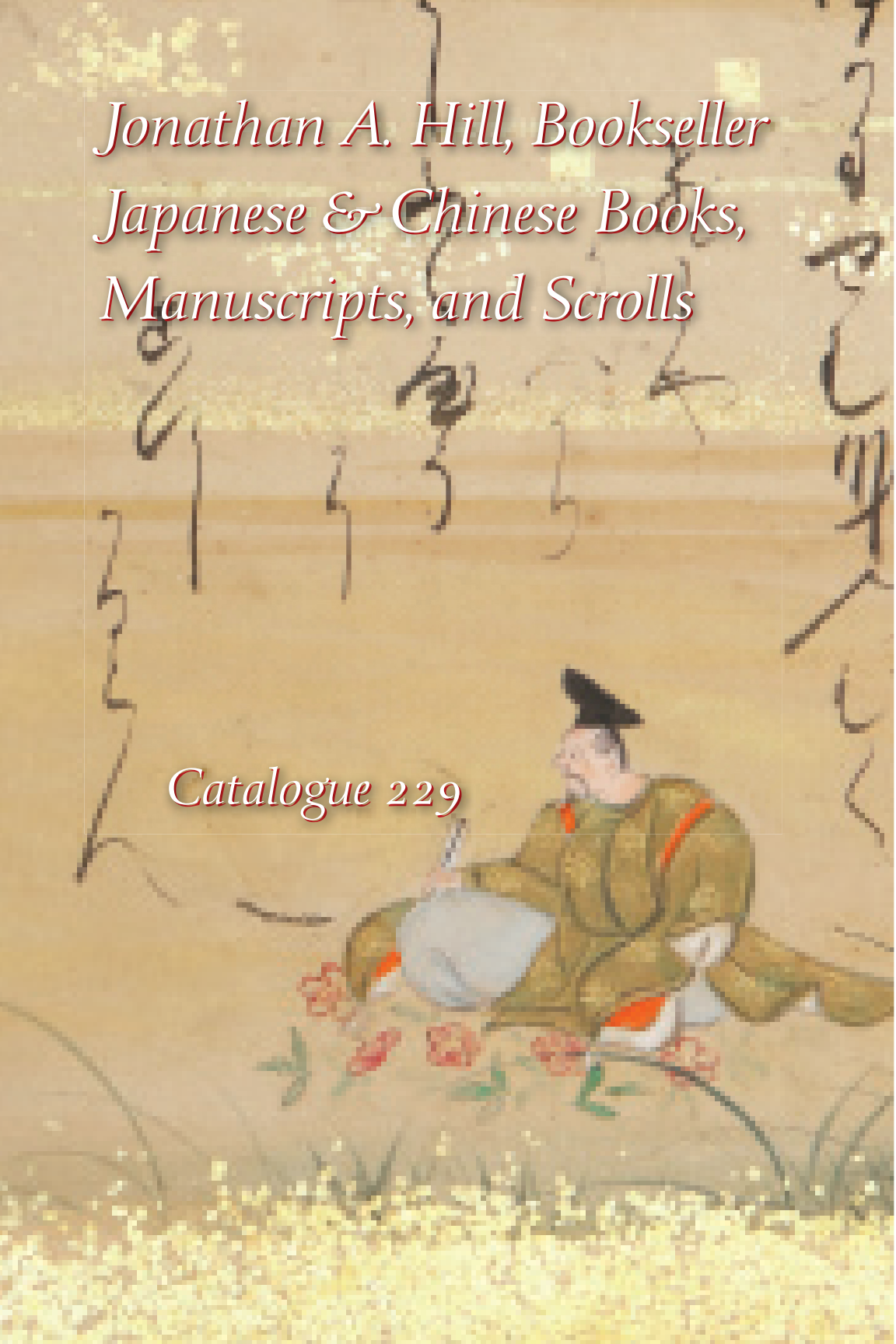


*Jonathan A. Hill, Bookseller  
Japanese & Chinese Books,  
Manuscripts, and Scrolls*

*Catalogue 229*





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*Japanese and Chinese Books,  
Manuscripts, and Scrolls*



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*New York City · 2019*

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ITEM. 24



ITEM 1

## *The Hot Springs of Atami*

1. ATAMI HOT SPRINGS. Manuscript on paper, manuscript labels on upper covers entitled “Atami Onsen zuko” [“The Hot Springs of Atami, explained with illustrations”]. Written by Tsuki Shirai. 17 painted scenes, using brush and colors, on 63 pages. 34; 25; 22 folding leaves. Three vols. 8vo (270 x 187 mm.), orig. wrappers, modern stitching. [Japan]: late Edo. \$12,500.00

This handsomely illustrated manuscript, written by Tsuki Shirai, describes and illustrates the famous hot springs of Atami (“hot ocean”), which have been known and appreciated since the 8th century. Shogun Tokugawa Ieyasu (1543-1616), believed the springs of Atami were so beneficial to his health that he had quantities of the water transported to Edo.

These volumes are really a travel guide to Atami and the surrounding area. The first volume begins with an index to all three volumes. Following this and a history of the individual springs, we find a splendid five-page map of all the springs of the area, including Odawara, Hakone, and Atami. The following text describes the downtown area of Atami, its shops, inns, etc. There are fine paintings of the springs themselves and the main section of Atami. The author provides a list and description of twenty inns and *honjin* (inns reserved for high government officials) in Atami.

The text of the second volume deals with the medicinal qualities of the town’s waters. The waters were good for syphilis, toothaches, hemorrhoids, arthritis, stomach and head aches, etc. The author makes recommendations regarding diet, when and when not to bathe, etc. In this volume, there is a fine two-page illustration of the bathing area of an *onsen*. This volume also describes and depicts the temples and shrines of the area. The final scene of five pages depicts a beach picnic, with a chef grilling porgy and musicians entertaining the guests. Fishermen are using nets to encircle and trap tuna offshore (a method known as *jibikiami*).

The final volume contains a fine three-page illustration of the Tokoji temple on Mount Higane and a six-page painting of the local landscapes. Distances to major cities are provided. There is another two-page illustration of women bathing in a hot spring.

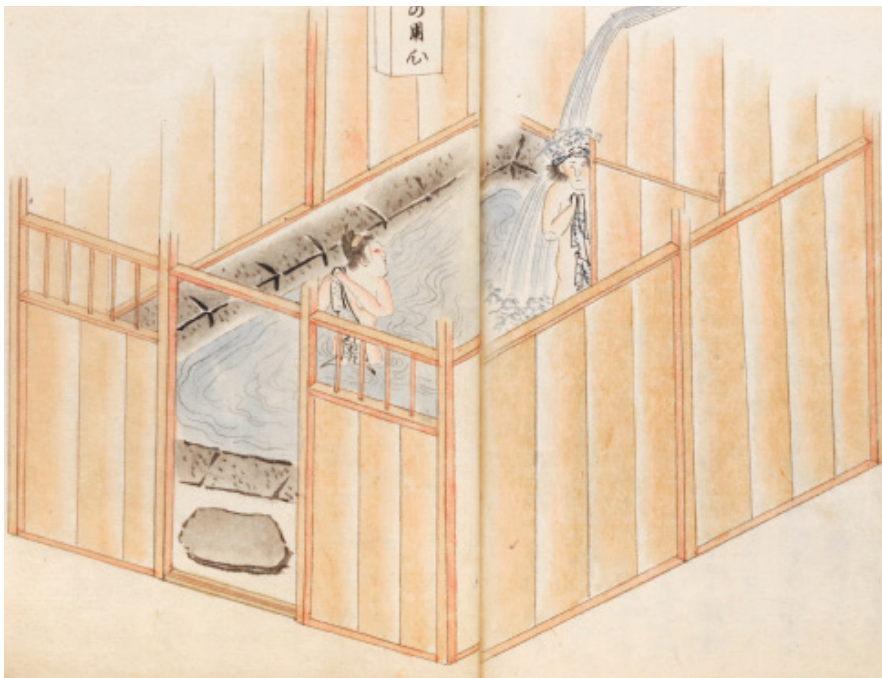
In fine condition.



