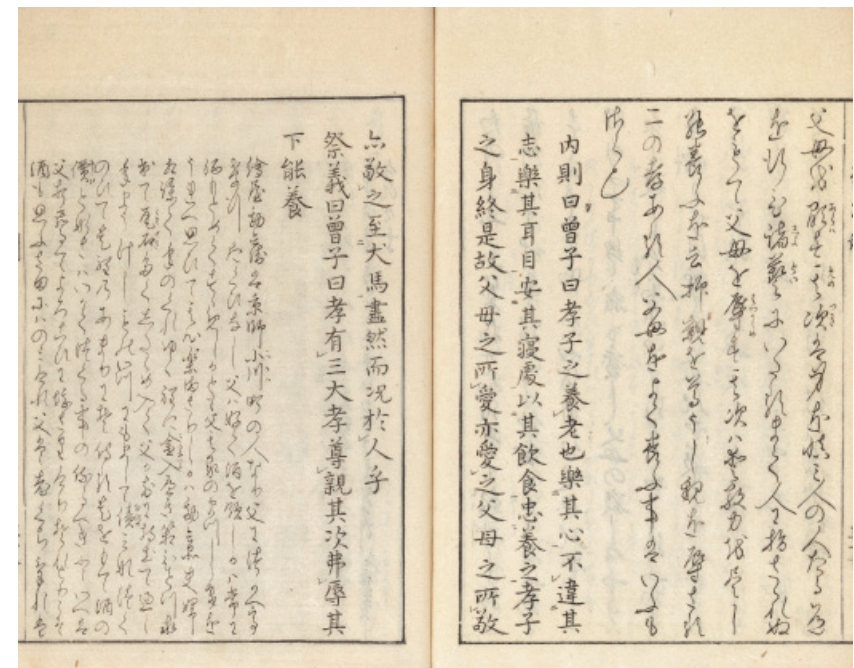
Confucian Education in Japan

- 29 MATSUDAIRA, Katanobu. *Nisshinkan dojikin* [Nisshinkan School Injunctions]. 66; 45 folding leaves. Two vols. Large 8vo, orig. pale blue wrappers, orig. block-printed title labels on upper covers, new stitching. [Aizu Fiefdom]: Preface & Afterword dated 1803. \$3500.00

First edition and very rare; WorldCat lists only one copy, at Harvard. Matsudaira (1744-1805), fifth in the daimyo line of the Aizu domain (now in parts of the Fukushima and Niigata Prefectures), was imbued with Neo-Confucian idealism.

The Aizu domain “used this text as a primer [consisting of 53 injunctions] in ethics and etiquette at its official domain school the Nisshinkan ... to prepare boys for future careers serving Aizu as samurai-administrators. Enrollment at the Nisshinkan, founded in 1801, remained constant at about 1000 students until Aizu's defeat and liquidation by Satsuma and Choshu in 1868 during the Boshin Restoration wars. Samurai boys aged ten to fifteen read this textbook in class. The domain also distributed a copy to all samurai households in Aizu, so girls as well received instruction in Katanobu's *Injunctions* ...

“Katanobu grounded his primer in maxims taken from the Chinese Con-



fucian classics, for which he supplied illustrative examples in Japanese history and contemporary society that Aizu schoolboys could easily grasp. In general, he quoted the Chinese maxims verbatim after transcribing or paraphrasing these into Japanese for each injunction. Perhaps he did this to give pupils a taste for the intensive education in classical Chinese they would later undergo, or perhaps to exploit the authoritative ethical backing that high antiquity provided for the points he wished to convey ...

“Katanobu conveys a wealth of fascinating information about Aizu domain and Tokugawa society for students of history ...

“Pupils read stories about persons in a wide range of occupations beyond their own samurai class ... All meet with lavish praise for overcoming deprivations and disabilities to carry out the Confucian Way, or with harsh condemnation for transgressing it.”—from Dr. Bob Tadashi Wakabayashi's “Introduction” to his wonderful translation of the *Nisshinkan dojikin*, part of the University of California, Berkeley's Japanese Historical Text Initiative (accessed online 27 January 2022).

The Foreword is by the Edo *bakufu* leader who led its Kansei Reforms (1787-93), Sadanobu Matsudaira (1758-1829). The Afterword is by a Kumamoto Confucian scholar, Sekiyo Furuya.

Fine copies. The bindings are a little wormed and tired.

The Earliest Surviving Paper Currency

30 MING BANKNOTE: DA MING BAOCHAO. Woodblock banknote (337 x 220 mm.), printed on blueish slate-colored mulberry bark paper, with six-character inscription at top giving name of banknote: *Da Ming tongxing baochao* [Great Ming Circulating Treasure Certificate], with a woodcut border of dragons & traces of three official seals in red. [China]: "1375"-1425. \$12,500.00

The first viable paper currency system used in a national economy in world history was created about 1020 during China's Song dynasty. When Zhu Yu-anzhang came to power as the Hongwu emperor at the beginning of the Ming dynasty (1368-1644), he established, in 1374, the Treasure Note Control Bureau (*Bao chao ti ju si*) to supervise the production of paper money in order to facilitate commerce. The Ming was the first Chinese dynasty to try to totally replace coins with paper money.

The present banknote is an example of the earliest surviving paper currency. Identical to the one held by the British Museum, it is featured in "Ming Banknote. The Threshold of the Modern World (1375-1550 AD)," part of Neil MacGregor's "A History of the World in 100 Objects" (BBC Radio 4). It is well worth a listen.

"The first Ming notes were printed with a name in large



characters across the top. It reads *Da Ming tongxing baochao* (Great Ming Circulating Treasure Certificate). They are often referred to as *baochao*, where *bao* conveys the notion of treasure, and *chao* the physical paper note . . .

"Ming notes were issued in several denominations: 100-, 200-, 300-, 400-, 500-*wen* and one *guan* (a string of 1000-*wen*) notes . . . Almost all the Ming notes that have survived are for one *guan*. The two large characters at the centre of this note read *yi guan* (one string), and beneath them is an image of a string of 1000 *wen* (coins) [strung as ten groups of 100 coins] . . .

"The large text box below gives instructions for use. It reads in columns from right to left: The Ministry of Revenue, with Imperial sanction, has manufactured and printed Great Ming treasure certificates for circulation alongside bronze coins. Those using counterfeit notes will be executed. Informants will receive 250 *liang* of silver and the entire property of the criminal. On the Xth day of the Xth month of the Xth year of the Hongwu reign period' . . .

"Before the notes were issued, they were stamped with three official seals, still visible in red. The two seals stamped on the front of the note read 'Seal of the Great Ming treasure certificate' and 'Seal of the supervisorate of treasure certificates.' The seal on the back reads 'Seal of the office of treasure-certificate-printing.'"—from the British Museum website.

Successful at first, the state issued too much paper money, causing hyperinflation. By 1425, paper money was worth only a seventieth of its original value, and the use of paper currency in China was suspended.

In very good condition. A bit frayed around the edges but not



touching the printed image. There is one small hole and several small thin areas of the paper.

❖ I can't resist noting: another example of this banknote is on offer at eBay for \$500,000 (as of 9 March 2022).

- 31 MURAI, Kinzan (or Chun). Manuscript on paper, entitled on labels on upper wrappers "Waho ichimanpo [or] ichimanho" ["10,000 Japanese Formulas"]. 58; 51; 76; 71; 60; 72; 63; 92; 79; 92 folding leaves. 41 parts in ten vols. 8vo (240 x 160 mm.), orig. patterned wrappers, orig. manuscript title labels on upper covers, new stitching. Higo (today's Kumamoto Prefecture): Preface dated 1781; Introduction dated 1802. \$7500.00

An unpublished and important work by Murai (1733-1815), a member of one of the leading Japanese families specializing in surgery. He was physician to the Kumamoto fiefdom and also a renowned Chinese-lute player. Murai studied under Todo Yoshimasu (1702-73), one of the most innovative practitioners of his time. Both Yoshimasu and Murai were leaders in the development of Japanese *Kampo*, the study and transformation of traditional Chinese medicine in Japan, which began in the seventh century and slowly modified into its own unique system of diagnosis and therapy.

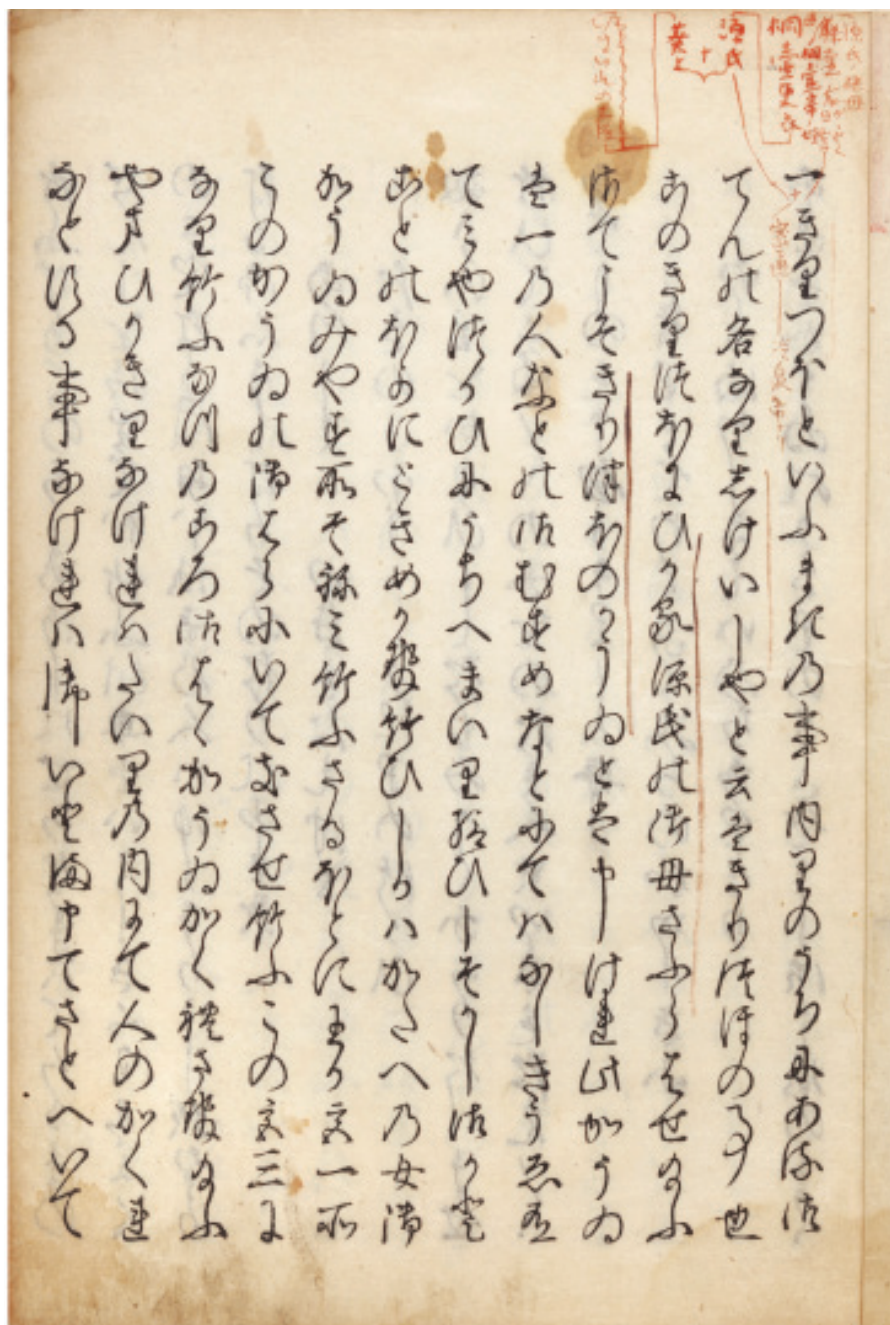
This manuscript, written throughout in one fine hand, is a compendium of medicinal recipes; it is primarily a formulary, a collection of recipes for medicinal compounds accompanied by some exposition (see Susan L. Burns, *Kingdom of the Sick: A History of Leprosy and Japan* (University of Hawaii Press), pp. 60-62). The first volume contains Murai's Preface, dated 1781, an introduction to the entire work, dated 1802, and an index to all the parts.

Murai has provided pharmacological recipes for diseases of children (especially smallpox); female illnesses; blood circulation; ophthalmological problems; diseases of the mouth, throat, and tongue; dental problems; burns; antidotes for bites from insects and animals; the treatment of lacerations; wounds of various kinds; plasters; sexually transmitted diseases; cancer; dermatological problems; inflammation; smelling salts; urological and intestinal matters; frostbite; body odor; respiratory diseases; various kinds of pain and infections; etc.

At the end, Murai gives instructions on how to prepare the medicines, followed by a series of case histories of unusual diseases.

In fine condition, preserved in a modern wooden box. There is an inscription on the front panel of the box stating (in trans.): "1912. Owned by Yasuaki Nakano of the Dido Yakushitsu Library and presented to Ikuzo Tsujitani." We find no other copies of this manuscript outside of Japan.





- 32 MURASAKI SHIKIBU. *Genji kokagami* [or] *Genji mokuroku* [A Little Mirror of the Tale of Genji]. 12 columns per page. 36; 50; 25 leaves (each leaf consisting of two leaves pasted together at the fore-edge). Three vols. 8vo (272 x 190 mm.), orig. wrappers, orig. manuscript title labels on upper covers (first label a little defective), new stitching. [Japan: ca. 1633]. \$45,000.00

A very rare movable type digest edition of the celebrated *Tale of Genji*. By the beginning of the 17th century, the *Tale of Genji* was not easy to read without a teacher. As a result, a series of digests or condensed versions, offering easier access to the text in more familiar language, were published. According to Peter Kornicki, seven movable type editions of the digest *Genji kokagami* had appeared by 1640 (see his fine "Unsuitable Books for Women? 'Genji Monogatari' and 'Ise Monogatari' in Late Seventeenth-Century Japan" in *Monumenta Nipponica*, Vol. 60, No. 2 [Summer, 2005] pp. 147-93). All these editions were published in a relatively short period of time and reflect the considerable demand by the reading public for this classic text.

Our copy was featured in the 50th anniversary catalogue (1960) of the Tokyo Kotenkai (Tokyo Booksellers' Guild), item 425, consigned by Sorimachi. In Sorimachi's monumental catalogue of Japanese movable type books (1972), he describes another, rather stained, copy of the same edition (item 299), also with 12 columns per page and using the same *hiragana* and *kanji* fonts, and dated "mid-Kan'ei" (the Kan'ei period was 1624-43). Sorimachi states that he knew of only one other copy of our edition, at Yasuda Bunko. No copy of our edition is located in WorldCat. The copy listed by the British Library is a "married" set from several movable type editions.

The first printing of the *Genji kokagami* was a privately printed movable type edition issued at Saga in 1610 with nine columns to a page.

A very good set. There is some minor staining and very minor worming to all three volumes.

❖ Kazuma Kawase, *Kokatsuji-ban no kenkyu* [Study of the Early Typographic Editions of Japan] (1967), Vol. I, p. 514 & Vol. 3, p. 122, no. 357 for an illustration.

十九 ち乃うゝ景
 二十 わうふ 上下
 廿一 ーゝゝ兒
 廿二 よゝゝん なゝむ すゝむ
 廿三 ゆゝゝり
 廿四 みゝり
 廿五 まゝ海
 廿六 くゝかゝき
 廿七 りゝふふ なゝひ 竹門 お梅

十一

月明駐文庫

力成候へーけあゝ海をうゝ あゝ乃上れ哥
 せんーの事
 救なうてなふそれゝ電をうひあにー
 ぶとふと唄くー思ひをあたん
 あのあれゆへあを深成さやうへーうへんは遠く程
 なくふと乃うゝ舟へあゝたすまゝう深ふ里初あれ
 大網をみあを度へ大あんうけなふいゝーやうへ
 竹ふれとにあらーに戸をてうをけをちうゝ
 ゆめれさゝーさゝ海くゝさゝーのほ神乃ほ
 りのひもあやめーて秋乃比すゝゝー八重里鈴ふ
 故あうーれ上を妻秋あゝにあさなくゝあをわうゝ

A Beautifully Illustrated Natural History Book

- 33 OHARA, Todo. *Todo ihitsu* [Todo's Posthumous Works]. 37 fine woodcuts (some are single-page, others double-page, & one is a text illus.), of which most are black & white, but 11 are printed in complex color & eight are delicately highlighted with gray tints. 33; 33; 32; 34; 35; 35 folding leaves. Six vols. 8vo, orig. decorated wrappers (wrappers slightly soiled), orig. block-printed title labels on upper covers, new stitching. Wakayama [& for Vols. IV-VI: Wakayama, Kyoto, Edo, & Osaka]: Ohiya Ihei et al., [Vols. I-III], Prefaces dated 1833 & 1850. \$12,500.00

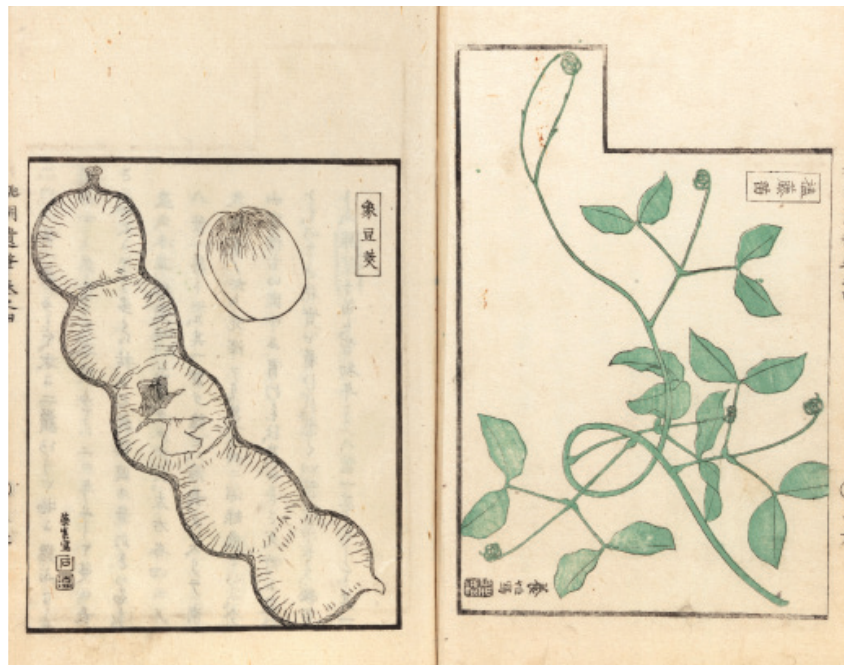
First edition, and a complete set in six volumes, of this beautifully illustrated natural history work; the first three volumes were published by the famous bookselling and publishing firm of Ohiya Ihei, in Wakayama, a town on the coast some 35 miles to the south-west of Osaka.

"*Todo ihitsu*, a three-volume posthumous collection of the works of Ohara Todo (d. 1825), [was] edited by his grandson [Rankyo Ohara]. Ohara was an herbalist and botanist whose family had been in service to the *daimyo* of Wakayama for generations and who was appointed head of the herbarium founded by the tenth *daimyo*, Tokugawa Harutomi. *Todo ihitsu* was published in 1833 by a consortium of Wakayama publishers, Ohiya, Kasedaya, and Sakamotoya Kiichiro. A second set of three volumes was published in 1850 by the Sakamotoya brothers and a collection of publishers from the three capitals, and a further eight sets were planned [but not published], according to the colophon of the second set."—P.F. Kornicki, "Ohiya Ihei, a Japanese Provincial Publisher" in *The British Library Journal*, Vol. 11, No. 2 (Autumn 1985), p. 140.

Todo Ohara (1746-1825), who studied under Ono Ranzan, had been interested in plants from childhood. With Ranzan, he explored the Nikko and Kumano mountains, collecting specimens. In spite of his considerable knowledge, he never published any of his writings and it remained for his grandson Rankyo Ohara (1797-1849), to do so. Rankyo, at the end of Vols. III and VI, has added his own additional natural history observations.

