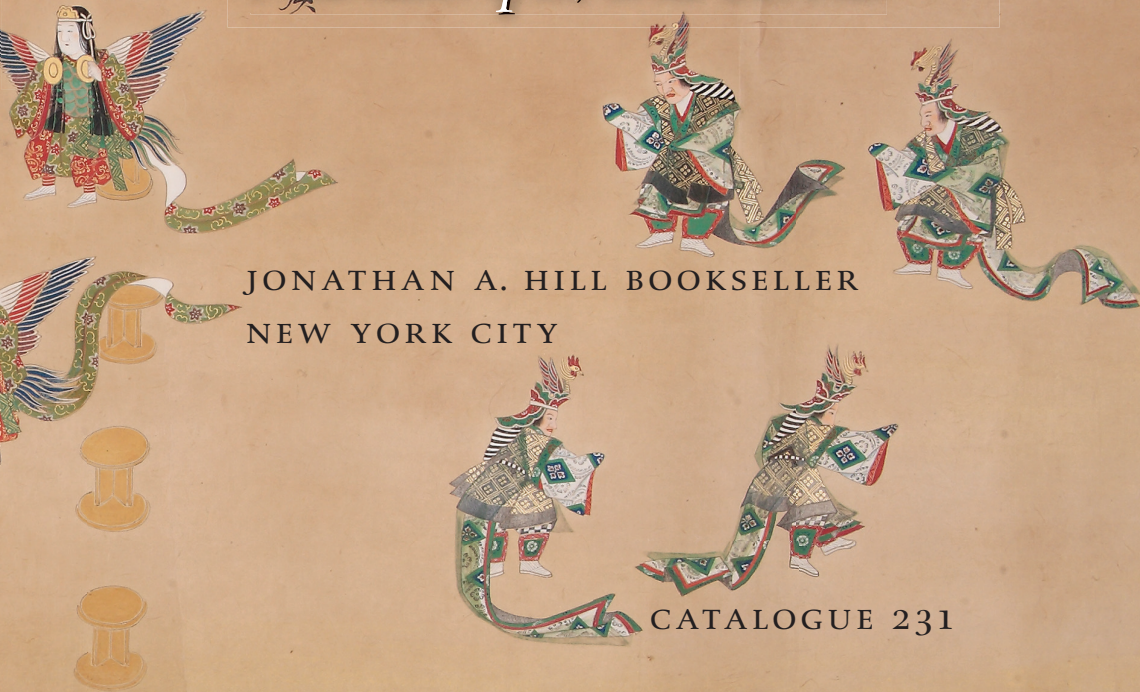


迦陵頻



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“Monumental” & “Very Highly Thought of by Modern Scholars”

- 1 **ABE, Suenao** [but correctly **Suehisa**]. Manuscript on paper, written in one fine legible hand, entitled on label of the first volume: “Gakkaroku” [“[Kyoto] Imperial Court Music & Dances Musicological Encyclopedia”]. Many illus., mostly in black but some in red, pink, gray, green, yellow, blue, etc. Ca. 1821 folding leaves of text. 1083 chapters in 50 parts in 54 vols. (parts 14 & 15 in one vol., parts 24, 34, 42, & 47 in two vols. each, plus one vol. of table of contents). 8vo (266 x 188 mm.), orig. blue wrappers, orig. manuscript labels on each upper wrapper, new stitching. [Probably Kyoto: written in 1690 & this is a mid-Edo copy].

\$29,500.00

A rare and extremely important text, finely illustrated and complete in 50 parts; it remained unpublished until 1936. WorldCat lists no copy of this manuscript in North America (the NYPL's copy is a microfilm). This “monumental fifty-volume work of encyclopedic nature on *gagaku*” (Fukushima & Nelson), was written by Suenao Abe (1622-1708), a 17th-generation specialist performer on the *hichiriki* (a double-reed flute).

Gagaku refers to all traditional court music of Japan. The word is written in Japanese with two Chinese characters that signify “elegant music.” Its origins are Chinese, but the Japanese borrowed only the Chinese court entertainment music and not the ritual music.

“The *Gakkaroku* by Abe Suenao was compiled in 1690. At that time, the author (born in 1622) was 68 and looked back to a long experience in the service of the Imperial court in Kyoto. The Abe family was specialized in *hichiriki* playing and in *bugaku* since many generations. Suenao was excellent in both. He made a special study of the percussion patterns, to which a large part of the *Gakkaroku* is devoted, dealing separately with every instrument. *Bugaku* also is most thoroughly described. The *Gakkaroku* was greatly admired ever since it was completed, and is very highly thought of by modern scholars. Together with the *Kyokunsho* and the *Taigensho* it forms the body of the *Gakusho' no sandaibu*, the three orthodox compendia of musical knowledge . . .

“Abe Suenao died in 1708, at the age of 87, 160 years before the great refurbishing of Imperial court music during the Meiji restoration. His well-documented work was one of the pillars to support the newly restored *gagaku*.”—Eta Harich-Schneider, “Roei: The Medieval Court Songs of Japan” in *Monumenta Nipponica*, Vol. 14, No. 1/2 (April-July 1958), p. 106.

This encyclopedia of Japanese musicology immediately became a

standard work, and copies were quickly made and circulated. As noted above, it remained in manuscript for nearly 250 years and was not published until 1936.

This encyclopedia is incredibly rich in detail, revealing Abe's great scholarship. For example, the corpus of musical works past and present is given with lyrics and notation, and the sections on theory and notation are extensive. The descriptions of all the musical instruments include information on their origins and structures, and instructions for how to manufacture, practice and play them.

Shishinden's theater and stage settings are described in very considerable detail and illustrated. Names of performers and dancers are given with their family trees. Abe also lists the most famous and popular pieces of many periods; important ritual performances listed by month; the sequence within performances; the greatest performers of the past; styles of dances; and extensive lists of musical pieces for dances. Descriptions of costumes, masks, and headgear are provided along with illustrations.

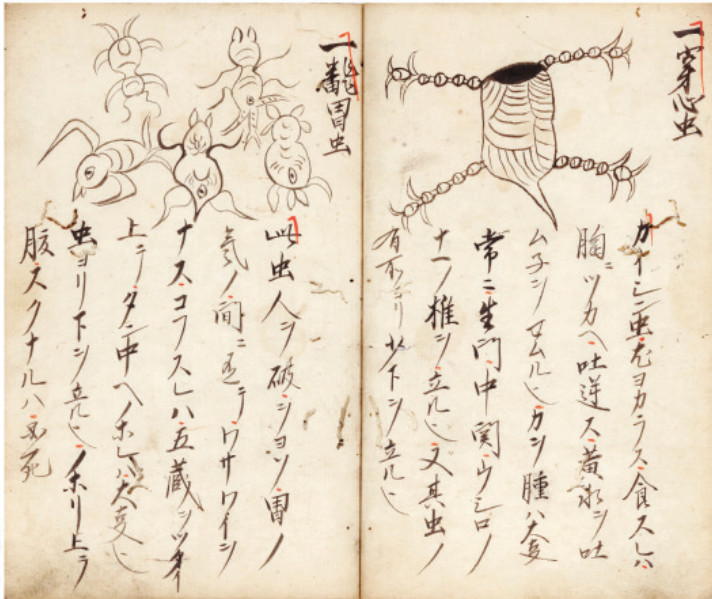
Many performances of the past and their settings are fully elaborated. This work is wonderfully bibliographical as well: Abe provides in the final text volume a list of earlier reference books and manuscripts. The illustrations also include images of the musical instruments.

Some worming, occasionally touching text (but not badly), but a fine set. Preserved in five *chitsu*.

* Kazuo Fukushima & Steven G. Nelson, "The Documentary Sources of Japanese Music" in *Fontes Artis Musicae*, Vol. 43, No. 2 (April-June 1996), p. 182.

- 2 **ACUPUNCTURE MANUSCRIPT**. Manuscript on paper, entitled on upper cover "Inyo shindensho" ["Yin and Yang of Acupuncture Treatment, passed on"]. 12 black & white drawings in the text. 16 leaves. 8vo (222 x 147 mm.), orig. wrappers. [Japan]: "copied in 1569 by Ogawa and presented to Kai." \$2950.00

A very early acupuncture manuscript. The beginning of this text concerns the yin and yang of the needles and the five organs. The text quickly turns to intestinal worms in the human body and how to treat them with acupuncture and herbal medicines; the two treatments used in conjunction would provide relief from the symptoms (many of which are listed). There are a number of drawings of parasitical worms with their names, the symptoms they cause, and where they reside (lung, stomach, muscle, other tissues, the five organs, etc.).



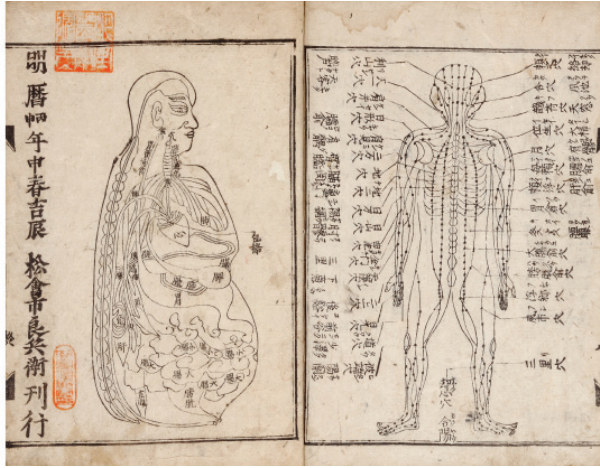
We learn that to effectively combat these worms, the acupuncturist would chill the needles. Instructions are given regarding how deeply the needles should be inserted and the names and locations of the acupuncture points.

The final leaf contains the traditional illustration of the five organs, with the lung on top and the stomach at the bottom.

Some worming touching the characters and images.

- 3 **ACUPUNCTURE.** Tanza ryu ekigoku byoketsu no nukigaki [Tanza School Treatment with Needles]. Five full-page woodcut illus. Eight folding leaves (several split at fore-edges). 8vo, orig. wrappers (quite rubbed & somewhat worn, some occasional soiling), early manuscript title label on upper cover "Tanza ryu ekigoku byoketsu," new stitching. Edo: Ichirobee Shokai, mid-Spring 1656. \$6500.00

First edition of this extremely rare and early acupuncture book describing the Tanza School of acupuncture's techniques; WorldCat lists only the Kyoto University copy, which lacks the final leaf. This is one of the earliest books to be published by Ichirobee Shokai, one of the first commercial book publishers of Edo (see Kornicki, *The Book in Japan*, p. 200); Shokai's first book was issued 1653.



The Tanza School was one of the seven main schools of acupuncture to emerge in early modern Japan (the others were the Irie, Yoshida, Hikichi, Unkaishi, Isai, and Sugiyama schools).

This work is a selective compilation from other texts on acupuncture. The beginning of the book lists a series of diseases (gout, asthma, fatigue, problems of the heart, pain, toothache, discolored perspiration, vomiting, etc., etc.), with suggestions of correct acupuncture points. The attractive woodcut images depict pressure points on the front and back of the body. The final leaf, lacking in the Kyoto copy but present here, is a side-view depicting the organs of the body.

Very good copy.

- 4 **ACUPUNCTURE NEEDLES.** Manuscript on paper, entitled in manuscript on upper cover "Kaden shin sho" ("Method of Handling the Needles, Passed Down within the Family"). Ten full-page brush & ink illus., highlighted in red. 26 folding leaves. 8vo (258 x175 mm.), orig. wrappers, new stitching. [Japan]: dated on final leaf "April 1685."

\$4950.00

This early manuscript on the use of needles in acupuncture contains family secrets, passed from one generation to another. The information comes from many sources including manuscripts from the highly respected Sanmi hogen (or Sani hogan) family of doctors. On the final page of the manuscript, we learn that Tsushin Tadateru Mizuno gave the information described here to Kihei Hirano.

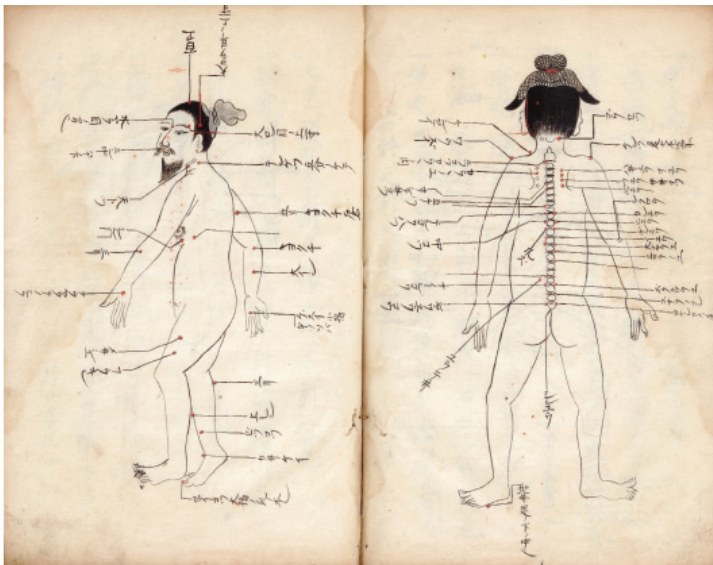
The text begins with a discussion of the relationship between doctor and patient: they must deal with each other in perfect harmony (*ikiai*) and must trust each other (*ei*). Following this, there are discussions on the importance of the supporting second hand while the other hand inserts the needle (*oshide*), on focusing on the body temperature of the patient (*kannetsu*), and on the use of needles to release pus and other infections (*kiribari* or *sesshin*).

Mizuno provides a number of case histories and, with each, instructions on what kind of needle to use; where it should be inserted and how deeply; and whether the needle should be manipulated after insertion by spinning, flicking, or moving it in and out relative to the surface of the skin. A few of the diseases described here that can be treated with acupuncture are brain hemorrhages, paralysis, slow blood circulation, sexually transmitted diseases, headaches, typhus, diseases of the eyes and ears, asthma, swelling, hysteria, stuttering, etc.

Mizuno also describes how the needles should be inserted in morning vs. afternoon, by season, and by patient type: male or female, plump or thin, etc.

The illustrations depict front, side, and rear views of the human body with their pressure points highlighted in red.

Several leaves with some dampstaining and a few minor wormholes, but a nice copy.



Mapping the Meridians

- 5 **ACUPUNCTURE STUDY MODEL.** An “annotated” female acupuncture model, with pressure-point holes all over the body & characters for each point written in black, 835 x ca. 190 mm., five kilos (11 lbs.), sculpture carved from wood. Mid-Edo period. \$12,500.00



An extremely rare survival: an uncommonly tall and large wooden training mannequin, called in Japan *do-ningyo* (“copper doll,” even those no longer made of bronze), in very good condition. It is most unusual to have such a mannequin of a female; the male figure is usually presented. Certain motifs of the model suggest it was carved in the Chinese or Indian style.

The first examples of similar models originated in 11th-century China, where life-size human acupuncture figures were cast from bronze. “The metal walls of the figures were pierced with small holes corresponding to the principal loci for acupuncture and moxibustion, then covered with wax, filled with water, and used for the examination of medical candidates from the central and provincial colleges. If they located correctly the acu-points which they suggested needling (as the result of their diagnoses), drops of water would appear, otherwise they would fail their test.”—Lu & Needham, *Celestial Lancets. A History and Rationale of*

Acupuncture and Moxa, p. 131.

Models produced in 13th-century China, also made of fine bronze, had the names of the acu-points marked in characters of gold. Smaller models were also created. Later, they gradually began to be made of paper or wood, which emphasized the ribs and projection of the bones for locating meridians and acu-points, which were usually marked.

In the 17th century, Japanese physicians replicated these figurines, making them from materials that were easier to model, such as wood, sometimes covered with papier-mâché. They depicted the loci appropriate for acupuncture.

Our model is covered with more than 100 small holes, representing pressure points, along with their names. The eyes have been painted white (now partially flaked).

Models like this were created for medical students to study and for doctors, who would refer to them and prescribe treatments.



Our model is able to stand on its own. Some wear and flaking of the wood but not affecting the handwritten labels of each acupuncture point. Preserved in a very fine new wooden box.

* See Huang Longziang, "Reading Visual Imagery and Written Sources on Acupuncture and Moxibustion" in Lo & Barrett, eds., *Imagining Chinese Medicine* (2018), pp. 161-66.

- 6 **ACUPUNCTURE DRAWING MANUAL.** Manuscript on paper, entitled on manuscript title-label on upper cover of Vol. I "Keido kuketsu" ["Acupuncture Meridians Explanation Passed on by Word"]; title at beginning of Vol. I text: "Jushikei keibiki no ben" ["Drawing the Fourteen Meridians"]; title on label of upper cover of Vol. II "Keido furoku" ["Illustrations Appended with Text Additions"]. Vol. I with a number of small text illus. & Vol. II with 18 full-page drawings (several using blue, brown, & red ink as well as black) & one diagram. 48; 19 folding leaves. Written throughout in one fine & legible hand. Two vols. 8vo (255 x 182 mm.), orig. wrappers (Vol. I in blue wrappers; Vol. II in drab brown wrappers), new stitching. [Japan]: at end of the vols.: "copied in 1734 & 1735." \$7500.00

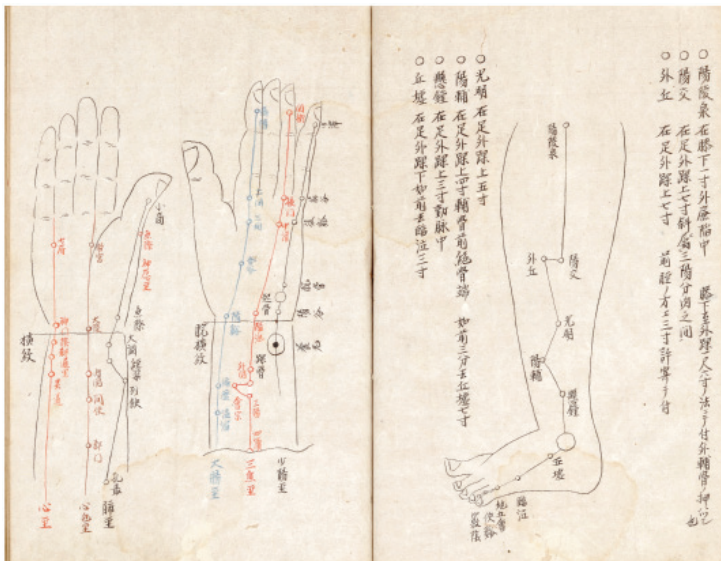
A most unusual manuscript, on a topic we have not yet encountered: this is, amongst other subjects, very largely concerned with how to accurately draw meridians and acupuncture points and how to label them on acupuncture models, in scrolls, and in manuscript books.

The first examples of acupuncture models originated in 11th-century China when life-size human acupuncture figures were cast from bronze. "The metal walls of the figures were pierced with small holes corresponding to the principal loci for acupuncture and moxibustion, then covered with wax, filled with water, and used for the examination of medical candidates from the central and provincial colleges. If they located correctly the acu-points which they suggested needling (as the result of their diagnoses), drops of water would appear, otherwise they would fail their test."—Lu & Needham, *Celestial Lancets. A History and Rationale of Acupuncture and Moxa*, p. 131.

Models produced in 13th-century China, also made of fine bronze, had the names of the acu-points marked in characters of gold. Smaller models were also created. Later, they gradually began to be made of paper or wood, which emphasized the ribs and projection of the bones for locating meridians and acu-points and were usually marked with them.

In the 17th century, Japanese physicians replicated these figurines,

making them from materials that were easier to model, such as wood, sometimes covered with papier-mâché. They depicted the loci appropriate for acupuncture. These models oftentimes had the meridian lines drawn on them in various colors.



The anonymous author relates how to use various colors — silver, black, orange, gold, red, purple, gray, pink, navy blue, and greenish blue — to represent the various meridians of the body. The manuscript also discusses how to depict the measurements between acupuncture loci based on the body's bone structure. There are also explanations of how to label each acupuncture point.

At the end of Vol. I, there is a most interesting professional "family tree" of acupuncture teachers and their disciples. The initial "father" of the tree of doctors is Toan Aeba (1615-73). The other prominent doctors on the tree include Sanpaku Ajioka (1643-1705), Shuhaku Asai (1643-1705), Doetsu Ihara (1649-1720), and, most importantly, Ichiku (or Ippo) Okamoto (1654-1716).

The second volume contains many illustrations regarding acupuncture, measurements, correct labelling, and, in adjacent notes, comments on acupuncture theories as presented by prominent Chinese and Japanese doctors including Katsu, Ba, and Zhang (their writings are mentioned).

There are a number of most interesting contemporary annotations in red ink making comparisons between doctors' theories.

In fine condition. Wrappers rubbed.

- 7 **ACUPUNCTURE MANUSCRIPT.** Manuscript on paper entitled on label on upper cover: "Shinkyu hyaku mondo [with symbol for 'Otsu']" ["Acupuncture & Moxibustion: 100 Questions & Answers. Part 2{?}"]. Seven red & black ink illus. in the text, two full-page black & red illus., & one full-page illus. with two images in several colors. 39 folding leaves. Oblong 8vo (163 x 230 mm.), orig. blue wrappers (wrappers a little frayed), new stitching. [Japan: n.d., but mid-Edo]. \$3750.00

An unusual, well-illustrated, manuscript on acupuncture; a detailed and extended text on how to handle and apply the needles to acupuncture loci. This explicit account is the first such text we have encountered.

The manuscript is divided into two parts; the first (leaves 1-13) is entitled "Kyusho ken" ["Manual Book of our School of Acupuncture"]. This section contains instructions on how to insert the needles, how deeply, at what angles; how to rotate and manipulate the needles; how deeply the practitioner should breathe while applying the needles, etc. Case histories regarding childbirth are given, along with sections on the differences between men and women in acupuncture practice. There are instructions on how to follow the meridians by temperature of the body parts, etc.

This is followed by illustrations of the five organs, the viscera, and pressure points on the fingers and foot.

The second title is "Shinmyaku ryakuketsu" ["Collection of Knowledge Regarding Patient Diagnosis through the Pulse"], which starts on the 14th leaf. The text is concerned with a basic diagnosis tool: assessing the strength, rhythm, and quality of the pulse in the wrist. There are instructions on where exactly on the wrist the pulse should be taken, the meanings to be inferred by different pulse rates and qualities, differences in the pulse of men and women, etc. There are illustrations of pressure points on the body, with osteological backgrounds.

The presence of the symbol for "Otsu" on the cover title, and the fact that there is nothing concerning moxibustion in the text, suggest this might be Part II of a larger work, but we are uncertain.

Very good condition.

- 8 **ACUPUNCTURE & MOXIBUSTION**. Manuscript on paper, entitled on first leaf "Shinkyu goun sanjutsu sho" ("Five Aspects and Three Techniques of Acupuncture and Moxibustion"). Two brush & ink drawings in the text. 89 folding leaves. 8vo (190 x 127 mm.), orig. wrappers (wrappers somewhat frayed), orig. stitching. [Japan?: mid-Edo]. \$2500.00

A most interesting and extensive manuscript on acupuncture and moxibustion, divided into seven parts. Based on WorldCat and Kyoto University's manuscript with the same title, we can attribute the authorship of these texts to Chishin Tanaka, a physician of the early Edo period.