ITEM 1



ITEM 1



ITEM 1





### *How to Make Japanese Washi Paper*

2. (COAL & GAMPI). Illustrated manuscript scroll on paper, with a number of paintings in brush & wash of various colors. Scroll (255 x 1440 mm.), decorated endpaper at beginning. At end, in trans.:  
 “Matsumoto, Nagano Prefecture, borrowed from Kanzaemon Oba & copied by Fujiwara, at age of 83, working under the fiefdom lord Mizuno, 1862.” \$5500.00

A most unusual scroll. The beginning of this scroll provides a detailed and highly technical explanation of the early history of the exploitation of coal in China and Japan, with descriptions of the different grades of coal. The author has provided information on how coal was located and mined, the mining tools used, how to excavate mines, techniques to control flooding of the mines, etc. This is followed by finely drawn paintings of a mountain with coal deposits, the entrances and tunnels, methods of making the tunnels secure, various mining equipment (including baskets, picks, barrels), wagons to transport the coal within and outside of the coal mine, a female miner taking a bath, etc. There is an inscription at the end of this section in which the author relates the best areas for coal mining (Yonezawa, Tazawa, and Tamaniwa).



The second part of this scroll makes a dramatic shift to the plant *gaube* (otherwise known as *gampi*), which is used to make high-quality *washi* paper. There is a fine illustration of the plant. Paper (known as *gampishi*) from this plant repels insects and therefore has always been an important commodity.

This is followed by a commentary in which the author discusses a late 17th-century *washi* papermaker, Tokube, in Harima Province, who made presents of his fine paper to the Jurinji Temple. Also provided are recipes for making the *washi* paper from the inner bark of the *gampi* plant, along with pulp from the mulberry plant (*kozo*). There are instructions on the techniques of making sheets of paper. The author writes that there are three countries with a tradition of making fine paper in various colors and qualities: Thailand, China, and Japan.

In fine condition.



3. **COPPER ENGRAVED PLATE.** An engraved copper plate (300 x 365 mm.) entitled Shumisen no zu [Illustration of Mount Meru] engraved by “Toto shibamon Kokan Shiba shun” [“Edo Shiba Shun Kokan from Shiba”], with explanatory text. Edo: n.d. \$6500.00



A large engraved copper plate depicting a mechanical model of the Buddhist solar system, executed by the famous artist Shiba Kokan (1747-1818), “the first Japanese artist to create European-style copperplate etchings.”—Oxford Art online. Kokan, Hiraga Gennai, and Gentaku Otsuki were the earliest exponents of Western-style art and science and travelled to Nagasaki to learn from the Dutch. Kokan wrote and illustrated books introducing Western astronomy to Japan.

The present plate shows the cosmic system taught by Fumon Entsu (1755-1834), a Japanese Buddhist monk of the Tendai (or Tiantai) school. In his *Buk-koku rekishohen* [*Astronomical Works for a Buddhist Country*] (1810), “[he contrasts] the European heliocentric model with the traditional Mount Sumeru-based flat-earth cosmology. While acknowledging that the Western model seems initially more persuasive, Fumon argues that this is because there has been little systematic analysis of the cosmology found in Buddhist scriptures...[he attempted] to formulate a comprehensive and systematic Buddhist theory of the earth and solar system...”—Jason Ananda Josephson, *The Invention of Religion in Japan* (2012), p. 107.

A most interesting survival and in excellent condition.

¶ Nakayama, *A History of Japanese Astronomy*, pp. 210-11. Sugimoto & Swain, *Science & Culture in Traditional Japan*, pp. 354-55.

### *The Emperor Has Some Clothes*

4. COSTUMES FOR THE EMPEROR & HIS ENTOURAGE. Illustrated manuscript on fine mica paper, entitled “Shozoku shuyo sho” [“Costumes of the Court Comprehensively Gathered & Explained”]. Many fine brush & color and black & white paintings in the text. 26; 20; 27; 17; 32 folding leaves of mica paper. Five vols. 8vo (240 x 172 mm.), orig. finely decorated wrappers, each set of endpapers finely painted with botanical landscapes, orig. title labels on upper covers in manuscript, new stitching. [Japan: mid-Edo]. \$15,000.00

A beautiful and remarkable luxury manuscript, created on mica paper and richly illustrated in fine colors and brush, describing and depicting all the elements of the costumes for the emperor, the emperor “emeritus,” the crown



prince, the prince's son, male aristocrats, retainers, and guards of the court. Many of the costumes date from the Heian period. We learn from the first volume that the manuscript draws from three earlier texts: *Shozoku shuyo sho* (1614), *Shozoku yoryo sho* (1716), and *Shozoku zushiki* (1692). The author of our manuscript states that he has edited the earlier works and also made many additions. The luxurious illustrations are entirely new.

Each volume has an index at the beginning listing the costumes described and illustrated. The first volume is devoted to the costumes of the emperor to be worn at the most formal ceremonies and religious events, including headgear, belts, jackets, trousers, inner wear, socks, shoes, fans, jewelry, and scepters. The illustrations of all these items are finely executed in rich colors and with delicate brushwork. Details of measurements, materials, patterns, etc., are given in the text.

The second volume is devoted to the wardrobe of the emperor "emeritus," the crown prince, his son, and costumes for young princes. There is also a most interesting section on Chinese-style formal costumes for the emperor.

Vol. III is devoted to the costumes of the retainers and attending aristocrats. Along with illustrations of many elaborate clothes, there are many fine illustrations of swords with adorned with shells and ivory, with white sharkskin *tsuka* (handles), and elaborately decorated scabbards (including a remarkable one covered in fur), etc.

The fourth volume is in part concerned with the attire for the guards. There are a number of illustrations of bows and arrows, elaborate body armor, finely decorated quivers, etc. The second part of the volume discusses and depicts the attire to be worn by the emperor "emeritus," aristocrats, and the prince for informal occasions.

The final volume is concerned with headgear for men, clothes for royal children, fans for special occasions, and richly decorated screens.

The numerous color illustrations are of very great complexity and beauty. There is ample use of gold. The black-and-white illustrations are used to depict the underlying patterns of the fabrics and structures of the garments.

The bindings of these volumes are also very remarkable. The outer wrappers are decorated with dragon motifs on mottled paper to which mica has been applied, each different from the others. The insides of the wrappers have

同 簡 木 地



地朋木繡白糸紅糸也

白梅紅梅等繡之春用之 銀紫末藍單也

多ハ湖弓臨時客又火色下襲者人用之

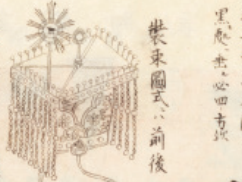


銀紫末  
紫草也

地紅梅遠山松白梅トヲ繡也

此此圖アトニ見テ  
紅梅松也紅梅地ト

二方玉垂後日見  
合ノ為寫置



裝束圖式ノ前後

此五色玉右圖ノ  
裏處也必四吉致

御玉冠



此此玉垂也  
御玉冠

懸テ茶色火金箔  
此此金箔外飾同





fine color illustrations of seasonal botanical landscapes, each one of which is original and varied from the others.

In excellent fresh condition. There is some occasional worming in Vols. I, III, IV, and V, but we do not find it offensive.



5. EARLY SUMMER FLOWERS. Illustrated botanical manuscript album on paper, the finely accomplished botanical drawings for an, as yet, unidentified publication. Nine full-page, one four-page, & 30 double-page illus. on 38 folding leaves. 8vo (280 x 204 mm.), orig. wrappers (wrappers a little soiled), orig. stitching. [Japan: late Edo].

\$6500.00

This fine album of botanical paintings of very high quality was clearly prepared as the final illustrations for a book publication: all the drawings are framed within red-ruled borders. We have not been able to identify the printed book.

Some of the images make use of fine, even outlines, but the emphasis is on color. Often the color is applied in the so-called “boneless” (*mokkotsu*) method, i.e., without ink outlines, relying entirely on color. Both the outline-and-color and “boneless” methods trace their roots to Chinese flower painting. Some of the compositions, notably those that arise from one corner and employ diagonal movements or divisions of the picture space, also echo Chinese pictorial formulas.





These paintings oftentimes have an ethereal or “otherworldly” or “hyper-real” quality.

Fine condition, preserved in a *chitsu*. There are two small wormholes, which touch the images. On the upper wrapper is written in a fine calligraphic hand *Natsu* (“summer”).

### *Diseases of the Eye*

6. EYE DISEASE SCROLL. Manuscript scroll (193 x 6845 mm.), on paper, written & illustrated on each side, depicting 199 pairs of diseased eyes painted, in brush with black, gray, and red wash, copper or bronze roller. [Japan: late Edo]. \$6500.00

In the tradition that was so prevalent in Japanese medicine, medical techniques and treatments were kept in manuscript in order to keep them secret (*hidensho* or confidential teaching texts) and passed on to students through lectures and brief demonstrations. This remarkable scroll, which depicts nearly two hundred pairs of diseased eyes, is such an example. It is very much in the tradition of the famous Majima school of ophthalmology, which was founded





in the 14th century. Eye diseases were common in Japan in the pre-Edo and Edo periods, due to malnutrition and infectious diseases.