This is a most handsome publication, designed to recreate the layout and general appearance of Todo's original notebooks. The black & white woodcut illustrations are finely executed, and many of them are beautifully ac-





centuated with another printing of gray tint. A number of the woodcuts in the final three volumes are color-printed, some with metallic highlights and subtle embossing. A number feature *bokashi* (the delicate gradation or shading of the density of one color) and over-printing using multiple pigments. Four bear the printed seal of Keirin Kamata (1808-64), a café owner in Wakayama who learned painting from Keibun Matsumura. Another has the seal of Osatsune Horibata (1801-80), a member of the Kano school of painting and court painter for the Kii fiefdom (today's Wakayama).

The illustrations include abalone, a silkworm, other insects, citrus fruit, a sea snail, birds, a mouse, crabs, seaweed, fish, a monkey, wild orchids, turtles, shells, a leopard, an owl, seals on snow-covered rocks, many kinds of plants, etc.

Fine set.

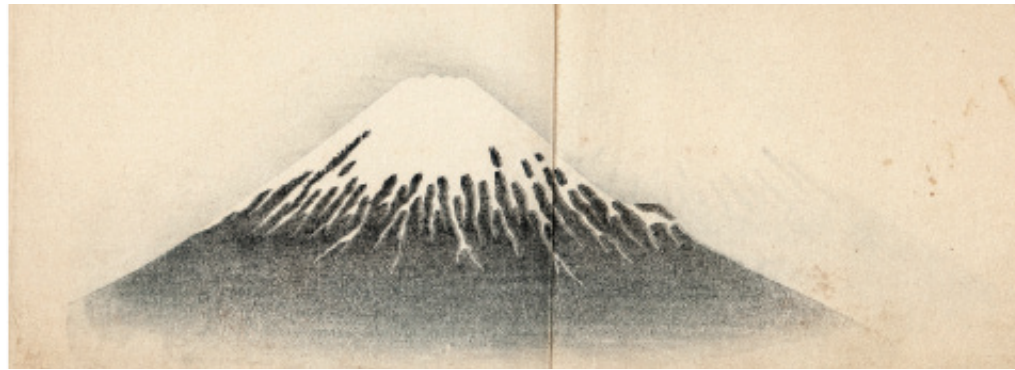
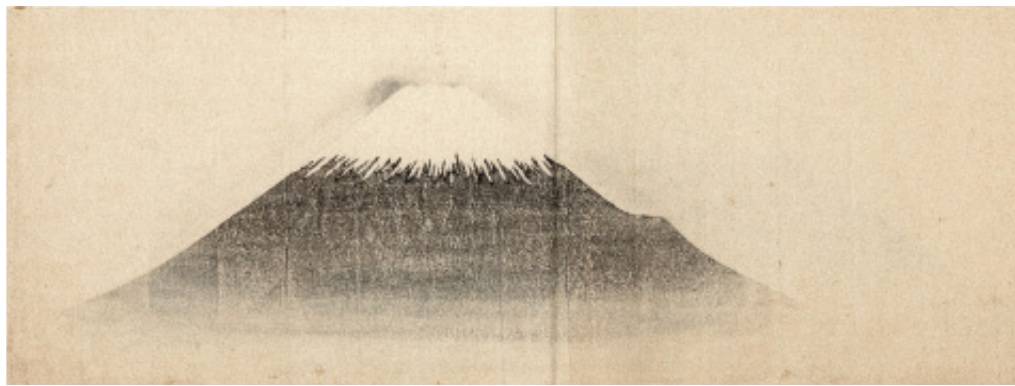
"The Outcome of an Obsession"

- 34 OISHI, Shuga (pen names: Setsumyoro or Setsumeiro), artist. *Sanno shinkei* [*Real Figures of the King of the Mountains*]. 33 folding double-page woodcut illus. 8vo, oblong *orihon* (accordion format), orig. blue patterned wrappers, remains of block-printed title label on upper cover. [Sun'yo (today's Shizuoka): 1822]. \$7500.00

First edition of this very beautiful book, with 33 extremely subtle double-page woodcuts depicting Mt. Fuji, the most beautiful and solitary of all mountains, in various times of the year and in different states of weather. This is a complex book, and we find in our investigations of other copies, each one demonstrates considerable variations.

"*Sano Shinkei*, 'True Pictures of the King of Mountains', with prints after drawings by Myoo Shuga [Hillier makes a mistake here, giving the name Myoo], can only be seen as the outcome of an obsession. This folding album is of oblong pictures measuring 180 x 455 mm. when opened out, and it was published in 1822. Throughout the fifteen [*sic*] views, the main outline of Fuji barely changes, though the snow-line varies with the season: the focus is on the clouds that invest the peak, and a fanciful name is found for the forms that break the outline of the mountain. The print . . . portraying a cloud sitting over the crest, and more solid than the mountain, is inevitably named *kasagumo*, 'bamboo-hat cloud'. The book seems to be the solitary known work of Myoo Shuga, and we are bound to wonder why this strange series of diagrams was considered to warrant such gorgeous, *surimono*-line printing, enhanced by gauffrage and sprinkled silver powder."—Hillier, *The Art of the Japanese Book*, p. 872.





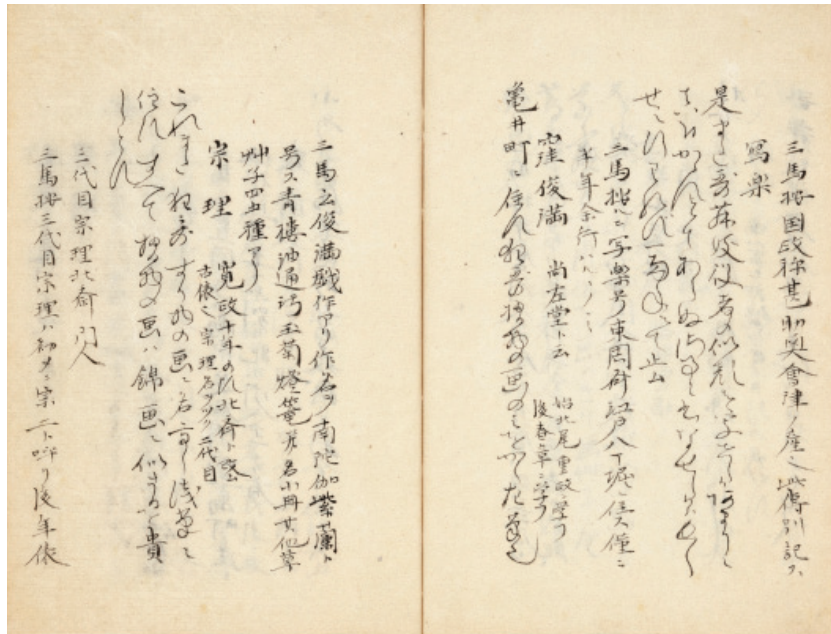
The woodcut illustrations display the greatest delicacy and subtlety: the woodcuts are printed on soft paper, imparting a certain translucency to the printed images. As a result, the images of Mt. Fuji in this work have a somewhat eerie and ethereal quality, with large empty areas within each image. The printer has employed *bokashi* (the delicate gradation or shading of the density of colors), but instead of only one color, several colors are used. There is ample embossing. Many of the images use "boneless" lines to vary the shapes and impact of the mountain. The combination of the soft durable paper, skilled printing, use of *bokashi* in a very complex way, and embossing serves to create a work of considerable refinement.

As mentioned above, every copy of this work seems to be different. For example, the rather wormed British Museum example has three leaves of woodblock-printed preface, a double-page landscape that includes Mt. Fuji in the distance, and red printed titles in the right-hand side of many of the plates. These are not present in our copy. The coloring ranges from slightly different to very different. But the BM copy lacks one of the plates with text, which is present in our copy.

Hillier describes the Ravicz copy as having only 15 double-page plates. He also states that there is sprinkled silver powder; we see no evidence of this in the BM or Metropolitan Museum of Art copies nor in our copy. In the Shinshu University copy, there is also a printed two-page Afterword, not present in the BM, MMA, or our copy. It is interesting to note that Shinshu's preface is only two pages in length with different text. Also, the illustrations that normally have text are free of text. The plate named "Boshigumo" in our copy has an extra three lines of text, which appears to be unique.

Fine copy, preserved in a wooden box. A few unimportant spots.

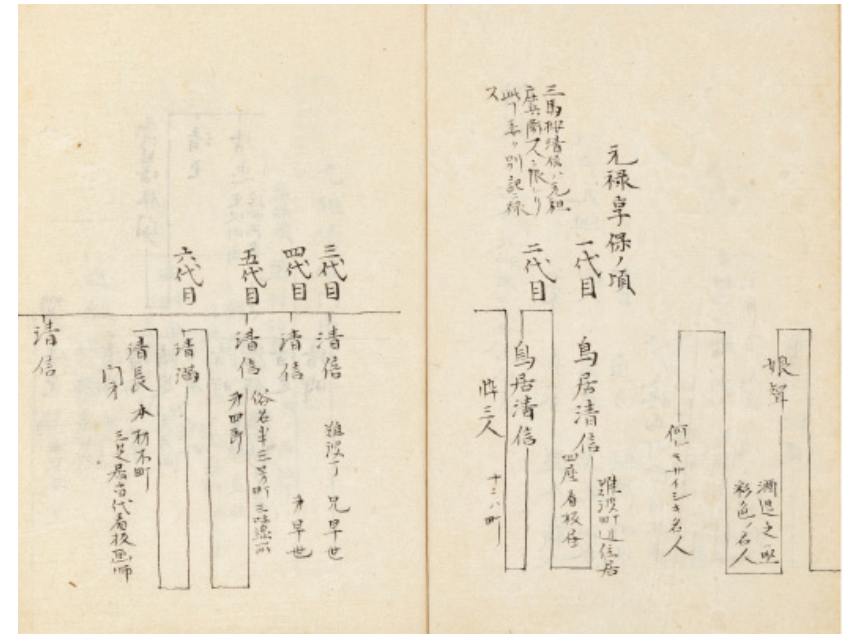




One of the Major Ukiyoe Historical Reference Works

- 35 OTA, Nanpo. Manuscript on paper, entitled in manuscript on upper cover "Ukiyoe ruiko" ["Biographical Notes on Ukiyoe"]. 24; 17 folding leaves. Three parts in two vols. 8vo (244 x 168 mm.), orig. decorated wrappers, new stitching. [Japan: 1818 or shortly afterwards]. \$3750.00

A fine and early manuscript of this influential text, one of the major *ukiyo*e historical references. Ota (1749-1823), was a poet, fiction writer, calligrapher, scholar, and government official. Because of his many collaborations with a number of the leading *ukiyo*e artists of the time, Ota was eminently well-qualified to record biographical details of these artists. He wrote the first version of "Ukiyoe ruiko" in the 1790s, and it remained, in its several augmented versions, in manuscript for many decades. It is a collection of biographies of *ukiyo*e artists and is considered one of the basic works on the subject. Ota not only includes biographical details but also describes the artists' most important books (with the number of volumes and printed dates), and gives disciples' names and addresses.



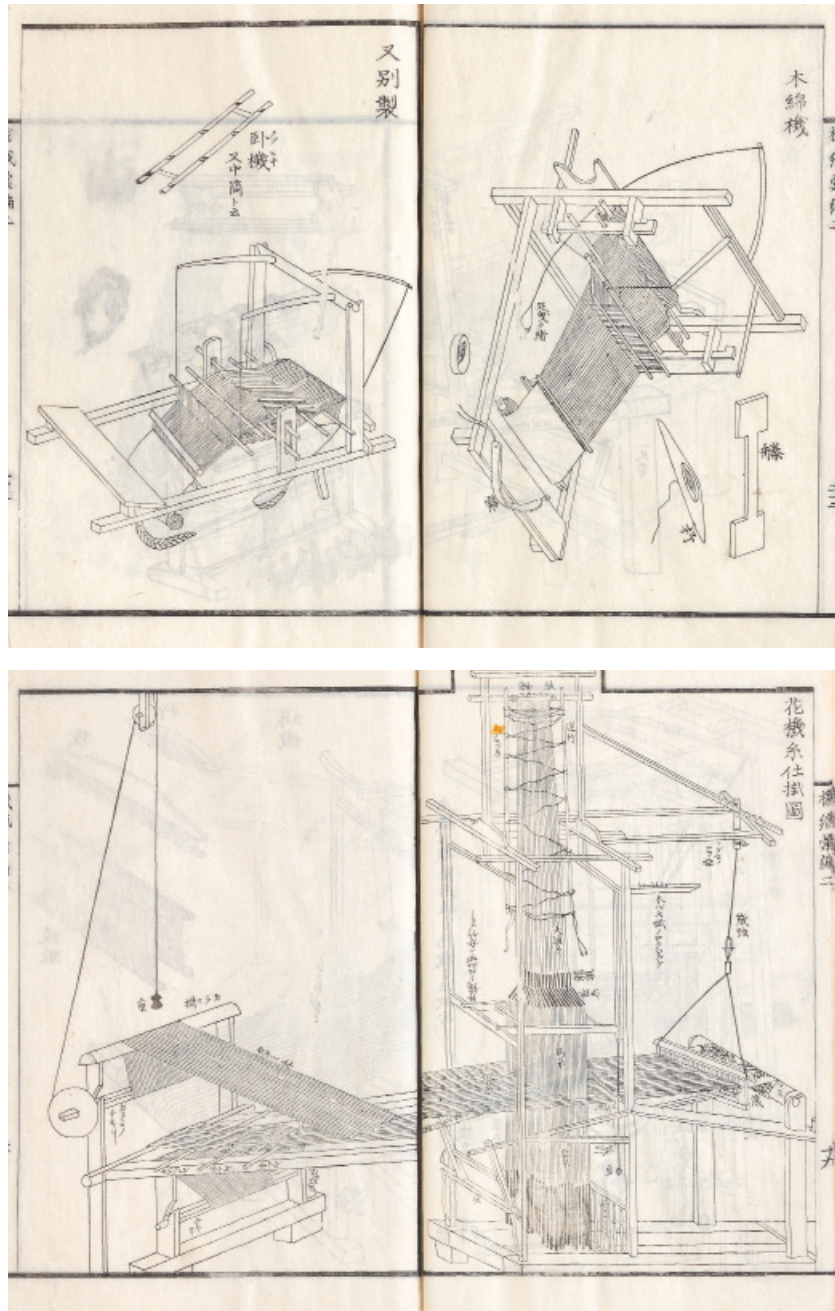
When Ota wrote the first version of "Ukiyoe ruiko," it consisted of biographies of 31 artists. In 1800, Kuninori Sasaya added details of the complex lineages of the many artists ("Yamato Ukiyoe no shikei"). In 1802, Santo Kyo-uden (1761-1816), amended the text. Our manuscript contains these three contributions.

In the following five decades, further additions were made by Shikitei Sanba, Keisai Eisen, Saitou Gesshin, and Tatsutaya Shuukin.

Fine copy. Minor marginal dampstaining.

❖ Oxford Art Online—"a comprehensive biography of ukiyoe artists, which invests them with authority equal to that of artists included in Kano-school treatises."





ITEM 36

- 36 OZEKI (not OOZEKI), Masunari. *Kishoku ihen* (or *Hataori ihen*) [*Manual of Textile Technology during the Edo Period*]. Numerous full-page woodcut illus. in the text. Five parts in three vols. 8vo, orig. blue wrappers (rubbed), orig. block-printed title labels on upper covers (labels a little defective), new stitching. N.p.: Preface dated 1829, [published 1830]. \$9500.00

First edition. Ozei (1781-1845), a fiefdom lord of Kurobanehan in today's Tochigi Prefecture, was particularly interested in technology and science. He was active as an innovator in developing the agricultural and industrial activities of his region. After his retirement, he moved to Edo and wrote a series of books on technological and agricultural subjects.

This is Ozei's invaluable survey of sericulture and hand weaving techniques used throughout Japan before the modernization of the textile industry in the late 19th century. He describes in great detail all the stages of sericulture, the different kinds of looms used in various areas of the country, the production of linen and cotton fabrics, dyeing methods, how to produce different types of silk fabrics including luxury fabrics, etc.

Fine copy. Two volumes have some worming, touching several woodcuts, which has been extremely well repaired. There is also an 1868 enlarged edition; both the first and second editions are very rare.

Agricultural Reform in 17th-Century Korea

- 37 PAK, Se-dang. Finely written manuscript on paper, entitled at beginning of Preface: "Saekkyong" ["Classic of Husbandry"], written in Chinese characters with occasional Hangul. 114 folding leaves. 8vo (288 x 176 mm.), orig. wrappers (rubbed), later stitching. [Korea]: from end of Preface: "28 January 1676." \$12,500.00

A manuscript copy of the important 17th-century Korean work on practical agricultural reforms; the text remained in manuscript until it was finally published in the late 20th century.

Pak Sedang (1629-1703), scholar and politician, and the son of a high official, held a number of important positions in government, including minister of the Boards of Works, Rites, and Punishment. Pak believed in

小樹則不煩搖撼後下土堅築近上三寸不築取其
 桑潤也時之溉灌常令潤澤每澆水盡即以燥土覆
 之令保澤不覆則乾理之欲深勿令搖動○栽樹皆
 忌手挽及六畜觸突○凡栽樹正月為上時二月為
 中時三月為下時照桑鷄口槐花日桑鷄暮眼自餘
 難木鼠耳蟲翅此等名皆是葉生形密之所聚以其
 時栽種者葉皆即生早栽者葉晚出雖然寧早為佳
 不可晚也○栽木得時則易生○諸樹不可修舉凡
 不見於書者其栽時之法皆宜求之此條○崔寔曰
 二月盡三月可拖樹枝言理之土中令生二年以上
 可移植矣○一切移植樹宜包裹不令見日樹大者頂
 以木扶架若根不動搖雖大餘之木可活芟去繁枝
 則不招風
 伐木以四月七月則不蟲而堅韌○木有子實者使
 其子葉將熟伐之皆其時○伐非時之木水漚一月
 或火燻取乾蟲皆不生水漚者益柔韌非其時蟲而
 且脆故也○周官仲冬日短至則伐木○十二月斬
 木不蛀
 田家月令 正月

the reformation of Korea's rural society through the development and improvement of agricultural technology and techniques. In his comprehensive and highly detailed *Saekkyong*, Pak provides a guide, based on his own farming experiences, to modern methods of fruit farming, forestry, beekeeping, sericulture, livestock management, floriculture, irrigation, and weather forecasting. The text is arranged by the seasons, with Pak providing month-by-month instructions on the modern farmer's activities through the year.

Very good copy. Some browning.

❖ Fang, *The Asami Library. A Descriptive Catalogue*, 30.5 (also a manuscript). Lee & Yi, *A New History of Korea* (Harvard University Press), 241.