The first four parts ("East," "West," "South," "North"; 17, 17, 25, 12 leaves, respectively) are devoted to general principles of acupuncture and moxibustion. In each of these parts, many symptoms and case histories are described in great detail along with their treatments through acupuncture and moxibustion. There are guides to locate the pressure points.

Part Five (eight leaves) is devoted to female illnesses and their treatment. Menopause, vaginal discharges, irregular menstruation, breast cancer, difficulties during pregnancy and childbirth, abortion, etc., are all discussed. The sixth part, in three leaves, describes pediatric illnesses. The final section, of seven leaves, contains several "secret" methods, including the "bone length method," to locate pressure points.

The two illustrations depict the spine and associated pressure points. In very good condition.



- 9 **ANI-KOZAN COPPER MINE SMELTING.** Scroll on paper (7140 x 275 mm.), entitled at beginning (in trans.): "The Process of Refining Metals from the Mine," containing a series of illus. by the prominent artist Suian Hirafuku showing all the steps in processing ore to produce copper from the Ani-kozan mine in northern Japan. [Japan: early Meiji, ca. 1875]. \$12,500.00

An unusually finely illustrated scroll on copper refining, illustrated by Suian Hirafuku.

The Ani-kozan silver and copper mine in Akita prefecture has been in operation since the late 16th century. Silver was extracted in the early years. In 1672, veins of copper ore were discovered there, and by 1716 it became the largest producer of copper in Japan. The copper was ultimately shipped to Nagasaki for export by the Dutch East India Company to European and Asian markets. By the late 1670s, Japan had become the largest copper producing and exporting country in the world (replacing Sweden and replaced by China in the 1740s). Copper mining, refining, and exporting were the early primary businesses of what became the Sumitomo Corporation.



Our scroll depicts the *hai-fuki-doko* process to gain copper by cupellation. The scroll begins at the mouth of the mine. We then see a group of men and women breaking up the ore using hammers. The ore is then carried on workers' backs to the next station, where the ore is weighed and recorded by government officers at an office. Then a new set of workers is given the broken-up ore for further processing and washing. We next see the ore carried again to be melted in furnaces. The then-smelted product is further processed in rather dramatic scenes in front of large furnaces. The refined product is now cooled in large pools of water. Workers then scrape off the ash. Workers now transport the copper to be weighed at another government office; it is then loaded onto oxen to be taken to the village of Mizunashimura on the Ani River, where it will be transported by boat to the famous Kagoyama smelting facility for further refining using the *nanban-fuki* process to remove the silver.

Suian Hirafuku (1844-90), a native of Akita prefecture and a disciple of Bunkai Takemura, was a well-known artist famed for his paintings of animals in traditional Japanese style (see Benezit *Dictionary of Artists*). This scroll, which is uncommonly well-drawn compared to other Japanese mining scrolls (normally, the human figures have a certain cartoonish



quality; here, they are very realistic), has been exhibited first in 1970 at the Kakunodate-cho local government office exhibition hall and twice at what is today known as the Hirafuku Memorial Museum, first in 1979 and again in 1981. The scroll is included in the 1983 catalogue raisonné of Hirafuku — *Hirafuku Suian gashu* — published in Tokyo by Dainipponkaiga.

In very fine condition. The scroll has gold endpapers at the beginning and a porcelain *jiku*. Preserved in a wooden box, which has written on the top "Ani-kozan kagyō no zu. Suian hitsu" ["Ani-kozan smelting process illustrated. Painted by Suian"].



化トス云此説スマヌ_レ也然片_レ子午大阳寒水_レ化_レ云也

五運臨十干之



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With Astrological/Medical Volvelles

- 10 **ASAI (or AZAI), Shuhaku (or Masazumi or Sakuan)**. Manuscript on paper, entitled on label on upper cover "Asai sensei kirigami koju" ("Teacher Asai's Kirigami Theory, Passed On"). Two manuscript volvelles, each with a rotating paper disc & diagrams in the text. 51 folding leaves. 8vo (230 x 165 mm), orig. aubergine wrappers, new stitching. [Japan: mid- to later 18th cent.]. \$7500.00

Shuhaku Asai (1643-1705), was a fellow student with Ippo Okamoto of the prominent doctor Sanpaku Ajioka. Asai was the court doctor to the fiefdom of Owari and was considered to be one of Japan's leading authorities on traditional Chinese medicine. His secret writings on acupuncture have all remained in manuscript, and his private lectures were copied by several generations of students.

This manuscript begins with a discussion of the yin and yang of the five organs and the acupuncture meridians. There is an explanation of *kotsudo* (how to determine the pressure points by measurement of the bones). In ancient China, bone length measurement was widely used as the basis for positioning of acupuncture points, a system called the bone length method. This process of using body landmarks and a relative unit of measurement called a "body inch" was developed in ancient China and has remained in use to the present day.

The second part of the text is a synopsis of and commentary on the *Huangdi Neijing* (*The Yellow Emperor's Inner Canon*), the fundamental work of Chinese medicine, written nearly two millennia ago. Asai's writing on this text is considered to be one of his most important works.

The volvelles are a most unusual solution for explaining complex medical concepts. The first volvelle, entitled "Shitennen junishi no zu" ("Illustration of Twelve Earthly Branches") depicts the six elements of *qi*, the vital force forming part of any living entity. It is the central underlying principle of Chinese traditional medicine. The moving disc shows the six kinds of yin and yang. Together they reveal the permutations of the zodiac with yin and yang. There is an outer explanation of alternating months of the year and the four directions.

The second volvelle, again with one moving disc, is entitled "Goun'rin jikkan no" ("Deliberation of the Five Elements on the Ten Heavenly Stems"). The outer circle shows the ten heavenly stems, and on the moving disc we see the five elements. Outside are the four directions.

The word *kirigami* in the title means "cut paper." Clearly, it has a deeper meaning, but we have not yet "cracked" it. This manuscript deserves much further study.

Some worming, touching the text in many instances, but absolutely legible. In fresh condition.

- 11 **OFFICIAL REPORTS & LETTERS FROM THE BAKU-MATSU ERA, 1853-1863.** Manuscript on paper. Two hand-drawn maps & a diagram of a Japanese sword. Three parts in two vols. 139; 86 folding leaves. 8vo (235 x 165 mm.), cont. patterned covers (extremities a little worn), new stitching. Edo: ca. 1863. \$7500.00

A fascinating compilation of contemporary reports chronicling the first 11 years of the turbulent Bakumatsu era, 1853-67, the period between Commodore Perry's first visit to Japan and the establishment of the Meiji government. These two volumes consist of manuscript copies of high-level official documents in the years 1853 to 1863, describing pivotal moments in Japan's history that fundamentally shaped its relationship to the rest of the world.

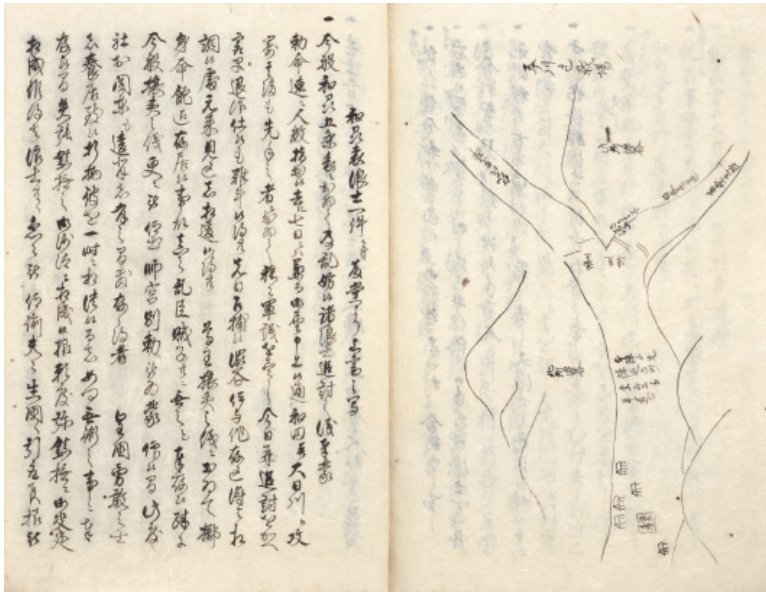
Heralding the end of the Edo period and a Tokugawa-controlled government, the Bakumatsu period saw Japan end its policy of strict isolationism. The shogun reluctantly accepted that interactions with the rest of the world were unavoidable; however, sizable factions steadfastly and violently resisted opening Japan to the world. The influx of Americans, British, Russians, French, and Dutch in several port cities instigated numerous crimes against foreigners. In one notable incident in January 1861, a group of samurai assassinated a Dutchman named Henry Heusken,



who was serving as secretary and interpreter for the American embassy. That summer, at the British legation in Edo, a band of *ronin* (masterless samurai) attacked ambassador Rutherford Alcock and several other diplomats, killing two.

Composed in a single hand, our manuscript preserves firsthand reports on many consequential events during the first ten years of the Bakumatsu period. These include detailed accounts of:

- an American ship approaching Haneda in 1853. The text of the letter from President Fillmore delivered by Perry and a hand-drawn map of the Uraga Channel and the positions of American ships follows;
- an early sighting from Tsushima Island of a Russian ship on 13 April 1854;
- Perry's second expedition;
- the 1858 Treaty of Amity and Commerce between Japan and the United States;
- the Sakuradamon incident;
- the marriage of Princess Kazunomiya to Shogun Iemochi;
- the Tenchugumi incident (accompanied by a hand-drawn map of the battlefield);
- the Namamugi incident;



- the battle of Shimonoseki Straits;
- the British bombardment of Kagoshima;
- the closure of Yokohama to foreigners;
- and many other pivotal events.

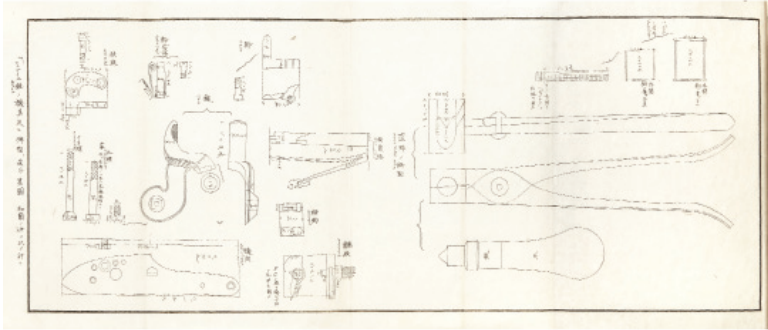
In most of these episodes, the main figures, both Japanese and Western, are listed.

Throughout the two volumes we have eyewitness insights into the reactions and decision-making of Japanese officials as they were confronted with seemingly existential threats. There are several copies of communiqués from the shogun to fiefdom lords, which are either orders or inquiries soliciting advice from the lords. We also learn about contingency plans, the formulation of replies to foreign demands, and efforts to reassure the Japanese people — for example, an order for citizens to pray accompanied the production of 100 special white-silver coins to be donated to temples across the country for good luck.

The anxieties of Japanese officials about opening the country to foreigners are expressed repeatedly, and reveal the divide between those accepting of it and those who strove to reverse it. This dilemma came to a head with the Sakuradamon incident, when *ronin* of the Mito clan brazenly murdered Ii Naosuke, the head diplomat who had signed the 1858 treaty with the United States. This event is described at length in this manuscript, and the account even records the punishments handed down to the perpetrators.

In good condition and composed in a legible and neat hand. The volume marked "I & II" on the cover has several worm trenches touching text. The other book has only a few wormholes, which do not touch the text.

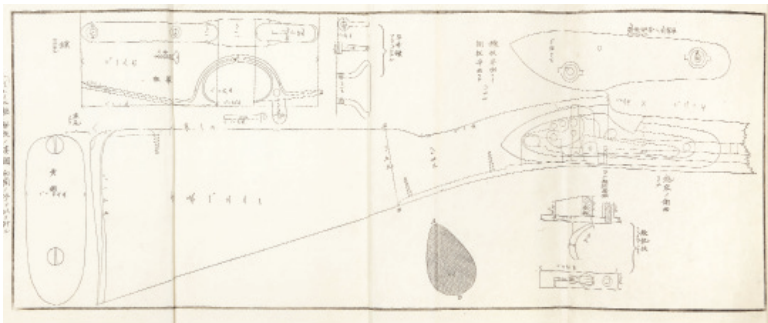
* Reinier H. Hesselink, "The Assassination of Henry Heusken," *Monumenta Nipponica*, Vol. 49, No. 3 (Autumn, 1994), pp. 331-51. John McMaster, "Alcock and Harris: Foreign Diplomacy in Bakumatsu Japan," *Monumenta Nipponica*, Vol. 22, No. 3/4 (1967), pp. 305-67.



- 12 **BOOMS, Petrus Gerardus.** *Shinju shahoron* [New Theory of Portable Firearms]. Four very large woodblock printed folding plates, many tables & diagrams in the text. 2, 8, 19 folding leaves. Large 8vo (255 x 183 mm.), orig. aubergine semi-stiff patterned wrappers, orig. block-printed title label on upper cover, new stitching. [Japan]: 1857. \$5500.00

The very rare first edition in Japanese of an elaborate analysis of the muzzle-loading Minié rifle, an innovative French infantry weapon of the mid-19th century. The translator, Kosaburo Akamatsu (1831-67), was a *rangaku* scholar and an important military scientist. He translated several other Western military works. This is a translation of Booms's *Verhandeling over het schot der draagbare vuurwapens* (1st ed.: 1855). Booms (1822-97) was a Dutch general and military historian.

After Commodore Perry's two expeditions, the Japanese stockpiled Western weapons and amassed books on military strategy and weapons in preparation for a hostile invasion. Akamatsu was introduced to Western firearms and tactics in Nagasaki at a Dutch-influenced military academy.



Akamatsu directly translates Booms's preface, then recapitulates numerous trials of the rifle's accuracy. This is followed by comparisons of the Minié with rifles from other European nations. The Minié rifle was imported into Japan in large numbers, and it was one of the most prevalent firearms employed by Japanese soldiers.

The four folding plates, which are quite large for Japanese books, present minutely detailed schematics and cross-sections of the Minié rifle.

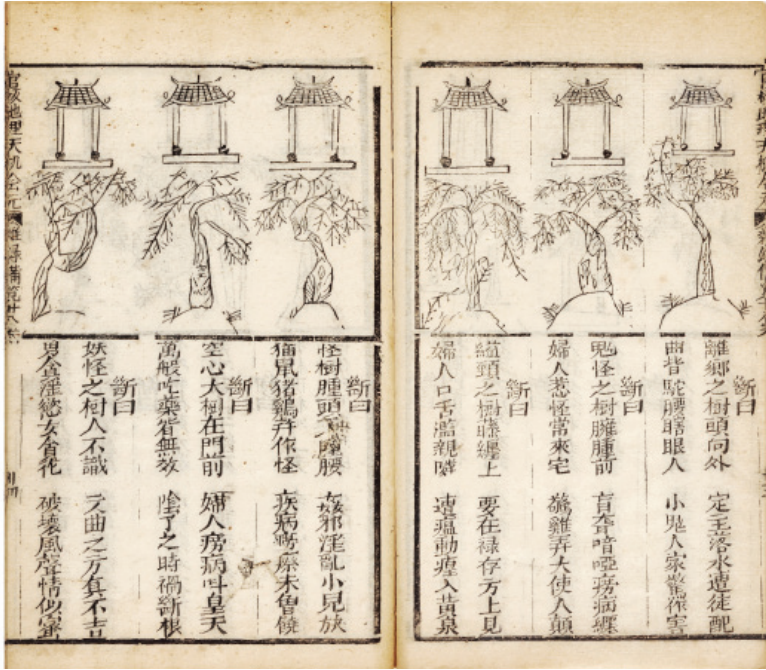
Fine and fresh copy. WorldCat locates only one copy in North America.

* <https://museum.umic.jp/akamatsu/history/>

Feng Shui, Divination, Geomancy, & Astrology

- 13 **BU, Zewei & LIU, Bingzhong.** Chongjuan guan ban dili tianji huiyuan zheng pian ti yong kuo yao [A Collection of Profound Secrets in Feng shui]. Editor: Zhimo Xu; compiler: Naide Gu. Numerous woodcuts in the text. 35 parts in 16 vols. 8vo, orig. wrappers, new stitching. [China]: Xue ku shan fang, 1890. \$4500.00





Second edition (1st ed.: 1880) of the compiler Gu's collection of writings by Zewei Bu and Bingzhong Liu (both Tang dynasty, 618-907) on feng shui, divination, geomancy, and Chinese astrology. Both the 1880 edition and our edition are very rare. The texts, which first appeared in the 17th century, have remained very popular, and there is also a 1970 (quite wretched) reprint.

Our edition was edited by Zhimo Xu, who lived in the Ming dynasty (1368-1644). The texts include Bu's *Xue xin fu*, which appears in the first volume. The first woodcut in this volume is a full-page depiction of Xu giving his disciples geomantic images. Other images in the volumes include further Taoist images of *bagua*, a series of what appear to be case studies of landscapes that require the use of feng shui, *wuxing* (the Five Phases: wood, fire, earth, metal, and water), the recommended shapes of moats surrounding castles, the pressure points of the palm of the hand, recommended shapes of burial mounds, how to put water in moats and remove it, physiognomy, pressure points of the face, feng shui applied to the placement and construction of houses, where to locate gates (very extensive), etc., etc.

At the end of the final volume, there is an "Afterword" dated 1615.

This is a very rare book; we locate only one set of the 1880 edition in North America and no set of our edition. This set is in quite nice condition. There are a few tears and some minor worming, but on the whole, in very good state. Preserved in two *chitsu*.

- 14 **CHINESE WOODBLOCK.** Woodblock (170 x 163 x 22 mm.), consisting of two pieces of wood, joined on each side with two nails, carved on obverse & reverse sides. [China: 18th-19th cent.] \$1950.00

A fine example of a woodblock executed in China, with images on both sides, of the Chinese god Guanyin or Guanshiyin, the Buddhist Bodhisattva associated with compassion, and Cong shen, a Chinese mythological figure.

Minor wear to borders on one side, but in fine condition.



Cockfighting

- 15 **COCKFIGHTING EMAKI.** Three picture scrolls (emakimono) on fine paper, with a series of exquisite paintings in vivid colors of Chinese boys (*karako*) caring & transporting their birds for cockfighting matches with several court scenes. Three scrolls (327 x 3110mm., 327 x 3110 mm., & 327 x 3070 mm.), their backs of shiny paper flecked with gold leaf, brocade endpapers. Japan: mid-Edo. \$19,500.00

These beautifully drawn paintings are in the *karako* (Chinese children) tradition of painting which was prevalent in Japan, starting in the early Edo period. *Karako* is a term for a certain kind of pictorial art with the constant theme of children dressed in Chinese clothing, with their hair in Chinese style with partially shaved heads.

These scrolls are painted with the highest skill and nuance. The details are beautifully executed in rich colors, many are heightened in gold, and have magnificent nuances of shading and detail. We have been unable to identify the artist but he must have been one of the leading painters of his time.

Cockfighting has a long history in Japan and China and was a frequent theme in art and literature. All the scenes are framed, top and bottom, with rich gold clouds. The first scene in the first scroll depicts a group of "Chinese" boys at the waterfront transporting their fowl in elaborate baskets lined with tiger and leopard skins. All the costumes of the boys throughout the three scrolls are highly elaborate and richly heightened with vivid colors and gold. There are a few adults feeding the birds and supervising the activities. The next scene is a cockfight with a noble couple and their entourage watching from a highly decorated house. The next scene, shows the boys caring for their birds in front of a palatial





building and garden, observed by a group of elders. Next, we see a fine garden with rocks and tropical trees. Then we see naked boys swimming in the sea (*karako asobi*; "Chinese boys playing") with a group of musicians playing in an elaborate boat with a dragon's head and a canopy.

The second scroll shows another boat with a phoenix head. This ship is for fishing and we see fishing nets in the water. Then we see a cockfight on a boat. This is followed by boys preparing their birds for another cockfight. There is another cockfight on a ship with an elaborately decorated deck.

The third scroll begins with a cockfight on land with a judge watching, boys training their birds by forcing them to exercise and another scene of cockfighting. And here there is a discontinuity of scenes (clearly a scene has been removed). At the end there is a procession of boys carrying their birds entering the gate of a palace with a group of noblemen waiting to see the cockfight.

In fine condition.





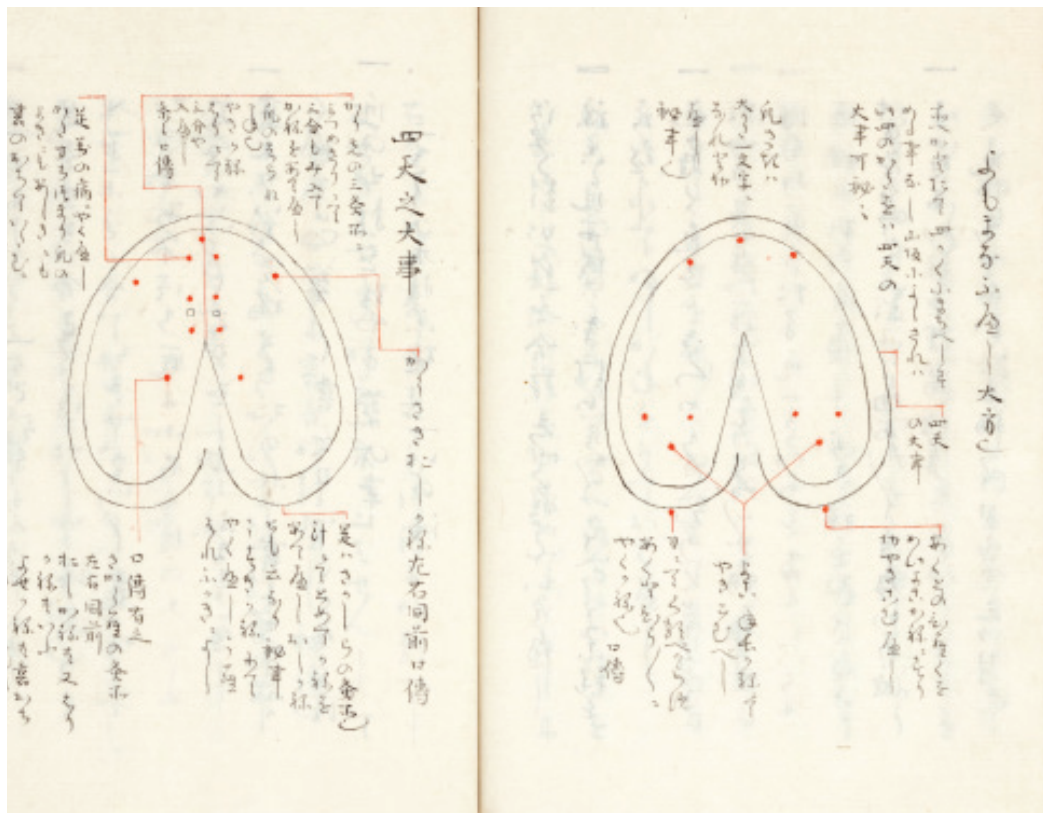
Court Dancing

- 16 **COURT DANCING SCROLL.** A finely illustrated & written scroll on paper entitled "Bugaku emaki" ["Picture Scroll of Imperial Court Dances"], measuring 330 x 16,040 mm. 43 brightly colored illustrations of different dances. [Japan: 17th or 18th century]. \$16,500.00

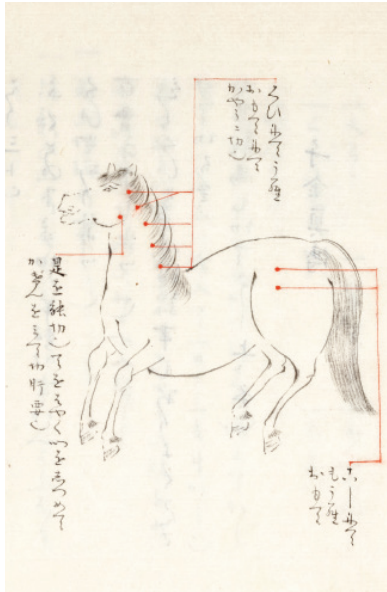
In the seventh and eighth centuries, when trade flourished with the rest of Asia, especially Korea and China, Japanese nobility melded foreign dance and music traditions with native Shinto songs. This amalgam was eventually incorporated into official court functions and became so important that it even merited the establishment of a ministry of dance in 701. Trained court nobles and professionals were the only ones permitted to execute these complex choreographies. *Bugaku* (now known as *gagaku*) was a type of dance performed at the imperial court during the Edo period.