This is clearly a scroll prepared by a master doctor and is derived from Chinese medicine. The first group of images of eyes depicts broad general symptoms of eye diseases including cataracts, inflammation, etc. This is followed by two pairs of eyes, the first showing the structural relationship of the eye to the “five wheels” (the five main internal organs: heart, lung, liver, kidney, and spleen), a theory that originated in the Song dynasty. The second shows the relationships to the body’s “eight boundaries.” From changes of the “five wheels” and “eight boundaries,” diseases and the necessary therapy may be deduced.

Following this is a series of illustrated case studies of diseased eyes; some the doctor himself observed and others “were told to him” by other doctors. The next is a series of pharmaceutical recipes that include such materials as gypsum, camphor, deer musk, herbs, ground oyster shells, mint, orange rinds, rhubarb, horns of animals, talc, beeswax, etc. This pattern of case histories and medical recipes is continued on the inner side of the scroll. There are a total of eleven recipes.

The doctor had much more to relate and has used the entire outer side of the scroll as well. Here, below the illustrations of the pairs of diseased eyes, the descriptions are much longer, with details on the health condition of the patient, symptoms of the eye disease, the pharmaceutical preparations used, the course of treatment, and results.



Some of the eye diseases depicted in this scroll include cataract, glaucoma, corneal opacities, and blepharitis.

In fine condition. There are several careful patches and strengthening to a few parts of the scroll.

### *A Beautiful Picture Scroll of Flowers & Plants*

7. FLOWERS, PLANTS, & TREES: PICTURE SCROLL. A finely executed picture scroll, measuring 374 x 14,900 mm., on mica paper, backed, ink & Japanese pigments. Late Meiji or early Taisho. \$4,500.00

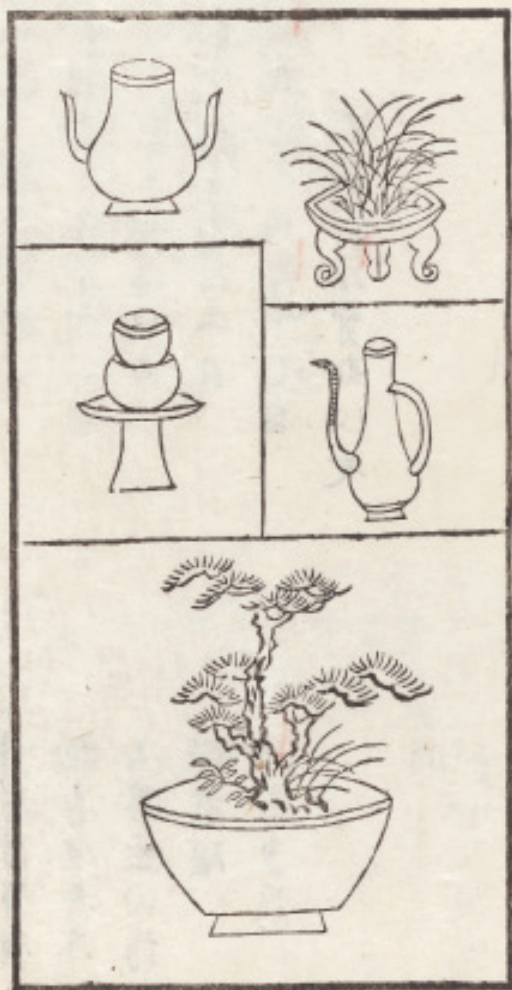
A most attractive picture scroll, containing a series of finely drawn studies, almost all finished, of various flowers, plants, and tree branches. The only evidence of the name of the accomplished artist, who has exhibited here a fine technique, is illegible.

At the beginning of the scroll, there is a mounted sheet of paper where it is written that the subjects include flowers and vegetables. The first illustrations depict a series of pine branches with short and then long pine needles, followed by a dramatic rendering of the paperplant (this has been illegibly signed by the artist). Next, we have a very long illustration of the gladiolus with wonderful orange flowers. This is followed by the Chinese bellflower with various studies of the flowers. Next are mountain lilies, with studies of white and orange flowers. Then we have a really charming depiction of the eggplant with its flower and bearing an adorable small eggplant. Following are fine renderings of the morning glory with several studies of the flower through the day. Then we have a lily with depictions of the flowers in full bloom and shriveled up. We now see branches of a tree with red berries.

Towards the end we have a pussy willow with their furry catkins. Next, is a wisteria with numerous studies of the flowers. This is followed by a geranium in full bloom, hydrangea, daffodils, more wisteria (with more studies of the flowers), and a long vine plant. Finally there are drawings of bamboo shoots, lotus roots, and another eggplant.

In fine condition and very beautiful.





此仙傳書者三條及淨秘中類政公依次不重

文安二年三月亦八日

寛正六年二月八日

富阿孫相傳

茂部三位清原

*Ikebana: Oldest Text on the Japanese “Way of Flowers”  
Printed in Movable Type*

8. FUAMI, attributed to. Sendensho [or] Sendenshō [Secret Methods of Flower Arrangement, passed down]. Five full-page woodcuts, woodcuts in the text, & one full-page diagram. 39 folding leaves. 8vo, orig. wrappers (a little tired & rubbed, minor soiling), orig. block-printed title label on spine, new stitching. Kyoto: privately printed before ca. 1640. \$45,000.00

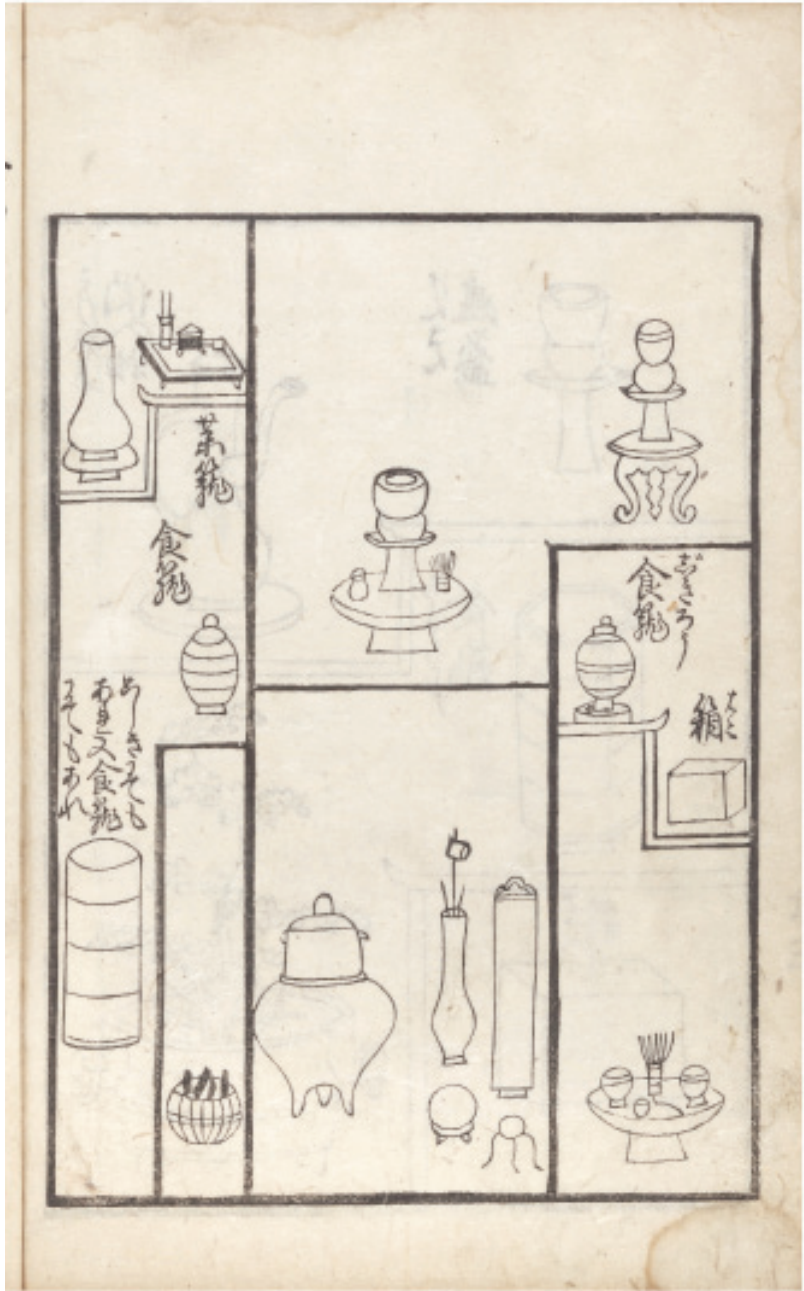
An early and extremely rare “kokatsujiban” edition, privately printed with movable type, of the foundation work of Japanese flower arrangement (*ikebana* or *kado*). We find no copy of any early edition outside of Japan. Old movable type books are rarely illustrated.