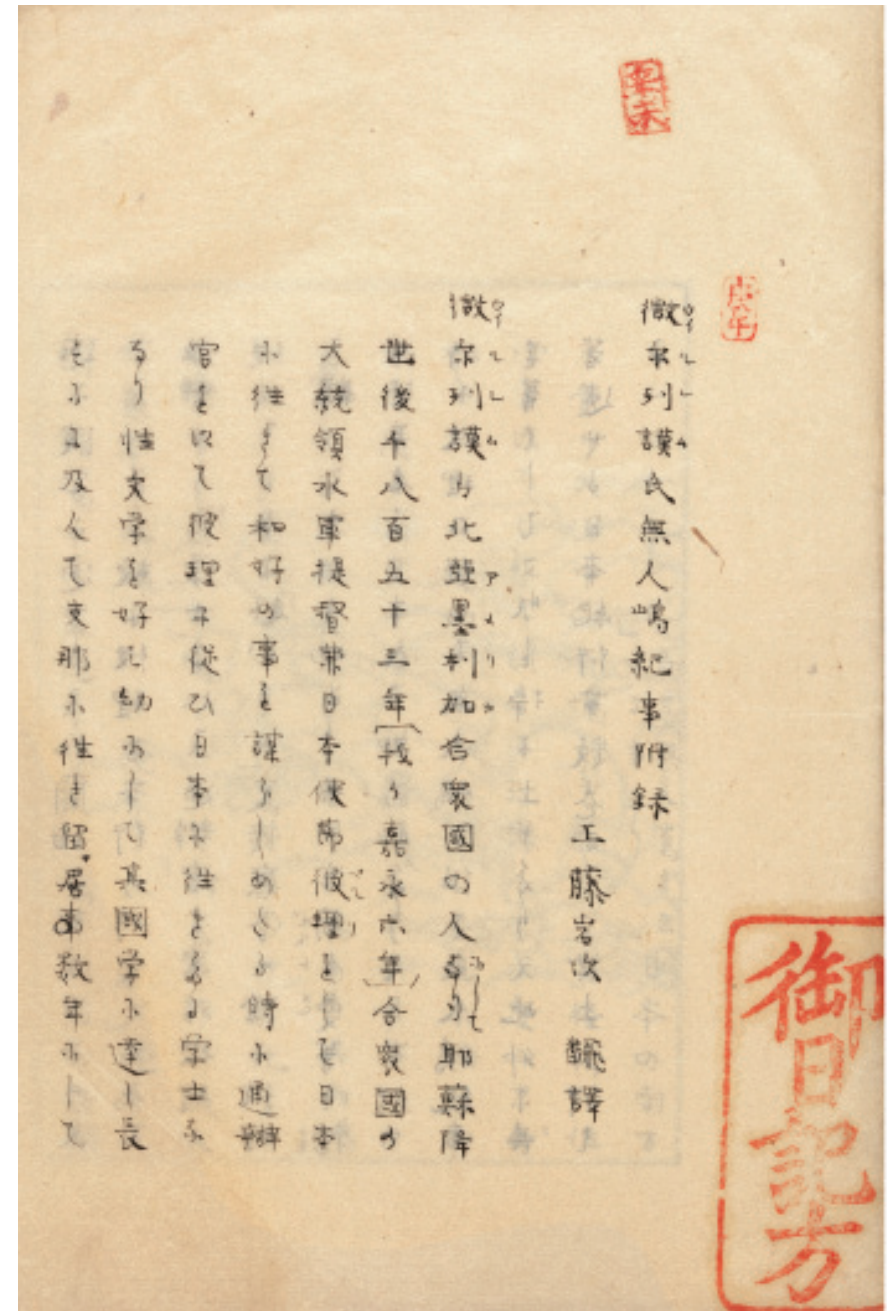
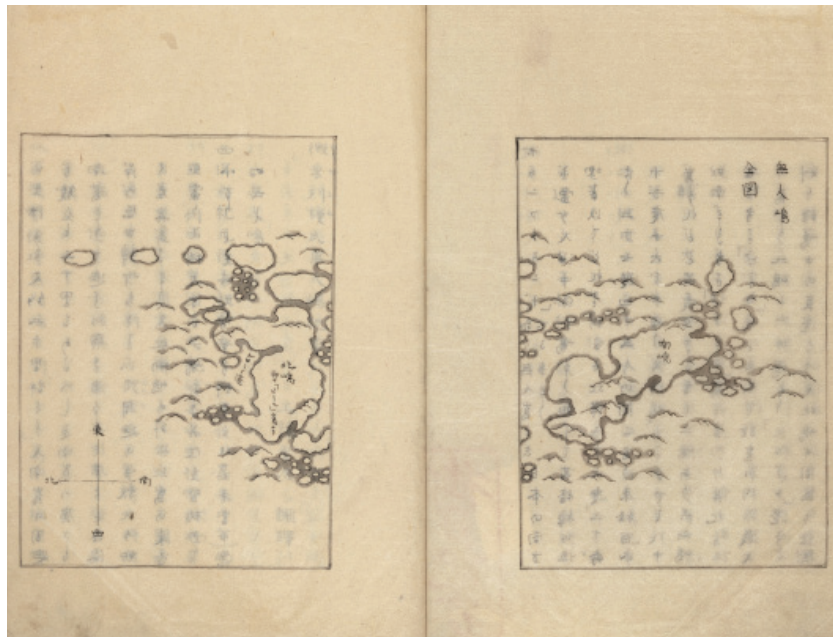
任地
 後稷曰子能以室為突乎子能藏其惡而捍其治之
 以陰乎子能使吾土靖而則浴土乎子能使保濕安
 地而處乎子能使荏蕪母淫乎子能使子之野盡為
 洽風乎子能使葉數節而莖堅乎子能使穗大
 而堅均乎子能使粟固而薄糠乎子能使米多沃而
 食之饒乎無之若何凡耕之大方力者欲粟者欲
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 日西溪田叟書

天下同月
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 水餘平○上元日晴春水少語云上日無雨多春旱
 清明無雨少黃梅夏至無雲三伏熱重陽無雨一冬
 晴元宵有風主寒食有雨○十六日謂之落燈夜晴
 王早又喜東南風水鄉最宜其年低田大熟○二十
 日謂之秋收日晴主秋成○雨水後陰多主少水高
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 元日立春主喜元日有雷主禾多吉有雪夏秋
 大旱○天微陰東北風主大熟○西北方謂之水門
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 正月
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 持磨乾桑葉此月製者消桑熱病○種花樹末○
 壓桑條果樹○添桑土○浴蚕種○野雪水○糞地
 ○刈林○造農器○收牛糞
 田家占驗

- 38 PERRY'S VISIT TO THE BONIN ISLANDS. Manuscript on paper, handwritten title on upper wrapper: "Ajin chojutsu / mujinto kiji" ["Written by an American / Observations from a Mission to an Uninhabited Island"]. Hand-drawn double-page map of the Bonin Islands. 61 folding leaves. Large 8vo (268 x 200 mm.), orig. wrappers, stitched, spine backed at an early date with matching paper. [Japan: ca. 1860]. \$6500.00

An intriguing manuscript containing early Japanese translations of American reports drafted during Perry's mission to the Bonin Islands (Ogasawara-shima) in June 1853, one month before he sailed into Edo Bay for the first time. It is a fascinating record of America's colonial and commercial ambitions in the mid-19th century and Japan's response. The volume's upper wrapper bears the official seal (*onikki kata*) belonging to the Keeper of the Diary, the functionary responsible for recording important events on behalf of the *bakufu*.

We are uncertain how the Japanese obtained these secret American documents and when this manuscript was compiled. Perhaps it was composed



after Japan's 1860 Embassy to the United States, when representatives were sent to Washington to negotiate a treaty between the two nations. Upon the return of Japan's diplomatic mission, the chief negotiator, Yoshitake Kimura, assigned a linguist, Kudo Iwaji, the task of translating the documents and books they had brought back. He also translated Perry's *Narrative of the Expedition of an American Squadron to the China Seas and Japan* (1856); it remained in manuscript until 1912. Iwaji is mentioned twice herein as the compiler of our manuscript volume.

Before Perry's fateful incursion to Edo Bay in July, he explored the Bonin Islands as a potential coal depot and resupply station for future travel and commerce between the United States and Asia. This manuscript is based on accounts of this expedition written by Anton L.C. Portman (Perry's Dutch translator) and the American translator Samuel W. Williams (1812-84), an expert in Chinese and Japanese, who are referred to several times in the text. Our high-level Japanese-government-produced report is divided into two sections, based on these firsthand reports by Williams and Portman.

At the beginning of the volume is a two-page manuscript map of the archipelago's two main islands (Chichi-jima and Haha-jima). The text offers a lengthy history of the islands and the various attempts by Britain and Russia to claim it. It is also filled with very detailed notes on the climate, ecology, natural resources, etc. Portman's portion has rather scholarly observations on some botanical specimens that were collected.

All of this information on the archipelago would have been extremely useful to the Japanese when they made an official claim to it in 1862. Control of the islands was ceded to the United States after World War II and in 1968 returned to Japan.

In excellent condition. Preserved in a *chitsu*.

🚩 Peter Booth Wiley, *Yankees in the Land of the Gods: Commodore Perry and the Opening of Japan* (1990), pp. 204-14.

The National Archives of Japan spring 2004 digital exhibition "Gekido Bakumatsu – Kaikoku no shogeki –" ["The end of the turbulent Edo period – Impact of the Opening of the country"] (accessed 11 February 2022) was of great help as we wrote this description.

39 **PHYSIOGNOMY.** Two illustrated manuscript albums on paper, titles on upper wrappers, loosely translated: "Eight Categories of the Physiognomy of the Face and Palm & Fingers, in Accordance with the Five Phases, Secrets Written Down"; "The Theory of the Complexion of the Face, Written Down, also the Theory of the Ages, Breasts, Ears, and Navel." 94 fine paintings in color in the text. 20; 21 folding leaves. Two vols. Oblong 8vo (205 x 290 mm.), orig. wrappers, stitched as issued. [Japan]: based on the zodiac sign on the outside of the lower wrapper of the first volume, these manuscripts were copied in either 1725, 1749, 1785, 1809, 1845, or 1869 (we think it is mid- to late Edo). \$8500.00

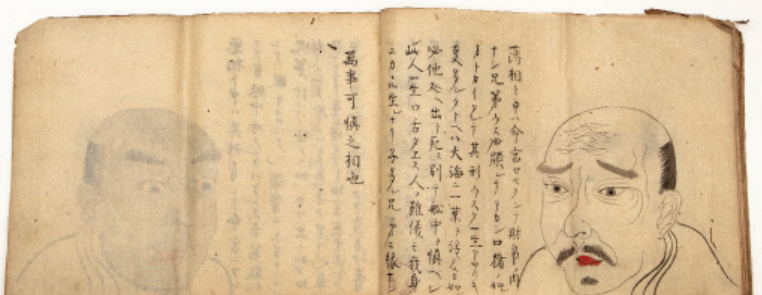
Two fascinating and well-illustrated Japanese manuscripts based on the precepts of Chinese physiognomy, which has a long history both in medicine and in predicting fortunes. The inside of the upper wrapper of the first volume contains a discussion of *wuxing* (the five phases or elements) and the eight phases of physiognomy.

The first part of the first volume contains 13 fine color images of faces. Each face is assessed on the five and eight phases. For instance, the first face is "metal": an elongated face with strong features, and the eyes white and bright. These qualities are predictive of a wealthy person throughout life, with good luck, health, and considerable talent. The remaining 12 faces all have particular qualities, which are predictive of success or lack thereof and good or bad health. For each face, there is considerable text explaining the qualities of the person.

The second part is devoted to the theory of palm reading. Twelve left hands are shown, with discussions of the different lines in each one, then six right hands with explanations.

Now we are introduced to the theory of finger reading; eight fingers are shown, each analyzed. Finally, we have text on the theory of the lips and mouths. There are illustrations of seven closed mouths and seven mouths revealing teeth. Each has explanatory text.

The second volume begins with a long discussion of how to diagnose the complexion. This is followed by 23 fine color drawings of 12 men's and 11 women's faces, each with different complexions and features (one has hair



growing out of his ears, another is sallow; one man has veins in his face clearly visible, another has sagging jowls, etc.).

The next section of text is concerned with what to expect physically in each age, from birth to 100 years old. This is followed by illustrations of women's breasts and navels with detailed discussions of how to predict health based on their appearances.

Concluding the second volume is an account of ears, accompanied by 12 drawings of ears, ranging from "noble" to the unscrupulous.

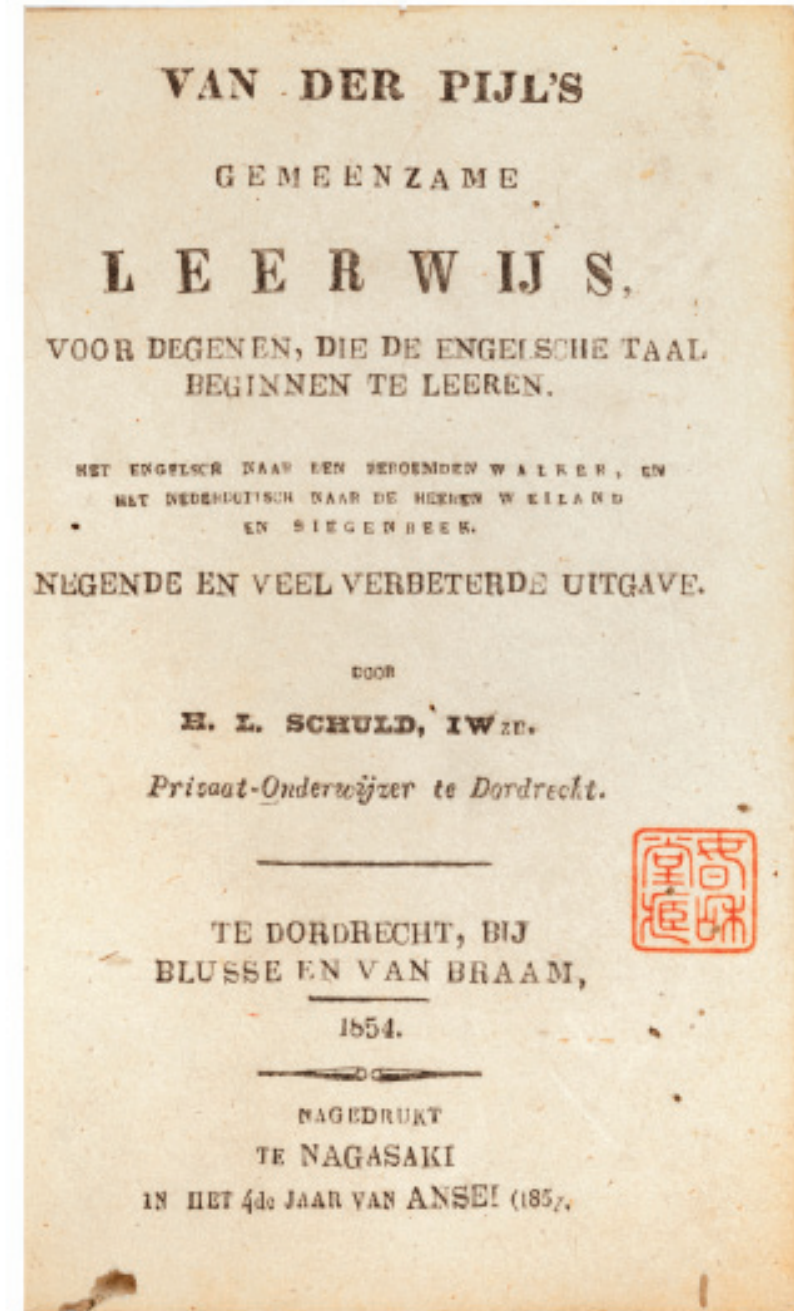
In very good condition. There is some worming, but we do not find it offensive. We learn from the outside of the lower wrapper of the first volume that the first name of the copier was either "Tamehisa" or "Tametoshi."

One of the First "Modern" Books Produced in Japan; Nagasaki Ban

40 PIJL, Roelof van der. *Van der Pijl's Gemeenzame Leerwijs, voor degenen, die de Engelsche taal beginnen te leeren.* Het Engelsch naar den beroemden Walker, en het Nederduitsch naar de Heeren Weiland en Siegenbeek. Negende en Veel Verbeterde Uitgave. Door H.L. Schuld ... Privaat-Onderwijzer te Dordrecht. 2 p.l., 192 pp. 8vo, orig. green sheep-backed marbled boards (boards a little wormed), spine gilt (Western style). "Te Dordrecht, bij Blusse en van Braam, 1854. Nagedrukt te Nagasaki in het 4de Haar van Ansei (1857)." \$57,500.00

First edition printed in Japan; one of a very few *Nagasaki ban*, printed on Japanese paper using metal type and bound Western-style in Nagasaki by the Japanese government in the earliest years of the resumption of Western printing in that country. We find no copy of our Nagasaki imprint in World-Cat. All *Nagasaki ban* are rare, and this is the first "Nagasaki ban" we have seen on the market. Our edition can also be described as a *Nishi yakusho ban*, meaning a book printed by the Nagasaki (West) city government.

When Western printing ceased in all of Japan in the early years of the 17th century, the technology of letterpress printing with metal type died in that country. It was revived again more than 200 years later by Motoki Shozo, Japan's Gutenberg. "In 1848 a printing press and fonts of Dutch type arrived in Nagasaki on a ship of the Dutch East India Company. They were purchased in the same year by Motoki Shozo (1824-1875) and three other Dutch inter-





98 GEMEENZAME LEERWIJS.		GEMEENZAME LEERWIJS. 99	
You or ye dress your- selves.	Gij kleedt u aan.	Imperative mood.	Orhiedende wijs.
They dress themselves.	Zij kleeden zich aan.	Dress thyself.	Kleed u aan.
Imperfect tense.	Onvolmaakt verledene tijd.	Dress yourselves.	Kleedt u aan.
I dressed myself.	Ik kleedde mij aan.	Subjunctive mood.	Aanvoegende wijs.
Thou dressedst thyself.	Gij kleeddet u aan.	Present tense.	Tegenwoordige tijd.
He dressed himself.	Hij kleedde zich aan.	If I dress myself.	Indien ik mij aanklee- de, enz.
We dressed ourselves.	Wij kleedden ons aan.	Imperfect tense.	Onvolmaakt verledene tijd.
You dressed yourselves.	Gij kleeddet u aan.	If I dressed myself.	Indien ik mij aankleed- de, enz.
They dressed themselves.	Zij kleedden zich aan.	Perfect tense.	Volmaakt verledene tijd.
Perfect tense.	Volmaakt verledene tijd.	If I have dressed my- self.	Indien ik mij aangekleed hebb, enz.
I have dressed myself.	Ik heb mij aangekleed, enz.	Pluperfect tense.	Meer dan volmaakt ver- ledene tijd.
Pluperfect tense.	Meer dan volmaakt ver- ledene tijd.	If I had dressed myself.	Indien ik mij aangekleed hadde, enz.
I had dressed myself.	Ik had mij aangekleed, enz.		
First future tense.	Eerste toekomstige tijd.	GEMEENZAME SPREEKWIJZEN. FAMILIAR PHRASES.	
I shall or will dress my- self.	Ik zal mij aankleeden, enz.	Goeden dag.	Good day.
Second future tense.	Tweede toekomstige tijd.	Goeden avond.	Good evening, good night.
I shall or will have dress- ed myself.	Ik zal mij aangekleed hebben, enz.	Goeden morgen.	Good morning.
First conditional tense.	Eerste voorwaardelijke tijd.	Geef mij.	Give me.
I should or would dress myself.	Ik zou mij aankleeden, enz.	Leen mij.	Lend me.
Second conditional tense.	Tweede voorwaardelijke tijd.	Breng hem.	Bring him.
I should or would have dressed myself.	Ik zou mij aangekleed hebben, enz.	Zend ons.	Send us.
		Aanstonds.	Presently.
		Beveel mij.	Command me.

preters in the employ of the Bakufu in Nagasaki, and in 1851-2 Motoki managed to print *Ranwa tsuben*, a simple Dutch-Japanese dictionary. He used the Dutch type he had purchased and some crude Japanese *katakana* type he had cast for the purpose, but it is not clear what stimulated his interest in typography or how he managed the casting and printing processes. In 1855 the Nagasaki city commissioner purchased his press and applied to the Bakufu for permission to use it for the publication of books. Permission was granted not only to publish but also to seek more equipment from Holland, and between 1856 and 1859 several Dutch books were printed on this press in Nagasaki under Motoki's direction, including an introduction to natural science, and

these have been described as the first 'modern' books produced in Japan, for they were bound in Western style. This press was joined in 1857 by another brought to Deshima by the Dutch East India Company, which was used there by the Company's representatives to print at least eight items between 1857 and 1862."—Kornicki, *The Book in Japan*, p. 164.

After the opening of Japan in 1854, there was a sudden increase in demand for books in Dutch, as it was at the beginning the main language of communication between the Japanese and foreigners. But soon enough, the intelligentsia and *rangakusha* in Japan realized English was becoming the most important European language. The Japanese solution was to learn English through Dutch. To that end, Roelof van der Pijl's English learner and grammar, printed in Dordrecht in 1854, was reprinted in Nagasaki.

Our edition is the first of the *Nagasaki ban* to state on the title-page that it was printed in that city.

Fine copy, preserved in a *chitsu*. This copy has the seal of Teijiro (or Kamenosuke) Inabe (d. 1866), a Nagasaki translator. His father, Ichigoro (1786–ca. 1840), collaborated with Siebold and received life imprisonment for giving the German secret maps of Japan. Some worming here and there, touching some letters. With the later seal, on title, of the Masaharu Wakabayashi (1912–84), Kyoto antiquarian bookseller, known for specializing in extremely rare books. Another version of his seal is on the final leaf. With thanks to Prof. Sven Osterkamp of Bochum University for his help on the provenance of this copy.

✶ Christopher Joby, *The Dutch Language in Japan (1600–1900)* (Brill: 2021), pp. 105, 195–201, & 407–410.