At the beginning of the scroll, which takes place in the emperor's palace, one sees large drums, called *dadaiko*, framed by flames and dragons. On top of one of the larger drums there is a motif of the sun. These drums are accompanied by musicians playing a mouth organ (*sho*), a bamboo flute (*ryuteki*), and smaller drums in the *gakuya* (the musicians' section). They sit under an elaborately decorated banner and provide a steady rhythm for the dancers on stage before them. The elevated stage (*taka-butai*), where two dancers are performing *enbu*, is adorned with a highly ornate brocade drape.

This scroll is illustrated with the *kingin deie* method, in which gold or silver is mixed with animal glue then pasted onto the scroll. This rare technique provides an almost three-dimensional quality to the images.







The scroll depicts 43 distinct dances, each with unique costumes. The costumes are particularly well-rendered in bright red, orange, teal, blue, black, grey, etc., and many display intricate and mesmerizing patterns. The head-pieces, costumes, and props are all masterfully portrayed. Gold is featured prominently in many of the costumes and throughout the scroll there are “mists” of gold painted in the background.

Above each set of dancers, the name of the dance is written. They include: *manzairaku*, *engiraku*, *katen*, *karyobin*, *kocho*, *komaboko*, *seigaiha*, *genjoraku*, *dakyuraku*, *konju*, *bato*, *kitoku*, *bairo*, *ryoo*, and *nasori*.

At the end of the scroll, there is another view of the *gakuya* from a different perspective showing the backs of the drums which are exquisitely decorated in silver.

Fine condition. Several images have some creasing but this is not serious.

“Worth a Thousand Pieces of Gold”

- 17 **EQUINE MEDICINE, TANAKA FAMILY.** Collection of manuscripts on equine medicine, entitled on the upper cover of the fine lacquer box containing the manuscripts: “Tanaka ke hidensho” [“Secret Writings of the Tanaka Family”]. Eight drawings in the text. Written on high-quality paper & in one fine hand throughout. 389 folding leaves of text in 12 vols. 8vo (242 x 180 mm.), attractive navy-blue embossed wrappers, all with gold-flecked endpapers, new stitching. [Japan: late Edo]. \$11,500.00

An important archive of manuscripts of the Tanaka family concerning equine medicine. We learn in the second volume that in 1603 two horse doctors, Kawada Michiharu and another person who lived in the Kanto region, gave the information in these volumes to Murai Jibozemon. In 1635 Yokohama Sakon gave further information to Murai. Additionally, in 1640 Shoji Kakuzaemoni gave further secrets to Murai.

This last revelation was called "Senkin shinden" or "Information Worth a Thousand Pieces of Gold."

The volumes are concerned with the diet of horses and include many successful methods of feeding the animals, some of which were learned from the Obata school of veterinary medicine. The anonymous author states that different diets must be given to horses depending on their workloads and breeds. A number of diets listed include many herbs; methods of preparation are described. Many case histories are presented and there is an extensive section on acupuncture and the care of hooves (with two drawings of where to insert acupuncture needles on the bottom of the hoof). The information regarding hoof care came from four people, including Saito Izu no kami, Shiina Goro Nagatsune, and Nakamura Saburozaemon (we cannot read the name of the fourth). They were disciples of the Komagata no myojin (a shrine dedicated to horses) and were known as "Hakuraku." Hakuraku was a hero in Chinese mythology, charged by the Emperor to find the perfect horse. It became a synonym in Japanese for a horse veterinarian. The volumes also contain "One Hundred Advices for the Care of Horses."

There is much on auspicious days for treating horses, eye diseases, arresting bleeding, precise descriptions of ingredients and measurements of many medicines, treatment of burns, care of the coats, training by use of the whip, breathing problems, care of horses before and during battles, techniques to successfully cross rivers on horseback, varieties of stirrups, hip problems, the yin and yang of horses, and, in the final volume, "Four Exclusive Methods of Taking Care of Horses."

There is a substantial section of the Otsubo School of Military Equitation concerning 563 methods of training horses by use of the whip.

The fine eight full-page illustrations in the text include depictions of pressure points for acupuncture and moxibustion locations, points that should be touched for diagnosis, measurements of a horse to find pressure points, and the layout of stables.

Fine and fresh set in most handsome lacquer box.

The Japanese Bible of Ophthalmology of the 19th Century

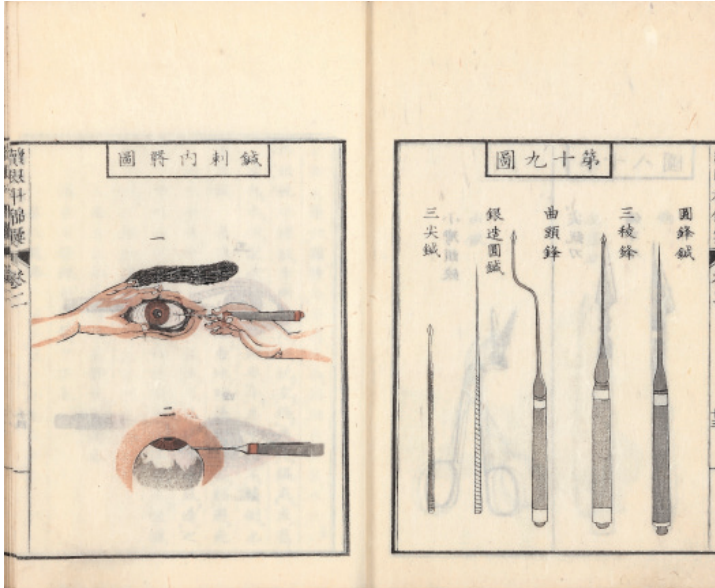
- 18 HONJO, Fuitsu. Ganka kinno [Causes, Diagnoses, and Treatments of Eye Diseases]. Woodcut illus. in the text. Printed on double leaves, oriental style. Four vols. 8vo, orig. wrappers, orig. block printed title label on upper cover, stitched as issued in the oriental style. Edo: 1831.

[WITH]:

— Zoku Ganka kinno [Causes, Diagnoses, and Treatments of Eye Diseases, Second Series]. Woodcut illus. in the text (several are color printed). Two vols. 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. Edo: 1837. \$5500.00

First edition. "In 1831 Fuichi or Shinichi or Toshiatsu Honjo (died 1846) published his *Ganka kinno*, a Japanese work in four volumes comparing the theory and practice of Chinese and European (Dutch) ophthalmological methods. After the usual series of commendatory prefaces, that book presented the gross anatomy of the eye with particular reference to the ocular muscles and the optic nerve; following that, the description of the geometrical optics of the eye: the projection of an external object on the retina; and the degree or range of normal vision, from myopia to hyperopia, in relation to the curvature of the crystalline lens. All of these descriptions were illustrated with colored woodblock prints. Of unique interest is an illustration showing the different appearances of the *doko* ('apple of the eye' = the pupil) in the successive stages in the making of artificial eyes. Volumes 1 and 2 presented diseases or abnormal conditions of the external or accessory structures of the eye (e.g. the eyelids) and treated of trauma, trachoma and acute conjunctivitis. Volume 3 elaborated the diseases and pathology of the internal eye (i.e. the eyeball). Volume 4 consisted entirely of prescriptions for the treatment of eye diseases. At that time in Japan ophthalmological science was a combination or admixture of Chinese and Dutch knowledge, and the *Ganka kinno* was considered the best monograph on that practice . . .

"A continuation of that work by Fuichi Honjo appeared in 1837 under the title *Zoku ganka kinno*, in two volumes. That was a sort of clinical section to the earlier work. A series of wood-block illustrations, some in color, showed a variety of ophthalmological instruments, with textual descriptions of their use, and pictures of their application. For example, an instrument for applying medicine to the eye was made by tying a bag containing the medicine around the end of a wooden handle, and used by squeezing it against the eye with the head tilted backward. An eye-dropper, syringes, and a magnifying glass for use by the oculist were figured. Ophthalmological instruments consisted of various kinds of spoons, tubes, loops, forceps, scissors, needles, lances, knives, and clamps. Illustrations of each of these are shown. Retractors for the eyelids were of bamboo or of copper. Metallic instruments (cautery irons) to be heated in a charcoal fire were shown, with an illustration of them in use. Other



pictures showed the use of special needles in the treatment of cataract.”—Mestler, *A Galaxy of Old Japanese Medical Books with Miscellaneous Notes on Early Medicine in Japan. Part IV. Ophthalmology, Psychiatry, Dentistry*, pp. 334-35.

Honjo was one of the most prominent physicians in Japan and was well-known as an educator familiar with Chinese, Western, and Japanese medicine. He worked very closely with P.F von Siebold. The present book was the standard work on ophthalmology in Japan throughout the 19th century.

Fine set.

- 19 **JIPPOSHA, Ichimaru.** Tezuma hayadenju [How to Learn Magic Tricks Quickly]. Many double & single-page illus. of tricks in the text. 30 leaves (of 33, apparently lacking the advertisement leaves at end). 8vo, orig. blue wrappers (rather rubbed & tired), orig. block-printed title label on upper cover (rubbed), modern stitching. [Osaka: Preface dated 1825 but probably published in 1849]. \$2250.00

First edition of this charmingly illustrated work on Japanese magic. Jipposha (active 1844-49), was the author of two other magic books, both also published in the 1840s. Following the very witty preface, the author describes 35 tricks, each depicted in the text. The illustrations are particu-



larly lively and clever. Some of the tricks include: how to have a raccoon deliver sake, shadow tricks and illusions, making instant ice, creating a bright light at night in order to spot money on the pavement, lifting many heavy coins with a thin piece of paper, "cutting" sake into two pieces, attaching a tea cup on a pillar, catching fire flies, shadow play, making ghosts appear, water tricks, making the sounds of thunder, various optical illusions, pebbles flying around the room, writing words on the surface of the water, moving eggs, floating coins on water, how to make a cosmetic to foster white skin, etc.

Very good copy and rare; WorldCat locates only the LC copy. Some repaired worming to first and final leaves touching the outer and lower outer corners of the text.

20 **KAGAWA, Shuan (or Shutoku), attributed author.** Manuscript on paper, entitled on label of upper cover, repeated on first leaf: "Kagawa kyuten zukai" ["Kagawa-style Placement of Moxa, illustrated & described. Complete"]. Eight full-page drawings & one illus. in the text. 17 folding leaves. 8vo (243 x 165 mm.), orig. blue semi-stiff wrappers (some dampstaining to upper portion of each leaf). [Japan: mid-Edo]. \$2750.00

Kagawa (1683-1755), a member of the medical family dynasty, studied in Kyoto with Ryozan Goto and Jinsai Ito, from whom he learned moxibustion and the therapeutic value of the waters of hot springs. Kagawa established the successful Ippondo medical school and was one of the most enthusiastic practitioners of moxibustion of his time. There is another manuscript of this text at Kyoto University, attributed to Kagawa. Some of the illustrations are very different.

The introductory remarks describe the importance of the precise placement of the moxa on the skin, how to measure the placements based on distance from certain bones or joints of the body, and the various techniques and occasions for moxibustion applications.

Following this, the text precisely describes the moxibustion locations on the body and how to locate each one, with references to Simiao Sun's classic text *Qian jin fang* [*Essential Prescriptions Worth a Thousand Gold Pieces*], compiled in 650-59. Kagawa lists many diseases and injuries for which moxibustion is appropriate. There is a most interesting section on how to treat unsuccessful moxibustion procedures (application of certain ointments, etc.).

The attractive illustrations depict moxibustion loci on an osteological background, and loci on the stomach, arms, legs, and feet.

As mentioned above, there is dampstaining to the upper fifth of each leaf, but all the characters remain completely legible.

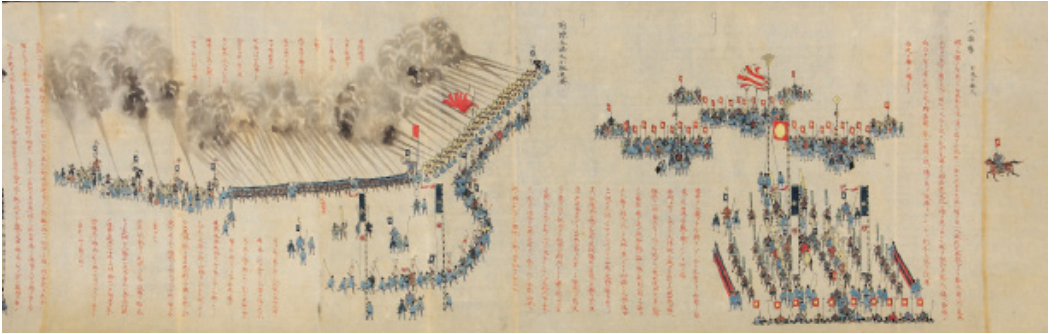
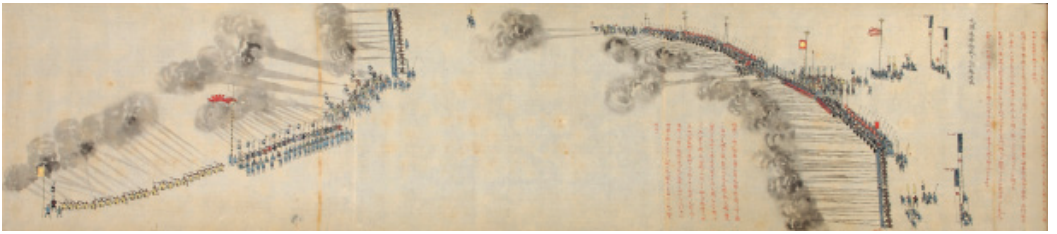
Homeland Security

- 21 **KANO, Hisaakira, 2nd Fiefdom Lord of Ichinomiya-han.** Beautifully illustrated & vividly colored scroll entitled “Kano Bicchumori kaei gonen kacchu chakuyo choren ezu” [“Military Exercises at the Estate of Kano, Lord of Bicchu, in the Fifth Year of Kaei”]. One picture scroll, 263 x 10,170 mm., with numerous illus. and black & red manuscript explanatory text. [From the preface]: “April 1852.” \$7500.00

In the early 1850s, Japan still maintained *sakoku*, a policy of isolationism established in 1635 and intended to minimize foreign influence. The governments of Britain, the United States, and Russia, were each determined to be the first to benefit from trade with Japan. Within Japan, there was a growing and passionate debate about how to respond to foreign incursions. Two major camps formed: one claimed it was necessary to use foreign technology in order to repel invasions; the other argued that only traditional Japanese methods should be employed. Our scroll depicts the integration of Western weapons into this faction’s strategy.

This is a finely illustrated scroll with bird’s-eye views of Lord Hisaakira Kano’s well-equipped private army at a *shimoyashiki* (a secondary estate) outside of central Edo. It depicts military exercises which took place a year before Commodore Matthew Perry’s first arrival. The scroll vividly illustrates formations, uniforms, and the coordinated use of rifles and cannons. In one of the scenes depicted in our scroll, Kano (1813-64), second lord of Ichinomiya-han in Kazusa province, is shown leading the exhibition of his troops’ capabilities. A top minister of security, Kano advised the shogun closely on matters of national defense. An authority on such matters, he prioritized the coastal defenses of his province, which occupied a key strategic location close to Edo. Kano’s army, composed of farmers, fishermen, and merchants, was superbly organized and well-equipped with the latest military technology supplied by the Dutch.

The preface by Ishishi Keikyo (probably a pen-name) announces the depicted exercises as a momentous occasion celebrating Kano’s military expertise. The scroll opens with a close-up at the entrance of the estate, which has been heavily decorated with the battle banners of the Kano family, as a dignitary arrives with his attendants. Guards stand ready to inspect them. The next panel offers a more expansive view, from a greater distance, of the parade grounds and the preparations for the exercises. On the right are the headquarters where the leaders (some named in red) have placed their ceremonial armor and weapons. In the background, troops in makeshift structures prepare for the display by putting on their armor.



The following panels show Kano troops in formation as the exercises begin. They divide themselves into smaller squads, each behind their own colored flag, then form a procession in the shape of a square. The text in black provides the name of the formation (i.e. *kagyu no jin* "snail formation"; *koya maedatami* "defensive lines"; *gyogun* "marching formation"; *yonchojo* "four line formation"; *juni inyo* "twelve lines"; *zenjin tezume daishohorenpatsumu* "cannon and rifle formation"; *senjin kojiri daishojurenpatsumu* "frontline and backline charge together with small guns"; *sogun tsuiho* "all-out assault"; and *ryogun gattai* "final assembly"). The red text meticulously describes the composition and purposes of each formation, as well as naming many of the generals involved.

Subsequent sections depict the live-fire portion of the exercise. The riflemen form long lines adjacent to several cannons. Behind long sheets held up by two men, they fire into empty space. The brushwork masterfully renders the billowing gunpowder smoke. Soldiers armed with spears and swords charge at the imaginary enemy, while the riflemen and cannoners smile, their part of the job complete. At this point, the amount of red text increases greatly, likely because of the explanation of weapons and tactics unfamiliar to many in Japan. In the penultimate panel, the riflemen and cannons create a longer line, fire, then charge with their comrades to land the finishing blow. In the final section, the troops join in formation around their leader Lord Kano. Different squads are distinguished by colored banners and armor.

In fine and fresh condition with bright coloring. Sporadic wormholes, carefully mended.

- 22 [KEISAI (or IKEDA), Eisen, artist]. *Sogyoku engo hana momiji* [Pillow Talk, like *Flowers in Spring & Maple Leaves in Autumn*]. By Kyokuntei Shujin [a pen name for Shunsui Tamenaga]. Three full-page, 14 double-page, & 3 half-page woodcuts extending over two pages each, all color-printed, many heightened with blind-embossing, silver, & gold. 15; 12; 16 folding leaves. Three vols. 8vo, orig. decorated semi-stiff boards (covers rubbed & a little soiled), each with a different woodcut colored vignette & block-printed title label pasted-on upper cover, new stitching. N.p.: n.d. [ca. 1829]. \$8500.00

First edition of this rare *shunga*; not in WorldCat. The Keio University copy lacks one volume, and the Ritsumeikan University copy has just the second volume (of three). The title is suggestive of abundance of sexual pleasure: one woman in the spring and another in the autumn. Indeed, many



of the woodcuts depict multiple partners or a man and woman engaging in sexual relations with a second woman observing. Megumi says that there is “a lot going on in each image” with many suggestive icons and objects.

Keisai (1790-1848), of samurai birth, was one of the principal ukiyo-e artists of erotica in the later Edo period, rivalling Hokusai, Kunisada, and Kuniyoshi. From the 1810s, he became known for his highly eroticized images of women and for his explicit erotic books. A man of dissolute habits, he retired from the art world in about 1830 and owned a house of prostitution.

“Of this group [of the Utagawa school] Keisai Eisen and Hiroshige were the chief figures. . . [Keisai was] the son of Ikedo Yoshikiyo, a Kano painter of Yedo, a writer and a well-known *cha-jin* or tea ceremony expert. Eisen thus had a much higher social position than most of the Ukiyo-ye artists and was familiar with both the Tosa and Kano methods of work. Later he abandoned the classic art and with it, unhappily [not in our opinion], a good many other restraining influences, becoming an exponent of the popular school and adopting the loose manners and morals of many of its members. His ability was undoubted, however, and he was probably the best of Eizan’s pupils.”—Brown, *Block Printing & Book Illustration in Japan*, pp. 192-93.

The very first woodcut in Vol. I sets the tone for the entire work: we see two mandarin ducks mating, signifying good relations between man



and woman. Many of the images display ample use of *bokashi*, the delicate variation of shading of pigment within the image, blind-embossing, and the use of gold and silver. The images are sharp impressions.

The colored-printed vignettes on the upper wrappers each depict a different place. On Vol. I, we see Fudaraku-san, a mythical mountain where the Buddhist bodhisattva Avalokitesvara was said to live. The vignette on Vol. II depicts the temple Kiyomizu in eastern Kyoto, which has a shrine dedicated to Okuninushi, a god of love and good matches. The third volume's vignette depicts Shimabara, a district in Kyoto dedicated to pleasure and prostitution.

The author of the text, Tamenaga (1790-1844), is most famous for his series of romantic novels mainly written in the 1820s and '30s in the genre of *ninjobon*, which focused on young love and were generally aimed to attract female readers (but plenty of men read them, too). His love scenes were highly suggestive but never explicit, triggering the reader's imagination. He was a major writer of the late-Edo period, famous for having disobeyed the Tenpo Reforms. For his erotic writings, he was put under house arrest in 1842 and kept in manacles for 50 days.

Some inevitable thumbing and soiling in lower outer corners of each page.

* For Keisai, see Hillier, *The Art of the Japanese Book*, pp. 821-26, 894, 900-02, & 904.



A Rare Shunga, Complete with the Extremely Rare Sequel

- 23 **KEISAI, Eisen, artist.** Gazu tamamodan [or] Gazu gyokusodan [The Story of Tamamo-no-Mae, Illustrated]. 25 color-printed double-page woodcut illus. & three color-printed full-page woodcut illus. 22; 18; 19; 21; 19; 17 folding leaves (some mis-paginations). Six vols. (numerated "1-6" in the first line of text of each vol.). 8vo, orig. speckled wrappers (rubbed), orig. block-printed title labels on upper covers (labels rubbed), early stitching. Edo: Ochakuya, ca. 1830-31. \$9500.00

First edition of this very rare erotic story of the famous Tamamo-no-Mae, a legendary figure in Japanese mythology. She is based on Huli jing, the nine-tailed fox, a Chinese mythological creature who could be either a good or bad spirit. In Japan, the fox metamorphosizes into the beautiful and intelligent Tamamo-no-Mae. Employing this deception, she becomes the most favored courtesan of Emperor Toba and causes him to become ill. Her deception is finally revealed through exorcism, and the emperor later has Tamamo-no-Mae killed in the plains of Nasu.