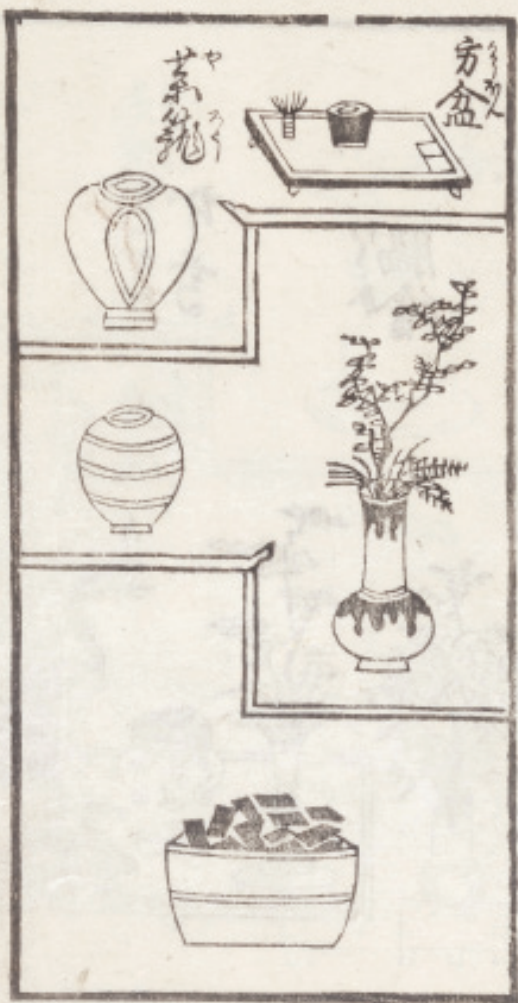
With the introduction of Buddhism to Japan in the 6th century, the custom of offering flowers on the Buddhist altar became common. *Ikebana* developed through the process of experimentation with new approaches and techniques for placing flowers in Chinese vases. The art developed slowly, and rules began to be formulated in the 15th century. *Sendensho* refers to the style of flower arrangement called *rikka* in the Muromachi period (1336-1573). Our work provides a comprehensive guide to the flower arrangement, including theory.

The postscript at the end our edition of *Sendensho* states that the text of our work derives from a secret manuscript from the noble Sanjo family and was transmitted to Fuami in 1445 at the request of “Yorimasa ko.” The manuscript passed through a number of owners, all of whom are listed, until it was received in 1536 by Senno Ikenobo (fl. 1532-55), the founder of the Ikenobo school of flower arrangement. Ikenobo established a theory of *ikebana* teaching that included not only technique but also philosophy. One or more manuscripts of his secret teachings were passed on to later generations.

The secret text was not printed until the early 17th century, and several of the earliest editions were privately issued using movable type. In the Union Catalogue of Early Japanese Books, we find four editions printed in movable type: 1. 1596-1623; 2. 1615-43; 3. 1624-44; and 4. no date. Our copy, also printed with movable type, does not seem to correspond exactly with any of







花二

the above-mentioned editions, although the undated edition might well be the same (there is no digital version of this). There is also a 1643 woodblock-printed edition.

The text begins with an extensive index of the 53 chapters (although there are really 119 chapters), describing the major themes: seasonal flowers, flowers for special events, flowers for each court ritual, flowers for ceremonies before troops depart for battle, which flowers are appropriate for certain vases, how the vases should be placed, which combination of flowers and branches are to be avoided, how to choose flowers for a tea ceremony, how to care for flowers, how to cut flowers and branches, etc. One of the chapters describes the theories of the Tanigawa school of flower arrangement. Many plant names are given, and there are notes on the seasons in which flowers are available.

Before the full-page woodcuts, in the text on folding leaf 21, there are woodcuts depicting 12 varieties of pruned branches, with descriptions. On folding leaf 22 is a full-page diagram of pruning techniques and their profound meanings in Taoism and Buddhism.

The first full-page woodcut shows a display of flowers in a vase, a tea bowl and whisk, tea caddy, water vessel, and a charcoal holder on a series of bi-level shelves (*chigaidana*). These display shelves were set up in Buddhist temples and the residences of influential people, including the Ashikaga family of the Muromachi Shogunate.

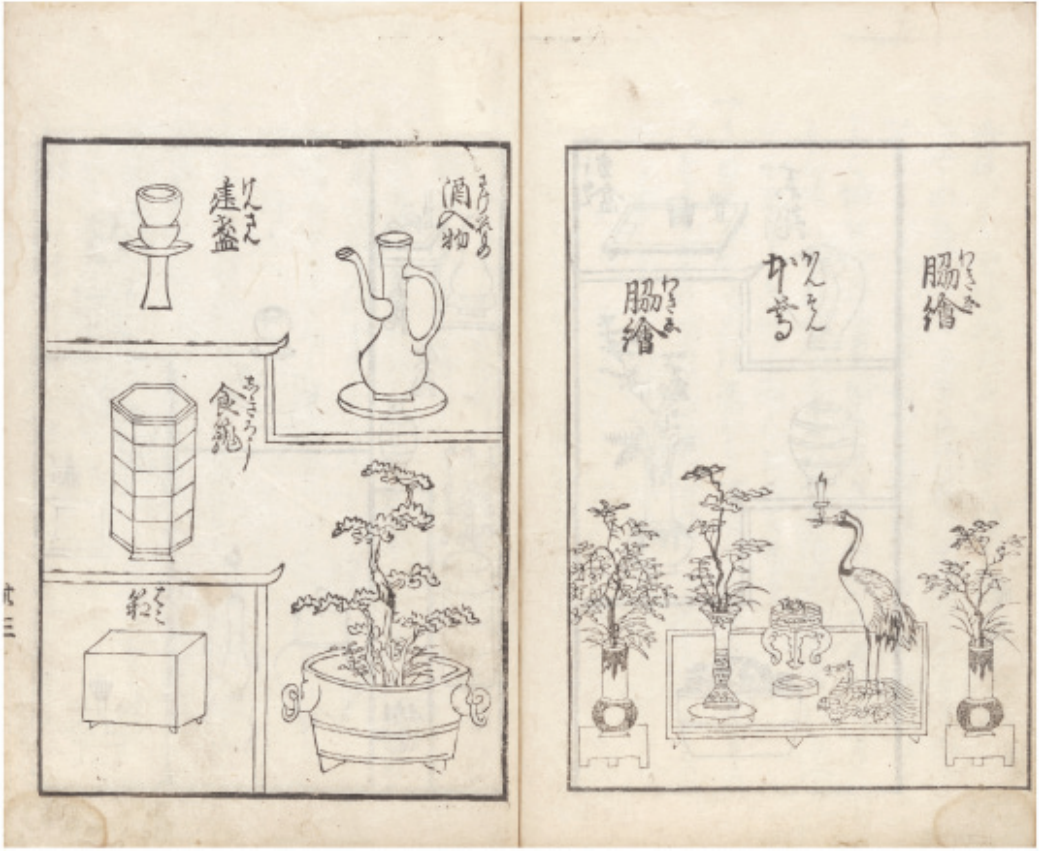
The next woodcut depicts *mitsu-gusoku*, the traditional arrangement of three ceremonial articles, including a vase of flowers, an incense burner, and a candelabrum, in front of a painting of Buddha and two other paintings (the paintings are represented by words). These are, in turn, surrounded by two more vases with flowers.

This is followed by another full-page image of a series of bi-level shelves and their contents: a container for sake, sake cups, a stack of containers for hors d'oeuvres, a box, and a flower arrangement in a Chinese-style ornamental pot.

The fourth woodcut depicts another full-page image of shelves and their contents: food containers, tea bowls, and tea ceremony tools.

The final full-page woodcut depicts another series of shelves with two plants in legged planters, a sake serving container and cups, and a bronze ornamental vessel.





Minor soiling here and there, but a fine copy. Stamp of the Mitsui family. An early annotator has written in red ink a series of neat, mostly marginal, notes and markings. On the final printed leaf and its facing endpaper, there are a number of early notes on plants, flowers, rules, etc.