A Prominent Example of the Plurilingual Philology Practiced at the Qianlong Court

- 41 *Qinding Jinshi yujie* [Imperially Authorized Explanations of Terms in the History of the Jin]. Printed throughout in Manchu & Chinese. 74; 90 folding leaves. 12 juan in two vols. 8vo, orig. wrappers (frayed), stitched as issued. [China]: Jiangsu Shuju, 1878. \$2250.00

This work is part of a set, each published separately, collectively referred to as *Qinding Liao, Jin, Yuan san shi guoyu jie* [Imperially Authorized Explanations of Terms in the National Language in the Three Histories of the Liao, Jin, and Yuan] (although this title does not appear in the books themselves). They list the non-Chinese names of people, places, titles, etc., in the dynastic histories of the Khitan Liao, Jurchen Jin, and Mongol Yuan — three empires that ruled parts or all of China and Inner Asia from the early 10th century CE (Liao) to the late 14th century (Yuan).

The histories, compiled in the 14th century, contain words from the languages of these peoples transcribed into Chinese characters. In the 18th century, the Qianlong emperor, who initiated several large-scale editorial projects on the history of the Manchu people and their Inner Asian predecessor states, found fault with these transcriptions. When read in Mandarin Chinese of the period, the transcriptions often did not accord with the corresponding words in Mongolian, Manchu (which stood in for Jurchen), etc., of the 18th century. The emperor thus ordered the transcriptions revised and recorded in Chinese characters and in the Manchu script.

These revised transcriptions for the Jurchen Jin dynasty are collected here. The pronunciation of the Chinese key words is given in Manchu transliteration, while the latter is transcribed back into Chinese according to the *fanqie* system. From the point of view of modern linguistics, Qianlong's premise was faulty, since the sounds of both the Chinese language and the languages that the transcriptions sought to represent had changed in the meantime (or disappeared altogether, such as the Khitan language). Our work is thus primarily interesting as a prominent example of the plurilingual philology that was practiced at the Qianlong court.



The books were commissioned in 1782, finished in draft in early 1786 (Qianlong 50, 12th lunar month, hence not 1785), and collated for inclusion in the manuscript transcript of the imperial library — the *Complete Books of the Four Repositories* [*Siku quanshu*] — in early 1789 (Qianlong 54, 2nd month).

Our reprint of 1878 was published by the Jiangsu Book Bureau, which had been set up in that province after the Qing government regained control of the lower Yangzi region following the Taiping rebellion.

Fine set.

Yong & Peng, *Chinese Lexicography. A History from 1046 BC to AD 1911* (O.U.P.), pp. 382-83.

- 42 *Qinding Liaoshi yujie* [*Imperially Authorized Explanations of Terms in the History of the Liao*]. Printed throughout in Manchu & Chinese. 72; 71 folding leaves. Ten juan in two vols. 8vo, orig. wrappers (frayed), stitched as issued. [China]: Jiangsu Shuju, 1878. \$2250.00

This work is part of a set, each published separately, collectively referred to as *Qinding Liao, Jin, Yuan san shi guoyu jie* [*Imperially Authorized Explanations of Terms in the National Language in the Three Histories of the Liao, Jin, and Yuan*] (although this title does not appear in the books themselves). They list the non-Chinese names of people, places, titles, etc., in the dynastic histories of the Khitan Liao, Jurchen Jin, and Mongol Yuan — three empires that ruled parts or all of China and Inner Asia from the early 10th century CE (Liao) to the late 14th century (Yuan).

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- 43 SAICHO. *Ketsugon jitsuron* [Mirror Illuminating the Provisional and the Real]. 10 columns per page; 20 characters per column. 30 folding leaves. Large 8vo, orig. brown wrappers, cont. manuscript title label on upper cover, new stitching. Mount Hiei, outside of Kyoto: Enryakuji monastery complex, ca. 1617-18. \$18,500.00

First edition of this rare and important text (no copy in WorldCat, Kawase, or NIJL), printed with movable wooden type. This is an uncommon example of an *Eizan-ban*, "editions published at the Enryakuji monastery complex on Mount Hiei outside Kyoto. There were few of these in the medieval period . . . Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures, publication and distribution at Hieizan began to develop into the beginnings of a commercial enterprise."—K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

This copy appeared in the 40th-anniversary catalogue (No. 42) of the great Japanese bookseller Shigeo Sorimachi. That important catalogue, published in 1972, was devoted to movable type books, and our book was item 293 (pp. 364-65).

Saicho (767-822), the founder of the Tendai school of Buddhism in Japan, was commissioned by the emperor to go to China to further study in the Tiantai school of Buddhism and bring back more accurate sacred texts. Saicho left for the mainland in 803 as part of a four-ship diplomatic mission. After great difficulties, he made his way to Mount Tiantai and studied with the seventh Patriarch of Tiantai, Daosui. Saicho spent his time on Mount Tiantai studying and arranging for a large number of works to be copied. He also visited two temples in nearby Yuezhou where he had copied other esoteric texts.

Saicho brought back with him to Japan about 230 Buddhist manuscripts. "In 811 Saicho deposited in a temple on Mt Hiei the books and Buddhist implements he had acquired in China and drew up a catalogue of the collec-



tion, part of which survives in his own hand. This became the foundation of the collection in one of the three comprehensive Buddhist libraries on Mt Hiei in the early Heian period.”–Kornicki, *The Book in Japan*, p. 367.

Saicho engaged in a number of religious and political controversies, including a prolonged and well-known debate in 817-21 with the Hosso scholar Tokuitsu (780?-842?), concerning the Buddha-nature and Tendai doctrines, such as original enlightenment. The present work prints Saicho's series of writings from this debate, which had remained in manuscript until the publication of our book. For more on this famous debate, see James L. Ford's *Jokei and Buddhist Devotion in Early Medieval Japan* (OUP: 2006), pp. 47-50 and Richard Bowring's *The Religious Traditions of Japan, 500-1600* (CUP: 2005), pp. 131-32.

A very good copy, preserved in a *chitsu*, which has the handwriting of Mr. Sorimachi's bibliographer, Mr. Mori, on the label. There is some worming, both marginal and occasionally touching some characters, but we do not find it offensive.

Only Surviving Copy

- 44 SHAKUHACHI FLUTE. From the block-printed title label on upper cover: *Rangyoku miyogiri shoshinsho* [Detailed Instructions & Selections of Music for the Miyogiri Flute]. One full-page woodcut illus. & music printing. 16 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper cover (rubbed), new stitching. [Japan]: ca. 1684-1704. \$15,000.00

First edition and, apparently, unique; no copy is located in WorldCat or Union Catalogue of Japanese Books. The *miyogiri* is a type of *shakuhachi*, an end-blown three-node bamboo flute with five finger holes. The various types of *shakuhachi* flutes have been some of Japan's most popular instruments. They were brought from China in the 8th century and became popular in 17th-century Japan when they were adopted by itinerant Buddhist beggar priests (*komuso*) of the *Fuke* sect, who were employed by the ruling warrior class.

This rare and comprehensive work begins with a table of contents and a physical description of the *miyogiri*, along with instructions on correct embouchure. The next section is concerned with fingering techniques, which



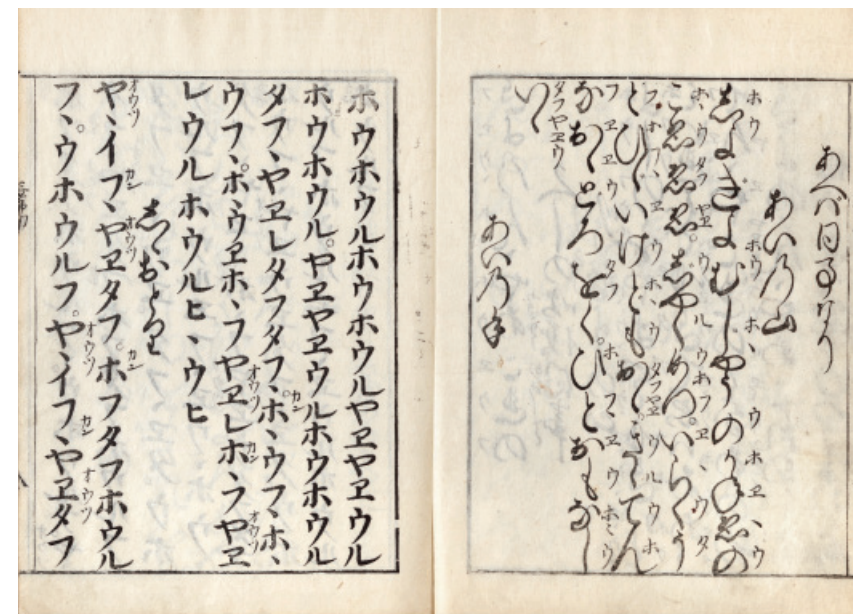
are illustrated in two diagrams on two pages. This is followed by a wonderful full-page woodcut illustration of a Zen monk wearing a *kara* (religious attire) giving instruction to a samurai and a younger man.

Following this are nine pieces of song music for the *miyogiri*, written in a stylized version of *katakana* in vertical columns from right to left. Indications of blowing intensity and length of phrase are also included in the notation, as is the text of the songs. The *Fuke* sect left a repertoire of between 200 and 300 pieces, but most were lost with the forced dissolution of the sect in 1871. Our work provides a valuable record, giving the scores and lyrics for nine pieces: *Yoshinoyama*, *Inoyama*, *Shishi odari*, *Okazaki*, *Edo shishi*, *Sakai shishi*, *Sugagaki*, *Taki otoshi*, and *Rinzetsu*. This seems to be the only record of several of the pieces.

On the final page, there is an indication that a separately issued second part appeared, but there seems to be no surviving copy.

Fine copy.

❖ See *Grove Dictionary of Music, Japan*, Section IV.3. Andreas Gutzwiller, "The Shakuhachi of the Fuke-Sect: Instrument of Zen" in *The World of Music*, Vol. 26, No. 3, Sacred Music II (1984), pp. 53-65. For a discussion of this copy, see Seiichi Kishi's article: <http://www.dental.gr.jp/bmbnt/bambo051.htm>.



The Great Collection of Lineages

- 45 SHINPEN *haiin zoko jirui shizoku taizen* [Ch.: *Xin bian pai yun zeng guang shi lei shi zu da quan*; *Great Collection of Lineages, Newly Arranged by Rhyme & Expanded with Historical Events*]. 73; 67; 57; 70; 69; 56; 52; 74; 73 folding leaves. Ten juan in nine vols. Large 8vo, orig. wrappers, new stitching. [Japan]: from final leaf of final volume (in trans.): "ninth month September 1619." \$35,000.00

First movable type edition printed in Japan, and a very rare book; there is apparently no copy in WorldCat. There is an example in the National Diet Library.

The book is of unknown authorship, but both its contents and the extant editions suggest that it was written in the Yuan period (1271-1368). It lists the family names of prominent Chinese lineages arranged by pronunciation. The arrangement is based, first, on the four pitch tones of Middle Chinese (level, rising, departing, and entering) and, second, on the rhymes as listed in the Song-period rhyme book *Guangyun* [*The Expanded Rhymes*]. The arrangement of *Guangyun* was familiar to all highly educated individuals in this period and can be compared to alphabetical order in European languages. The *Great Collection of Lineages* was thus clearly a reference work that readers could use to look up a certain lineage on the basis of the pronunciation of its family name.

Under the family name of each lineage, famous individuals belonging to the lineage throughout history are listed with a short biography, with a phrase of a few characters from the biography serving as its heading. The greatest value of this book lies in its inclusion of much new historical source material that can serve to complement information found in the dynastic histories. In the Ming period, Ling Dizhi (1529-1621), used the *Great Collection of Lineages* extensively when writing his *Gujin wan xing tongpu* [*Unified Lists of the Myriad Family Names from Past & Present*], which was published in 1579.

The *Great Collection of Lineages* was included in the Qianlong emperor's great manuscript library, the *Complete Books of the Four Repositories*, in the 1780s. The emperor's court bibliographers noted that since the historical events covered in the book did not go beyond the late Southern Song, the book ought



to date from the Yuan period. They do not appear to have had access to a Yuan edition, however. That they included it in the imperial manuscript library shows that they nevertheless found value in it.

Fragments of at least three different Yuan-era editions have since come to light and have been published in facsimile.

A rather nice fresh set, with some occasional, mostly marginal, worming. Preserved in a *chitsu*.

With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan. Kazuma Kawase, *Kokatsuji-ban no kenkyu* [*Study of the Early Typographic Editions of Japan*] (1967), I, p. 361 & III, p. 84, no. 226 for a reproduction. *Wenyan Ge Siku quanshu* (Taipei: Taiwan Shangwu yinshu guan, 1983). *Yuan ke Xinbian paiyun zengguang shi lei shizu daquan congbian (wai yi zhong)* (Beijing: Zhonghua shuju, 2017).

*Dangerous Words from Nariaki Tokugawa & Shoin Yoshida;
Printed by Movable Type*

46 SHOKA SONJUKU MOVABLE TYPE BROADSIDE. Broadside on paper (228 x 334 mm.), mounted on a hanging scroll, printed with wooden movable type, entitled *Mito Nariaki kyo hekisho* [Words for the Students by the Honorable Nariaki of Mito]. Shoka Sonjuku Academy, Hagi, Yamaguchi Prefecture: Printed by (in trans.) "movable [type]," 1858. \$12,500.00

An extremely rare and unusual example of movable wooden type printing in Japan. Movable type books enjoyed a considerable popularity in Japan in the first four decades of the 17th century, but gradually this technology withered away in favor of xylography. The use of wooden movable type was revived again in the late 18th century for small private editions, oftentimes to print controversial texts and issued *sub rosa*. The texts of some of these works might have faced censorship if commercially published. These kinds of movable type printings from after 1653 are called *mokkatsujiban* (for a fascinating discussion, see Kornicki, *The Book in Japan*, pp. 159-63).

The present broadside is just such an example. It was printed at the famous Shoka Sonjuku ("village school under the pines"), in the castle town of Hagi in Yamaguchi Prefecture. This school produced, in a two-year period, some 70 future leaders who contributed to the Meiji Restoration and the development of modern Japan, including two prime ministers. Its dynamic principal and main teacher at that time was the magnetic Shoin Yoshida (1830-59), educator, scholar, and political activist. He had studied Western and Chinese military strategy and science and openly supported the emperor against the shogunate. In 1854, he and a friend, Jusuke Kaneko, tried to stow away on Commodore Perry's flagship, the *Powhatan*, anchored off Shimoda. Perry refused, and the two young men were imprisoned by the shogunal authorities. Kaneko soon died, but Yoshida was released in January 1856 and, while under house arrest, soon became principal of the Shoka Sonjuku, which was owned by his uncle. During his brief tenure there, Shoin attracted an extraordinary group of future leaders. Through lectures and his many writings (memorials, proposals, and letters to his students), he "deplored the superficiality of upper samurai life at a time of national danger, and proposed that the domain



ignore rank, and even status, in its appointments. If the country was to be opened he wanted the bakufu to do it actively and purposefully, rather than, as it seemed, cravenly and hesitantly. Students should be sent abroad to each country; Japan should have a fleet, and trade, and become a presence on the world stage instead of remaining a victim.”—Jansen, *The Making of Modern Japan*, p. 293. However, during the Ansei purge in 1859, Yoshida was arrested and beheaded. He is considered one of the intellectual fathers of modern Japan.

This broadside, printed by movable type at the school, contains two dangerous texts, both very much in the *Mitogaku* tradition, one of the driving forces behind the Meiji Restoration. On the right side, we find five instructions of moral guidance by Nariaki Tokugawa (1800-60), the one-time lord of Mito fiefdom, who supported loyalty to the emperor, war with foreigners, and devotion to the *sonno-joi* movement (“revere the emperor, expel the foreigners”). Nariaki had founded his own academy, the Kodokan, to foster practical Western learning in order to defend the nation. Shoin’s earlier studies at Kodokan had reinforced his ideas of the future of Japan.

The five apothegms of Nariaki all concern the need to appreciate the military and its soldiers: one must be grateful to them and their sacrifices for the comforts civilians enjoy. The Japanese should thank the soldiers for food,

clothes, homes, comfortable living conditions, and traditional social relations, all of which the members of the military had given up, in service to their country. These maxims are dated Spring 1854.

On the opposite side of the broadside, which is divided by a “pillar,” are Shoin Yoshida’s responses. In essence, he writes: “The incompetent government and their confusions must be ignored. Discipline yourself, behave ethically as an example to your family, and this behavior will spread to others. My students must learn from the words of Nariaki. Printed by movable [type].” At the start of Shoin’s comments is printed the zodiac date of “Winter 1857,” and at the close, the date “Good Day, January 1858.” At the end, “Shoka Sonjuku” is printed.

PROVENANCE: This broadside has several manuscript notes in one hand. The first states (in trans.): “Selected and written by Nijuiikkai sensei [=Shoin Yoshida].” Around the borders of the broadside, the same annotator has written, again in translation: “Mito Nariaki’s words in movable type. January 1858. Hagi. Shoka Sonjuku *ban* [edition].”

Accompanying this broadside is a sheet of notes by the next unnamed owner, who has written (in abbreviated & rough trans.): “Purchased from the family of Shoin’s disciple Chuzaburo Terashima [he was one of the closest followers of Shoin and died in the Hamaguri Gate Rebellion of 1864]. In the article in the journal *Sonjuku sakumon ichido*, dated 12 April 1858, we learn that the Shoka Sonjuku Academy was equipped with a wooden movable type press that was primitive and imperfect but highly valued. This broadside is rare and probably the only surviving example. Let us consider its historical and technological importance.”

We know that Shoin’s responses printed here are included in his collected works, *Yoshida Shoin zenshu*, printed in Tokyo in 1934-36 in ten volumes.

Our scroll is preserved in a wooden box, which has the inscription on the lid of Mr. Mori, the chief bibliographer to the great Japanese bookseller Shigeo Sorimachi. Mori has written (in trans.): “Words for the Students by Nariaki Tokugawa. Hagi. Shoka Sonjuku. Katsujiban [movable type].”

In fine condition.

✿ Maida Stelmar Coaldrake, “Yoshida Shoin (1830-1859) and the Shoka Sonjuku” (online Ph.D. thesis, 1985).



The Typography Explains the Text; A Masterpiece of Movable Type

47 SOSEKI (Pen-name: Gessonsai SOSEKI). *Chokusen meisho waka sho-shutsu* [Imperially Chosen Collection of Famous Place Names Codified for Waka Poetry]. Ten columns per page with interlinear printing in a smaller font. Text-block: 233 x 160 mm. 85; 88 folding leaves. Two vols. Large 8vo (280 x 198 mm.), orig. persimmon-stained wrappers, orig. block-printed title labels on upper covers, new stitching. [Kyoto?]: mid-Genna [before 1617?]. \$47,500.00

First edition, extremely rare, with no copy in WorldCat, of this masterpiece of movable wood type printing, exhibiting both *kanji*, in three font sizes and several styles, and *hiragana*, in one elegant font. All these beautiful fonts employ extensive use of ligatures, enabling the print to represent the flow of calligraphy, much in the style of the famous *Sagabon*. The quantity of wooden type used to print this work must have been enormous.

The *hiragana* and *kanji* wood types are extremely calligraphic and fluid, a notable departure from earlier Japanese movable type books, which had been laid-out very much in the tighter tradition of the Chinese style. The appearance of our book clearly resembles the earlier manuscripts of the text. The layout is complex, with each font performing a separate function. The 60 chapter headings — “tall mountains,” “valleys,” “mountain ranges,” “hot springs,” “bridge,” “ocean,” “peninsula,” “harbor,” “forest,” “palace,” “shrines,” etc. — are printed in one size of *kanji* font, then the alphabetical order of the Japanese syllables appears in very small *hiragana*, and the place names and regions are in the same font as the chapter headings. The descriptions of places and poetical references are set in two tight short lines in a small *kanji* typeface. The actual sample poems are printed in a mixture of *kanji* and *hiragana* with many ligatures to imitate calligraphic hands.

This collection of place names, arranged in Japanese syllabic order instead of geographically classified, was compiled in 1506 by Soseki (1474-1533), a Kyoto priest and renowned *renga* poet. He had studied with Sogi (1421-1502), the greatest *renga* master of the 15th and early 16th centuries. Soseki was assisted in the compilation of this book by Sanetaka Sanjonishi (1455-1537), also a disciple of Sogi. The poems were selected from *Man'yoshu*, the oldest extant collection of Japanese poetry and the most highly revered today, and the 21 *Chokusenshu*, anthologies of *waka* poetry compiled over 534 years by imperial command.