Our set of this rare *shunga* work appears to be unique, as it contains the original three-volume work and its sequel, also in three volumes. We can find no record of the three-volume sequel in the usual reference works describing institutional holdings (although the ARC refers to a set



with two of the sequel's three volumes in private hands).

The National Institute of Japanese Literature (NIJL) in Tokyo owns a set of the first three volumes and has produced a fine digital version.



We have found many interesting differences between that set and ours. First, and most important, our set has seven *unique* illustrations not in the NIJL set. The NIJL set contains only 12 double-page illustrations (and two single-page), but five come from the sequel. The first three volumes of our set contain 14 double-page illustrations (and two single-page).

Regarding the coloring: the two sets demonstrate very different patterns of coloring and applications of metallic pigments (and in our set the silver has remained unoxidized). In many cases — but not all — our coloring is more delicate and complex. The differences are absolutely fascinating.

The author of the text was Shunsui Tamenaga (1790-1844), the pen name of Sadataka Sasaki. He was a major writer of the late-Edo period, famous for his romantic novels and for having disobeyed the Tenpo Reforms. For his writings, many of which were erotic, he was put under house arrest in 1842 and kept in manacles for 50 days.

In very good condition with inevitable thumbing in the lower outer corners. There are two small burnholes in the left-hand panel of the fourth double-page illustration in Vol. 1.

* For Keisai, see Hillier, *The Art of the Japanese Book*, pp. 821-26, 894, 900-02, & 904. The Ritsumeikan University webpage for its Art Research Center reproduces a very poor set.





Kirishitan Kosatsu

- 24 **KIRISHITAN KOSATSU**. One large & thick wooden board (800 x 370 x 25 mm.), issued by a Bugyo (magistrate), with characters written in black ink (some characters faded but still legible), stating in an approximate & abbreviated translation: "Regulation. If anyone knows of Christian disciples, already banned, please report to the Government. Rewards are as below: Padre (bateren): 500 pieces of silver coin. Priests (iruman): 300 pieces of silver coin. Christian disciples: 300 pieces of silver coin. Anyone knowingly living with a Christian: 100 pieces of silver coin. If a family member identifies a Christian within his family, the reward is 500 pieces of silver coin. Anyone identified as having hidden a Christian will bear responsibility along with his landlord and his five-person unit (goningumi). May 1711." With the name at end in brush and ink: "Yoshitaro." [Japan]: May 1711. \$5500.00

This *kosatsu* (official bulletin board) provides an important historical reminder of the extraordinary risks to communities suspected of faith in Christ during the long era of the *Kakure Kirishitan* (Hidden Christians) in Japan. The communal — not just individual — risk was enormous. Authorities in every city displayed *kosatsu* in public spaces — mounted on a pole, hung at village government sites (of which ours shows evidence), or secured to a bigger structure located in strategic areas (crossroads, vicinity of bridges, harbors, etc.). They were generally inscribed with regulations, edicts, and notices.

While the ink is occasionally faded, the characters are absolutely legible. In fine condition. One crack in the wooden board. One can see three holes along the top edge where hooks for hanging were once inserted.

Unknown & Unpublished

- 25 **KITAO, Shigemasa.** The artist's manuscript mock-up for the unpublished *Shichi kannon gyo zue* [Sutra for Seven Bodhisattvas Illustrated by Shigemasa], containing 16 full-page ink drawings & one half-page title vignette for part III, with numerous correction slips & notes for the final, unrealized, stage of its publication. Written entirely in manuscript. 12; 27; 16 folding leaves with erratic foliation. Three parts in one vol. Small 8vo (142 x 193 mm.), orig. decorated covers embellished with mica, new stitching. [Japan]: after 1808; after 1817; & after 1818.

\$12,500.00

A remarkable discovery, the mock-up for an unpublished illustrated work by Kitao (1739-1820), a master of book illustration, with 16 pages of his exquisite drawings. From this manuscript, we learn a great deal about the creative process leading up to the publication of illustrated books in the mid-Edo period. This work's religious contents also would have been a departure for Kitao, who was celebrated for his *bijin-ga* and *yakusha-e*. We have found no other illustrated religious book among his oeuvre, which amounts to almost 300 illustrated books.

Kitao "was unusual among ukiyo-e artists because he was self-taught. His family ran a bookshop, and the young Shigemasa probably learnt his skills from studying illustrations in books sold in the family shop. His first works gained recognition during the late 1750s. Extant early works are *benizuri-e* and *yakusha-e*, but his principal output is in book illustration, which he practised throughout his career and which became the speciality of the Kitao school, of which he was the founder . . . His students included Kitao Masanobu, Keisai Masayoshi (1764–1824) and Kubo Shunman."—Oxford Art online.

The present work was intended to be a comprehensive guide for pilgrims visiting the 33 Buddhist shrines and temples on the Saigoku Kannon pilgrimage, each one associated with a particular *kannon* (or bodhisattva). It consists of two parts and a final section of addenda. The addenda contain two colophons, the first of which has Kitao's pen-name (Kitao Kosuisai) and his age, 79, at the time of the draft's completion.

The first part offers historical information on each *kannon*, along with its merits and characteristics. Particular days of the year considered auspicious are recommended for visiting the temples and shrines. The seven *kannon* — with their names in Sanskrit (and phonetic spelling in Japanese) — prescribed for the 17th through 23rd days of the pilgrimage are shown with Kitao's skillful drawings in this first section.

天釋天王 梵天大王



彼

東方天王 摩醯首羅天王



下九

密迹金剛 那羅延金剛



俗云二十リ

天

大功徳天 婆薮仙人



吉祥天十リ

觀世音菩薩
御利益殊蹟

觀音菩薩の御利益殊蹟
今、本願の業、摩訶不思議の
力を、小毒の穢染を、無量の
苦惱を、悉く除く。此の觀音
菩薩の御利益、不可思議の
力なり。此の觀音菩薩の御利益、
余の心に、無量殊蹟を、御國
位の人々、御利益の御利益を、



白衣大士之像

馬頭觀世音菩薩

十九日

真言神咒

オン ア ミリ ト ドシ ハム ハワ フクワカ
 字 对 对 不 不 及 及 不 不 及 及 不 不 及 及



菩薩 菩薩

十一面觀世音菩薩

二十日

真言神咒

オン ロ ケイ シン バラ ナ
 字 西 不 及 不 及



上十

菩薩

菩薩精涼日 禪於畢喜空

衆生如冰淨 菩提影現中

抑觀世音菩薩御誓約釋尊博多普門

品二說法ナミ給ハヌ三交三云ヘクモ匪去ナカラ初

發信ノ舟ナキ侶アルヒハ兒女子多爲七日當

番ノ尊影ヲ摸寫シ小咒ヲ添且往昔生ニ

上一

We find at the beginning of the next part a bibliography of five books for disciples to study. The text presents the mantra for each of the seven *kannon*, then 15 useful incantations (*dharani*) for pilgrims to employ. This second section features seven pages, each with four miniature drawings of *kannon* (for a total of 28). Two of these illustrations have been rendered on two slips pasted-on. At the end, there are ten wishes for followers to repeat in order that they might attain enlightenment.

The third part starts with an illustrated sub-title and includes a portrait of Byakue daishi, a *kannon*, both by Kitao, and various excerpts from sutra.

In very fine condition, preserved in a *chitsu*.

* Hillier, *The Art of the Japanese Book*, I, p. 348—"Shigemasa was primarily a book man. He produced quite a number of separate-sheet prints, most impressively certain *bijin-ga* 1777-80, and he was an accomplished painter . . . but he was more continuously occupied throughout his long career as an illustrator and designer of picture-books of all kinds . . . there is a sufficient body of works of consequence to place him alongside other artists whose major output was in books . . ."

*One of the Last Edo-Period Shunga;
With the Very Rare Illustrated Wrapper*

- 26 **KOIKAWA (or INSUITEI), Shozan, artist.** Ukiyo genji go-juyon jo [Floating World, Tale of Genji, in 54 Chapters]. [By Tanekiyo Ryusuiti]. 23 full-page & 11 double-page woodcut colored illus. 22; 19; 15 folding leaves. Three vols. 8vo, orig. patterned semi-stiff wrappers, each decorated on the covers with what appear to be stencilled nature motifs, orig. block-printed vignette labels pasted on upper covers, new stitching. [Japan]: n.d. [but WorldCat suggests 1861-64]. \$6500.00

This set is composed of the first two volumes of the second series and the third volume of the first series of this superbly illustrated *shunga* parody of *The Tale of Genji*. There seems to be no surviving complete set of the three-volume first series, and we can trace only two sets of the complete three-volume second series (at the Royal Ontario Museum and the International Resource Center for Japanese Studies). Our set covers chapters 28-36 (Vol. I of the second series); chapters 37-45 (Vol. II of the second series); and chapters 19-27 (Vol. III of the first series). A complete set would include all 54 chapters, but none seem to exist.

This is a very late *shunga* and one of the last before the end of the Edo period. Almost all of the techniques that make Japanese illustrated books so remarkable are utilized here. Each illustration has, in the upper right or left hand corner, a picture scroll that shows the original scene from a chapter



江戸の浮世



江戸の浮世



in *The Tale of Genji* with a label stating which chapter it is from. This mixed set is finely illustrated, richly colored and employing *bokashi*, the delicate variation of shading of pigment within the image; blind-embossing; and the very ample use of gold and silver. The depicted garments are a mixture of extremely complex textures, colors, and patterns, all accentuated by blind-embossing and multiple woodblock impressions. There are two kinds of black, flat black and shiny black, and the gold has been painted over black, giving a most unusual appearance. Each of the woodcut illustrations in the second series has a woodcut border with the *Genji-ko* symbols.

This copy is accompanied by two very rare survivals: the illustrated original color-printed wrapper for the three volumes and the original wooden box. Normally, the wrapper would have been discarded upon first reading. The illustrated wrapper is very finely printed with the same care as the books inside, designed to attract the eye, with gold printing and *bokashi*. For a discussion of wrappers on *shunga* books and their rarity, see Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art*, p. 241.

Koikawa (1821-1907), was a prolific artist. He illustrated as well as wrote numerous books in which he used various pen names. The Preface in Vol. I is written by "Insuitei," a pen name for Koikawa.

Very fine set. This is occasionally catalogued under Utagawa Kunimori II.

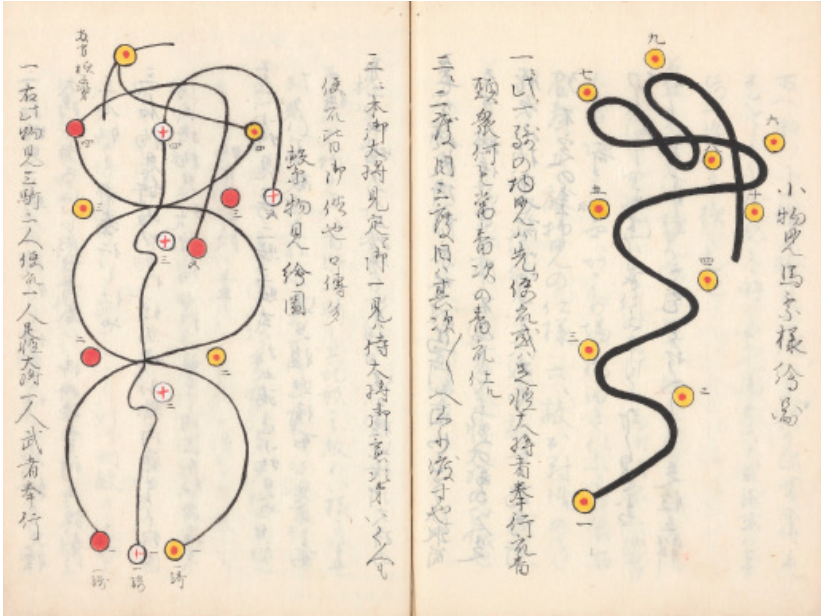
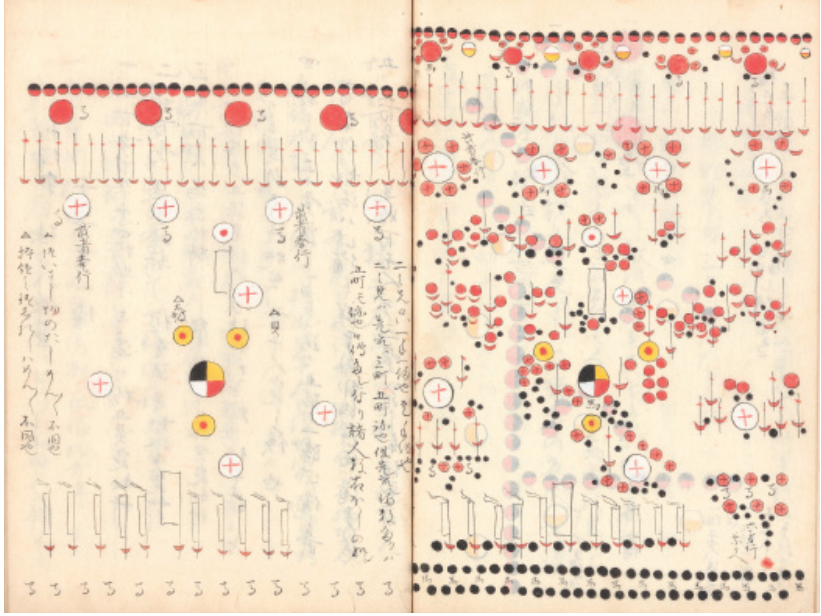


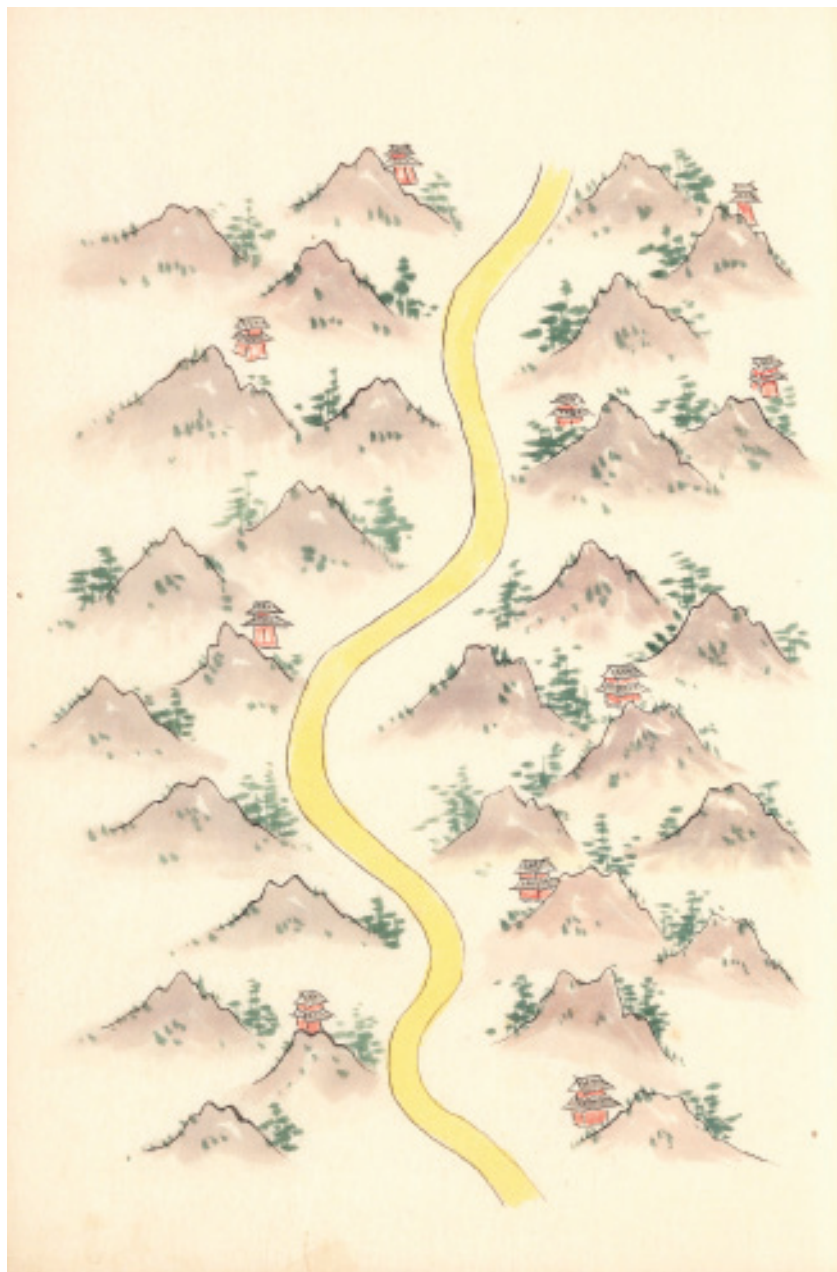


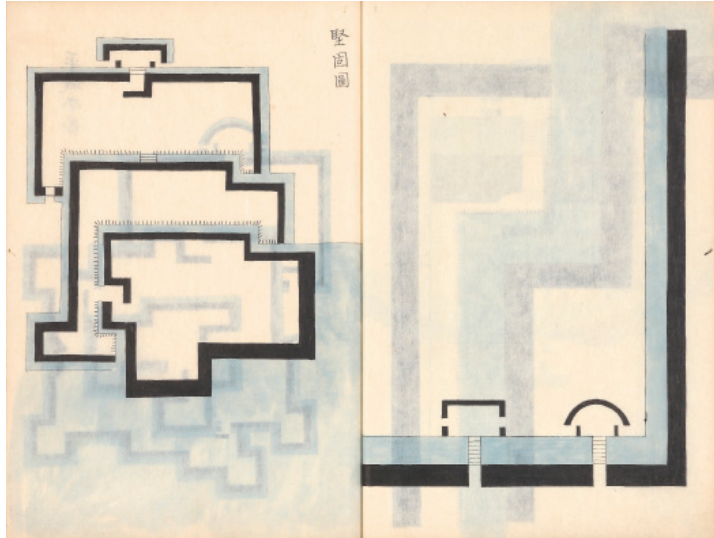
The Military Exploits of the Takeda Clan

- 27 **KOSAKA, Masanobu (supposed author) & OBATA, Kagenori.** Manuscript on paper entitled "Koyo gunkan massho gekan" with "Massho ketsuyo bon" [collective trans.: "The Shining Record of the Military Exploits of the Takeda Clan"]. Numerous illus. in black ink, many heightened in red, yellow, & blueish-grey wash. 37; 37; 44; 22 folding leaves; 32; 42; 50; 37 folding leaves. 18 parts in eight vols. 8vo (278 x 195 mm.), orig. wrappers, orig. manuscript title labels on upper covers, new stitching. N.p. [Japan]: n.d. [but 17th century]. \$6500.00

These texts give an account of the life and times of Shingen Takeda (1521-73), and his son Katsuyori Takeda (1546-82), the greatest warriors of a prominent military house active from 1185 to about 1600, a period of considerable chaos in Japan. The Takeda clan had a profound influence on the development of the concept of *bushido*, the warrior class ethical system, which in turn can be said to permeate much of modern Japanese culture. Our manuscript includes "accounts of the Takeda clan's rise and fall; their unique military tactics; the army's constitution; their laws and precepts; and descriptions of their weapons, customs, and lifestyle . . . the *Koyo Gunkan* came to have enormous influence on the young *bushi* of the peaceful Edo period (1600-1868), who used it as a history, military strategy, and ethics textbook . . .







“The *Koyo Gunkan* subsequently became one of the most important reference works for scholars of bushido throughout the Edo period, when the concept assumed its mature form as a deliberately articulated ethical system and martial cult . . .

“The *Koyo Gunkan* is a massive and often neglected primary source of medieval Japan, and it is a rich source of information on day-to-day life and culture during the Japanese medieval period.”—Alexander C. Bennett, “Neglected Treasure. The *Koyo Gunkan*” in *Sword and Spirit. Classical Warrior Traditions of Japan, Vol. II*, ed. by Diane Skoss (1999)—(see the whole wonderful article for more on this clan, this text, its authorship, and its importance).

This manuscript is partially written in *kana* and partially in *kanji*, suggesting it is an early copy (see Bennett).

The finely drawn illustrations depict the strategic designs of castles; how to lay siege on castles; formations of soldiers (with comments on number of troops required, their specialties and armaments, etc.); the five elements of military strategy; cavalry carrying guns; a mountainous area where a battle took place; flags and banners; formations for specific battles; the strategies of Kansuke Yamamoto (1501-61), one of the most brilliant strategists of the Takeda Clan; battles at night, etc.

Fine condition. Some occasional minor worming.

28 (KYOTO ASSASSINATIONS OF 1862). Manuscript on paper, illustrated with 21 fine pen & ink drawings. 35 folding leaves. 8vo (248 x 173 mm.), orig. wrappers. [Probably Kyoto: 1862 or shortly thereafter].

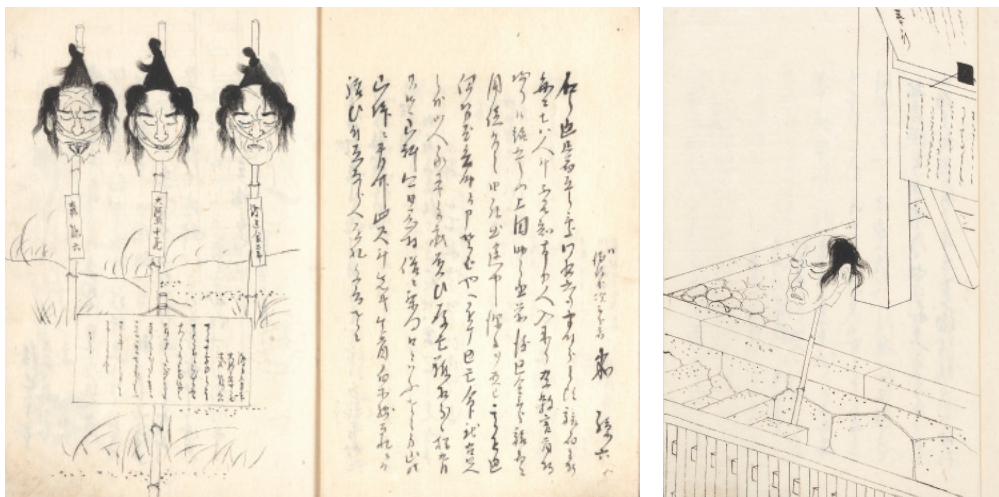
\$4500.00

The opening of Japan by Perry caused tremendous political and economic turmoil and violence within the hitherto relatively peaceful country. The country was divided into two groups: the first supported the shogun and his cooperation with the Western nations and the second considered these changes a betrayal of traditional Japanese values and called for the emperor to unify the country.