9. (GRABHORN, Edwin & Marjorie). *Figure Prints of Old Japan. A Pictorial Pageant of Actors & Courtesans of the Eighteenth Century.* Reproduced from the Prints in the Collection of Marjorie & Edwin Grabhorn. With an Introduction by Harold P. Stern. Many fine full-page color illustrations (some double-page, one triple page), many of which are printed on mica paper. Folio, orig. cloth-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1959. \$400.00  
 Limited to 400 copies. Fine copy.
10. (GRABHORN, Edwin & Marjorie). *Landscape Prints of Old Japan. From the Beginning of the Eighteenth Century to the Middle of the Nineteenth Century.* Illustrated from Original Prints in the Collection of Edwin and Marjorie Grabhorn. Introduction and Descriptive Text written by Jack Hillier. Many fine full-page color illustrations (one double-page, one triple page). Folio, orig. cloth-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1960. \$400.00  
 Limited to 450 copies. Fine copy.
11. (GRABHORN, Edwin & Marjorie). *Ukiyo-e. "The Floating Word."* Illustrated by Twenty-eight Rare Examples of Japanese woodblock Prints by Seventeen Great Masters of the Art. Many fine full-page color illustrations (one folding, one double-page). Folio, orig. cloth-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1962. \$400.00  
 Limited to 400 copies. Fine copy.
12. (GRABHORN, Edwin & Irma). *Twelve Wood-Block Prints of Kitagawa Utamaro. Illustrating the Process of Silk Culture.* With an Introductory Essay by Jack Hillier. Reproduced in facsimile from the

Originals in the Collection of Edwin & Irma Grabhorn. Twelve plates in fine color. Folio, orig. paper-backed decorated boards (spine faded). San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1965. \$250.00

Limited to 450 copies. Fine copy.

*One of the First Chinese Books Printed in Singapore*

13. GÜTZLAFF, Karl Friedrich August. Quan ren ju yue [The Model for the Perfect Man]. 1 p.l., 30 folding leaves. Title printed on yellow paper. 8vo, orig. wrappers, new stitching. Singapore: Jian xia shu yuan [American Board Mission Press], 1836. \$3250.00

First edition of this early book printed in Singapore (it is the earliest Chinese book printed in Singapore in the National Library of Singapore's collections). The Mission Press was established in that city in 1823 and, in its early years published mainly works in English.

The author of this work, Gützlaff (1803-51), was a German Lutheran missionary to Batavia, Thailand, Hong Kong, and China. A controversial figure, he made trips along the Chinese coast and nearby areas to preach and distribute tracts, even though this was against Chinese law at the time. Gützlaff had a natural facility to learn languages, including Chinese, Hakka, and Malay, and had some knowledge of Thai, Japanese, and the language of the Cambodians. His skill at languages enabled him to serve the British government on several diplomatic missions. In order to raise funds for his missionary work, Gützlaff also worked as a translator for a British company selling opium to the Chinese. This attracted much criticism from other missionaries.

Gützlaff wrote this religious work under his pen name, "Aihanze." It was published by the American Board of Commissioners for Foreign Missions in Singapore, for distribution throughout Chinese-speaking Asia. The publication focuses on the Sermon on the Mount, a collection of Jesus's teachings from the Gospel of Matthew, followed by an exposition of the passages. It was an attempt to integrate Jesus within the concept of the Confucian ideal.

Fine copy.

道光十六年鑄

新嘉坡堅夏書院藏板

全人矩矱

愛漢者纂

## *The Seven Hot Springs at Hakone*

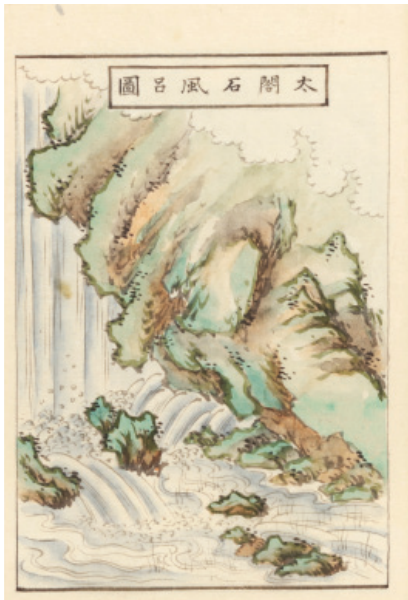
14. HAKONE SEVEN HOT SPRINGS. Manuscript on paper, entitled on first leaf of Vol. I “Shichito no shiori” [“Stories about the Seven Hot Springs {at Hakone}”]. 34 painted scenes, using brush and colors, on 136 pages. Text written in a very legible hand. 29; 23; 22; 21; 25; 28; 20; 32; 21; 21 folding leaves.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

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

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

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

Each of the next seven volumes is dedicated to one of the famous seven hot springs — Yumoto, Tonosawa, Donoshima, Miyanoshita, Sokokura, Kiga, and Ashinoyu. Each volume contains a multi-page highly detailed depiction of the hot spring area, along with notable landmarks, illustrations of the spa buildings, temples, historical stones with engraved inscriptions, famous waterfalls, volcanic mountains including Mt. Fuji, bathers in the hot springs, natural history specimens, etc. The text of the volumes provides details on inns (with





痔灸治子圖





names of owners); distances from major cities including Edo; available transportation; the particular medical benefits of the springs' waters (cure neuralgia, myalgia, rheumatism, and dermatosis); costs to rent rooms, futon, lanterns for going to the springs at night, etc.

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

In very fine condition. The quality of the paintings is very high, with rich coloring. This manuscript appeared in Isseido's catalogue of 1992, priced at 5,800,000 yen.

### *The Dissection of Heijiro*

15. HEIJIRO ZOZU: DISSECTION. Scroll on paper with 61 very fine brush & ink illustrations, all heightened in rich colors. Scroll (275 x 19,000 mm.). [Japan: ca. 1783]. \$40,000.00

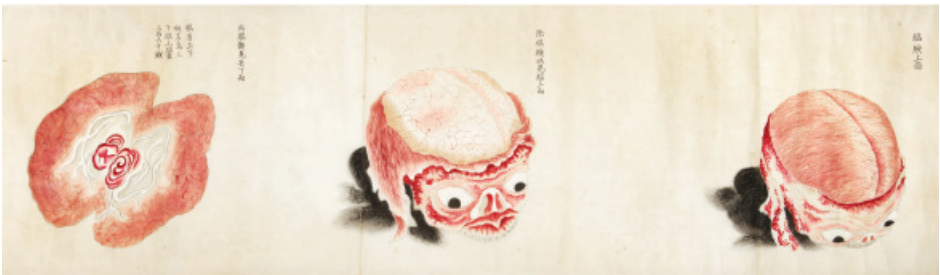
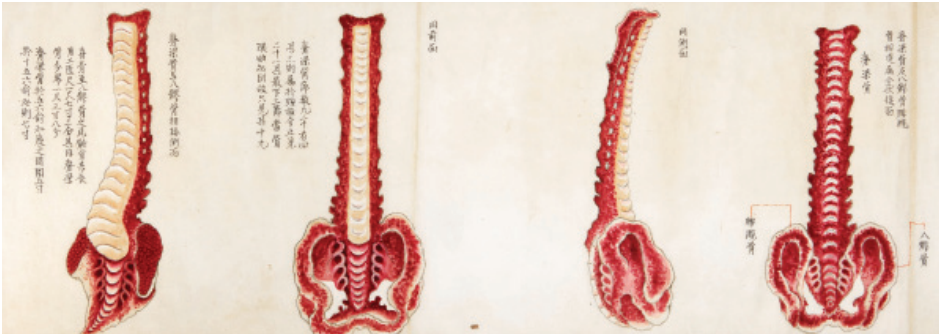


An important record of the most famous of all early human dissections to take place in Japan; these dissections materially changed the Japanese knowledge of human anatomy. Our scroll is one of several prepared following the dissection of Heijiro, a convicted criminal, aged 40. The procedure took place in 1783 at Fushimi, south of Kyoto, and was overseen by the physician and scholar Nankei Tachibana (1753-1806). The chief artist was Ranshu Yoshimura. Genshun Koishi (1743-1808), a physician interested in Western medicine, also attended the autopsy and wrote explanations, using many anatomical terms from the famous *Kaitai Shinsho* [*A New Work in Anatomy & Dissection*] (1st ed.: 1774), “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.” -Mestler, “A Galaxy of Old Japanese Medical Books,” Part I, p. 311.

The paintings in this scroll are uncommonly refined and detailed and vividly







colored. Each scene in this scroll contains contemporary notes of the names of the organ or bone, function, weight, description of color and texture, etc. There are a number of references to the *Kaitai Shinsho*.