Soseki's arrangement of place names was completely different from its predecessor, the *Chokusen meisho waka yosho*, compiled in the late 14th century, which has apparently remained in manuscript only. Soseki's text made consultation much easier.

The text of this book remained in manuscript until it was finally printed here in about 1617 or slightly before. In 1617 a later collection of place names was printed using movable type, *Ruiji meisho waka shu* by Shotaku Satomura (1574-1636), a descendant of Joha Satomura. It used a similar layout and selection of fonts.

PROVENANCE: Our copy appeared in the 40th-anniversary catalogue (No. 42) of the great Japanese bookseller Shigeo Sorimachi. This important catalogue, published in 1972, was devoted to movable type books, and our book was item 249 (pp. 326-27). At that time, Sorimachi located only two other copies; we have located two more. All are in Japan.

A fine set. Minor soiling and unimportant worming, carefully repaired. Preserved in a new wooden box.

❖ Kazuma Kawase, *Kokatsuji-ban no kenkyu* [Study of the Early Typographic Editions of Japan] (1967), I, p. 55 & III, p. 152, no. 462 for a reproduction. Kawase describes this book as (in trans.): "fresh type . . . pristinely printed."

48 SUTRA OF PERFECTION OF WISDOM: CHIKAN BAN (or KAN). Orihon (accordion) woodblock-printed book of Vol. 151 of the *Sutra of Perfection of Wisdom* or *Mahaprajnaparamitasutra*, Japanese title reading: "Daihannya haramitta kyo kan dai hyaku gojuichi." Six columns per page, 17 characters per column, text block height 205 mm. 15 joined sheets. 74 pages, one blank leaf at end. Tall narrow 8vo (275 x 115 mm.), orig. semi-stiff boards with flap. [Kanto region?]: at end "Chikan, August 1368." \$8500.00

An extremely rare dated sutra, printed by the monk Chikan in 1368, apparently in the Kanto region. It has been printed on fine thick paper (*gampi* or mulberry fibers), with bold, thick strokes, using black *sumi* ink.

According to the blog of a local printing historian in Yamanashi Prefecture, who is a member of the Hobundo Company (the author does not give his name), the Chikan edition of the *Sutra of Perfection of Wisdom* was carved in the Kanto region around Tokyo between 1356 and 1410. Chikan was a Buddhist priest with the rank of *Biku*. Chikan's most important sponsors were members of the ruling Ashikaga clan, including Takauji Ashikaga (1305-58), the first shogun of the Ashikaga shogunate, and his two sons. The author of the above-mentioned blog speculates that, as the Ashikagas resided in the Kanto region, the Chikan edition was printed nearby.

The *Mahaprajnaparamitasutra* is a massive compilation of scriptural literature said to have been preached by the Buddha in four different places to 16 discrete assemblies. It includes seminal works such as the *Prajnaparamita in One Hundred Thousand Lines* and the *Diamond Sutra*. "This recension of the scripture is only extant in a Chinese translation made in six hundred rolls by Xuanzang and his translation team between the years 660 and 663. Xuanzang's recension is by far the largest of all the *prajnaparamita* scriptures in the Chinese Buddhist canon . . . The *Mahaprajnaparamitasutra* also often holds pride of place as the first sutra found in many traditional East Asian Buddhist scriptural canons."—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 505.

The translator of the *Perfection of Wisdom*, Xuanzang (596?-664), was a Chinese Buddhist pilgrim, monk, scholar, and patriarch of the Chinese Yogacara tradition. Along with Kumarajiva (344-413), Xuanzang was one of the two most influ-



ential and prolific translators of Indian Buddhist texts into Chinese. In 627, he embarked on an epic journey to India, where he studied Sanskrit, and returned to China in 645 with over 600 Sanskrit manuscripts in his luggage, along with images, relics, and other artifacts. Settling in the Tang capital of Chang'an, he established a translation bureau, where he oversaw a team of monks who transcribed the texts and, in the process, made translations, polished the renderings, clarified texts, and certified both their meaning and syntax.

A very good copy, preserved in a modern *chitsu*. There is some inoffensive worming, touching some characters. The author of the above-mentioned blog states that in the blank areas of each sutra, the names of the donors have been supplied in manuscript. In our copy, the names have been erased in the eight blank areas.

Blog: <https://gamp.ameblo.jp/hdayori/entry-12520441077.html>. Mizuno, *Buddhist Sutras. Origin, Development, Transmission*, pp. 178-79. With many thanks to Prof. Peter Kornicki of Cambridge University for pointing us in the right directions.



49 TAIHAKUDO TORIN (or TOO). *Mutsu chidori* [School of Birds of Basho's Travels]. 21 full-page woodcuts. 30; 29; 26; 23; 31 folding leaves. Five vols. 8vo, orig. wrappers (wrappers rather rubbed & frayed), new stitching. Kyoto: Izutsuya Shobei; Edo: Nishimura Uhei, 1697. \$5500.00

First edition of this collection of *haikai* written by several members of the circle surrounding Matsuo Basho (1644-94), Japan's best-loved author. The poems were gathered by Taihakudo Torin (d. 1719), a friend and disciple of Basho (there is speculation that Torin was Basho's nephew or younger brother). In 1696, to prepare for the third anniversary of Basho's death, Torin retraced Basho's famous 1689 journey through the main island of Japan, which resulted in Basho's best-known work, *Oku no Hosomichi*, a poetic diary in the form known as *haibun*, a combination of prose and *haikai*.

Torin, inspired by his own journey, decided to collect the poems and have them printed in the present work. The poems, arranged by the four seasons, and with a section of poems written at the time of the third anniversary of Basho's death, were mainly written by a group of Edo-based poets and disciples of Basho.



Torin has furnished a Preface and some of the poems. Many haiku are printed with the names or pen names of the authors. There is an Afterword by Sodo Yamaguchi (1642-1716), haiku poet, flood-control expert, and close friend and disciple of Basho.

The second volume has a series of 20 attractive woodcuts of poets, including, on facing pages, Basho and his disciple (or nephew or younger brother) Torin.

Very good set. Extremely rare, with no copy in WorldCat. Minor worming in the final volume, mended.

- 50 TANG, Yuntai. *Jin yuan ji shi shi* [Poems Commemorating Events during the Course of Jin History]. 80; 64; 62; 73 folding leaves. Eight juan in four vols. 8vo, orig. brown wrappers, title in manuscript on upper cover of each vol., orig. stitching. Yangzhou: Huinan shu ju, 1873. \$1350.00

Second edition (1st ed.: 1813). Upon reading *History of the Jin*, compiled in 1345 under the leadership of the Mongol scholar-official Toytaya (1314-56), Tang began in 1804 to narrate the events from the history of that state in verse form. He decided to have a selection of the poems printed in 1813, toward the end of his life. They were reprinted in 1873 in the present work.

The poems were annotated by Tang's sons Xianye and Xian'gan and proof-read by several dozens of Tang's former students. Yuntai Tang was from Qingu, which is today within the Shanghai city limits. In addition to this book of poetry, he authored a work of annotations to the 12th century history, *Book of the Southern Tang*.

The Jin empire was established in 1115. Centered in northern China and Manchuria, it drove the Chinese Song dynasty south of the Yangzi river and vied with the Song for the position of the dominant power in East Asia for about a century, until the Mongols defeated the Jin in 1234 (and the Song a few decades later). The Jin were ruled by Jurchens, who had previously lived in Manchuria under Khitan domination. The Manchus, who conquered China and established the Qing empire, under which Tang Yuntai was living, were descendants of Jurchens. The link between the Jurchens and the Manchus was known and celebrated by the Qing court, and there was substantial scholarly interest in the history of the Jin empire in the Qing period.

Yuntai Tang's poetry collection is a product of this scholarly interest. He did not limit himself to Toytaya's *History of the Jin*, but used a number of historical sources in the writing of these poems. The annotations appended to them by his sons similarly draw on a number of sources, including the 18th-century scholar Daxin Qian's study of the dynastic histories. The poems are arranged chronologically, by reign.

Fine set, preserved in a *hantao*.



With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Illustrated by Hiroshige

- 51 TENMEI ROJIN. *Kyoka hyakunin isshu* [alternative title: *Kyoka Momochidori*; *Crazy Verses* or *Light Verses. A Chorus of Birds*]. 108 finely color-printed wood-cut illus. (mostly two-thirds of a page). 55 folding leaves. 8vo, orig. speckled wrappers (a bit worn & somewhat rubbed, eleven folding leaves with some worming in gutter, extending into images, neatly repaired), orig. title label on upper cover, modern stitching. N.p.: 1857 or 1858. \$5500.00

First edition of this finely illustrated work by Hiroshige. Each page is divided into three sections: the top contains two poems, the central panel has a poem and a poet's portrait, and the bottom panel is blank.

"Among artists of the popular school who were uncultured, although not actually illiterate, Hiroshige was an exception because of his literary knowledge and tastes. He was a man of facile pen, for in the diaries are apt descriptions and occasional snaps of cynicism, all of them delightful because they are casual and informal. Had he pursued literature with the assiduity that he espoused art, he would undoubtedly have become a writer or poet. Although, as, with any phraseology or puns which are ephemeral, and therefore difficult to translate into English, the following poems from 'Kyoka Momo-chidori' will indicate his usual vein:

Putting aside the moon and snow,
How delightful it is to live roundly
With a head more round
Than a dumpling round and round!

The verse alludes to the common saying, *Hana yori dango*, meaning literally 'A dumpling is better than a flower.' Of course it treats with both satisfaction and mockery the author's own shaven head. Utashige was Hiroshige's name as a humorous poet. He sometimes signed this name to *Harimaze-ye* (mixed prints of small size) or *Sensha-fuda* (visiting cards to shrines or temples) or illustrated books of lyrical drama. Also, some of the famous view-prints produced after 1839 bear the name of Utashige."—Prof. Yone Noguchi, "Life of Hiroshige," on-line resource.

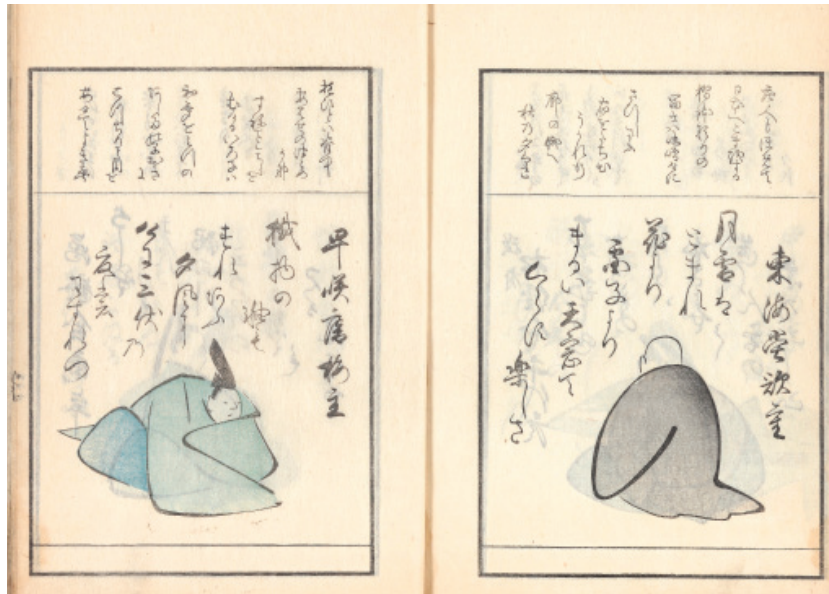
- 52 TOKUGAWA, Ieyasu. Manuscript on paper, entitled on first leaf "Goyuijo [gohozoiri] hyakkajo ["The One Hundred Articles of Testimony"]. 17 folding leaves. 8vo (265 x 191 mm), orig. patterned wrappers with paintings on each cover, old stitching. On the antepenultimate page, in a later hand using red ink in trans.: "Yakushiji Temple Horinin . . . copied August 1795."

\$2500.00

An important text, which has been shrouded in secrecy for several centuries. Manuscript copies, such as the present example, were quietly made, but the *Legacy of Ieyasu* was not published until the early 19th century.

Ieyasu Tokugawa (1543-1616) "left behind him a document, called the *Legacy of Ieyasu*, which to those desirous of studying the character and motives of the founder of the Tokugawa dynasty possesses a supreme interest. Some doubt has been thrown by Japanese critics on the authenticity of this composition. It has been asserted that it was not the work of Ieyasu and therefore not worthy of the reverence in which it has been held. But whether the *Legacy* was originally composed by him or approved and sanctioned by him, matters little for our purpose. It dates from the time of the founding of the Tokugawa shogunate, and has been an unimpeachable authority during all its history. One of the singular features in the disposition of the *Legacy*, to which Professor Grigsby directs attention, was the secrecy in which it was kept. The original was preserved in Kyoto and was never seen, while an authenticated copy was kept at the shogun's court in Yedo, and once a year was open to the inspection of all above a certain rank . . .

"The *Legacy of Ieyasu* consists of one hundred chapters, arranged without any attempt at logical order. Each chapter treats of a single, separate subject, and is usually of a very moderated length. As Professor Grigsby has pointed out: 'Sixteen chapters consist of moral maxims and reflections; fifty-five are connected with politics and administrations; twenty-two refer to legal matters, and in seven Ieyasu relates episodes of his own personal history.' The moral maxims are quoted chiefly from the works of the Chinese sages, Confucius and Mencius. While the collection on the whole has a military aspect, and plainly encourages and promotes the well-being of a military class, yet



Very good copy. Some light dampstaining in lower portion of gutter. The worming does not touch any of the colored portraits.

❖ Brown, *Block Printing & Book Illustration in Japan*, p. 195. See Hillier, *The Art of the Japanese Book*, p. 847.



This is a traditional Japanese ink wash painting, likely a hanging scroll (kakekomi). The scene depicts a serene landscape. In the lower-left foreground, a simple wooden fence or gate structure is rendered with dark ink. To its right and slightly behind it, a cluster of trees with dark, gnarled trunks and dense, dark green foliage stands prominently. The background is composed of several layers of misty, blue-tinted mountains, creating a sense of depth and atmosphere. The overall style is characteristic of the Edo period, with a focus on naturalistic representation and a muted color palette. The painting is mounted on a light-colored, textured background, and the right edge shows the traditional Japanese binding (kotoji) with visible stitching.

外國遠征、人形不討者并速令返進、以通稱事、
審て前司係承傳意又々秘密とて一を為し副金云云
居万衆帝位親庶民如保赤子當家大才を平て又我
なま一名之に主とに仲より五偏賞成り我御之外
張普代に就政是天賜富地政道なり此其負偏頗私意
筆ふく信起へんた此規縁るる你潜心の自忘事
賞罰討定心忠臣隱不顯多數則庶人怨不競香其間
そ始末して消埃のりも不有過不及差聖訓傳授
心得しの知有罪事
我從此職接血傳家歷代古終多難を蒙り度歴述さ不
修心事も非家意に新規見急應臨誼神可達要
改道巨中下たり古より取行不違特奉事
右所喻件く子孫宜體悉とて謙代老臣之外い不可許
他見鮮堪る賺我胸臆今限也勿令我後世先賢之嘲
至痛
年号月日
在右條々此實分能年月年代陳日月内察一書六月若くは外
爲總合と未言昔は及後記憶に依り得氏意なく秘められ有
元文治元年十二月申日記

we see in it the mild and peaceful nature of Ieyasu.”—David Christie Murray, *Japan*, p. 151.

Our manuscript, written in *sumi* (black) ink, contains a number of notes and additional commentary in red ink, with a few further modern annotations in blue ink. The manuscript label on the upper cover states “Momijiyama gohozoiri hyakkajo hisho” [“The One Hundred Articles of Testimony kept in the collections of the Shogun in Edo, a Secret Text”]. Throughout the manuscript, an annotator, writing in red ink, has made a number of corrections and additions to the text. An inscription in blue ink on the first leaf states that the red ink annotations derive from a comparison with the manuscript at the Yakushiji Temple in Nara.

The upper wrapper has a lovely painting of Momijiyama and the surrounding landscape. The lower wrapper depicts another landscape of the area.

In very good condition. The wrappers and text have some worming, touching characters, but the text is legible.

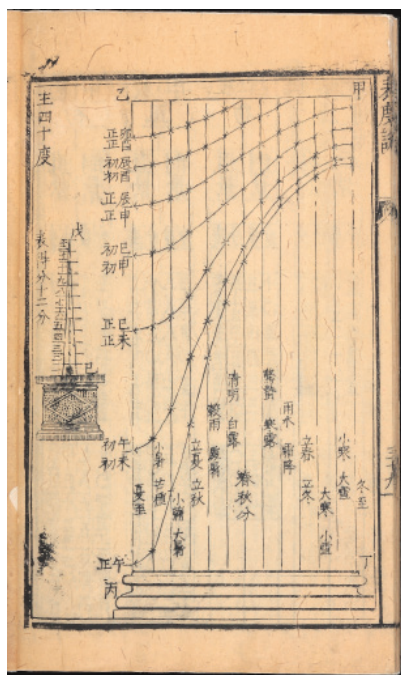
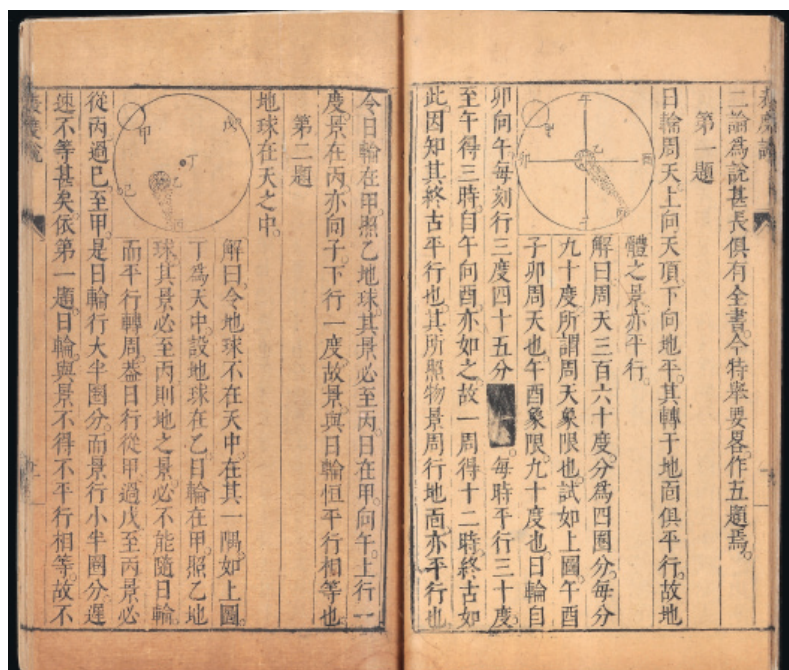
A Rare & Early Jesuit Imprint in Beijing; The First Printed Statement in China that the Earth is Round

- 53 URSIS, Sabatino de. *Biao du shuo* [Explanation of the Gnomon]. Numerous woodcuts (some full-page & some half-page) in the text. 6, 3, 40 folding leaves. 8vo, old, possibly orig. wrappers (with several repairs, one of which touches but does not obscure the text), orig. block-printed label on upper cover, new stitching. [Beijing: 2nd Preface dated 1614]. \$65,000.00

First edition, and very rare, of this work on the gnomon, one of the first astronomical measuring instruments, and its uses in astronomy and surveying. This work is important in the history of astronomy as it states here for the first time in China the doctrine that the earth is spherical. Ursis is also the first to state in China, in the present work, that the earth is divided into spaces separated by meridians and parallels. He uses geometrical analysis of planetary motions and the Euclidean geometry necessary for applying it to gnomonics, stereographic projections of the astrolabe, and in surveying.

The beginning of the text discusses the five questions regarding latitude.





In one of the woodcuts, the earth is depicted as casting a shadow as the sun revolves around it. In another of the woodcuts, Ursis shows two boats taking opposite routes from the Atlantic Ocean ("Da Xiyang") to the Indian Ocean ("Xiao Xiyang") with the endpoint of their journeys shown at the bottom of the earth. Europe, Asia, and Africa are depicted on a spherical globe, rather than as a square image. In the following woodcut, we see the same two ships leaving the Atlantic but now North and South America are shown. This is the first depiction of the Americas in a Chinese-printed book. The fact that ships could leave the same point, going in opposite directions, and yet arrive at the same destination demonstrated the earth is round.