Political assassinations became common on the streets of Kyoto. This manuscript describes and depicts a series of victims of assassination, most of whom were supporters of the shogun. They include Seiichiro Homma, Genba Ugo, Kinzaburo Watanabe, Shigezo Oogawara, Tatekiwa Tada, Hajime Kagawa, and finally Kazue Murayama, the mistress of Naosuke Ii. In each case there is a gruesome illustration of their heads on stakes or their bodies tied to racks with a facing account of their "crimes." There is also an illustration of Hajime Kagawa's severed head, ear, and arm. These parts of his body were sent to aristocratic families as warnings.

Chaos and violence continued in Kyoto for several more years, in spite of military interventions. Eventually the shogunate came to an end and the Meiji Restoration commenced with the emperor established as the symbolic head of the country.

In fine condition.





Landscapes Surrounding Kyoto

- 29 **KYOTO LANDSCAPES**. Two finely illustrated scrolls, with title label on both scrolls "Karaku kakyō ichibō zu" ("Kyoto, the Capital City of Flowers: A Panorama"), measuring 314 x 5775 mm. & 314 x 5765 mm. Ink & color on paper, brocade endpapers. Japan: mid-Edo. \$7500.00

Two very handsomely illustrated scrolls, richly heightened in color and gold, of landscape scenes just outside the capital city of Kyoto in the four seasons of the year. The first section of the first scroll depicts temples and shrines from the Fushimi area, just south of Kyoto. The most important scenes include Inari jinja, Zuikoji, Sekihoji, Daigoji, Sanboin, Ogura hasu ike, Kasagiyama Mountain, Kizukawa River, Jonan jinja, Hatsukashi no mori Forest, Anrakujuin, Seiganji, Rokkakudo, Toji, and the Yodo River (with a poem).

The second section of the first scroll has scenes of the Uji area including Byodoin, Obaku san, and Hyakujo ishi.





The second scroll depicts Shimogamo omiya jinja, Shokokuji, Kamigoryo jinja, Imamiya jinja, Wake ikazuchi miya, Daitokuji, and other scenes from the Ohara area, the northeast side of Kyoto, including the pond Migiwa no ike (with poem), Kuramayama Mountain, Kifune sha, Yashio no oka, Bodai taki waterfall, Kamiyagawa River, Tokiwa no sato village, Kagami ishi, Ebumi no yashiro, Takano gawa River, Yase sekurabe ishi, Himro no sato village, Oomiya no mori Forest, Kamogawa River (which runs right through Kyoto), Sekimon stone gate, Osawaike Pond, and other sights.

These scrolls amount to an encyclopedic visualization of the famous natural scenic spots and important monuments including temples and shrines which served as settings for seasonal festivals and other entertainments around Kyoto through the four seasons of the year. The views are painted in vivid and fresh colors and the gold used for drifting clouds and fog in the valleys is unusually rich. In several scenes, cherry and plum trees are in full flower.

In fine condition. The backs of each scroll are flecked with silver.



- 30 LIN, Hong & LUO, Xiandeng. Zhengxu wen fang tu zan, fu Shiyou tu zan; in Japanese: Seizoku bunbo zusan [Picture Catalogue of Scholars' Objects, with Addendum of Ten Friends' Objects]. Many full-page woodcut illus. Nine columns per page; 20 characters per column. 21; 32 folding leaves. Two vols. incl. addendum. 8vo, orig. wrappers, remains of block-printed title labels on upper covers. Osaka: Bun'eido, [19th century? or earlier?]. \$3500.00

This book presents several mysteries. The title-page states "Seppu shoshi Bun'eido shi" ["Osaka publisher Bun'eido published this book"]. In spite of this, the book has all the qualities of a Chinese publication: the text paper and wrappers are clearly Chinese. There is no colophon. It would seem that this book was printed in China for the Japanese market.

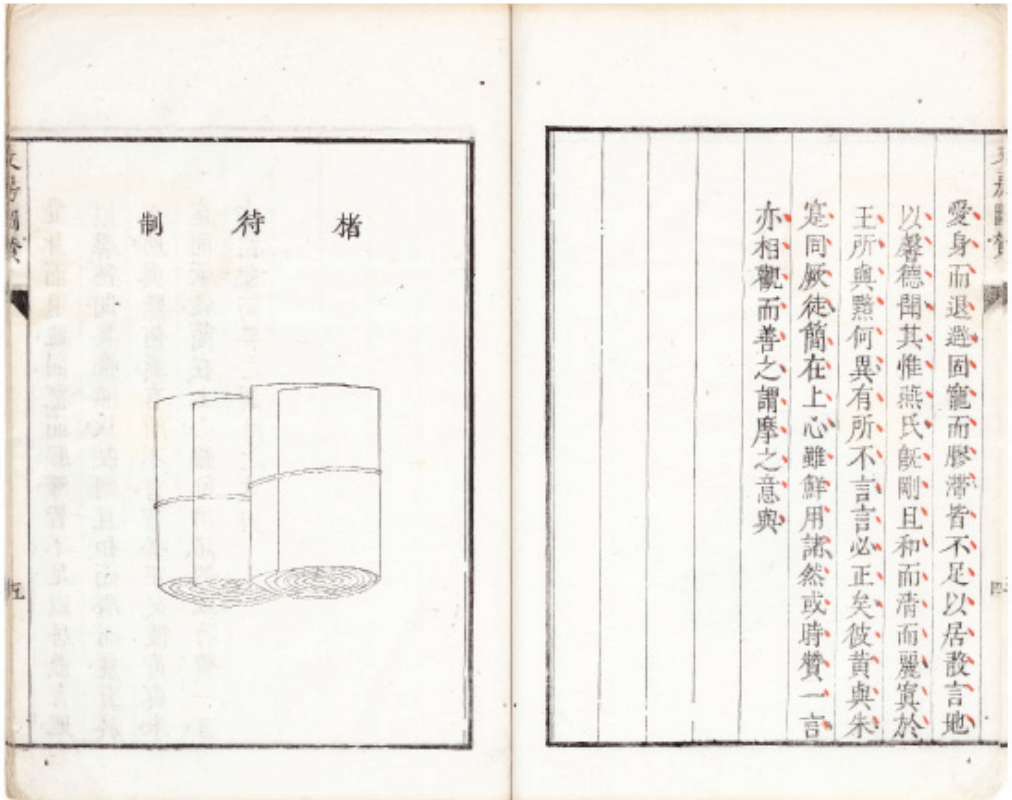
The history of the literati scholar in China dates back to the Tang and Song dynasties (A.D. 618-907 and 960-1279, respectively), when the court implemented meritocratic civil exams for the selection of bureaucratic officials. The tests assessed the candidates' knowledge and ability in a wide range of subjects, including Confucian thought, law, agriculture, and the arts, especially calligraphy, painting, and music. An entire class of intellectual and artistically trained scholars was thus created, many of whom built studios filled with beautiful calligraphy and painting tools, furniture, musical instruments, implements for preparing and consuming tea and wine, and antiques.

The two authors, Lin (active 13th century) and Luo (active 1254), compiled this collection of instruments and objects necessary for the studios of the fashionable literati, connoisseurs well-versed in all the arts. The text originally appeared as part of the great *Shou fu*, a large anthology of philosophical works, commentaries on poetry, and essays on culture. The verso of each folding leaf has a full-page woodcut of an instrument used in calligraphy and painting: a brush with cap, cake of ink, paper in rolls, an inkwell, a vessel to hold water, shells and minerals to be admired, a knife, rulers, scissors, a seal, a tray to hold instruments, a container to hold red ink for corrections, screens, a light source, a box to carry brushes, brooms, stone weights, needles used in binding, a board game, an ornate antique sword, a mirror, bow and arrows, utensils to prepare pigments, arm rests, and a number that we cannot determine. On the respective following recto page is a description of each object.

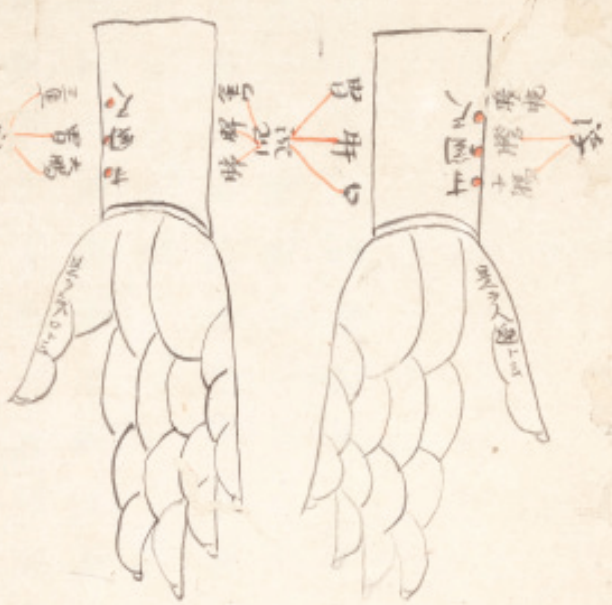
The addendum, in the second volume, was written by Yuanqing Gu (1487-1565), a bibliophile from today's Changzhu in Jiangsu province. He had a large collection of books and was the editor of a treatise on tea by

Chunnian Qian (active ca. 1530-35). In this section of the book, the format changes and has images on the verso with explanatory text on the facing pages. There are illustrations of screens, porcelains, ornate fly swatters, a flute, a cane, a jade bell, an inkwell, etc.

Nice set of an extremely rare book; we find another set at Kyushu University only. The wrappers of each volume are wormed, with careful repairs. The first and final few leaves of Vol. I have some mostly marginal worming. Vol. II has some unimportant worming.



● 人
 人 也 氣 口 脈 取 分 以 傷 外 感 氣 肝 受
 通 脈 咽 下 一 兩 膠 方 氣 口 手 脈 也 是



石

花

- 31 **MANASE, Dosan.** Manuscript on paper, entitled on label of upper cover "Myaku sho sasunomiko" ("Medical Teachings on the Pulse from the Child of God. One Volume"). One brush & ink illus. in the text. 9; 7 folding leaves. 8vo (230 x 168 mm.), orig. wrappers (text rather wormed with some relative minor loss of text, carefully repaired), new stitching. [Japan: early mid-Edo]. \$3500.00

A most interesting collection of texts based on Chinese writings on the pulse. "Dosan Manase (1507-1594 or 95), [was] perhaps the most famous of the early Japanese physicians, and prolific writer in the entire field of medicine as then practiced in Japan."—Mestler, *Old Japanese Medical Books*, I, p. 300. His writings covered all aspects of medicine, including a treatise on diagnosing disease by taking the pulse. Manase "became a pivotal figure in the history of Japanese medicine. In his private academy, called Keitekiin, he devoted himself to making the whole system of [Chinese] Li and Chu medicine intelligible to several hundred students through clear and concise explanations . . . Dosan had many able followers who excelled in theory, practice, and education."—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 216.

This manuscript is divided into two parts. The first nine leaves are concerned with the theory of the pulse and its importance in diagnosis. The illustration depicts two hands and their wrists with the six locations for pulse taking and their relations to individual organs and the whole body.

Part II is entitled "Myakuyaku kanryaku no hiji sasunomiko" ("The Theory of the Pulse Clarified and Organized by the Child of God"). We learn from the final leaf that this section was based on secret lectures of Genshin (or Dosaku) Yamawaki (1591-1678), who was a disciple of the teachings of Dosan Manase.

Regarding the "Child of God": it implies the credibility and enormous importance the writers attached to the knowledge expressed in this manuscript.

In spite of the repaired worming, in very good condition.

- 32 **MASUMIYA KYOTO TEXTILE COMPANY.** Archive of more than 1000 sheets, mainly tissue paper of various sizes, of original drawings, some in vivid color, of designs for textiles prepared for customers and the company's own weaving factories. In various formats and sizes, some quite large, many folding. [Kyoto & Tokyo: ca. 1910].
\$7500.00



The Masumiya Kyoto Textile Company, owned by the Saito family, was located on Muromachi-dori in the textile district of Kyoto, Nishijin. The company was founded in the early Edo period and lasted ten generations; it went bankrupt sometime in the middle of the 20th century due to family neglect. Masumiya was a textile wholesaler, with a branch in Nihonbashi, Tokyo (this branch used the name Saito Mohei Tokyo ten). The company specialized in the design and creation of rich silk brocades for kimono and obi belts, religious decorative textiles for shrines and temples, ornate fabrics for borders of hanging scrolls ("kinran" and "don-

su”), elaborate wrappers used to protect precious tea ceremony objects, and costumes for Noh and Kabuki theater, as well as dyed textiles for kimono. Masumiya issued catalogues with samples (the National Library of Australia has one, dated 1900-10).

These finely illustrated sheets, many of which are bound in six albums, contain black & white brush drawings as well as color illustrations prepared by the company’s design studio for both clients and the



factories doing the weaving. Many of the drawings contain manuscript technical notes regarding stitching, color, cut, dyes, etc.

There are several swatches attached to designs and some fascinating price lists. We should add that Mohei Saito, who ran the Tokyo branch, had a sideline of real estate investment, and there are two floor plans, one for a typical *machiya* and another for proposed apartments.

In fine condition.



- 33 **MATSUOKA, Tokikata & HONMA, Hyakuri.** Shozoku shokumon zue [Courtly Textile Patterns]. Numerous fine color woodcuts of textile designs (see below for a fuller description). 45 folding leaves. Large 8vo, orig. decorated wrappers, orig. block-printed title label on upper cover, new stitching. N.p.: 1815.

[WITH]:

— **&** —. Shokumon zue [Textile Patterns]. Numerous fine color woodcuts of textile designs. 24; 26; 24; 16; 21; 18 folding leaves. Six vols. Large 8vo, orig. decorated wrappers, orig. block-printed title labels on upper covers, new stitching. N.p.: 1817-17-17-18-24-25.

[WITH]:

HONMA, Hyakuri. Fukushoku zukai [Pictorial Explanation of Courtly Attire]. Numerous fine color woodcuts in the text. 15; 14 folding leaves. Two vols. Large 8vo, orig. decorated wrappers, orig. block-printed title labels on upper covers, new stitching. N.p.: 1816. \$12,500.00

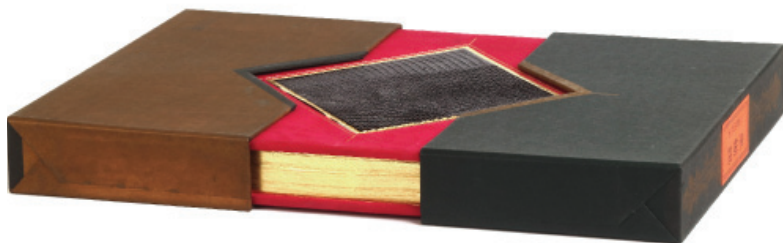


First editions to be edited by Honma — complete — of this rare and important work on courtly attire; it is especially notable for the hundreds of complicated and elaborate woodcuts, which reveal the art of the Japanese book. The purpose of this work was to “archive” the styles of attire worn at court as well as to depict the rich variety of textiles used. Matsuo-ka (1764-1840), a samurai and scholar of the royal court, and Honma (1784-1854), his disciple, wrote these works to record the system of *yusokukojitsu* (the ceremonies, manners, and customs of the ancient medieval court).

The hundreds of woodcuts are enormously complex. Some of them have been repeatedly printed using the same color to attain a rich and deep, almost 3-D, appearance. Some of the woodcuts have been printed several times using different colors. Blind-printing (*karazuri*), burnishing of the printed area (*tsuyadashi*), and the application of gold flakes are all employed at the highest production standards. Each pattern has a caption with its name and description of those eligible to wear it.

The first work has a stated limitation of 200 copies.

An uncommonly fine set, printed on excellent paper.



Signed by the Author

- 34 **MISHIMA, Yukio.** Kuro Tokage [Black Lizard]. Illus. title-page & one plate. Each leaf with an embossed lizard at outer upper corner. 154 pp., one leaf of colophon. 4to, orig. red leather, upper cover with a diamond-shaped inlaid medallion of black lizard skin, spine gilt, black leather lettering piece on spine, orig. slipcase, & orig. publisher's corrugated box with a black label. Tokyo: Bokuyosha, 1970. \$1500.00

Luxury edition, limited to 350 numbered copies, signed by Mishima. Very fine copy.



“Most Fascinating” – Mestler

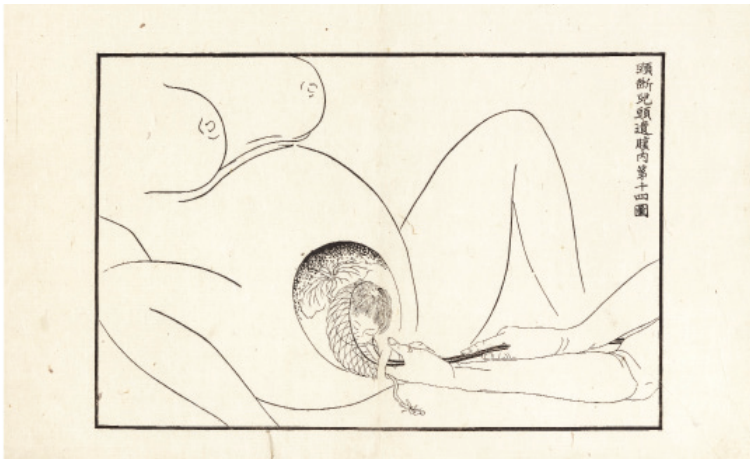
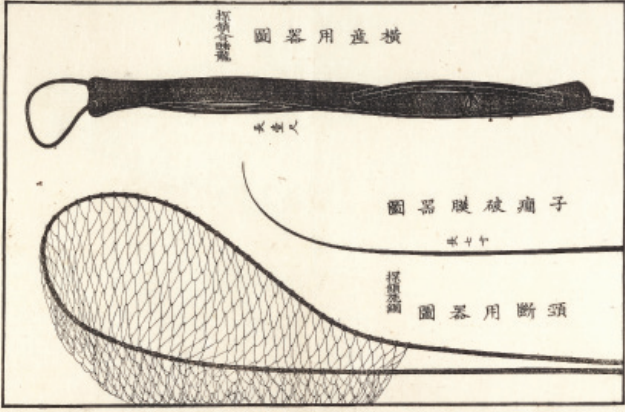
35 **MIZUHARA, Sansetsu.** *Sanka tangan zuketsu* [Obstetrical Insights, Illustrated]. Several full-page woodcut illus. 40; 37 folding leaves. Two vols. 8vo, orig. blue wrappers, orig. block-printed title labels on upper covers. Osaka, Edo, & Kyoto: 1836.

[WITH]:

— *Sanka tangan zushiki* [Illustrated Manual of Obstetrical Forceps Use]. Accordion-printed album with 33 double-page illus. Two parts in one vol. Thick 8vo, orig. boards (quite rubbed), orig. block-printed title label on upper cover. [Kyoto?]: 1837. \$19,500.00

First edition and a rare complete set, including the two volumes of illustrated text and the atlas, all in fine condition. “Perhaps the most fascinating of the old books on obstetrics in the writer’s collection is a Japanese obstetrical atlas printed in one ‘accordion-style’ volume, composed by Sansetsu or Gihaku or Yoshihiro Mizuhara (1782-1864) and published in 1837 with the title *Sanka zushiki*. Mizuhara is now considered to have been the ‘Semmelweis of Japan,’ credited with saving many lives of both mother and child because of his knowledge and his inventions — different ‘styles’ of forceps or seekers or probes. Drawings of these Japanese obstetrical instruments (which appear to be variations on those of the Kagawas) are shown, with many illustrations of them in practical use. Prudery was





not unknown in the practice of Japanese obstetrics, and an illustration shows the physician 'operating under the sheet.' ... The only advantage this 'obscurity' offered the Japanese physician was as a means for him to employ the obstetrical instruments which, by the traditional belief of the unsuspecting mothers of Japan, he was not supposed to use. A second part of this atlas was devoted to illustrative case reports. The artist of the woodcuts for this obstetrical atlas was Unshorin Shiokawa (1807-77), who also contributed a postscript to that book describing his work. *Sanka zushiki* is a beautiful example of the fine Japanese printing of that period, and the damp-staining of the copy in my collection merely adds to its charm." – Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 498.

In fine condition. The comparable Blondelet set sold for \$19,200 in a subsequent auction held in 2007.

- 36 **MOXIBUSTION.** Manuscript on paper, entitled on label and first leaf of Vol. I: "Kyusei iko" ["Collection of Theories of Treatments by Moxibustion"]. Some illus. in the text. 86; 64; 57 folding leaves. Three vols. 8vo (237 x 164 mm.), orig. wrappers (some worming), orig. manuscript title-labels on upper covers, new stitching. [Japan]: on final leaf of third vol.: "1786" & "1791." \$4250.00



A most unusual manuscript: a collection of texts, both Chinese and Japanese, entirely devoted to moxibustion, its theories, and its practices. Most Japanese manuscripts and books include acupuncture along with moxibustion. What is particularly interesting to us about this manuscript is that many of the texts by these authors seem not to have been published but passed on by word of mouth.

Moxibustion, or the burning of moxa, comes under the rubric of counter-irritation. It is the process burning of a combustible plant, usually mugwort, on or against certain areas of the skin.

The anonymous editor of this manuscript has included texts by Chinese doctors, including Tshui Chih-Thi (Liyen Zhen, ca. 670) "a high official (Vice-President of the Imperial Secretariat), who had a deep interest in medicine and wrote a treatise on the cure of tuberculosis-like diseases by moxa."—Lu & Needham, *Celestial Lancets*, p. 177. Other writings are by Sun Ssu-Mo (Simiao Sun) in the Sui and early Tang; Chang Chung-Ching (Zhongjing Zhang) of the Han (see Lu & Needham, pp. 177-78); and the great naturalist Shizhen Li (1518-93), whose treatise on the materia medica of moxibustion appears.

The Japanese doctors whose texts on moxibustion are present include Ippo Okamoto (active 1685-1733), Sakuan Ogawa, Seitei Furubayashi, Gengai Ogino (1737-1806), Tokumoto, Sanki Furukawa, Morihisa, Ryoan Terajima, Kitayama, Sasaki, Ryozan Goto (1659-1733), Matsuoka, and Gentatsu Matsuoka (d. 1747).

Vol. I has 109 chapters on the theories behind moxibustion, treatments, and recipes. The editor distinguishes between Chinese and Japanese theories. The Japanese Kai family's technique of moxibustion is described; it is a record of moxa treatments found to be effective in a variety of conditions (see Mestler, *A Galaxy of Old Japanese Medical Books*, Part II, pp. 477-78, for an account of a Kai family "secret" manuscript and its contents owned by Dr. Mestler). There are substantial passages on the use of moxa for treating teeth.

Vol. II consists of about 90 chapters, covering pressure points and the uses of moxa on children. Vol. III consists entirely of case histories.

The illustrations depict how to determine moxa points on the body, images of the spine, etc.

There is some worming here, including worm "trenches." However, no character is completely obscured, and all the texts are legible.



- 37 **NAGASAKI TRADE WITH CHINESE.** Finely illustrated scroll on paper concerning “Nagasaki karafune zukan” (“Picture scroll of Chinese ship and settlement in Nagasaki.” Scroll measuring 385 x 3360 mm. Japan: late Edo. \$4500.00

Until the late 17th century, the Chinese had been permitted to move in Japan quite freely for trading purposes. But in 1689, due to the rise of smuggling activities, the Chinese were restricted, like the Dutch, to a compound on the eastern tip of Nagasaki — called the “Tojin yashiki” (“Chinamen’s mansions”) — surrounded by a moat and walls with gates which could be locked from the outside. Inside were housed on average 2000 Chinese merchants and sailors, along with interpreters, inspectors, and staff.