The beginning of the scroll gives the criminal's first name (last name unknown) and states that he was executed for repeated thefts. This is followed by an anterior view of the decapitated body. Next is shown a very finely detailed view of the head and a cross-section of the neck where the decapitation

took place. This is followed by a depiction of the chest opened with muscles exposed. Heijiro's pubic hair is evident. The following image depicts the lungs and diaphragm with the rib cage split open. A lung has been removed from the body and inflated using a bamboo stem. Then we see the lower abdomen peeled open and exposed. This is followed by a magnificent view of the entire chest and abdomen exposed with the organs still in place. The sexual organs have been removed.

Next we see the tip of the penis and a cross-section of the testicles. Then there are two very dramatic views — front and back — of various organs (lungs, diaphragm, liver, spleen, gall bladder, intestines, kidney, and bladder) all hanging from a bamboo rod, in magnificent color.

Next we see the emptied chest cavity, exposing the skeletal frame. Then, the flesh of the back and one leg has been removed, exposing muscle and bones. Next we see the leg dissected, showing the femur, patella, tibia, and fibula. There follows a dramatic portrayal of the hip joint and femur.

The following images are dissections of the hand and foot, from the top and from the bottom. There are further images of cross-sections of the thigh, views of the lung, heart and liver, spleen, kidneys (all with many dissected views), etc.

Now we proceed to the head: we see the various stages of the dissection of the head including the face after removal of the skin, the jaws, many views of the skull, brain, eyeballs, tongue, etc. The following series of images are of the spine, the hip bone, stomach, pancreas, large and small intestines, etc.

Each scene has accompanying contemporary notes from Koishi.

Fine condition. Preserved in a wooden box.

### *Vaccination*

16. HIROSE, Genkyo, ed. [From the title]: Shintei gyuto kiho; [from the Preface]: Shintei toshu kiho; [Methods of Small Pox Vaccination, newly revised]. One double-page woodcut & two single-page woodcuts. 18 folding leaves. 8vo, orig. blue wrappers (rather faded & tired, some repaired worming to the text touching a few letters), orig. block-printed title label on upper cover (label faded), new stitching. Kyoto & Edo: Jishudo, 1849. \$4500.00

Following the general introduction of vaccination by Edward Jenner, the practice spread widely, and it was warmly received by the Chinese. The first tract on vaccination in China was prepared by Alexander Pearson, a surgeon to the East India Company, and was based on Jenner's books. It was translated into Chinese by Sir George Staunton and published in Canton in 1805 as *Yingjili-guo Xinchu Zhongtuo Qishu* [Novel Book on the New Method of Inoculation, Lately out of England]. There were numerous editions in China and Keisuke Ito published a version in Japan in 1841.

This is the first edition to be edited by Hirose (1821-70), a physician trained in the Dutch tradition of medicine and a prolific translator of Dutch medical works. It is printed in Chinese, with Japanese reading marks, and contains Hirose's Preface, a summary of the practice of vaccination, Pearson's translated text, and numerous notes by Hirose added to the text. Hirose issued the book to ensure that the newly introduced method of vaccination was correctly performed in Japan.

The fine woodcut illustrations depict the vaccination knife, the doctor removing material from lesions of one patient and inoculating another patient, and containers for storing the virus.

This is a very rare book; WorldCat locates one copy outside of Japan.

Very good copy. One leaf is a little soiled and a modern annotator has made several careful notes on several pages in both black and red ink.

¶ Mestler, *A Galaxy of Old Japanese Medical Books*, Part 1, p. 323. Needham et al., *Science and Civilisation in China...Medicine*, Vol. 6, Part VI, pp. 149-53.

### *Movable Type Editions of Two Tales of War*

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



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

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

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

*The Tale of Hogen* and *The Tale of Heiji* are a pair of war tales (*gunki monogatari*) composed during the 13th century, which together tell the story of the succession struggles of the mid-12th century that resulted in the eclipse of Fujiwara power and the rise to supremacy of the former provincial warrior clan, the Taira (or Heiki) family. The tales resemble one another so much in subject, style, and ordering that they are sometimes thought to be written by the same person, but authorship is unknown. The titles derive from the Hogen disturbance of 1156 and the Heiji rebellion of 1160. These were the first such disputes to be settled by force in the capital, using members of the rising warrior class.

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

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

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

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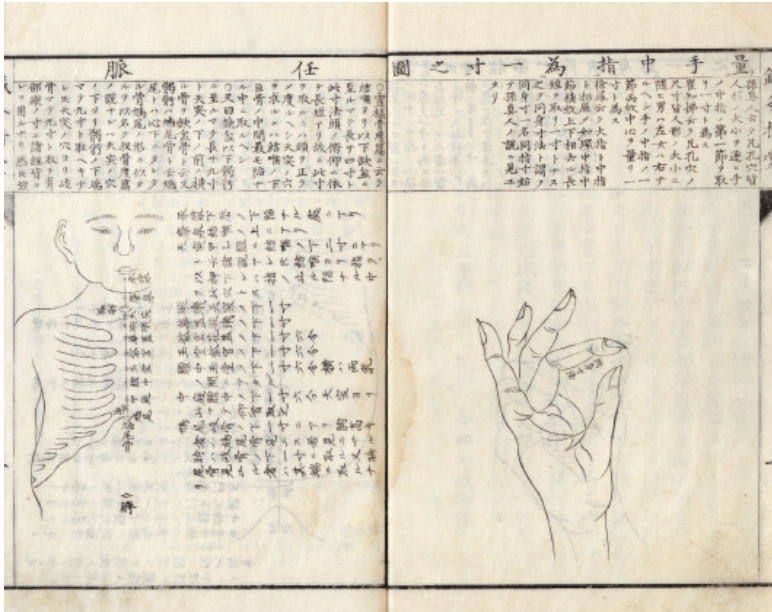
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18. IMAMURA, Akira (or Ryoan or Riyo). *Shinkyu shisho* [Acupuncture and Moxibustion]. Numerous woodcut illustrations in the text. [31] folding leaves. 8vo, orig. wrappers (wrappers a little rubbed), orig. block printed title label on upper cover (label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

First edition and rare. Imamura (1814-90), a leading doctor and historian of Japanese medicine, was physician to the future Emperor Taisho when he was a youth. Imamura, professor of medicine at Tokyo University, found that many of the contemporary Japanese works on acupuncture had strayed from the classic teachings of the Chinese physicians. In this work, Imamura makes a series of highly detailed and organized corrections to refine the fourteen meridians.

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

Very nice copy. Some light dampstaining.

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

## *Mushi no Uta-Awase*

19. INSECT POETRY CONTEST. Illustrated manuscript on superior torinokogami or hishi paper, entitled in manuscript on labels on upper covers “Mushi no Uta-awase” (“Poetry Match of Insects”), with 15 fine double-page paintings attributed to Ryuho Hinaya. 18 leaves (including one blank); 22 leaves (including two blanks). Two vols. Small (233 x 177 mm.), orig. gold silk brocade binding, Tetsuyoso-style, over stiff wrappers, title labels on upper covers (labels also heightened in gold), with orig. stitching. [Japan: early Edo]. \$75,000.00

The creation of this splendid manuscript has been attributed to the wealthy, literate merchant Ryuho Hinaya (or Nonoguchi) (1595-1669), the talented painter and calligrapher who deeply influenced Hanbei Yoshida, Moronobu, and other illustrators of the 17th century. Our manuscript has all the qualities of the very finest *Nara-ehon*.

Hinaya studied painting with the famous artist Tan'yu Kano and poetry with Mitsuhiro Karasumaru and Teitoku Matsunaga. Hinaya founded his own school, which specialized in the elliptical *haibun* style of prose. The author of the poems is Katsutoshi (or Choshoshi) Kinoshita (1569-1649), related by marriage to Hideyoshi Toyotomi, the great warrior who unified Japan. Kinoshita converted to Christianity in 1588 and took the first name Pierre.

In the late ninth century, a new kind of poetry competition developed in Japan: the *utaawase*. Themes were determined and a poet chosen from each team wrote a *waka* (a poem) for each given theme. The host appointed a judge for each theme and gave points to the winning team. The team that received the largest number of points was the winner. At first, *utaawase* was simply a playful entertainment, but as the poetic tradition deepened and developed over the centuries, it turned into a serious aesthetic contest, with considerably more formality and many variations.

Poetry competitions have remained a popular activity in Japan and elsewhere and continue to the present day. Our manuscript is an imaginative reinterpretation of the poetry competition. In our version, garden insects are allegorically cast as participants in the famous “Poetry Match of Immortal Po-









ets,” in which matching pairs of poets (which could be people, paintings, shells, flowers, or, in our case, insects), compete. The contest was judged by a poet of renown (in our case, a toad).