The remainder of the book is concerned with the height of the sun, the length of shadow caused by a moving sun, geographical matters, the summer and winter solstice, and surveying problems using the gnomon.

One of the two prefaces was written by Xiong Mingyu (1579-1649), the most senior member of the Fang School. He was one of the first of the late Ming scholars to accept the Jesuits' notion of the shape of the earth. He states in his preface that the Chinese already had had the same concept of the spherical globe in the time of the Yellow Emperor but social disruptions and the destruction of many books within China caused this knowledge to be lost.

Sabatino de Ursis (1575-1620), a member of a prominent family in Naples, arrived in Peking in 1607 in order to help Matteo Ricci in his scientific work. He also worked together with Xú Guangqi and Ricci on the translation of Euclid's *Elements* into Chinese. Following the death of Ricci in 1610, Ursis became the principal Jesuit astronomer in China. Ursis was involved in the reform of the Chinese calendar (based on his prediction of a solar eclipse on 15 December 1610 which the Chinese had not anticipated), translated the hydraulics portions of Ramelli's book into Chinese (1612), and wrote a work on the armillary sphere (1611). These were later gathered and published in Peking in 1629 in a multi-volume encyclopedia of western astronomical science.

Fine copy and extremely rare.

✶ Cordier, *L'Imprimerie Sino-Européenne en Chine*, 315-2. Needham, *Science and Civilisation in China*, Vol. 3, pp. 437-46. Qiong Zhang, *Making the New World their Own: Chinese Encounters with Jesuit Science in the Age of Discovery* (2015), pp. 167-78.



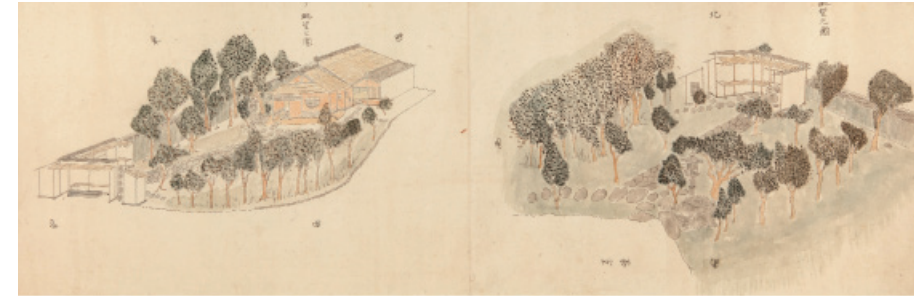
54 VIEWS OF THE TEA CEREMONY GROUNDS & STRUCTURES. Scroll on paper, with six scenes, in brush & color washes, of the tea ceremony building & related areas. Scroll (260 x 2160 mm.), with six fine illustrations pasted on, decorative endpaper at beginning. [Japan: late Edo].

\$6500.00

A very attractive scroll on the tea ceremony building and its surroundings, illustrated with six fine scenes in brush and colors from different directions and perspectives. We have not encountered anything like this before. Our scroll offers six perspectives of the tea ceremony building, its surrounding highly designed gardens, and other features.

The six scenes are as follows:

1. The first scene, looking to the east from the tea ceremony room, shows the *koshikake machiai* (waiting room with a bench for seating) in the distance, with a traditional fence extending to the left. We see the *roji* (the garden path leading to the tea hut) and *fumi-ishi* (stepping stones), adjacent trees, and mossy grounds. As we near the tea hut, there is a *tsukubai*



(the low wash basin where the guests must wash their hands and rinse their mouths). Above the *tsukubai* is a stone *toro* (lantern). All the trees, including pines, have been selected and planted with meaning.

2. Our next scene looks west from the waiting room towards the tea hut with its *nijiriguchi* (the small entrance). We see a lovely depiction of the grounds and the tea ceremony building, which is shown with considerable architectural detail.

3. The third view is from the east and is slightly elevated. We are outside of the property, looking over the wall, with its gates, onto the entire grounds, including the *machiai* and the tea ceremony building. This elevated view offers an excellent sense of perspective of the tea ceremony property's layout.

4. The fourth scene, from the west, offers a very different view, showing the back of the tea ceremony building and looking towards the *machiai* with its bench.

5. This prospect is towards the north and is slightly elevated. It offers a very revealing view of the structure of the *machiai*, its bench, and simple roof. This image offers a much closer and detailed look at the stone pathway, the lantern, the washing basin, and the carefully considered landscape architecture.

6. Now we are looking south, with another important view of the tea ceremony building, showing other features including the back entrance and the exterior of the *machiai* with another seating area.

Fine condition.



- 55 WAKAYAMA, Natural History of. Illustrated manuscript on paper, entitled on manuscript labels on all upper covers "Nangoku kidan" ["Southern Province of Kii Province"]. One three-page manuscript map & about 30 natural history paintings in the text (some full-page or double-page). 26; 24; 28; 30; 29 folding leaves. Five vols. 8vo (247 x 168 mm.), orig. pale blue patterned wrappers, manuscript labels on upper covers, new stitching. [Osaka]: at end of Preface in Vol. I (in trans.): "Tsuneo recorded in 1855." \$9500.00

Kii Province (today's Wakayama Prefecture but in ancient times known as Nangoku, as given in *Nihon shoki*) is just southwest of Osaka. It has always been a prosperous region with a varied landscape, rich in fishing and agriculture, and with excellent communications by river and inland sea. The province was closely allied with many branches of the ruling Tokugawa family.

This is a record of the natural history of the region in 1855, just at the time of the opening of Japan. There are a number of references in the text to sightings of "foreign ships" (American, Dutch, and Chinese) in the waters off Wakayama.

The first volume begins with a description and a three-page map of the coastline and notable geographical features of the region. The author then turns his attention to the native plants and crops of the region (especially citrus, for which Wakayama is famous). This is followed by descriptions of the local costumes and garb of the male and female inhabitants, of all ranks. The author proposes his theory of the origin of earthquakes. The cuisine of the region is described, with accounts of the different kinds of soy sauce made. Techniques of preserving fresh fish are given. Remarkably, the author describes a dish of steamed meat and wheat flour, described as the latest recipe to come from the United States! There are also extensive comments on the indigenous people, folktales, etc. The most famous temples of the area are described. The minerals of Wakayama are discussed.

Vol. II contains many descriptions of the botany and ornithology of the region, the fishing and hunting possibilities, and the natural history in general.

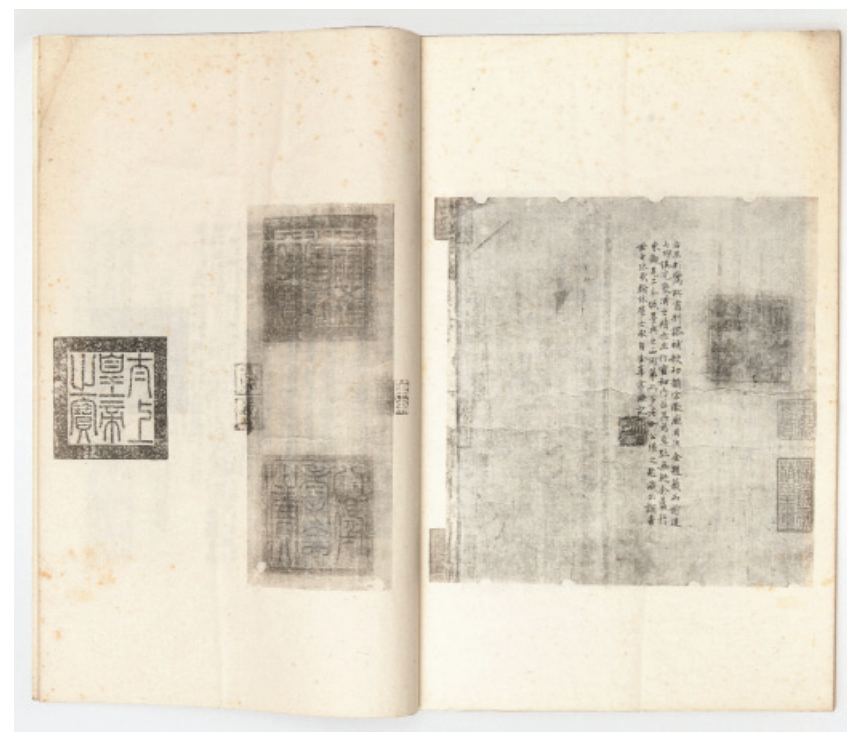
Vols. III and IV are concerned with the many varieties of sea creatures found off the coasts of Wakayama Prefecture. The author gives a history of whaling in the region.



The fifth volume begins with the market price of fish when traded. The author describes the fishing techniques (with excellent illustrations of fish-hooks of many styles, nets, etc.), following this with descriptions of the many shellfish and seaweeds. He then shifts to describing the fossilized rocks of Wakayama and, next, the mushrooms of the area. Finally, the author lists the local festivities, with comments on the seasonal cuisines, entertainments (dancing, singing, musical instruments), alcoholic beverages, etc.

The attractive paintings, well-colored, depict plants, fish, wild animals, and fossilized rocks of Wakayama Prefecture.

Fine set. Some marginal worming in the final two volumes. We find other copies of this manuscript in the libraries of Kyoto and Tokyo universities and Tokyo National Museum.



At Last, the Complete Kanmiu buque Qieyun

- 56 WANG, Renxu. *Tang xie ben Wang Renxu kanmiu buque Qieyun* [Tang Manuscript Copy of Wang Renxu's Corrected and Supplemented Qieyun]. 1 p.l., 51 folding leaves of photographic reproductions & facsimiles, 3 folding leaves of afterword by Song Lian (1310-81). Folio, orig. blue semi-stiff wrappers, orig. printed title label on upper cover, orig. stitching. Beijing: Guo ligugong bowuyuan, 1947. \$1250.00

First edition of an important book in the history of Chinese phonology. The oldest surviving dictionary arranging characters according to pronunciation was the *Qieyun*, completed in 601. Compiled by Lu Fayan, a Sui Dynasty scholar, and others, the text was lost long ago. Subsequent scholars resorted to later versions of the text, most notably the *Kanmiu buque Qieyun* by Renxu Wang (fl. 706) and the *Guangyun* of 1008.

However, Wang's *Kanmiu buque Qieyun* was only known in incomplete manuscripts until a complete manuscript version, reproduced in the present



work, was found in the Imperial Palace in 1947. This manuscript, along with discoveries at Dunhuang, allow us to have a better idea of the original *Qieyun* and the differences between the two.

Fine copy, preserved in a box.

For an excellent account of these rhyming dictionaries and their manuscripts, see Françoise Bottero's "The *Qieyun* Manuscripts from Dunhuang" in *Studies in Chinese Manuscripts: From the Warring States Period to the 20th Century* (ed. by Imre Galambos), 2013, pp. 33-48 (online).

The Earliest Calligraphy Collection of China

- 57 WANG, Zhu, editor. *Song ta chun hua ge tie you xiang ben* [Model Books of Calligraphy from the Imperial Archives of the Chunhua Reign Period]. More than 400 collotypes. Ten vols. Small folio, orig. blue wrappers, orig. block-printed title labels on upper covers, orig. stitching. From the colophon (in trans.): Shanghai: Shang wu yin shu guan, 1924. \$4000.00



A fine and very rare edition of the earliest calligraphy collection of China. "In 992, the third year of the Chunhua reign (990-995), by command of the Song dynasty Emperor Zhao Jiong (reigned 976-998), the Court Calligrapher Wang Zhu selected masterpieces of calligraphy in the imperial collection. He had them carved in stone, and then had rubbings made which were mounted into an album. As a collective album of calligraphic copies, it consists of ten volumes featuring calligraphic copies by former emperors, eminent officials, and calligraphy masters...

"Creating rubbings of calligraphic masterpieces is one ancient printing technique. First, workers traced a piece of writing on to a horizontal stone or woodblock: after writing the characters on a piece of paper, they used vermilion ink to outline them on the back. With a few more pieces of paper on top, they pressed the back of the paper against a stone or a woodblock to transfer the red impression from which they did the engraving. Finally, they used durable paper to make ink rubbings from the stone or wood engravings...

"The first volume includes works by the deceased emperors and kings of past dynasties. Volume two to four gathers calligraphy by eminent officials. The fifth volume contains masterpieces of different calligraphers while volume six, seven, and eight feature Wang Xizhi (ca. 303-361), and nine to ten features Wang Xianzhi (344-386, Wang Xizhi's seventh son)...

"According to the Yuan painter and calligrapher Zhao Mengfu (1254-1322), the album was comprised of calligraphic masterpieces dating from Xia, Shang, Zhou to the Tang dynasty (618-907) ... Because the number was limited, the album was highly prized by later generations...

"*Model Books of Calligraphy from the Imperial Archives of the Chunhua Reign* is the earliest calligraphy collection of China. Despite the inclusion of counterfeit works due to the incompetence of the compiler, the album is still precious enough for its success in maintaining the copies of predecessors calligraphic works. Therefore, it is honored as 'ancestor of exemplary ink rubbings' (*fatie zhizu*)."—from the Beijing Palace Museum webpage (accessed 24 Jan. 2022).

Very fine and fresh set, preserved in a *hantao*.

✶ Amy McNair, "The Engraved Model-Letters Compendia of the Song Dynasty" in *Journal of the American Oriental Society*, Vol. 114, No. 2 (April-June 1994), pp. 209-25. WorldCat Accession number: 1016173142.

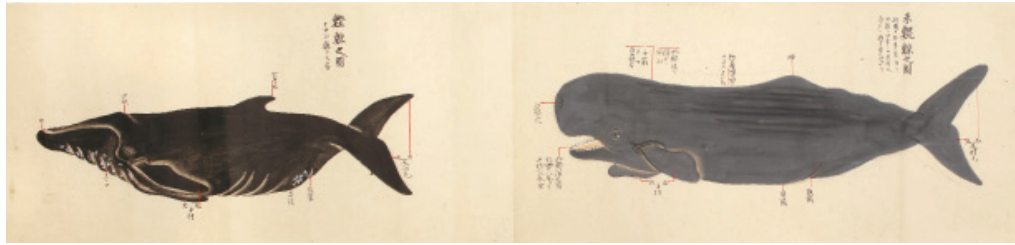
58 WHALING SCROLL, Wakayama Prefecture, Taiji. Manuscript scroll on paper entitled "Kujirakata shosha zue" ["Genuine copied illustrations of the whaling techniques of Taiji revealed from the source"]. Scroll (273 x 13,760 mm.). At end (in trans.): "All the images are of the whaling at Taiji ... April 1857, Tennojiya Shinsuke owned." \$39,500.00

A remarkable, long, and vividly rendered whaling scroll, from Wakayama Prefecture, depicting the whaling activities in unusual detail, of the famous town of Taiji and its bay ("Taiji ura"), the site of the annual dolphin slaughter, featured in the 2009 Oscar-winning documentary *The Cove*. Taiji has long been known as a whaling town, and its history is essentially the history of whaling in Japan. In the 17th century, whalers of the town developed a series of more sophisticated whaling techniques, including the group hunting system (1606), a handheld harpoon, and the whaling net technique (1675).

The scroll begins with a quite detailed history of whaling in Japan, written in a very legible hand, describing the above-mentioned new methods of whaling, with dates of introduction. There is information on when certain species of whales pass by during the year, signaling systems, other technical aspects of whaling, etc.

The first images depict six species of whales found off the coast of Taiji: *Semi kujira* (North Pacific right whale), *Zato kujira* (humpback whale), *Nagasu kujira* (fin whale), *Katsuo kujira* (Bryde's whale), *Koku kujira* (gray whale), and *Makko kujira* (sperm whale). Each of the dramatically and richly painted whales have notes regarding their most notable identifying features.

The next scene takes place at Taiji: it shows the captured *Semi kujira* whales being winched onto shore and the highly specialized butchering of the carcasses. The slaughter area is fenced off and there are observation decks for government officials to review the work. We see a cross-section of the whale and the various products rendered from it in various stages of dismemberment: skin, flesh, bone, intestines, fins, penis, all displayed in large piles. Spectators stand to the side, watching the work. A shrine is depicted in the background. This scene has been heightened with metallic pigments. All the harpoons in this scroll are depicted with metallic pigments.



Following this is a scene of the different kinds of boats entering the greater bay, towing a whale. The scenes of the houses on shore reveal what a prosperous community it once was.

The subsequent scene depicts the specialized boats going out to sea, passing two elevated signal posts ("Kajitorizaki" & "Shomyozaki"), which receive news of whales in the distance and sends signals by a flag system. Smoke is rising, a signal to the boats. One of the boats is a "tool" boat containing special harpoons to kill the whale after it had been entangled in a net. Other boats are "net" boats, each of which requires 81 sailors; they are seen spreading out the net. There are other boats — *seko bune* — which guide the whale into the net. Another vessel is fast-moving messenger boat giving directions to the others.

In the following two scenes, the sky and ocean are very beautifully depicted with delicate gradations of colors.

The whale (a humpback) is shown caught in the net, writhing and fighting for its freedom, desperately spouting water. The enormous motion of the whale has caused the water to turn white with foam, which is very expressively painted on the scroll, with almost a 3-D, Jackson Pollock, splashed effect. A young whaler is seen climbing on the whale, to stab it in the nose. The whalers all have special tasks to fulfill, and the scroll provides the names of each special function.

The next scene shows whalers catching a North Pacific right whale just off the Mikisaki peninsula.

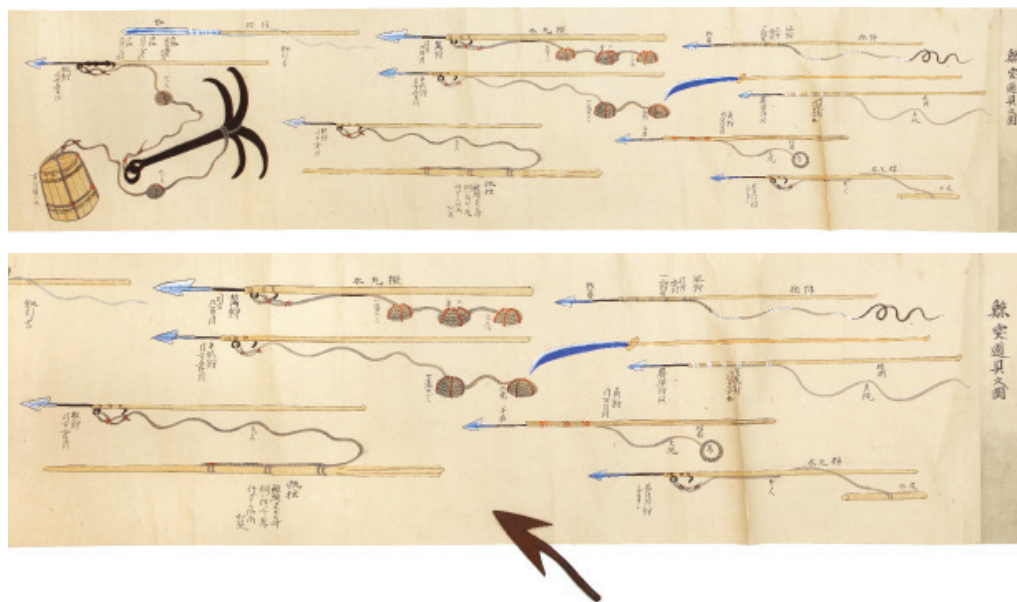
Following this, we are on shore again, at the enormous supply storage compound. The first scene shows government observers at the security gate of the compound with men shown mending and storing the whaling nets. The workers wear different head gear and colors of clothes, denoting their jobs and ranks. One room has bundles of poles for harpoons. The next building shows men making boat paddles, blacksmiths making harpoon heads, barrel makers, men assembling the harpoons, and men making ropes.

The subsequent scene depicts men painting three "leader" whaling boats in vivid colors and patterns. The designs on the boats have been highlighted with metallic pigments. The finished boats are stored in sheds, which are

shown behind. This is followed by a scene of the sheds where boats are constructed. We see a group of shipbuilders constructing a *seko bune* using saws, planes, and various other woodworking tools.

The next scene depicts the tools of the whalers: various harpoons of different weights and lengths with different metal heads and large knives on long poles. Each harpoon's specific purpose is mentioned. The ropes attached to the harpoons are contained in a series of bundles to avoid tangling.