This scroll depicts two large Chinese ships just off Nagasaki surrounded by a number of smaller transport and supply ships. It is clear that these smaller ships are Japanese based on the clothes the crewmen are wearing. The numerous Japanese government officials are dressed in black robes; they are inspecting the arriving goods (sugar, raw silk, and finished fabrics) along with antiques. The final section of the scroll depicts a portion of Tojin yashiki. We see the arriving transport ships, warehouses, government workers inspecting the arriving goods, laborers carrying goods, etc.



This scroll — based on a scroll at the City Museum of Kobe entitled “Nagasaki tokan koeki zukan” — is unfinished in several ways: it has not been fully colored and it is clearly incomplete at the end. Nevertheless, this is a marvelous record of the early trading days in Japan with the outside world.

Minor worming carefully repaired, otherwise in fine condition.

Diagnosis Through Observation

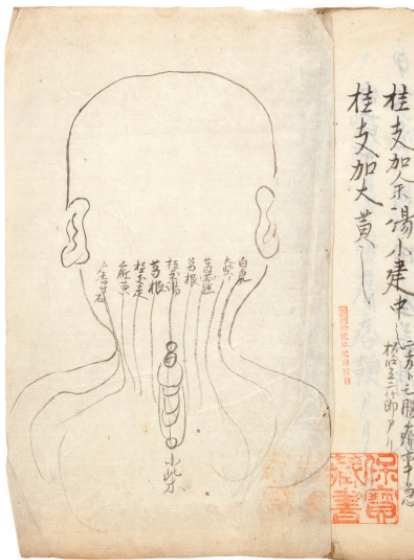
- 38 **NAKAGAMI, Kinkei.** Manuscript on paper, entitled on upper cover in a neat hand “Nakagami ryu mugon fukushin den” (“Nakagami School of Non-Verbal Abdominal Diagnosis, Passed On”). Four full-page brush & ink illus. 14 folding leaves. 8vo (244 x 165 mm.), orig. wrappers (wrappers somewhat soiled), stitched as issued. [Japan: ca. 1820].

\$3750.00

Nakagami (1743-1833), a member of the great Koiho (Traditional Medicine) School, was one of the leading practitioners of his day. He was trained in the method of *Kan, To, and Ge* (perspiration, emesis, and purgation). He started his practice in Kyoto in 1791 and wrote on pathology, leprosy, psychiatric diseases, water cures, and diagnosis of diseases. Most of his texts remained in manuscript.

Our manuscript, based on the secret teachings of Nakagami, is concerned with methods of diagnosis. It was prepared for students of Nakagami's school and kept in manuscript to limit its circulation. The manuscript contains four full-page illustrations — two of the abdomen, a front view of the head, and a view of the back of the neck. These are all labelled with references in the text to many symptoms and their diagnoses. There is a great emphasis on diagnosis through touching the areas of the abdomen and observation of all aspects of the body. Many references to medicines are provided.

In fine condition.





A Beautiful Book

- 40 **OGATA, Kenzan & SAKAI, Hoitsu.** *Kenzan iboku* [Ink Traces of Kenzan]. Numerous fine color-printed woodcuts (several double-page). 15 folding leaves. 8vo, orig. patterned wrappers, block printed title label on upper cover, new stitching. N.p.: 1823. \$3500.00

First edition of this beautiful book. Ogata (1663-1743), was a painter and one of the greatest ceramicists of the Tokugawa era, famous for the skill of his brush strokes. He was the younger brother of Korin Ogata (1658-1716), with whom he collaborated on many projects.

Sakai (1761-1828), a prominent painter of the Rinpa school, was determined to revive and honor the style of the Ogata brothers. To that end, he published two books of woodblock prints of the brothers' work, the *Korin Hyakuzu* (1815) and the present work.

The images here include Ogata's work in pottery (designs for incense containers for tea ceremonies), plates for sweets, hanging scrolls (including his iconic *Evening Glories*), illustrated poems, screens (including his plum blossom screen), fans, etc. The woodcuts have been re-interpreted by Sakai and display at the highest level the art of the wood engraver. The calligraphy displayed here as text and in the images is very finely executed.

Sakai has provided an almost loving account of the work of Ogata as a preface.

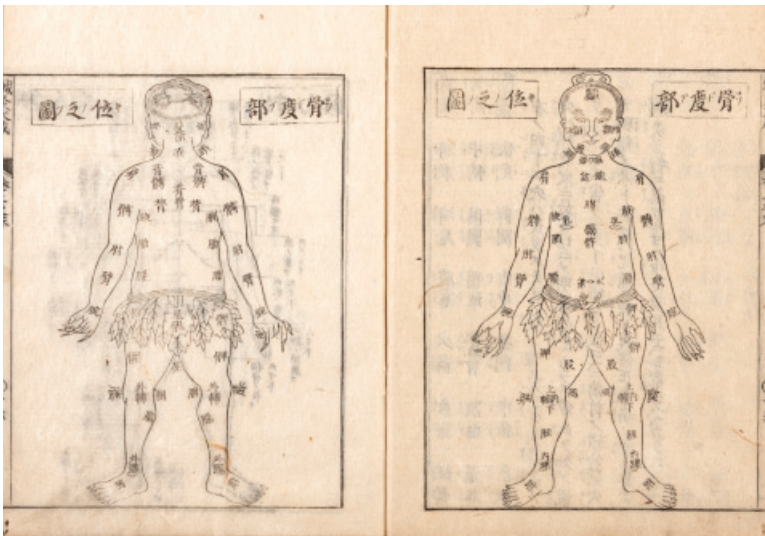
Fine copy.

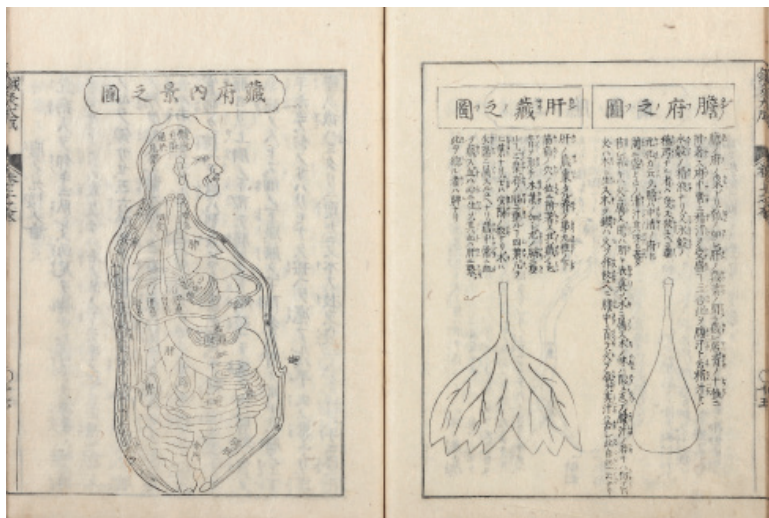
Acupuncture & Moxibustion

- 41 **OKAMOTO, Ippo.** *Shinkyu bassui taisei* [Complete Essentials of Acupuncture and Moxibustion]. Many woodcut illus. in text. 33; 19; 20; 29; 26; 14; 12 folding leaves. Seven vols. 8vo, orig. wrappers (rather rubbed, some marginal worming in Vol. V & minor worming in Vol. VII), orig. block printed title label on each upper cover, new stitching. Osaka: Okada Saburoemon kanko, 1699. \$9500.00

First edition of this very rare book on acupuncture and moxibustion, the taking of the pulse, and traditional Chinese medicine. This was one of the three most important works of clinical medicine of the Edo period. The text clearly describes taking the pulse of patients, both of adults and children. The nine tools used at that time for acupuncture are described and illustrated (several of them are still in use today).

The present work is an elaboration of the influential work on moxa and acupuncture "*Shinkyui bassui*, by an unknown author or editor, published complete in five volumes in 1685. This treatise refers to an earlier Chinese work, unnamed, but probably meaning the *Rei-su* (or *Ling-shu*), traditionally ascribed to the famous Chinese physician-emperor, KO-TEI (or HWANG Ti). The detail available in *Shinkyu bassui*, especially regarding descriptions and instructions for use, is impressive — no less than 22 sections consider the following aspects of moxa and acupuncture:





theory; relationship to the pulse; stomach; other internal organs; treatment (which was differentiated by sex); the 'philosophy' of acupuncture; cautions in the use of acupuncture and moxa; the preparation and use of moxa cones; how to remove needles (including a separate section on needles which are broken off in the skin); how to twist the needle; how to hit the needle (with a mallet); how to use the needle with a tube; the use of needles (with a separate section on their use in the treatment of boils); on the names of spots (not the 'right spots') where — with extreme caution — acupuncture and moxa can be used (regarded as 'secret' spots, not for the use of beginners in the art); how to measure for location of sites to apply treatment; on needles in general; on names and lengths of bones; and, finally, on interrelations among nerves."—Mestler, *A Galaxy of Old Japanese Medical Books . . . Part II. Acupuncture and Moxibustion . . .*, p. 476.

Okamoto (active 1685-1733), was a late-17th-century Japanese author who wrote a series of popular explanations of contemporary medical works and earlier medical classics. He came from a family of physicians.
Very good set.

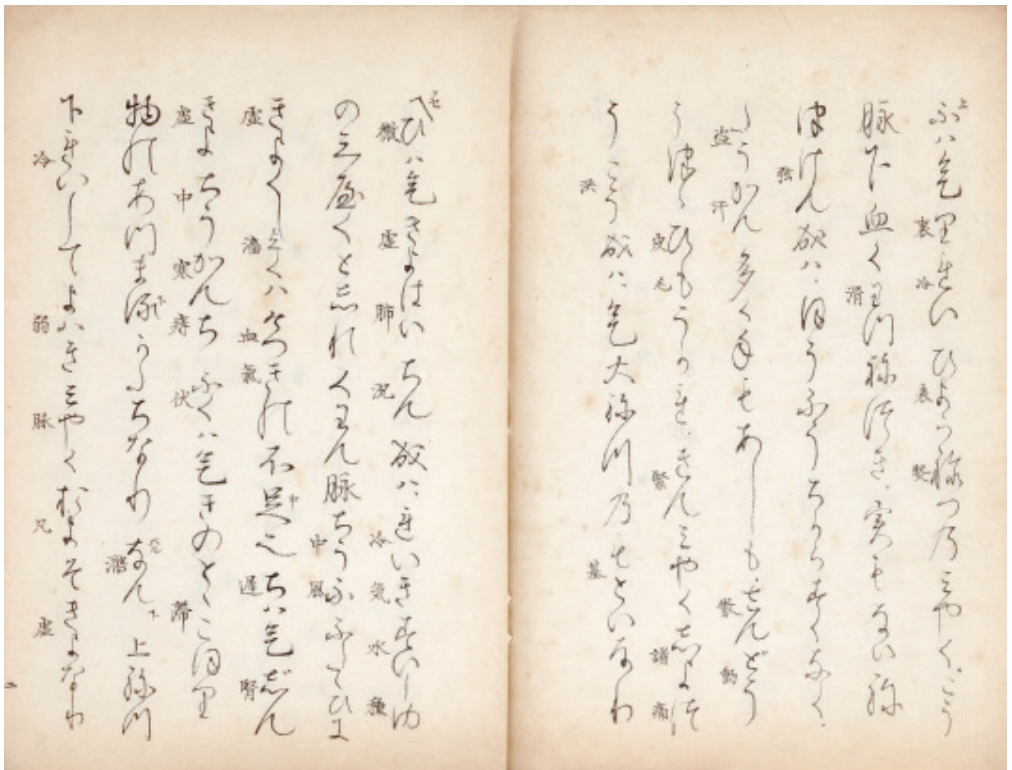
Learning the Pressure Points Through Song

- 42 **PRESSURE POINTS IN SONG**. Manuscript on paper, entitled in manuscript on first leaf "Utaibon Jushikeimyaku ron" ("The Theory of the Fourteen Meridians in Song"). 19 folding leaves. 8vo (240 x 168 mm.), orig. wrappers, stitched as issued. [Japan: early Meiji]. \$3250.00

This is a beautifully written manuscript, signed at the end "Shobei Izutsuya," a member of the three-generation Kyoto publishing house of the 18th and 19th centuries. The text is most remarkable, a series of verses of the genre known as *Ben'yo utaibon*. These were traditional *noh* songs but with new lyrics. Singing *noh* songs was a common hobby amongst the intelligentsia of Japan, and the tunes were familiar to many. These new lyrics — sung in a rhythmic "sing-song" manner (like Westerners memorizing out loud the multiplication tables) — were used as mnemonic devices for studying other disciplines. In this case, the new lyrics are all concerned with the fourteen meridians of acupuncture and their pressure points.

The lyrics are written here in a mixture of *hiragana* and *kanji*. On the left side of the lyrics are the names of each pressure point in *kanji* as a guide to the contents of the sounds of the lyrics.

In fine condition.



- 43 **PULSE DIAGNOSIS**. Manuscript on paper, entitled on label of upper cover "Myakushin ho. Fu shishin taii zen" ("Method of Pulse Diagnosis. With the Four Diagnostic Methods." 42 folding leaves. 8vo (203 x 135 mm.), orig. wrappers (wrappers a little soiled), new stitching. [Japan: mid-Edo?]. \$3500.00

A most interesting manuscript on diagnosis employing the "four examinations" or "four diagnostic methods" of traditional Chinese medicine: visual inspection of the patient, especially the tongue; listening to the patient's respiration and smelling the secretions and excretions of the patient; inquiring (to learn relevant medical history); and palpation of the pulse and pressing corresponding body parts.

The beginning of the manuscript is an introduction on how to use the instructions found in the rest of the text. Beginning of leaf 4, we find extensive explanations of the four examinations but, most interestingly, there are five. The fifth — "myakujo" — is concerned with the 42 types of veins; it is described on the 15th leaf. The rest of the manuscript provides detailed descriptions of each of these veins.

In fine condition.

- 44 **SADAHIDE UTAGAWA** (pen names: **GYOKURANSAI** & **GOUNTEI SADAHIDE**). The mock-up laid-out draft of an



unidentified story by Sadahide with his orig. illustrations, entitled on upper cover label "Gyokuransai Sadahide ga sokobon" ["Gyokuransai Sadahide's Draft Book"]. 16 double-page illus. & 6 full-page illus., each with text. 20 folding leaves. 8vo (169 x 120 mm.), orig. patterned orange wrappers, manuscript title label on upper cover, new stitching. [Japan: ca. 1848-68]. \$9500.00

A handsome *musha-e yomihon* mock-up draft with drawings by Sadahide Utagawa (1807-79), for an as yet unidentified historical story based on the early heroes and stories of Japan, involving Nobunaga Oda (using the name "Harunaga Oda"), Hideyoshi Toyotomi ("Hiyoshimaru Heikichiro"), and Ieyasu Tokugawa ("Inuchiyo Saida"). It was likely inspired by a biography of Hideyoshi entitled *Taikoki*.

Sadahide Utagawa joined Kunisada's studio in the 1820s and became one of his best students. As a member of the Utagawa school, Sadahide took on that name as his last name. He immediately became well-known for his *bijin-ga* portraits of beautiful women but also mastered a number of other styles, including landscapes, *musha-e* warrior prints, and illustrations of exotic places. He "found his special *métier* as a designer of what have become known as *Yokohama-e*. He was sufficiently well thought of by his contemporaries to be chosen, with ten other print-makers, to present specimens of his work at the Paris Exhibition of 1866, and was awarded the order of the Légion d'honneur for his prints. The books to



which he contributed prints of the Yokohama-e type are few, but they are among the most remarkable curiosities of nineteenth-century book illustrations." - Hillier, *The Art of the Japanese Book*, p. 926 - (& see pp. 926-35 for Sadahide's achievements).



Sadahide produced and illustrated a series of *musha-e yomihon* stories, and this is clearly one of the series. It is most unusual that he also wrote the text.

While the drawings are not highly finished, they reveal the enormous energy Sadahide brought to *musha-e yomihon* illustrations.

Fine condition.

Pop-Ups of Architectural Drawings

- 45 **SAKATA, Sakujiro**. Chaseki okoshiezu mokuroku [Folding Drawings of the Famous Tea Houses]. Two sets, each of 45 individual highly complex pop-up architectural models, each model secured within a large folding envelope with a manuscript title & manuscript notes regarding each model, written & drawn in black ink. Each set accompanied by a printed list describing each model within the sets, both lists pasted to the inside of the top of each of the two boxes. 90 envelopes (when folded 255 x 170 mm.). The models are made from thick construction paper and preserved in the two original publisher's boxes. Osaka: [ca. 1930s]. \$15,000.00



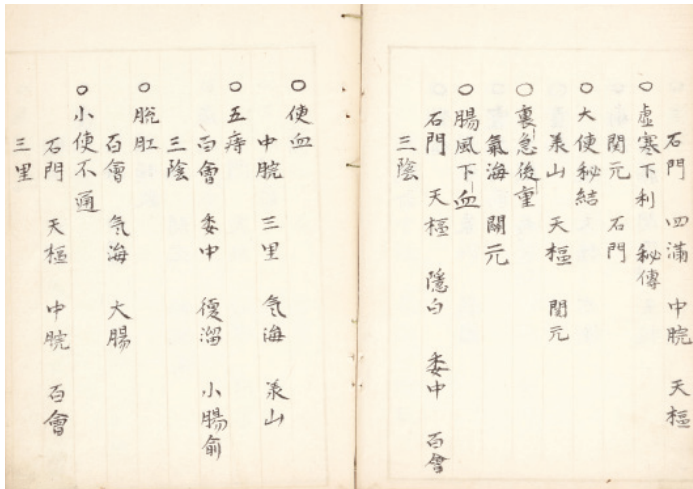
A remarkable publication, complete, of extremely complex models for tea ceremony houses (*chashitsu*) and their related buildings, including the floor plans of the various rooms along with pop-up flaps of the walls, benches, shelves, boxes, shutters, awnings, ceilings, etc. The flaps all have highly detailed manuscript notes providing measurements, design details, materials, and function. In Japan, paper pop-up models have been used since at least the 16th century as a primary means of communication between carpenters and their patrons, particularly in the construction of tea houses.

The pop-up flaps are attached to floor plans of different sizes and designs. There are notes regarding tea houses designed or favored by famous figures and schools in tea ceremony history. The primary folding flaps consist of exterior and interior walls, ceilings, alcoves, and passage-ways. The flaps contain detailed drawings on both sides depicting the interior decor, windows and their decorations, passage-ways, bathrooms, etc. Attached to the wall flaps are more flaps, which show smaller interior objects including boxes, shelves, display alcoves (*tokonoma*), benches, etc.

The purpose of these pop-up plans was to allow an experienced builder to visualize and construct an entire building from the plans themselves. "The *okoshi-ezu* has no real counterpart in Western drawing . . . *Okoshi-ezu* are extraordinary in that they are both easy to understand and extremely comprehensive — a combination that is usually mutually exclusive in architectural drawing, where legibility tends to decline as the density of information increases. This quality makes *okoshi-ezu* drawings extremely helpful in studying the buildings they represent. Indeed, *okoshi-ezu* provided such a complete description of the design that they were often used as the basis for the common practice of copying teahouses; the dimensional and specification information they included meant they could be used as construction drawings. These drawings could communicate so much with so little because their representational qualities were so similar to the actual architecture they represented — thin walls wrapped around cubic spaces to create highly refined and specific compositions of material, space, and light."—Andrew Barrie, "Okoshi-ezu: Speculations on thinness," in *Interstices* 11 (online resource).

Sakata was a dealer of high-end tea ceremony utensils and art in Osaka. Laid-in are two original leaflet advertisements issued by Sakata.

In fine condition. Some of the outer wrappers are a little foxed, and several of the pop-ups are a little discolored. One envelope has a small dampstain (but the pop-up inside is untouched). Preserved in two original custom-made wooden boxes.



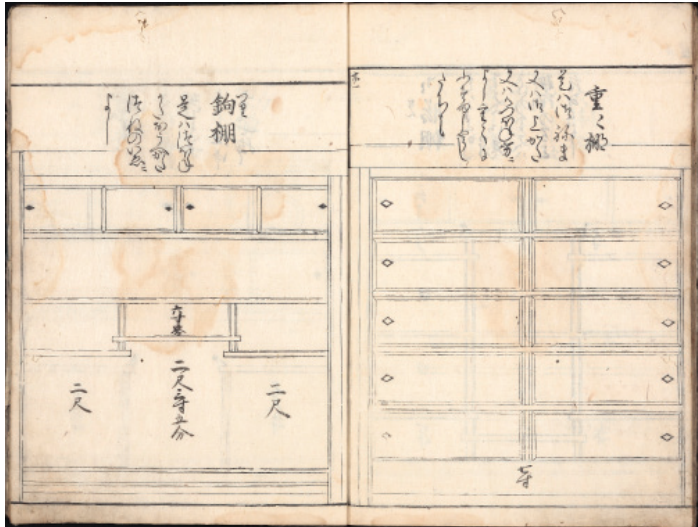
46 **SECRET METHODS OF THE NEEDLE.** Manuscript on paper, entitled in manuscript on label on upper covers "Shinbo hidden goun sho" ("Secret Methods of the Needle, Five Aspects, Secret Information Gathered"). 34; 53; 36 folding leaves. Three vols. 8vo (230 x 164 mm), orig. blue patterned wrappers (some worming), later stitching. [Japan]: on the final leaf of Vol. III (in trans.): "copied in March 1787." \$2000.00

On the final leaf of Vol. III, we learn that this manuscript was copied in March 1787 by an anonymous scribe from "Kojima's secret information." These secrets were the property of a school, and only the students and their parents could have access to them.

In the beginning of the first volume, there are five icons denoting: 1. do not insert needles here; 2. good place to insert needles; 3. use a needle but do not insert too deeply; 4. pregnant women should avoid acupuncture and moxibustion treatments on these days; and 5. no acupuncture treatment at all. Following these icons, there is a list pressure points accompanied by one or another of the icons. This is followed by a section on *yoketsu*, additional pressure points beyond the Fourteen Meridians; a section on the pulse: and discussions of "East" and "South."

In Vol. II, the text discusses "West" and "North." Vol. III is concerned with "Central" and 36 *ketsu* (pressure points). For each pressure point, related illnesses are described. Numerous case histories are given.

Some marginal dampstaining and some considerable worming, occasionally touching the text. The stitching of Vol. III is a little loose.



48 Shelves

- 47 (SHELVES). Shijuhattana [48 Shelves]. 48 full-page woodcuts. 25 folding leaves. Large 8vo, orig. wrappers (wrappers rather tired, occasional light staining), new stitching. N.p.: 1658. \$3950.00

First edition and very rare; WorldCat does not locate a copy. This is a very early and highly specialized monograph describing the design and construction of 48 different kinds of shelves, each with a specific purpose. They include staggered shelves; shelves to display art objects; shelves with pillars; ornamental shelves; shelves built to hold heavy loads; shelves which can be used as desks; a shelf for a bird cage; shelves to display fans; shelves to suggest cherry blossoms, plum blossoms, and pine, willow and maple trees; folding shelves; shelves with sliding doors; shelves for baskets; shelves tall enough for a two story house; symmetrical pairs of shelves; shelves for religious and ceremonial objects; shelves to store kimono; etc., etc.