Our manuscript is based on this insect theme. It is far superior to and much more richly painted than the scroll described by Miyeko Murase in her wonderful exhibition catalogue *Tales of Japan. Scrolls and Prints from The New York Public Library* (1986), pp. 75-77- (& see her very clear and full description of the insect poetry contest in all its aspects). In the NYPL's copy, the paintings are elementary, lacking the gold embellishments and decorations present in ours. Additionally, our manuscript depicts the competing poets and their proxies, the insects, while the NYPL's scroll depicts only the insects. The quality of our paintings is very complex and of high quality.

The story takes place on a late autumn evening in a garden where insects are staging a poetry contest, with a toad as the judge. Thirty species of insects pair up, beginning with the cricket that proposes the match and his opponent, a wasp. Among the other participants are a bell-cricket, a firefly, a cicada, a gold beetle, a fly, an ant, a mosquito, a flea, a louse, and in the broadest sense of the word *mushi* (which means “small crawly animal”), an earthworm.

The first nine pages are text, written in a fine calligraphic hand, describing the background of the contest. All of the text pages and the pages with the paintings have been subtly decorated with underpaintings in gold “mist” and various gold plant and flower motifs using *kindei* (“golden mud”) as the pigment. These patterns, known as *Shitae*, were made on the leaves before they were written or painted on.

The first double-page image sets the tone for this beautifully illustrated manuscript: we see two seated poets with their respective insect representatives (a cricket on the right and a wasp on the left) in their natural habitats, which are finely embellished autumn leaves and end-of-the-year plants and flowers. There is a great deal of extra gold in the foreground and background on the gold-prepared paper, and the kimono of the male and female poets are richly and finely decorated. The male poets are wearing stiff, voluminous robes, wide-legged trousers, and black lacquered caps. The women poets are wearing sumptuous twelve-layer robes in rich colors. We have the title of the work, written in a fine calligraphic hand, “Fifteen Competitions,” with the name of







the judge, “Yabu no moto Hikigaeru,” and the first pair of poems. The following text leaves present the toad’s critique of the two poems.

There follows in these two volumes fourteen more exquisite double-page paintings of the male and female poets and their insect representatives, all situated in different autumnal scenes, each with different goldwork. The poems are written on both sides of the double-page paintings, followed by the toad’s critique.

The manuscript is specially bound, the binding most elaborate. The rich gold silk brocade is in fine and fresh condition. The paste-down endpapers are painted in gold, with motifs of bamboo in the first volume and white wisteria in the second volume.

Minor worming in extreme outer margins of Vol. I and in gutter of Vol. II. The poet on the left of the third double-page painting has seven small splotches of black ink on his kimono.

The old wooden box in which this manuscript is preserved has written on the lid, “Hinaya Ryuho hitsu. Mushi no uta awase jo ge” (“Written and painted by Ryuho Hinaya”). A slip of paper laid-in also declares that this two-volume work was “the true hand of Hinaya.”

Preserved in a *chitsu* and wooden box.

20. JAPANESE NATIONAL DEFENSE. Illustrated manuscript on paper, containing an internal review of Japanese national defense in the aftermath of Perry’s first expedition to Japan. With a series of hand-drawn maps of Japan & the rest of the world. Many black & gray ink drawings and maps (mostly double-page). 16 leaves. 8vo (250 x 170 mm.), orig. wrappers (slightly soiled), later stitching. Japan: from the text: “1853.” \$9500.00

An extensively illustrated contemporary manuscript recording Japan’s immediate responses to the recent foreign incursions, following Perry’s first mission to Japan. This document contains plans for Japan’s defense, presented with elaborate maps of Uraga Channel and the area around the capital, Edo. It also includes sections where the anonymous author has compiled information on potential invaders: China, Korea, Russia, and the United States. A map displays the limited scope of Japanese understanding of the outside world in





1853. There are also several passages of satirical and fatalistic observations in the form of *waka* poetry on the potential impact of foreign culture.

The first page of this manuscript is entitled *Bankoku sankai tsuuran bunzu* [Focused Global Survey with Supplemental Information] and refers to the world map shown on the following opening. Listed on this preliminary page are Nanjing, Beijing, Korea, Ryukyu Kingdom, Vietnam, India, Holland, Russia, and America, with their distances measured in *ri* (leagues) from Nagasaki. The names of fiefdom lords responsible for defense as well as government officials residing in Nagasaki are also mentioned on this page. It features a very approximated view of the world highlighting Japan at the center, surrounded by North and South America, Russia, Korea, Mongolia; however, the locations are very inaccurate. This map is accompanied by illustrations of two foreign warships, one American (“seen in Uruga on 3 June 1853, left 12 June”), the other Russian (“seen from Nagasaki in July 1853”). Next to the ships are detailed Japanese observations on the ships and their crews.

The subsequent page depicts two figures, an American and a Russian, with weapons and in military uniform. Above them are descriptions of the two



nations, with notes on their capitals, founding dates, etc. These feature the accounts of Hamada (or Joseph Heco), Daikokuya Kodayu, and Isokichi, all of whom were rescued after shipwrecks by foreigners and experienced life in the United States or in Russia. These three figures later had important roles in negotiations between Japan and the two foreign powers. Facing this page is the text of an official letter sent by a member of the shogun's council to the fiefdom lords involved in national defense with instructions on how to respond to a foreign invasion.

Next, with small vessels depicted at the bottom of the opening, there is a record of the members of the shogun's council at that time. Written below are the number of ships requested to be built by the council.

Over the following three pages is one continuous map of the coast of Edo Bay. The top of the page lists officials who are concerned with defending this area. This map details coastal defenses, natural landmarks, and villages.

On the next page, we find a glossary for Japanese words translated into a foreign language, which we are unable to determine. At the bottom of the page, the artist has drawn several food items.



The image of a large foreign steam-ship dominates the following opening. Armed with cannons, it is rendered large-scale. The text describes the number of troops available for defense in this area near Yokohama. It also mentions the principal Japanese negotiators, Ido Hiromichi and Toda Ujijoshi, who received President Fillmore's letter from Perry. This map continues through the next two consecutive openings (six pages in total), concluding with a view of Edo. A black steam-ship is shown heading towards Edo. The map also notes the names of towns and islands, a fiefdom's annual income (*koku*), and troop numbers. Here we also see the coast of Chiba prefecture.

The subsequent four pages contain 31 witty predictions in the form of short fortunes (*tsujiura*) on the effects of Americans arriving in Japan. This is followed by 17 *waka* poems expressing Japanese anxieties about foreign influence.

At the end of the present manuscript is a hand-drawn map of Edo Bay. It shows three *odaiba* (fortified artificial islands), which were constructed to defend the bay from another foreign incursion. The width of the channel is measured in several locations, and the artist has marked how close Perry and



his ships came to Edo. Distances between villages are also noted. Explanatory text details a revised defense strategy.

In fine condition, this is a fascinating contemporaneous record of Japanese national defense in the year before Commodore Perry opened the country to foreign trade. A few leaves with careful restorations to margins, just touching text in two instances. Inoffensive dampstaining to the first three leaves, and elsewhere limited to the gutter.

21. **KABUKI ACTORS.** A vast collection of ca. 2500 photographic postcards (ehagaki) of kabuki actors in costume, along with a large selection of kabuki-related vernacular photographs. Japan: ca. 1912-80. \$12,500.00

A large and impressive ensemble of Japanese photographic postcards depicting kabuki actors. Photographic postcards effectively replaced *ukiyo-e* woodblock prints which were enormously popular through 1900. This collection documents the rise and fall of great actors, the evolution of costume styles, the various sets and decorations employed on stage, as well as the proliferation of photographic postcards as mementos and collectible memorabilia. Offered





with this collection is a series of vernacular photographic prints of actors, many from the early 20th century.

Japan's postal system was established in 1870 as part of many Meiji era reforms to modernize the country. All postcards were produced by the government until 1900. Initially, postcards served a commemorative purpose, printed with images of famous events and holidays. Following the Russo-Japanese War in 1904-5, many thousands of postcards celebrating victories were sold and demand increased exponentially. By the 1910s, progress in photographic printing enabled the mass-production of photographic postcards, such as those represented in the present collection.



Such postcards featuring legendary kabuki actors superseded the genre of woodblock prints *yakusha-e* (actor prints), an offshoot of *ukiyo-e*. This new type of memorabilia, called *ehagaki* (picture postcard), developed in parallel to *buromaido* (photographs of movie and kabuki stars). Our comprehensive collection of postcards and photographs contains examples of both. Actors are generally depicted in costume on stage or in a photo studio; however, there are a large number depicting them away from the stage, often with their families. These mementos were either distributed in advance of a performance for promotional purposes or sold at the theater to devotees. An avid community of collectors for this material emerged within a short time.