In fine and fresh condition. This is the finest whaling scroll we have yet encountered, with a number of scenes of specific and well-known sites. Preserved in the original, but rather decrepit, wooden box with metal clasps. Accompanying the scroll is an original metal harpoon tip with the name "Eishichi" engraved.



59 WHALING SCROLL. A long, dramatic, and very finely illustrated scroll on paper (backed with mica paper & with wormholes repaired) with many fine brush and color paintings, including the use of gold & silver. Scroll (360 x 9290 mm.). N.p.: late-Edo? \$22,500.00

Our scroll, while it reveals no definitive place or date, was clearly produced in the early 19th century; it is uncommonly long and richly illustrated. In a series of distinct scenes, we see all the stages of whale hunting and processing. Each scene is a "beehive of activity."

The first scene depicts the boats sent out for the hunt, including boats for harpooners, a large boat carrying an enormous net, and pursuit boats. The following scene shows an enormous whale — we see only his head and tail — chased by pursuit boats, which are directing the whale in the direction of an enormous net now spread out in the sea. The whale is spouting and has caused the water to become extremely turbulent.

The next scene shows the sailors spreading out the net in the middle of the ocean. This is followed by a scene showing the trapped whale surrounded by harpooners (on boats) who have hurled their harpoons into the whale's flesh. In the following scene, with many harpoons in the whale, the ocean water has turned red with blood. Next, we see the boats towing the whale to shore.

We then see the whale hauled onto the beach and being butchered. There is much use of red pigment in this image. The beach area is tightly secured, and we see butchers cutting up the fat and flesh while others are carrying these products into the secured processing buildings. Government officials are observing. We also see a thief, who has tried to steal some flesh, being beaten.

The next scene shows the interior of the factory, with an assembly line of workers cutting up large pieces of fat with knives (the knives are painted in silver), so they can be placed in barrels and carried to the caldrons in order to render oil. We also see a storage area where the meat of the whale is stored. There are two balconies where government officials sit, examining the factory floor. There are workers measuring the meat on a scale and accountants keeping inventory using an abacus.



Now we move on to the factory room where the whale bones are processed. We see two men using a very large saw cutting up the rib bone and a row of women cutting the bones into smaller pieces. A man is beating a drum to give the women a working rhythm. All the sharp tools — axes, saws, and knives — are painted in silver. We also see several workers pounding bone into powder.

Our final scene shows the factory room where the sinews of the whale are being trimmed and hung to dry. Again, all the knives are painted with silver.

In very good condition, preserved in a wooden box.

60 WOODBLOCK. Delicately executed religious woodblock (242 x 162 x 13 mm.), carved on one side. Japan: Meiji or slightly after. \$350.00

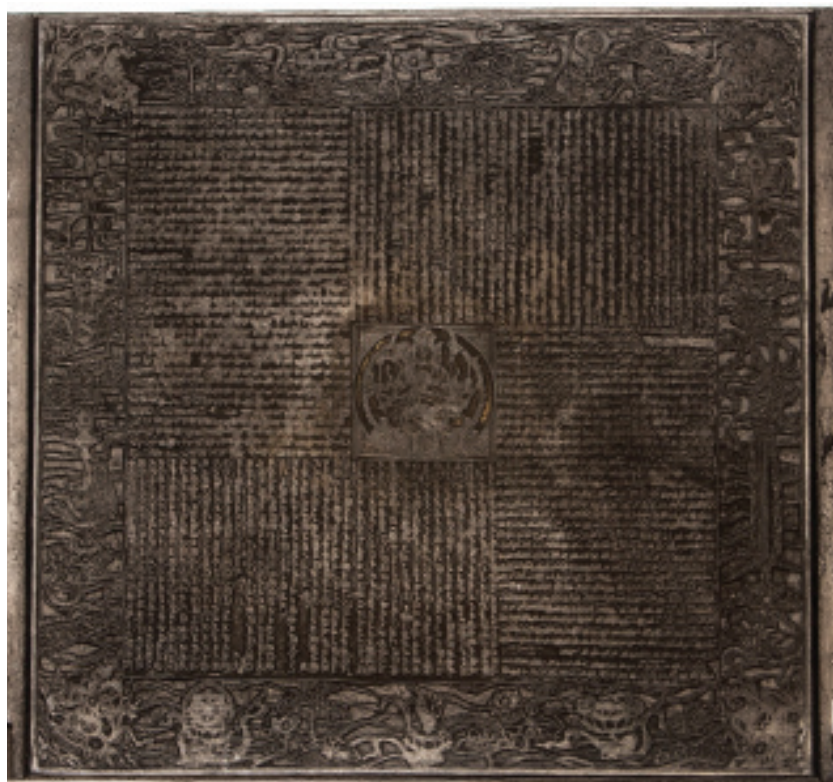
A woodblock bearing the image of *Jizo bodhisattva*, a saint of the Mahayana Buddhist tradition. A detailed rendering, near fine; a very small crack to the side of the block, but remains sturdy.



- 61 WOODBLOCK.** Finely carved illustrated woodblock, engraved on one side, very probably Japanese (325 x 510 x 20 mm.; carved surface: 323 x 510 mm.), with orig. wooden handles on each side. Japan: late Edo or early Meiji.
\$4250.00

A most curious woodblock, in very fine condition, probably intended to be a mandala. The outer corners are renderings of the four guardian kings, who establish sacred space, with each one representing one of the cardinal directions. The remainder of the outer border depicts each king's implements (noose, axe, sword, etc.). At the center is a figure of the goddess of mercy, Senju Kannon (Sanskrit: Sahasrabhujasahasranetravalokitesvara), the "1,000-Armed Kannon," seated on lotus petals. She has four pairs of arms holding swords, axes, tridents, etc.

The surrounding text is in an Indic script, minutely carved. The delicate



carving is a stunning example of the wood-engraver's art and skill.
In fine condition.

- 62 WOODBLOCK.** Tibetan woodblock (505 x 315 x 30 mm.), carved on one side. Tibet: probably early 20th century.
\$1500.00



A large and heavy Tibetan woodblock. The main figure is the four-armed, three-faced form of Amoghapaśa Avalokiteśvara, the savior of beings. At top center is a Buddha that is likely Amitabha, though possibly Shakyamuni. The two teachers in the top corners exhibit combinations of attributes that could signify any number of individuals. The Tibetan script below, minutely carved, does not have any immediate indications of lineage or who the people were.

In fine condition.

- 63** WOODBLOCK, Toeizan. Finely carved illustrated woodblock (440 x 229 x 30 mm.), engraved on one side, with two kento (marks for proper registration). Japan: late Edo or early Meiji. \$2750.00

A minutely carved woodblock, in fine condition, depicting at the top center the goddess of mercy, Senju Kannon (Sanskrit: Saṃsarbhujaśaśranetravalokiteśvara), the "1,000-Armed Kannon," seated on lotus petals. She has four pairs of arms holding an arrow, a bow, a trident, and the Golden Wheel, along with other objects.



Below and on her sides are two of the Seven Lucky Gods: Daikokuten, the god of commerce and prosperity, and Bishamonten, the god of fortune in war and battles. Beneath them are many disciples presenting offerings.

At the bottom is carved the name "Toeizan Shinobazu no ike" ["Shinobazu Pond at Toeizan Kan'eiji Temple"]. This is part of the Toeizan Kan'eiji Temple in Ueno, Tokyo. For several centuries, it was one of the wealthiest and most powerful of all Buddhist temples in Japan.

In fine condition, accompanied by a recent impression of the carved image. This woodblock was very skillfully carved in great and delicate detail.

The Land of the Uyghurs in Prose & Poetry

- 64** XU, Song. *Xiyu shui dao ji* [Records of the Waterways in the Western Regions]. Many woodcut maps. 43; 37; 49; 50; 44 folding leaves. Five juan in five vols. Large 8vo, orig. blue wrappers, later stitching. [China]: Preface dated 1823.

[WITH]:

—. *Han shu Xiyu zhuan bu zhu* [Supplementary Notes for the Western Regions of the Han Dynasty]. 38; 34 folding leaves. Two juan in two vols. Large 8vo, orig. blue wrappers, later stitching. [China]: Preface dated 1829.

[WITH]:

—. *Xinjiang fu* [A Poem on Xinjiang]. 27 folding leaves. Large 8vo, orig. blue wrappers, later stitching. [China]: Preface dated 1824. \$3500.00

First editions, published under the collective title *Xiyu san zhong* (or *Xu Xingbo san zhong*). Xu (1781-1848), historian, scholar, and government official, was one of the founders of geography of northwest China, especially the Qing's new possession of Xinjiang. The present works reflect the new wave of interest on the part of Chinese intellectuals in the Central Asian regions of the Qing empire in the early 19th century.

Xu had been exiled to Xinjiang in 1812 for alleged corruption and during his eight years of banishment developed a keen interest in the history and geography of the region. While there, Xu went on a journey of exploration in 1815-16 to collect information for the compilation of a gazeteer of Xinjiang, during which he visited the Buddhist cave site at Dunhuang and recorded stele inscriptions about the founding of the site. He also noted other ancient sites.



1. This is a "notable" (see Wilkinson, *Chinese History. A New Manual*, 4th ed., p. 200) history of the river systems of Xinjiang. At the end of Vols. 2-5 are multi-page woodcut maps depicting the waterways and mountain ranges of the region.
2. This work contains notes to the chapter on the region in the Han Dynastic History.
3. A long poem on Xinjiang, with detailed historical and geographical explanatory notes. Literature was another traditional activity for exiled Chinese scholars. This poem is of the Chinese fiction genre *Xibu wenxue* (literature of the Western regions). "These writings invariably reflect a keen sense of the physical geography of the borderlands and its impact on people's lives."—L.J. Newby, "The Chinese Literary Conquest of Xinjiang" in *Modern China*, Vol. 25, No. 4 (Oct. 1999), p. 451—(& see the entire excellent article).

Fine set, preserved in a *hantao*.

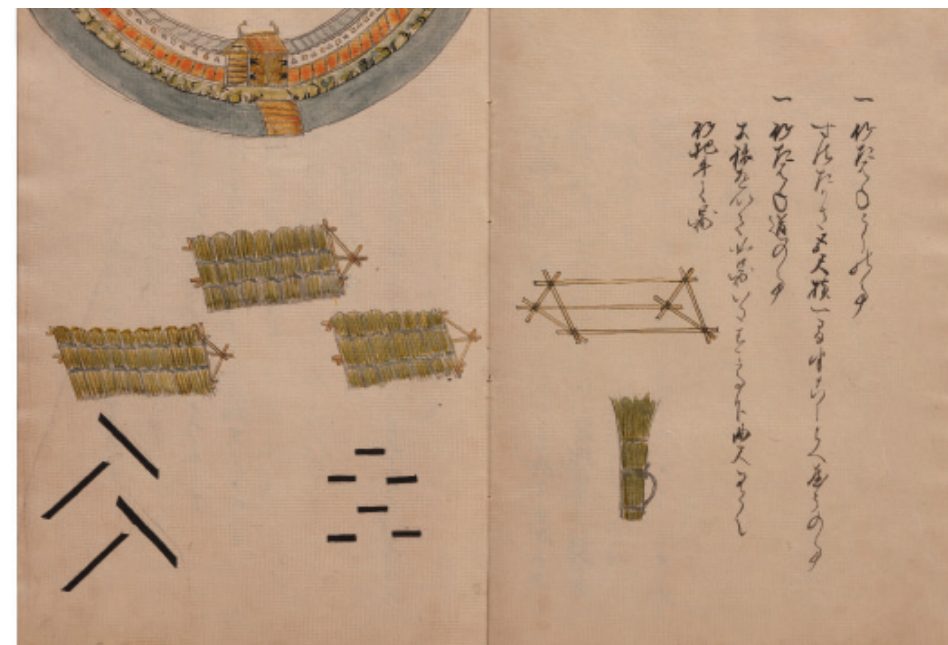
🔥 Hummel, ed., *Eminent Chinese of the Ch'ing Period (1644-1912)*, Vol. I, pp. 321-22.

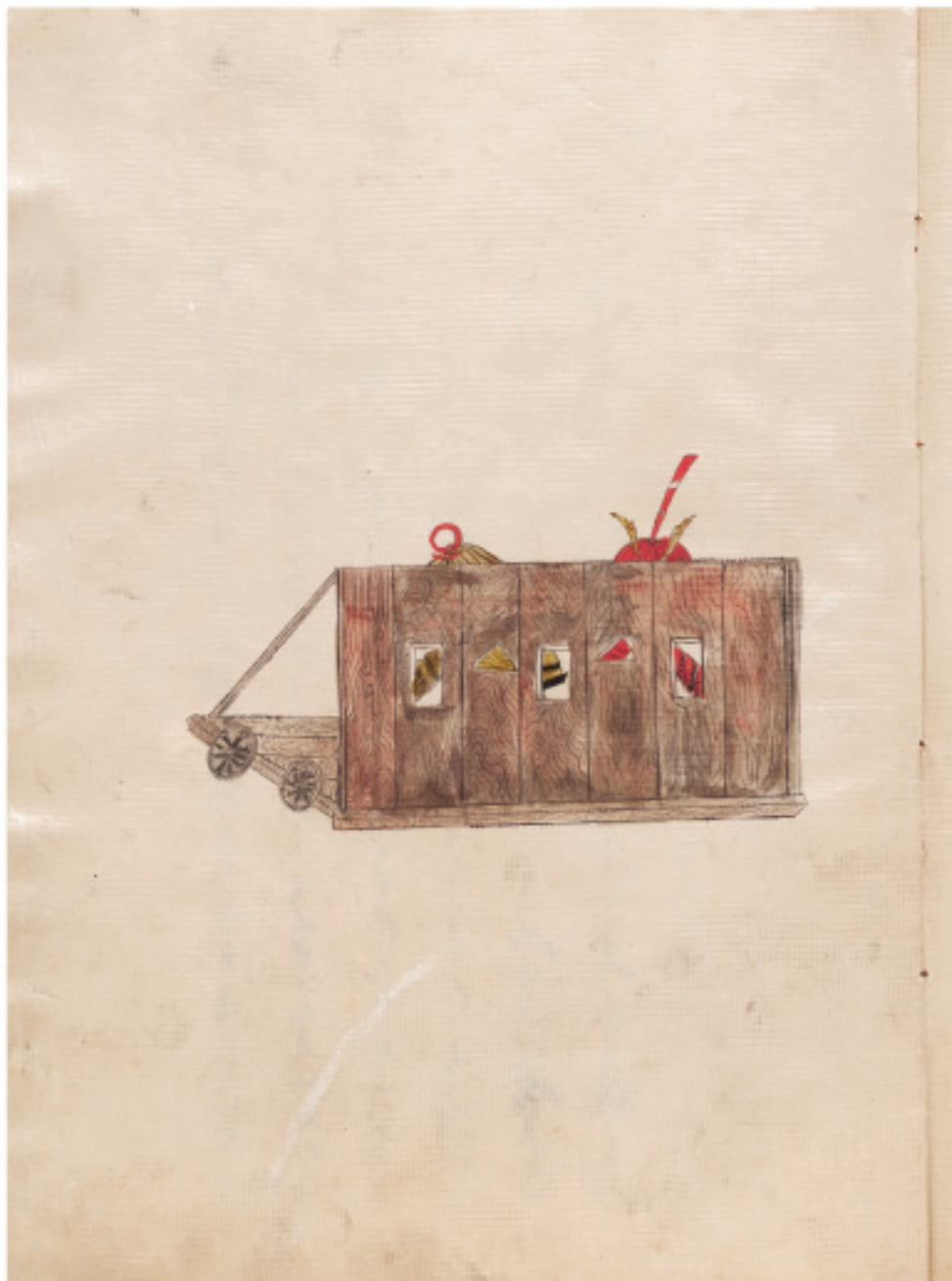
Bushido: The "Way of the Warrior"

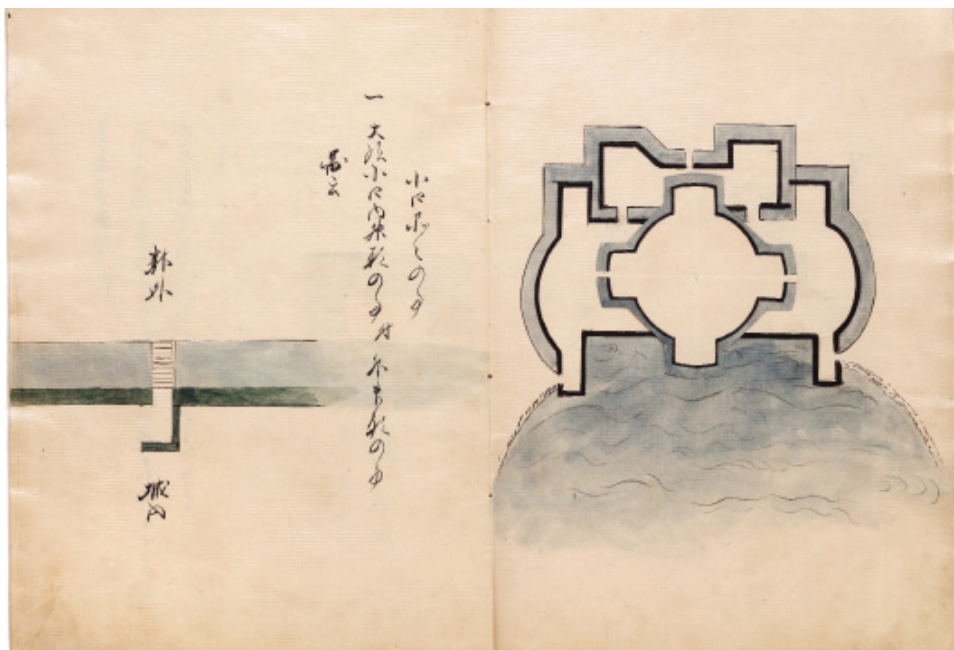
65 YAMAGA, Soko. Manuscript on paper of his "Bukyo Zensho" ["The Complete Writings of Teaching on Military Affairs"], with his "Bukyo Shogaku" ["Introduction to the Bushido Culture"]. Many fine brush & color and black & white paintings in the text. Two illus. with movable flaps (one is a volvelle). Finely written in a superb calligraphic hand on mica-coated (kirabiki) textured paper. 31; 34; 36; 35; 35; 30; 45; 33 leaves (not including blanks). Eight vols. 8vo (252 x 180 mm.), orig. dark blue wrappers bound in tetsuyoso style, each cover finely illustrated by hand in gold with depictions of landscapes with plants. [Japan]: Preface dated 1656; this manuscript was written sometime afterwards, probably in the 17th century. \$12,500.00

Yamaga (1622-85), military strategist and Confucian philosopher, set forth the first systematic exposition of the missions and obligations of the samurai (warrior) class. These included martial spirit, weaponry skills, loyalty to one's lord, a sense of personal honor, devotion to duty, and a willingness to sacrifice one's own life. His teachings became the central core of what later









became known as *Bushido* (Code of Warriors), which guided Japan's military class throughout the Tokugawa period and to the end of World War II. Yamaga made many important innovations in military strategy and tactics, weapons, and military intelligence. He served as military instructor to the lord of the fiefdom of Ako and founded a military school.

While the original manuscript of "Bukyo Zensho," written in 1656, does not exist, copies were made for the disciples of "Yamaga ryu," Yamaga's military school. These same disciples gathered Yamaga's teachings — "Bukyo Shogaku" — on obligations and rules of behavior (*Bushido*) for samurai, which were to be taught from a very young age.

This manuscript is written on very fine luxury paper (*ganpishi*), which has been mica-coated (*kirabiki*). The making of this paper and the application of mica is a very laborious and expensive process. The binding style is *tetsuyoso*, several specially folded quires held together with simple sewing. The binding paper is dark blue, each cover decorated with individual hand-painted landscapes in gold and with orange silver-decorated title labels.

The first seven volumes contain the text of "Bukyo Zensho," which is devoted to military strategy, etc. These seven volumes are finely illustrated with a series of color and black & white depictions of complex battle formations, castle defenses, outer fortifications, bridges over moats leading to castles, architectural details, barriers, defenses in elaborate mountainous landscapes, signalling using coded flags and banners, drums, bells, trumpets made from conch shells (*horagai*), shields, mobile observation platforms, fires to send smoke signals that would produce different colors, etc.