The colophon leaf states that the designs and techniques of construction had hitherto been passed on by word-of-mouth and practical experience.

Throughout this book, a contemporary annotator has furnished measurements for each shelf design, with the occasional comment.

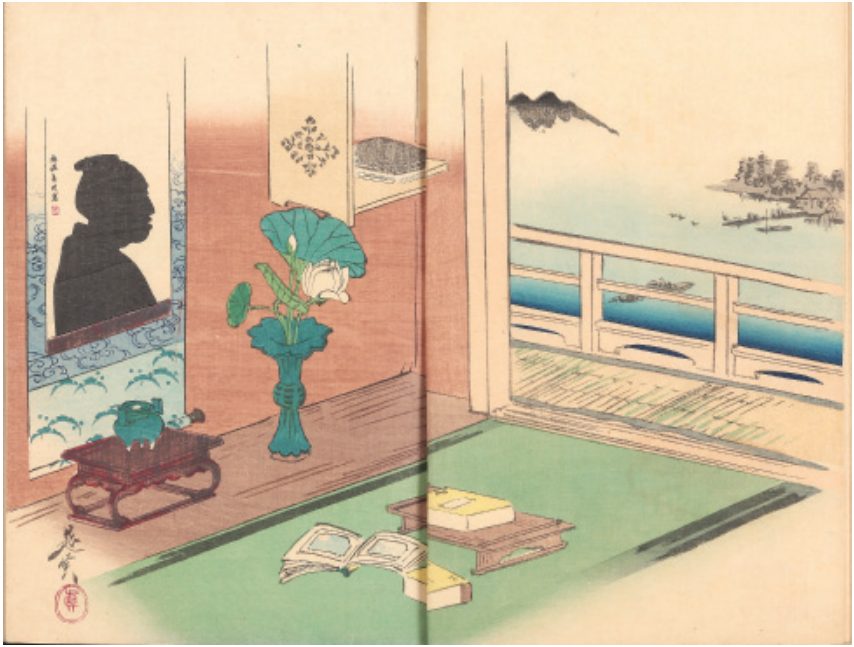
Very good copy of an extremely rare book. Minor worming.

Kyoka Poetry Society

- 48 SHIBATA, Zeshin & UTAGAWA, Yoshiiku, artists and KANAGAKI, Robun, author. Kumanaki kage [Shadows Everywhere or Shadows without Shade]. 82 black & white silhouette ports. on pale blue backgrounds & numerous finely color-printed vignettes & "poem-strips." 48 folding leaves. 8vo, orig. decorated wrappers, orig. block-printed title label on upper cover, new stitching. [Japan]: 1867. \$8500.00

First edition of this finely color-printed book which contains a memorable double-page frontispiece by Zeshin (1807-91), the leading Shijo-style painter of the Meiji period, one of the greatest of lacquer artists of his time, and a prominent contributor of designs for books. "In the Meiji period [and before], the presence of a print designed by Zeshin invariably gave a certain cachet to any book of verse or landscapes, and he was frequently enlisted by astute publishers to provide one or two telling designs for compilations of mixed authorship . . . In 1867, he helped to launch a book of shadow portraits or silhouettes, by designing a telling frontispiece. *Kuma-naki Kage*, 'Shadows Everywhere,' consists of a series of the silhouettes (not thought to have been drawn by Zeshin), and Zeshin introduces such a portrait, mounted as a *kakemono*, into the elegant room





he has pictured, with a balcony overlooking a lake.”—Hillier, *The Art of the Japanese Book*, pp. 964 & 915-16.

As noted above, Zeshin has contributed the beautiful double-page color-printed frontispiece (and perhaps a few more vignettes). The remainder of the silhouettes, vignettes, and “poem-strips” has been executed by Yoshiiku Ochiai (or Yoshiiku Utagawa) (1833-1904), one of the leading artists of the Utagawa school.

Each of the black & white silhouettes depicts members of a poetry society and the “poem strips” offers a selection of their verse and a brief biographical account.

The production of this book was complex, and displays Japanese woodcut color-printing at its finest. Many of the leaves have portions with blind-embossing (for instance, the fore-edges of books have been blind-embossed to give the suggestion of edges of leaves). A number of the text pages have also been blind-embossed with a cherry-blossom motif.

In fine and fresh condition. Accompanied by the original decorated sleeve, a very rare survival.

A Rare Erotic Woodblock

- 49 **SHUNGA WOODBLOCK (MAMEHAN SHUNGA)**. Japanese erotic woodblock (268 x 240 x 20 mm.), with four carved images on the obverse side; on the reverse side a further carved image, both sides with kento (a guide for correct registration of the image) & hikitsuke (a draw stop or straight-line guide). Japan: ca. 1818-30. \$7500.00



An excellent example of a woodblock for the production of prints for a *mamehan shunga*, small-format erotic prints in the form of cards typically measuring 90 x 120 mm. The production of these *shunga* thrived in the years 1818-30. Issued in sets of twelve, they were printed in large runs and very popular. About 1500 *mamehan shunga* are known to have been issued. They were often carried tucked into the breast section of kimono robes.

The obverse side of our woodblock is carved with the basic outline of four images for these cards; the sheet of printed paper, after further color printings, would then be cut into four cards. Three of the images have the main title *Hauta no kokoro*, with a secondary title for each scene: *Shinobu koi* ("A Secret Love Affair), *Nani shiofu* ("What are you doing?" — this is a scene of an older samurai engaging in anal sex with a young samurai) & *Wagamono to* ("You are mine"). The fourth image, a scene of a woman traveller in a

kago being “ravished” or raped by a man), has the secondary title *Omoi kon taru* (“I can’t help myself; I have to have sex with you”).

The reverse side is one large scene and is quite different. It is not an outline woodcut but one for delicate coloring. Most interestingly, the *kento* (a guide for accurate registration of the image) & *hikitsuke* (a draw stop or straight-line guide) are present on both sides of the woodblock.

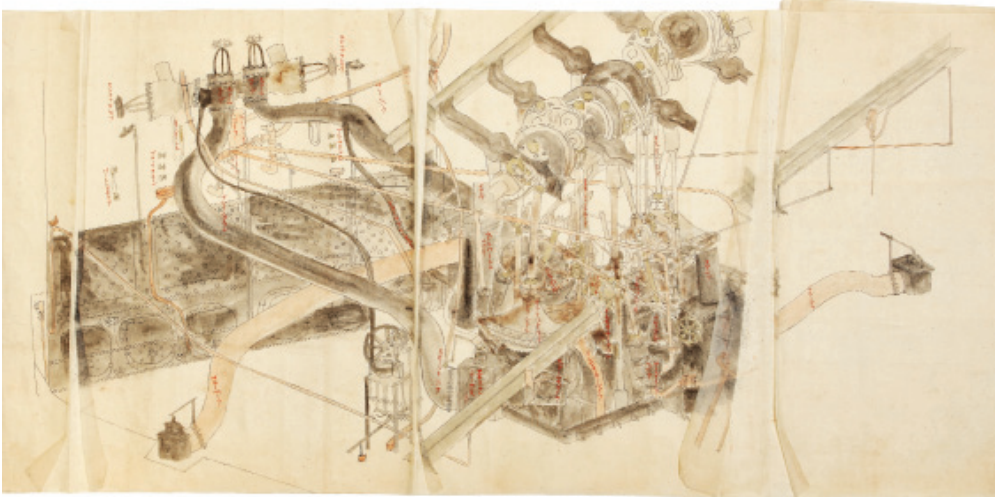
A 2016 catalogue — *Waki Mando korekushon, mamehan shunga* — describes the collection of such *shunga* prints formed by Mitsuru Uragami, a prominent art dealer.

In fine condition.

* Clark et al., *Shunga. Sex and Pleasure in Japanese Art*, pp. 34 & 307 touch upon the subject but does not deal with *mamehan shunga* in this era.

“Of Red-Haired Origin”

- 50 **STEAMSHIP ENGINE DRAWINGS.** A collection of drawings, including a fine & extended drawing, in brush & wash colors, of a ship’s steam engine and its parts; along with one more smaller drawing of the furnace; and 12 architectural drawings of various aspects of the Western ship; entitled on the wrapper “*Joki shikari kumiawase mitori no zu*” [“Steam Engine Parts, the Design of the Ship, and Its Assemblage”]. 14 sheets, ranging from 2000 x 377 mm. to 670 x 385 mm. (the 12 drawings) to 567 x 380 mm. (the furnace), plus the wrapper. All on fine thin paper. [Japan: ca. 1855-63]. \$5500.00



With the first demonstration of steam power in Japan, thanks to Commodore Perry's visit in July of 1853, the feudal domains immediately began to organize the construction of a fleet of large Western-style warships. By the August 1853 arrival in Nagasaki of the Russian Admiral Yevfimy Putyatin, who gave a demonstration of a steam engine on his ship, the *Palladia*. Hisashige Tanaka (1799-1881), the founder of the future Toshiba Corporation and the "Thomas Edison of Japan," promptly copied these models and built Japan's first steam engine. The first steam-powered warship to enter the Japanese navy was the *Kanko Maru*, given by the Dutch government in 1855. Western naval technologies were quickly assimilated; the earliest Japanese steam-powered warships were based on Dutch shipbuilding manuals and with direct assistance from Dutch representatives. In 1863, Japan completed its first domestically built steam warship, the *Chiyodagata*. Following the humiliations at the hands of foreign navies in the Bombardment of Kagoshima in 1863, the shogunate began to rely more on French and British warship technologies.

The large drawing of the steam engine and its parts is captioned (in trans.): "The steamship's measurements: length is ca. 50 meters, width is ca. 11 meters, and depth is ca. 7 meters. Steam engine's structure and the parts described with measurements." From right to left, we see about thirty of the parts of the steam engine, often with *katakana* labels and measurements, the latter written in red ink. On the farthest left of this sheet is a remarkable and fine drawing (770 x 380 mm.) in brush, with wash in various grays, yellow, and pink, of the assembled engine.

On the first leaf of the series of 12 numbered sheets of drawings of the naval architecture of the proposed warship, a label pasted-on states (in trans.): "The 12 sheets of illustrations are copies of red-haired origin, of the ship." These sheets contain hundreds of drawings, many heightened with gray wash and many with specific measurements, of various aspects of the ship's design, in preparation for construction. Included are numerous depictions of the hull, deck, bulkheads, rudders, winches, and gears from different viewpoints, and of structural and strengthening elements, with many manuscript labels in *katakana*, of Dutch terms.

There is some worming on the sheets, which does touch some drawings and characters, but it is not offensive.



Attributed to Genpaku Sugita

- 51 **SUGITA, Genpaku, attributed to.** An assembled scroll, measuring 408 x 2260 mm., consisting of four sheets of paper (sheet height is 350 mm.; the four sheets are 1630 mm. in total length), recently backed with green silk fabric borders. [Japan]: before 1811. \$15,000.00

Genpaku Sugita (1733-1817), one of the most renowned of all Japanese medical doctors, was a physician and scholar in Tokyo. In 1771, he was one of two lead physicians to witness the famous dissection of an executed female criminal. He was accompanied by several fellow doctors, all of whom had studied Dutch medicine. During the dissection, Sugita and his colleagues noticed the extreme accuracy of the images in the Dutch medical book *Tabulae Anatomicae* (1731) of Kulmus. Sugita decided to learn Dutch and translate the book into Japanese and illustrate it. He worked with his fellow physicians and in 1774 published the famous *Kaitai Shinsho* [*The New Book of Dissection*]. "This classic work was a milestone in the history of medicine, and particularly of anatomy, in Japan, marking as it did the transition from the traditional Chinese medical teachings to the period when medical knowledge (anatomy) was to be based strictly upon human dissection and when anatomical inferences were to be confirmed 'in the flesh,' so to speak. *Kaitai shinsho* was the first Japanese translation of a Western anatomical work . . . [it] launched a long series of anatomical works." -Mestler, *A Galaxy of Old Japanese Medical Books*, I, p. 311.

The first sheet of paper, measuring 350 x 245 mm., is a fine brush and



ink portrait of Shennong (or Shen Nung), the deity who first instructed the Chinese in the use of herbal drugs and many other aspects of medicine. The image shows Shennong tasting a plant, one of the classic depictions of this god. It would be pleasant to think this finely drawn portrait was executed by Sugita himself.

The second sheet measures 350 x 475 mm. and contains three illustrations. There is a note on the right side of the sheet stating that these images are a combination of Japanese, Chinese, and Dutch medicine and the information comes from Ryotaku Maeno (1723-1803). He was the other leading physician to witness the dissection with Sugita and worked with him on the translation. The first image depicts the anatomy of the chest and abdomen (lungs, heart, and intestines) and genitals. Above and below this image are a series of pharmaceutical recipes. The second image depicts an infected foot with a tourniquet at mid-calf. A knife is shown where it has opened and cleaned the infection. Explanatory text is above and to the left. The third image shows a tourniquet at mid-thigh, the resulting constricted artery, and two Western-style forceps entering the calf muscle. The text just to the left describes the procedure. On the extreme left is a note stating "1811, March, Genpaku true hand" with traces of a now-faded seal.

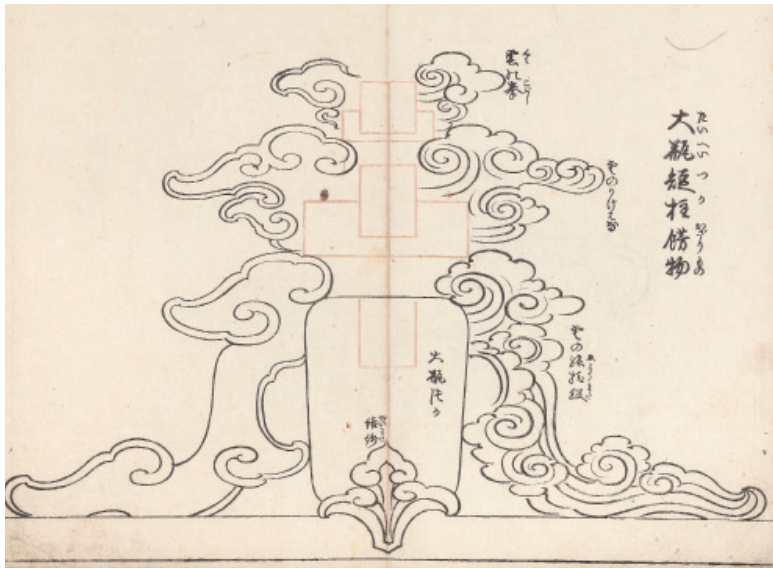
The third sheet, measuring 350 x 495 mm., is related to the previous sheet and depicts a series of herbal plants, all labelled. They include mountain lilies, fish mint, poison orchid, smilax glabra, garlic, and one we cannot identify. At the end of this image, on the bottom left, there is another note stating "Genpaku" with a faded illegible seal.

The final sheet (350 x 415 mm.) is a calligraphic statement regarding medicine and physicians. The first column can be translated in several ways: "Medicine is a benevolent Art" or "Humanistic Medicine" or "Physicians practice compassionate healing." The next five columns appear to be poems on medicine and its value to society (but this is really hard to read and we are not entirely certain). The final three columns state "1811, March. Japanese, Chinese, Dutch medical practice. Genpaku" with the same faded seal. We know that Genpaku wrote poetry.

In very good condition.

An Important Pattern Book

- 52 **TACHIKAWA, Tomifusa.** Yamato eyoshu [Collection of Traditional Japanese-style Wood Carving Patterns]. Numerous woodcuts in the text, mostly full-page. Four vols. Large 8vo, orig. blue wrappers (some mostly marginal worming) bound in orihon style (accordion), block-printed title labels on each upper cover. Edo: Suharaya Mohe, 1763. \$3750.00



First edition of this important and handsomely illustrated work on Japanese-style wood-carved motifs and patterns which stem from the "Tachikawa [or Tatekawa] Ryu" school of design, decoration, and building techniques. Tachikawa (active 1763-71), a master carpenter who lived in

Tokyo, focused on the *taisha-zukuri* (or *oyashiro-zukuri*), which is the oldest Shinto shrine style.

The handsome woodcuts depict a series of small motifs and larger designs for carvings on pillars, rafters, gables, and other structural elements of a shrine or house. The book, printed in the *orihon* style, allows for the consecutive pages to be laid out for multi-page overhead schematic views. Most of the woodcuts are highlighted by hand in red as guides for correct proportions and placement of ornaments.

Very good set and very rare. Occasional stains.

Famine Relief

- 53 **TAKEBE (or TATEBE), Seian.** *Minkan bikoroku* [On Providing for the People in Time of Famine]. 50; 37 folding leaves. Two vols. 8vo, orig. patterned wrappers (covers discolored), orig. block-printed title labels no longer present, new stitching. Edo: Suharaya Ichibei, 1771. \$6500.00

First edition of this classic and important book; the earliest edition in WorldCat is dated 1833. This is the first book on famine relief to be published in Japan.

Takebe (1721-82), came from a prominent family of physicians that had for generations been in service to the domain of Ichinoseki. Following his medical studies with Jutetsu Matsui, physician to the domain of Ichinoseki, he went to Edo, where he studied Western-style medicine with Jui Tominaga. Takebe soon thereafter became physician to his native domain. He was well acquainted with the famous physician Genpaku Sugita: both his third and fifth sons studied with Genpaku, who also adopted Takebe's fifth son, Hakugen.

Takebe wrote the present work in 1755 during a region-wide famine of great proportions in an effort to improve the food supply. He submitted the manuscript of this work to his fiefdom lord in December of the same year. Manuscript copies were immediately made and circulated to each village of the fiefdom. As the desperate population was constantly falling ill by unknowingly eating poisonous plants, Takebe describes here about 85 edible plants and trees (with regional names) available for foraging. Takebe discusses the medical and nutritional benefits of each edible plant and how to cook it. He also gives recipes for antidotes to counteract the ingestion of poisonous foods.

The text was finally printed in 1771, 16 years following the dispersal of manuscript copies.

Fine set.

- 54 **TANABE, Ryosuke (or Yoshisuke), trans. & editor.** *Furansu keihohei teishiki* [Light Infantry in the French Style]. 28 folding engraved plates. 74; 86; 60; 35 folding leaves. Four vols. Oblong 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Tokyo: Government Publication issued under the Author's name [Yosoda Masayoshi, a pen name for Tanabe], 1869. \$2500.00

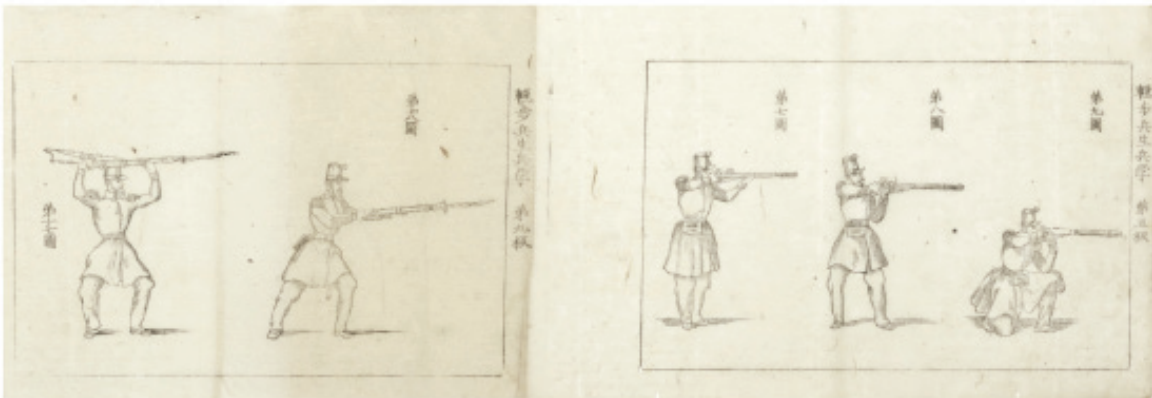
First edition in Japanese, translated from an unidentified French text, which, according to the Preface, was issued in 1863, with a sequel in 1867. Tanabe also states that this work includes information gained from the French military mission of 17 men (four officers, ten non-commissioned officers, and two soldiers, led by staff captain Charles Sulpice Jules Chanoine), who came to Japan in early 1867 at the request of the Japanese Shogunate for training in Western warfare. Several of these men became deeply involved in Japanese politics, unsuccessfully fighting on the side of the Shogunate.

Tanabe wrote several works on military subjects, including military formations (1865), a glossary of French military terms with Japanese translations (1867), military gymnastics and training exercises (1868), and our work.

This is a complete work on infantry drills and tactics, including training of new soldiers, how to form tactical units and deploy them effectively, how to operate a variety of weapons, etc.

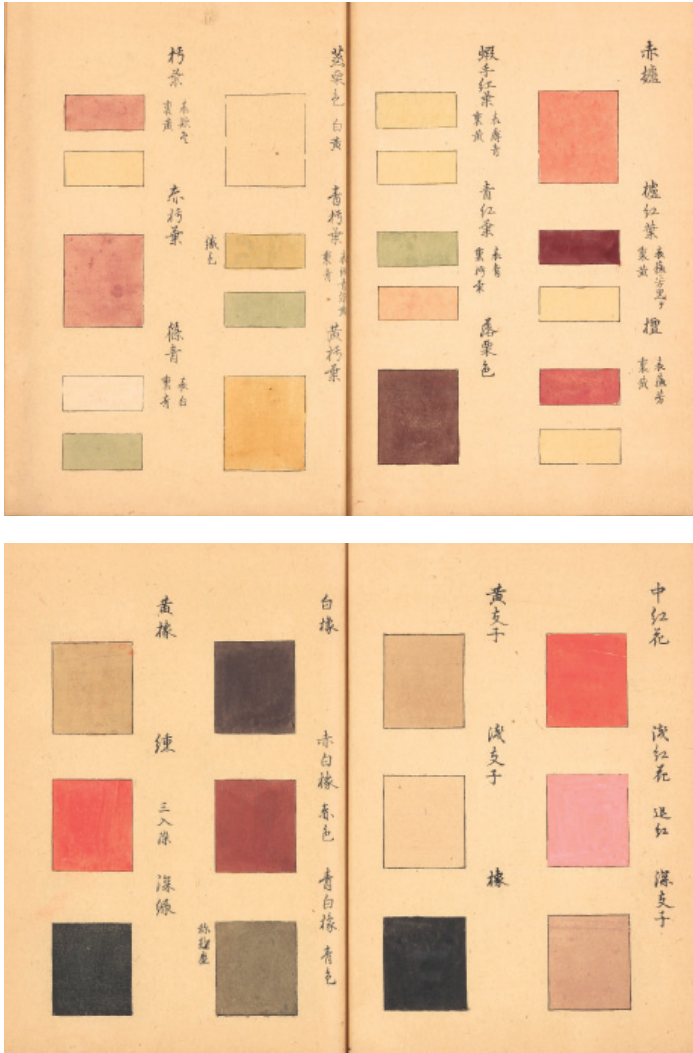
The fine copper-engraved plates depict military formations, tactical positions, military stances, etc.