The final volume contains the famous "Bukyo Shogaku," assembled by students of Yamaga. It explains what became later known as *Bushido* (Code of Warriors). At the end of this volume, there is an index to all eight volumes.

In fine condition. The bindings have a bit of wear at the extremities. The upper cover of the eighth volume has some wear.



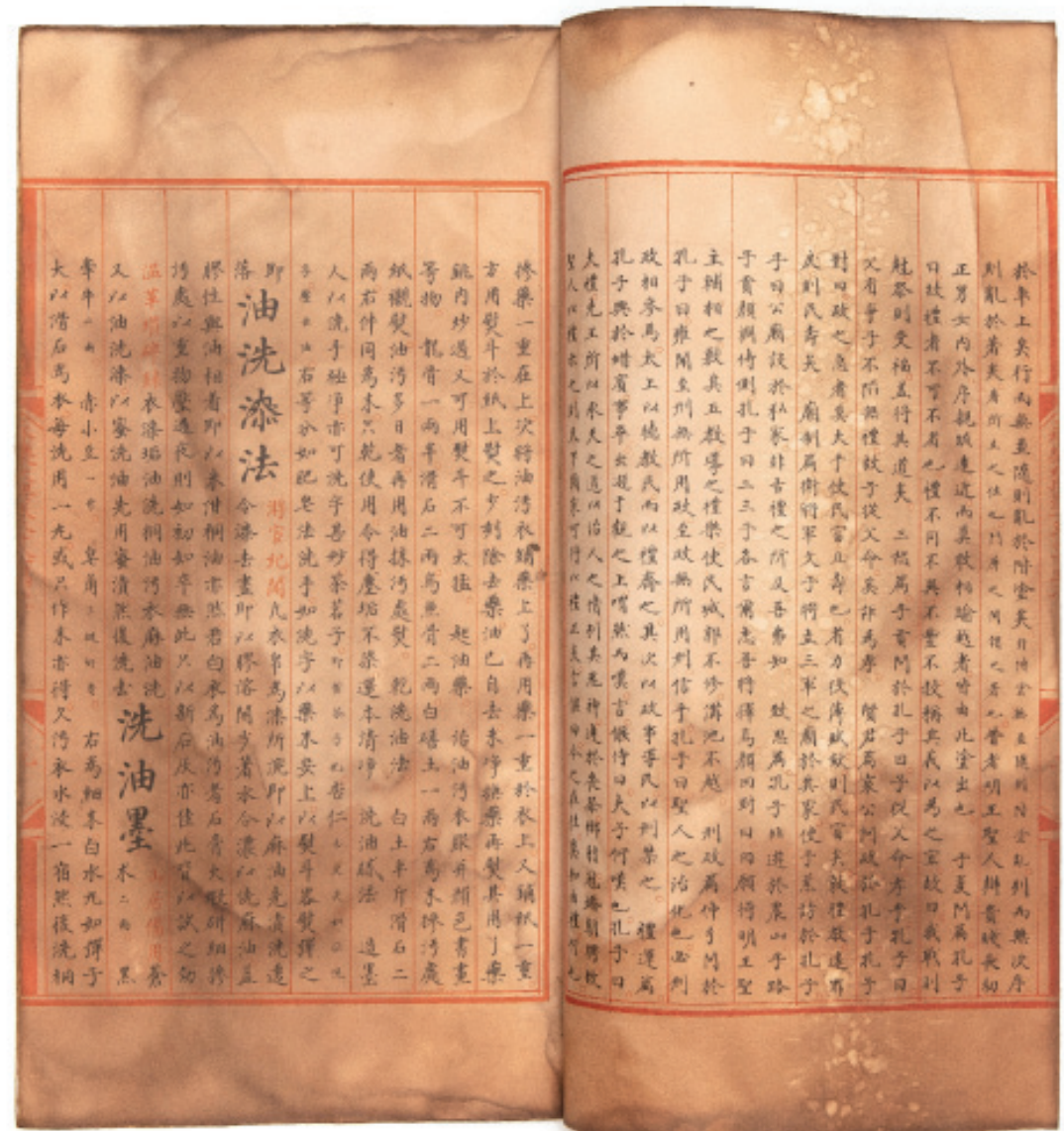
66 YONGLE DADIAN FORGERY. Four random folding leaves in excellent FACSIMILE of the Ming *Yongle Dadian* manuscript encyclopedia: *juan* 2,755:1; *juan* 10,458:2; *juan* 8,841:9; & *juan* 8,841:16. Folio (473 x 290 mm.), "orig." wrappers, "orig." title label on upper cover, stitched as issued. N.d.: n.p. [but probably somewhere in China sometime in the last century]. \$1500.00

The *Yongle Encyclopedia* [*Yongle Dadian*], the world's largest encyclopedia, was completed in 1408 through the efforts of 2169 scholars working in the then capital of Nanking. It consisted of 22,877 manuscript fascicles (*juan*) and was bound in 11,095 volumes, with a total of about 370,000,000 characters. This manuscript was later lost in unknown circumstances but not before the Jiajing emperor (1507-67; r. 1521-67) had ordered a copy of the entire original manuscript be made; it was completed in 1567.

This 16th-century copy was placed in the Hanlin Academy during the reign of Yongzheng (1678-1735; r. 1722-35). Scholars made free use of the manuscript and removed numerous volumes, so that by 1893, only ca. 600 volumes remained. In 1900, the Boxers set fire to the Hanlin Academy, and during the confusion, allied soldiers, officials, and scholars took several hundred volumes. Today, nearly half of the surviving manuscript volumes exist outside of China.

The present FACSIMILE volume was clearly created to be represented as authentic. Indeed, under magnification, it is not easy to visually confirm that the leaves were not handwritten manuscripts. We asked a leading scholar of Chinese book history to inspect this volume. He has provided us with a report, which we would be happy to provide to prospective buyers.

Like all forgeries, our volume has a telltale flaw: "The strongest evidence that the leaves are all printed is the failure of perfect registration between red and black in the two-step printing process, resulting in a differential of circa two mm. between the black (main text) and red (commentary text, center column text, borders, dividing lines, and punctuation marks) portions of the page . . . I assume that the actual (photo-lithographic/photo-offset) facsimiles used to create this forgery were earlier 20th century facsimiles, perhaps printed and published informally, that do not appear in standard library catalogues" (scholar's email of 14 February 2022).

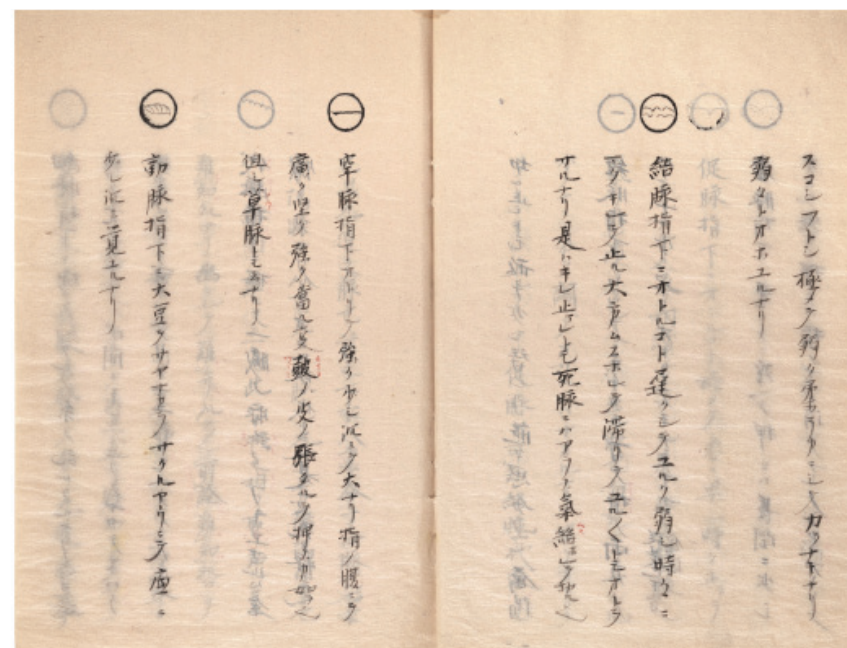


The report concludes: "While this report is conclusive, it cannot be said to be complete or final. Therefore, I will continue to search for more complete explanations of how the forgeries were carried out." There is more to learn!

The paper in our volume has been deliberately stained and discolored to make it appear old and distressed.

For a detailed account of the *Yongle Dadian*, its history and importance, see Duncan Campbell's "The Huntington Library's Volume of the *Yongle Encyclopaedia (Yongle Dadian): A Bibliographical and Historical Note*" in *East Asian History*, No. 42 (March 2018), pp. 1-13. Endymion Wilkinson, *Chinese History. A New Manual*, 4th ed., pp. 958-59.

- 67 YOSHIMASU SCHOOL. Manuscript on fine thin paper, entitled from a later pencil inscription on upper wrapper "Yoshimasu ryu igaku hidden sho" ["Yoshimasu School of Medicine, Secrets, Passed Down, Written"]. Brush & ink illus. in the text. 41 folding leaves. 8vo (247 x 178 mm.), orig. self-wrappers, orig. stitching. Kyoto: (on the 37th & 38th leaves, in trans.): "Describing the information given by Yoshimasu Nan'en [?], the great teacher and commissioner in the Kyoto Imperial Palace, and Tomishige Fujiwara, councillor ...



to Shigenobu Fujiwara . . . in 1836, [who in turn] gave the secret information to Nobukatsu Fujino, who is allowed to receive this information. Don't show it to any others." \$4500.00

The Yoshimasu school of surgery, overseen by many generations of the Yoshimasu family, was one of the institutes most closely aligned with Dutch influences after their first contacts in about 1600. Nevertheless, the teachings of the school remained very much in the *kampo* tradition (Chinese medicine adapted to Japanese culture and needs). Todo Yoshimasu (1702-73), is considered to be the most innovative and influential figure in the development of *kampo*. He believed that any effective technique, regardless of philosophical tradition, was acceptable.

The first section of this manuscript is concerned with pulse diagnosis and includes descriptions of the 24 categories of pulses with their related illnesses. Each is illustrated to enable the practitioner to make a correct diagnosis.

The next section discusses irregular pulses that cause critical illnesses. This is followed by a most interesting long passage about how a normal pulse relates to *yin* and *yang*.

The next section describes the various organs of the body and their relationships to various kinds of pulses. There are instructions on the different techniques, depending on the sex of the patient, for correctly feeling the pulse of men and women.

A subsequent section describes medical conditions (including pregnancy) of women and children and the kinds of pulses related to their health. We also learn that pulses vary with the seasons.

Now we find two fine brush & ink illustrations. The first depicts the wrists of each arm, showing where to take the pulse. Each wrist has three pulse points: for the left arm, they relate to the heart, liver, and kidney; for the right, lung, spleen, and kidney. The second illustration shows the five organs and six intestines. The following text gives instructions on how to examine the eyes, lips, tongue, nails, urine, complexion, soles of feet, and odor of the patient.

This is followed by a series of pharmaceutical recipes of the Yoshimasu *ryu* that include exact measurements. Case histories are provided.

In fine condition.



Chinese for Korean Children

68 YUHAP [Combined Categories]. 21.5 folding leaves. 8vo, orig. yellowish-brown wrappers, new stitching. [Korea]: n.d. \$5500.00

Yuhap is a common primer for children dating from the early Chosen period. The book teaches Chinese characters by giving their Sino-Korean pronunciation along with a vernacular Korean translation. Both the pronunciation and the translation are given in *han'gul*, the Korean alphabet promulgated in 1443. The characters are arranged by category, as indicated by the title. The end of a list of characters belonging to a certain category is indicated by a short sentence in classical Chinese.

Yuhap was widely used in Chosen Korea alongside the *Thousand Character Essay* for the teaching of written classical Chinese to children. Yet, unlike the *Essay*, which is Chinese in origin, *Yuhap* is apparently a Korean text, even its Chinese characters. The Chinese text of this book must have been written for Korean children, not Chinese children.

An early edition of *Yuhap* was compiled by Yu Hui-chun (1513-77), a noted



(Princeton Univ. Press), pp. 111-12.

Many pharmacological recipes are given in this work. Zhang also describes the various methods of vaccination used by Chinese, including variolation, the deliberate infection with smallpox by blowing dried smallpox scabs into the nose of an individual, who then contracted a mild form of the disease.

Zhang also discusses obstetrical and gynecological matters, diseases of children, dermatological diseases, etc., etc.

A very good set, preserved in two *hantao*. A few minor defects touching text. Lacking printed leaf 113 in the sixth volume. Our set corresponds to the UC San Francisco set (WorldCat accession numbers: 914554193 & 1255361856).

Needham & Lu, *Science and Civilisation in China*, Vol. 6, Part VI: *Medicine* (Ed. by Nathan Sivin), p. 121.

cial hub of Suzhou. He prescriptive style was remembered as eclectic and flexible. He was enthusiastic about novel cures and modern-day drugs that never appeared in ancient texts...

"Zhang Lu stressed that all innovations in medicine derived from a classical core of bencao: the regular use of a small number of materia medica (~300-400), whose truths had already been spelled out in the earliest textual records dating back a millennium."—He Bian, *Know Your Remedies. Pharmacy & Culture in Early Modern China*

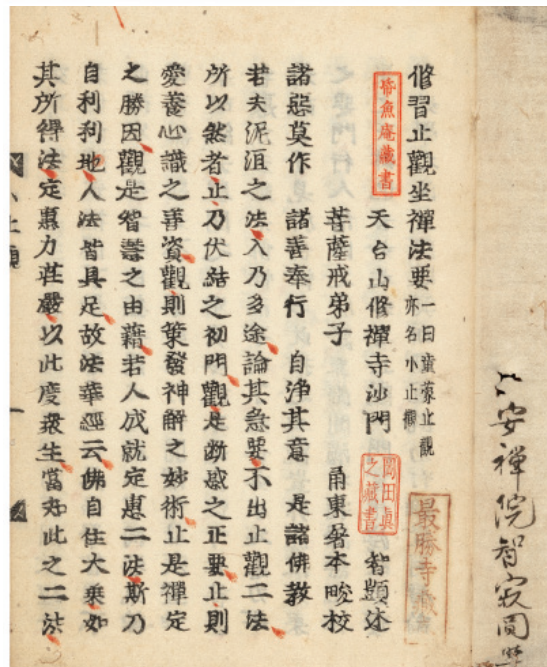
Probably the First Practical Manual of Meditation in China

- 70 ZHIYI.J: *Shuju shikan zazen hoyo*; alternate titles: *Domo shikan* & *Shoshikan* [Ch.: *Xiu xi zhi guan zuo chan fa yao*; alternate title: *Hsiao-chih-kuan*; *The Method for Practicing Cessation & Contemplation by Sitting in Meditation*]. Ten columns, 20 characters per column. 43 folding leaves. Ten chapters in one vol. Large 8vo, orig. brown wrappers (rather rubbed), new stitching. [Japan]: from the colophon, in trans.: "February 1629." \$19,500.00

First edition to be printed in Japan of the summary and update of what is probably the first practical manual of meditation in China (Sekiguchi, in trans.); it served as the model for almost all subsequent meditation manuals (Swanson, p. 2). It was "by far the most comprehensive systematization of Buddhist practise to date."—Neal Arvid Donner, *The Great Calming and Contemplation of Chih-I. Chapter One: The Synopsis. Translated, Annotated, and with an Introduction* (Ph.D. thesis, University of British Columbia, April 1976), p. 6.

This is a very rare wooden movable type book; we find no copy in WorldCat, Kawase, or NIJL. While there is no direct evidence of place of printing, we believe this is a rare example of an *Eizan-ban*, "editions published at the





Enryakuji monastery complex on Mount Hiei outside Kyoto. There were few of these in the medieval period ... Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-

1644), and with the publication of Chinese works as well as Tendai scriptures, publication and distribution at Hieizan began to develop into the beginnings of a commercial enterprise."—K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

Zhiyi (538-97), one of the most influential monks in Chinese Buddhist history, was the founder of the Tiantai (Japanese: Tendai) tradition of Buddhism in China. "Tiantai was the earliest of the three great traditions to emerge in the sixth and seventh centuries (Faxiang and Huayan being the other two), and it wrought a fundamental change in Chinese Buddhism, marking a shift away from the kind of translation and exegesis that had been driven mainly by a desire to understand correctly the writings of the Indian masters towards a Buddhism more in tune with Chinese attitudes, thought and habit."—Richard Bowring, *The Religious Traditions of Japan, 500-1600*, p. 119.

The present work is Zhiyi's "concise and influential meditation manual ... This short text is a summary and update of the *Tz'u-ti ch'an-men* [*The Gradual Practice of Ch'an/Dhyana*] (not, as commonly misunderstood, of the *Mo-ho chih-kuan*). It was probably compiled while Chih-i [Zhiyi] was sequestered on Mt. T'ien-t'ai (from the age of 38 to 48) — a time when he had a 'great awakening' into the threefold truth ...

"This text is an introductory manual for 'sitting in Zen meditation' ... The text opens with a lucid exposition of the ideal balance of *chih* (*ch'an* meditation and the concentrated and quiescent state attained thereby) and *kuan* (contemplation and the wisdom attained thereby)." — Paul L. Swanson, "Ch'an and Chih-kuan. T'ien-t'ai Chih-i's View of 'Zen' and the Practice of the Lotus Sutra," pp. 3-4 (Academia.edu).

A very good copy, preserved in a *chitsu*. There is some mostly marginal worming and a few stains. With the seals of the Saishoji Temple (no longer operating); Shunkichi Satoh and his library, Shigyo'an; and Tadashi Okada (died 1984), businessman and poet.

❖ This copy appeared in the 40th-anniversary catalogue (No. 42) of the great Japanese bookseller Shigeo Sorimachi. That important catalogue, published in 1972, was devoted to movable type books, and our book was item 377 (pp. 412-13). Sekiguchi Shindai, *Tendai sho shikan no kenkyu* (Tokyo: Sankibo Busshorin, 1954; repr. 1961).

"The Definitive Record of Japanese Diplomatic Relations"

- 71 ZUIKEI SHUHO. *Zenrin kokuhoki* [*An Account of Good Neighborly Relations as a Treasure of Our Country*]. 46; 40; 19 folding leaves. Three vols. Large 8vo, orig. pale brown wrappers (somewhat rubbed), orig. block-printed title labels on upper covers, new stitching. [Edo: 1657]. \$3750.00

Second and best early edition. The extremely rare first edition appeared in Kyoto in 1477, but our edition, a so-called *Meireki-bon*, is judged to be most complete.

"In 1464 the shogun Ashikaga Yoshimasa (1436-1490) asked the Zen monk Zuikei Shuho (1391-1473) to compose an official letter from the shogun to the Ming emperor. His interest in diplomatic history aroused, Zuikei Shuho began a compilation of pertinent documents. The result of his efforts, *Zenrin kokuhoki*, completed in 1470, was the first book-length chronicle of Japan's foreign relations . . .

"While the Chinese dynastic histories included separate chapters on foreign countries and relations with them, the Japanese had not followed this pattern. The six national histories had instead integrated records of foreign relations from the prehistoric period to the ninth century into their chronological-annals format. . . . *Zenrin kokuhoki* far surpassed such earlier works in the comprehensiveness of its coverage, the fullness of its citations, and the range of sources from which it drew, and it remains today the definitive record of Japanese diplomatic relations from 600 to Zuikei Shuho's own time."—Charlotte von Verschuer, "Japan's Foreign Relations 600 to 1200 A.D. A Translation from *Zenrin Kokuhoki*" in *Monumenta Nipponica*, Vol. 54, No. 1 (Spring 1999), p. 1 (& see the entire article & her other two articles in the same journal, Vol. 57, No. 4 [Winter 2002], pp. 413-45 & Vol. 62, No. 3 [Autumn 2007], pp. 261-97. Our description is very largely dependent on her excellent articles).

Zuikei Shuho was abbot and monastic administrator of the Rokuon'in temple, which was within the precincts of Shokokuji temple complex in Kyoto. His *Zenrin kokuhoki* has three chapters: the first is a chronological account of external relations from mythological times to 1392. The second is an anthology of diplomatic documents dated 1398-1475, and the final chapter serves as an addendum, with documents dated 1433-86.

The text describes the active trade between Japan and other Asian countries; diplomacy between Japan, China, and Korea; the spread of Buddhism; and the large-scale importation of Chinese books.

Very good copy of a scarce book. There is some mostly marginal worming.





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