Fine set.



Color Combinations for Kimono

55 **TANAKA, Totsugen.** Iro no chigusa [Color Combinations]. 355 color samples. 26 leaves. Large 8vo, orig. patterned wrappers, orig. block printed title label on upper cover, new stitching. Kyoto: Zeniya Soshiro, 1818. \$5500.00



First edition of this handsome book of color samples — 355 in all — for kimono. Tanaka (1767-1823), was a late Edo artist specializing in paintings and screens and was also a designer of highly decorated kimono. He studied in the Kano and Tosa schools of art.

This work is concerned with the different colors available to dyers and designers of kimono used for court appearances. The first three pages depict 18 basic hues of red and purple. Subsequent pages show many color combinations suitable for luxurious kimono. Considerations of colors for the outer kimono and inner layers are depicted as well. Each combination has a name, taken from various flowers, blossoms, and other plants.

Final four leaves with minor worming.

Manuscript Sea Chart of the Japanese Inland Sea

- 56 **TRADE ROUTES OF THE INLAND SEA, JAPAN.** A fine and handsomely illustrated cartographic manuscript (“Kaiji zu” or “Kairo zu” [“Nautical Charts”]) on rice paper, prepared by Tsugihei (or Wahei or Jirobei) Miyachi. 2 pp. of preliminary text, 27 finely colored double-page maps (strip maps bound up in consecutive order), 11 pp. of text. Large 8vo (312 x 225 mm.), self-wrappers (first four leaves with paper repair in lower outer corner, with some minor loss of text & image), old stitching. “Hishu” [today Saga Prefecture]: 1841-45. \$65,000.00

A very rare Japanese manuscript sea chart (or rutter book) of the sea routes from Saga Prefecture, a major trading area in the west, to Osaka through the Inland Sea, which is more than 400 km. long and includes in excess of 3000 islands. The Inland Sea, one of the main trade routes for the Japanese in the Edo period, has numerous areas of turbulence and navigating through the numerous islands and rocky outcroppings presented enormous problems in the era before modern navigation systems. In the early 1840s, the central government in Edo ordered each fiefdom to prepare maps of coastal routes to facilitate trade and shipping. Our manuscript was prepared by Tsugihei Miyachi, a high-level sea pilot (“mite kako”) in the Saga Prefecture shipping office as an employee of the Nabeshima Clan.

The map, were it to be unbound, is about 11,340 mm. long (about 37 feet), depicting Saga in the west to Osaka in the east. It is finely drawn in black ink, heightened with wash in green, purple, blue, grey, and red. Five of the openings have folding extension sections pasted onto the lower margins of the leaves. Blue lines depict safe sailing routes for smaller



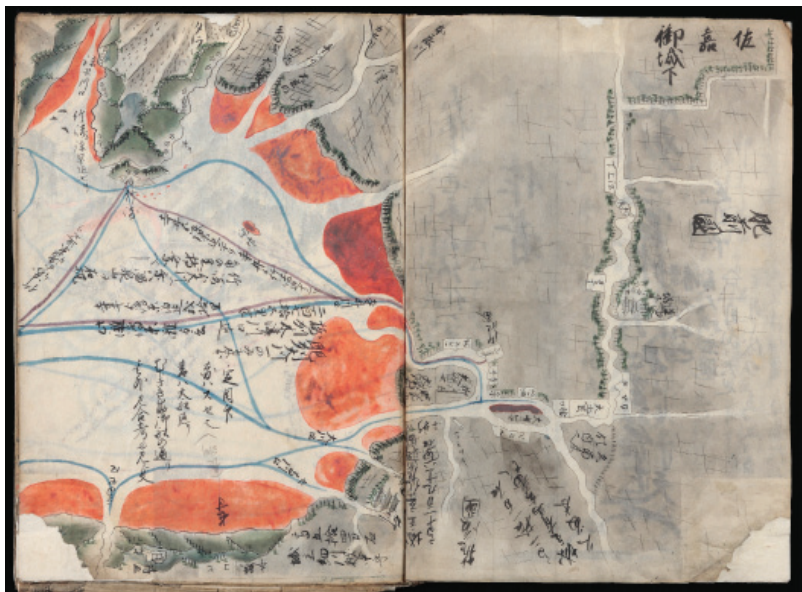
ships. The map depicts in very great detail areas of turbulence (there are famous whirlpools in the Inland Sea), numerous islands, rock formations and landscapes for orientation, anchorages, harbors, and fishing areas. Each section of the map has been annotated by the compiler with notes on distances, characteristics of rivers, landmarks for navigation, tidal activities, the route to Nagasaki, etc.

The first map opening depicts Saga and the final opening Osaka. The sea chart is prepared with considerable local knowledge of castles and temples.

A series of notable castles (each is labeled with name of the lord, assets, etc.) are depicted along the shores and Miyachi describes harbors for anchoring and to get fresh water. The routes are drawn from a "bird's-eye view" perspective, with lovely vistas of mountains and islands and villages and towns.

The two leaves of manuscript text at the beginning, in the style of a







dedicatory letter to the fiefdom lord, describes the compiler's efforts over a five-year period to prepare the map. He writes that it is based on his own personal experiences as a sea pilot. He states that purple denotes routes he has taken, red denotes shallows, blue lines denote the routes for large ships, grey for land, and green for mountains and forests.

The eleven pages of text at the end provide details on prevailing weather patterns and how to prepare for inclement weather, how to navigate by landmarks and the stars, wind and tidal patterns, and the history of the preparation of this map ("it took me five years of daily observation to prepare this work"). He provides a list of his voyages to different cities on this route.

On the final page, the author states that three copies were made: the first for the fiefdom lord, the second for a cabinet member, and the third for Miyachi's divisional chief. A modern scholar has laid-in a note describing this sea chart as one of those three.

Japanese sea charts are rare survivals and we know of no other similar example outside of Japan.

* The sea pilot Miyachi's log books are preserved in the Nabeshima clan's archives (see the Saga kenritsu toshokan database).

An Unstudied Archive of Drawings

- 57 **TSUTSUI, Toshimine, artist.** A large collection of about 200 highly accomplished drawings, ranging from sketches to extremely finished drawings, accompanied by ca. 140 artist's proofs, some corrected in red. Brush, pen (?), & ink, many with background underdrawings in red ink. Approximately 200 drawings, ranging from 350 x 260 mm. to ca. 230 x 165 mm., all on fine tissue paper, many of the drawings bound in three large & two smaller albums, and some loose; three bound albums of artist's proofs. Occasional minor staining, but in fine condition. Several are signed by Tsutsui & dated, a few with his printed seal. [Japan: late Meiji]. \$6500.00



An important archive of drawings and artist's proofs by Tsutsui, a leading *kuchi-e* artist. The fine drawings in this collection extend well beyond the *kuchi-e* genre and include the artist's work for magazines and newspapers. Many of the illustrations depict the problems and dilemmas caused by the rapidly changing world of Meiji Japan. A good number of the drawings are satirical or political.

Tsutsui (1863-1934), was born Yuzo Tsutsui in Hyogo Prefecture. A student of the famous Yoshitoshi, Tsutsui is best known for his work as a *kuchi-e* artist during the Meiji period, but his oeuvre extended well beyond that. *Kuchi-e*, literally "mouth pictures," refers to woodblock illustrations created as frontispieces for romance novels, literary magazines, and newspapers. These illustrations often portrayed delicate and romantic *bijin* (beautiful women), printed with elegant and meticulous technique. Tsutsui also contributed illustrations to the literary magazine *Bungei kurabu* and regularly designed for the famous newspaper *Jiji shinpo*, from 1894 until the close of the Meiji period in 1911. He resided in Osaka and Tokyo.

Tsutsui's drawings are represented in the Metropolitan Museum of New York, Freer and Sackler Galleries of the Smithsonian, the Honolulu Museum of Art, etc.

A few minor stains, but in fine condition.



Paintings & Drawings by Kiho & Unkei Yagi

- 58 **YAGI, Kiho & Unkei, artists, father & son.** A collection of ca. 60 brush and ink drawings and paintings, many of which are in various colors, from the Yagi family archive, some by Kiho, others by Unkei. The sheets range from 640 x 1430 mm. to smaller. [Kyoto: 19th century].
\$4500.00



The Yagis, father and son, were notable artists of 19th-century Japan. The father, Kiho (1806-76), was born in today's Shiga Prefecture and lived mainly in Kyoto. He studied painting under Keibun Matsumura of the Shijo school and Giho Yamagata of the Kano school. Kiho excelled at figure painting and bird-and-flower painting and was the subject, along with his teachers, of a recent exhibition (2009) at the Nagahama Castle Historical Museum in Shiga (a catalogue was issued at the time). His work is found at the Kyoto Palace and the Higashi Honganji Temple, also in Kyoto.

His son, Unkei (d. 1892), also had a successful career as an artist, concentrating in the same genres.





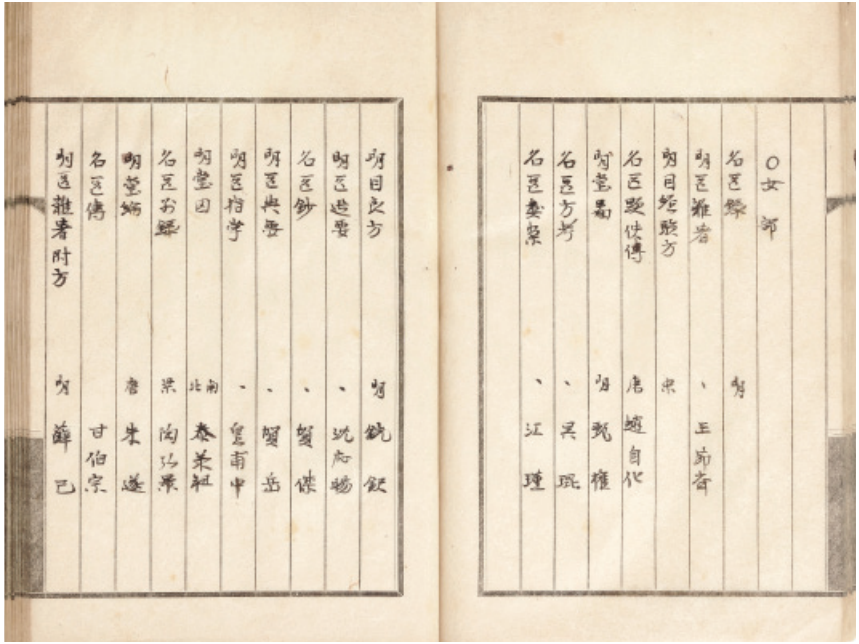
This collection of drawings, which are mostly of natural history subjects, landscapes, and dragons, reflects the very considerable skills of the Yagis and must be seen to be appreciated. There are fourteen sheets of underdrawings of birds for the screen at the Higashi Honganji Temple.

In excellent condition.

A Medical Bibliography in Manuscript

- 59 **YAKUSHIJI, Taiho.** Manuscript on paper, entitled on label on upper cover "Kokon chuka isho benran" ("Ancient and Modern Chinese Medical Books Listed"). 86 folding leaves with ten pre-printed columns per page. 8vo, orig. blue wrappers (240 x 163 mm.), new stitching. [Probably Kyoto: ca. 1844]. \$2950.00

We do not understand why this manuscript exists: is it the fair copy sent to the printer or a remarkable act of fidelity? This text was published in Kyoto in 1844 as an oblong octavo of 63 leaves. Our manuscript (and the printed book) is a bibliography of about 1600 ancient and modern Chinese medical manuscripts and printed books available and/or printed



in Japan, with details of author, title, and dynasty; many of the entries appear to be unrecorded. The entries are arranged by first sound of each title. The compiler was Taiho Yakushiji, a Japanese medical doctor, and the text was edited by Kitei Tsujimoto (1778-1852).

According to WorldCat, there is no copy of the printed edition outside of Japan.

Fine copy.

“The Breast Splitter”

60 **YAMADA, Yoshimutsu.** Kokon kaji biko [Sword Smithing: Old & Modern]. Many illus. in the text. Seven vols. 8vo, orig. patterned pale blue wrappers (rubbed), orig. block-printed title labels on upper covers, new stitching. [Japan: ca. 1830]. \$3500.00

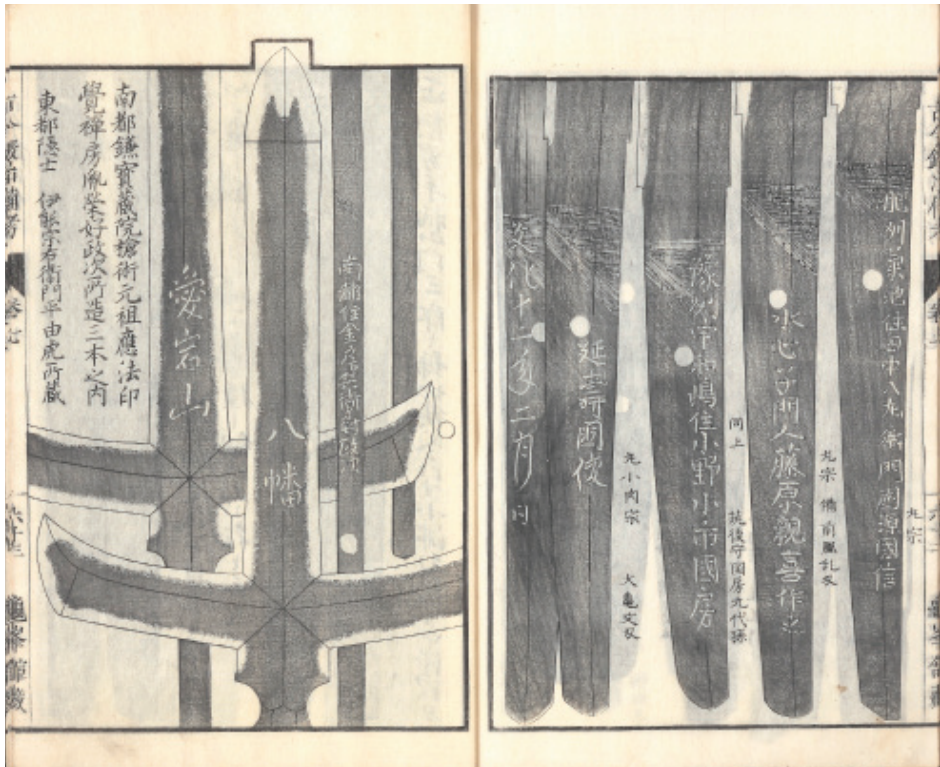
First edition. The Yamada family of sword testers was famous; for many generations they made a living as executioners and kept detailed records of each sword's performance. Bodies were mounted on a cutting stand and specific cuts were made. One of their toughest tests was to cut centrally through the thorax, the so-called *chiwari* (“breast splitter”), as it

had to go through several ribs. The sword was judged on how many bodies were severed with each type of cut.

Following the index in the first volume of the present work, there are three introductory essays: 1) Yamada on the metallurgical processes for making steel for swords; 2) Masahide Kawabe on the manufacturing of swords; and 3) Natae Kamata on the testing of swords. This final essay contains several illustrations of the "testing grounds" for the sharpness of swords: chopping blocks and mounts to secure bodies. The remaining portion of the first volume is devoted to histories of the leading sword smithing families of Japan.

Vols. II-IV contain an invaluable dictionary of sword smithing families, alphabetically arranged. The final three volumes contain depictions of hundreds of sword blades, arranged by manufacturer and region. Each manufacturer's seal is illustrated.

Fine condition.





“Brush Tip Pleasures”

- 61 **YAMAGUCHI, Soken.** Yamato jinbutsu gafu: [Zenpen]. [The People of Yamato Picture Album or Album of Japanese Figure Drawings]. Numerous full-page & double-page woodcuts. 22; 18; 18 folding leaves. Three vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto: Hishiya Magobe, 1799. \$5000.00



First edition of this beautiful black & white woodcut book, the artist's first important work. Yamaguchi (1759-1818), "was the first Maruyama artist to attract the publishers and was associated with a number of important books from 1799 onwards . . . In his own day, he was accounted one of the 'ten most notable pupils of Okyo' . . . The paintings that made his name were serious, consequential works: the figure subjects published as woodcuts [in the present work], were obviously thrown off with real or calculated impetuosity, and have that immediate appeal, the feeling of close intimacy with the artist, that impromptu brush sketches give."— Hillier, *The Art of the Japanese Book*, p. 532.

"Most Japanese books of this period were printed on semi-transparent paper. Even though the sheets were printed on one side and folded in half, faint images would often show through. Most readers simply disregarded this . . . Soken planned to use the transparency of the paper deliberately in the manner of earlier poetry anthologies. He knew his readers would be slow to notice what he was doing, but the longer they took to notice, the greater their surprise and pleasure. His first drawing is of a flowering branch of plum blossom. Behind it, the face of an older man shows through from the other side of the page, creating an illusion of distance and physical space."—Keyes, *Ehon. The Artist and the Book in Japan* (NYPL: 2006), 30.

The first opening in Volume I contains four large, energetically written characters that perfectly model what they say: "Brush tip pleasures."

Fine set. A sequel was published in 1804.

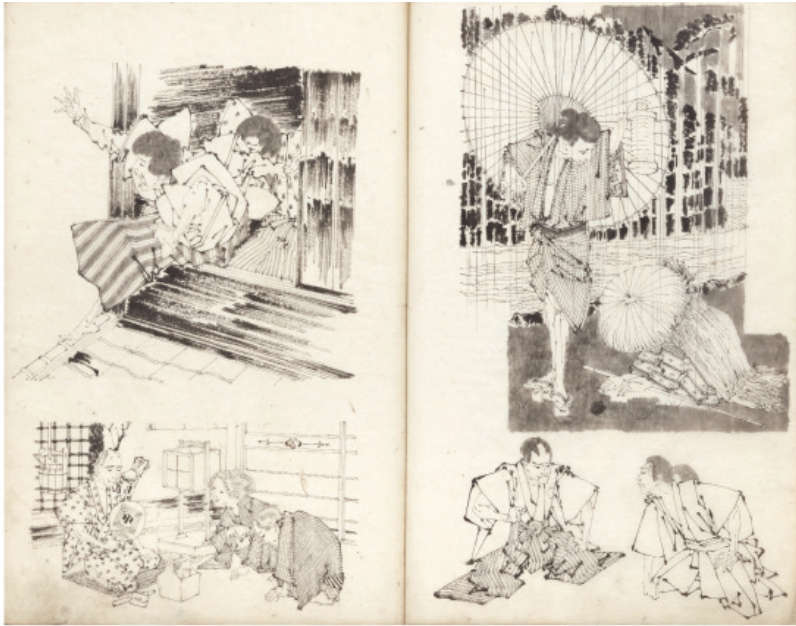
An Album of 99 Fine Drawings by Toshinobu Yamazaki

- 62 **YAMAZAKI, Toshinobu, artist.** Sketchbook with 99 dramatic & highly finished hand-drawn studies by the artist. 24 folding leaves, and one blank leaf at beginning & end. Large 8vo (260 x 185 mm.), orig. brown wrappers (extremities a trifle worn), label on upper cover, new stitching. [Japan: ca. 1885]. \$7500.00

A delightful album containing 99 exquisite studies by Toshinobu Yamazaki (1857-86), the precocious printmaker and illustrator of books and newspapers, as well as an obstreperous disciple of the great Tsukioka Yoshitoshi (1839-92). Accounts vary on much of Yamazaki's life, but scholars agree that he grew up in Edo and first studied under Utagawa Kunisada. At the age of 13, he began to train under the tutelage of Yoshitoshi, who recognized his talents and permitted him to incorporate Yoshitoshi's name into his own. Yamazaki's alleged theft of some of his master's







drawings precipitated a move to Osaka, where he created illustrations for novels, including several by Udagawa Bunkai (1848-1930). Around 1880, Yamazaki fell victim to alcoholism, and his output plummeted. His final years were spent in Kyoto primarily as a newspaper illustrator; he died of meningitis at the age of 29.

A number of the studies in this album bear an alternative signature employed by Yamazaki: Oju Toshinobu. This signature integrates Yoshitoshi's kanji characters, indicating Yamazaki's status as one of Yoshitoshi's favored students. All of the drawings are done by Yamazaki; several illustrations seem to be after some of Yoshitoshi's renderings. In Yamazaki's original studies, the influence of Yoshitoshi's graphic and theatrical style is evident throughout. Most of the images in the present volume depict dynamic action scenes (murders, assaults, arguments, etc.); however, in a few examples, Yamazaki delves into intimate *shunga* illustrations.

The study on the bottom of the tenth leaf was published in a novel about the influential political theorist Ryoma Sakamoto (1836-67), entitled *Kanketsu senri no koma* (ca. 1885).

In fine condition, sporadic spotting.

* For other works by Yamazaki, see the web-pages of the British Museum and the Museum of Fine Arts, Boston.

Selective Subject Index

- Acupuncture: 2-8, 10, 20, 36, 41, 42, 46
- Anatomy: 39
- Architecture: 13, 45, 47, 52
- Art: 25, 40, 44, 48, 52, 57, 58, 61, 62
- Artillery: 21
- Astrology: 13
- Astronomy: 13
- Bibliography: 59
- Botany: 53
- Calligraphy: 30, 40
- Cardiology: 41
- Cartography: 11, 43, 56
- Chemistry: 9
- China: 5, 10, 13, 14, 30, 31, 36, 39, 41, 43, 59
- Color Theory: 55
- Costume: 1, 33
- Dance: 1, 16
- Dermatology: 39
- Dyeing & Bleaching: 55
- Economics: 32, 37, 53, 56
- Entomology:
- Erotica: 22, 23, 26, 49, 62
- Gastronomy: 53
- Graphic Arts: 62
- Gynecology & Obstetrics: 8, 35
- History: 11, 21, 27, 28, 37
- Instruments: 35
- Literature: 34
- Magic: 13, 19
- Manuscripts, Autographs, & Annotated Books: 1, 2, 4, 6-11, 15-17, 20, 25, 27-29, 31, 32, 36, 38, 39, 43, 44, 46, 50, 51, 56-58, 62
- Mathematics: 12
- Medicine: 2-8, 10, 17, 18, 20, 31, 35, 38, 39, 41-43, 46, 51, 53, 59
- Metallurgy: 9, 60
- Military History: 12, 13, 17, 21, 27, 54
- Mining: 9
- Museums & Cabinets: 30
- Music: 1, 42

Natural History: 53, 58
Navigation: 56
Neurology: 41
Nutrition: 53
Ophthalmology: 18
Pediatrics: 8, 36
Pharmacology: 17, 36, 38, 53
Religion: 13, 14, 24, 25, 27
Science: 9, 12, 13, 21, 50, 53
Sex: 22, 23, 26, 49, 62
Technology: 9, 12, 21, 50
Textiles: 32, 33, 55
Theater: 1
Veterinary Medicine: 17
Voyages & Travels: 25, 56
Women: 5, 22, 23, 26, 62