On many of the postcards there are notes or messages which note the date of the performance, the actors who performed, and the name of the play. Others have this information printed. There are also several examples of postcards printed with dialogue from iconic scenes. One series of photographs has been signed in red or black ink by the great kabuki actor depicted, Sawamura Yujiro. Another series bears the stamps provided by theaters to those attending so that they could commemorate and show off their visits. A few more depict the cast on stage during a performance for their “curtain call.” Many candid photographs show the actors as they prepare for a performance, applying their makeup, rehearsing lines, and putting on their costumes.

Another highlight of our collection is its considerable number of early photographic celebrity “stills” of the kabuki actors. They were likely produced in the early 1910s and reveal costumes and makeup from the period. These earlier examples were clearly not intended as postcards since they lack an indicated location for the stamp, a message, and an address. It is possible these are precursors to mass-produced *buromaido* and photographic postcards which constitute the bulk of this collection. Printed on larger format paper that is rather thick, these photographs would have been far more expensive. One series, in particular, consists of photographs taken among the audience during a performance, with the heads of fellow attendees in the way.

Celebrated actors represented on the postcards in this collection include (with last names first): Nakamura Utaemon, Onoe Baiko, Nakamura Ganjiro, Ichimura Hazaemon, Ichikawa Sadanji, Onoe Kikugoro, Nakamura Kichiemon, Ichikawa Danjuro, Matsumoto Koshiro, Kataoka Nizaemon, Nakamura Sen-



jaku, Nakamura Kanzaburo, Nakamura Kinnosuke, Yorozyua Kinnosuke, Onoe Matsusuke, Sawamura Sonnosuke, Bando Tamasaburo, Ichikawa Danshiro, Ichikawa Ennosuke, Ichikawa Ebizo, Bando Mitsugoro, Nakamura Fukusuke, Ichikawa Chusha, Nakamura Shikan, Jutsukawa Enjaku, Onoe Shoroku, Sawamura Kinjuro, Sawamura Yujiro, Nakamura Tokizo, Kawarazaki Tokizo, Kawarazaki Kunitaro, Bando Hikosaburo, etc., etc.

**DATING THE POSTCARDS:** We are able to date the ehagaki based on several features.

**LAYOUT:** *Division* between address and message on the verso of the postcard

1910-1918 – The dividing line leaves the bottom third of the card for the message.

1918-present – In most cases, the line divides the reverse of the card into halves.

**READING:** “*Postcard*” (or yubin ha(ka)gaki) label on verso.

Pre-1945 – Japanese is printed right to left.

Post-1945 – Japanese is printed left to right.

**READING OF HAGAKI: PRONUNCIATION OF MIDDLE SYLLABLE.**

Pre-1933 – Written *hakaki* without consonant mark.

Post-1933 – Written *hagaki* with consonant mark.

**THICKNESS:** *Postcards* on thicker stock are generally older.

We know of no comparable collection of this material related to Japanese theater outside of Japan. Our ensemble of several thousand photographic postcards is in fine condition. A few of the earlier examples are slightly worn or faded but overall the postcards and photographs are in an excellent state of preservation.

¶ Kenji Sato, “Postcards in Japan: A Historical Sociology of a Forgotten Culture,” in *International Journal of Japanese Sociology*, (2002) no. 11, accessed online.

## *Depictions of von Siebold's Botanical Collection*

22. KAWAHARA, Keiga. Somoku kajitsu shashin zufu [trans.: A Collection of Plants, Trees, Flowers, & Fruits, faithfully rendered]. Numerous full-page & double-page color-printed woodblock illus. Two vols. in four. Large 8vo, orig. yellow semi-stiff wrappers (wrappers a little dusty & stained), orig. woodblock title slips on upper covers, new stitching. Osaka: Maekawa Zenbe, [after 1836]. \$22,500.00

A very good copy of this famous book; this is the first edition to contain color illustrations (the first edition, which had only black-and-white woodcuts, appeared in 1836). Kawahara (1786-1860), was a late Edo painter who was given permission to document local life for the Dutch trading house in Dejima. He was, in fact, one of the few Japanese permitted to enter the Nagasaki island when it was the sole location of Japan's trade with the West; Kawahara worked there as a painter from 1811 to 1842.











He became a close associate of Philipp Franz von Siebold, the resident physician and natural historian at Dejima, who collected over 1000 native Japanese plants. At the request of von Siebold, Kawahara drew and painted numerous plants the German had collected, and while doing so also learned Western-style artistic techniques.

The presentation and description of each botanical specimen is a fusion of Japanese and Western observation and illustration: we learn the English and Japanese names, when the flower blossoms, medicinal uses, views of the flowers and fruits, colors are described using Japanese terms, etc. The illustrations in von Siebold's *Flora Japonica* were largely taken from those painted by Kawahara.

This is a very handsomely illustrated book using a number of woodblock impressions for each illustration. Some of the illustrations were rendered using at least six woodblocks, each with a different color.

Very good set and rare. The plates in Vols. III and IV have a little dustiness and spotting. The outer upper corners of Vol. IV have a very small stain, not touching any image or text.

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

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

In fine condition.





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

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

In fine condition.



*“An Attractive Colour-Printed Book of Poets” – Hillier*

25. KITA, Busei (Artist) & YAMAMOTO, Seikei (Author). *Kasen e sho* [trans.: Pictures of Some of the Immortal Poets]. 36 finely color-printed woodcut illus. in the text. 23 folding leaves. 8vo, orig. gold-flecked wrappers (rubbed), orig. printed title label on upper cover, new stitching. N.p.: Preface dated “1810.” \$5500.00





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

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

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

### “A Whole World within the Covers of One Book”

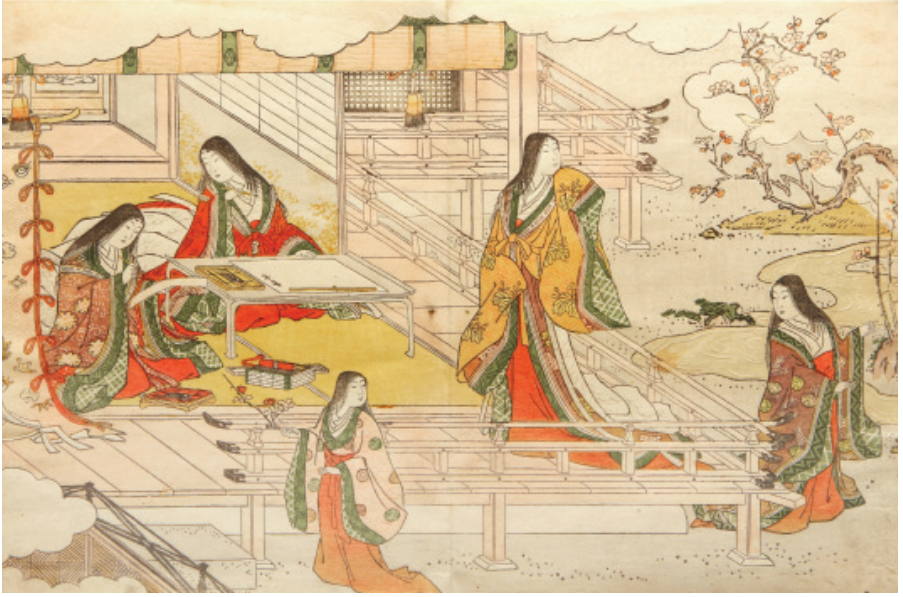
26. TORII, Kiyonaga, artist. Saishiki mitsu no asa [Colors of the Triple Dawn]. Preface by Yomo Magao. Seven double-page color-printed woodcut plates & one color-printed woodcut vignette on page of Preface. Large 8vo, accordion format (orihon), 14 panels, orig. patterned semi-stiff dark blue wrappers (a little rubbed & minor wear), decorated with gold, orig. blue-gray block-printed title label on upper cover. Edo: Ejjudo, 1787. \$100,000.00

First edition of this extremely rare and beautiful *ehon*; it is “Kiyonaga’s one great non-erotic album.” –Hillier, *The Art of the Japanese Book*, p. 382. Kiyonaga (1752-1815), most famous as a designer of color prints depicting the life and customs of the “Floating World” in and around Edo, was for many years considered “the supreme master designer of the colour print with figures.” –*ibid*. The leading designer of prints of beautiful women of the 1780s, Kiyonaga perfected his mature style in the second half of that decade. Because of the enormous demand for his color prints, he did not produce many books, and those were almost entirely *shunga*.

This book is printed on large *mino* paper. The double-page color-printed woodcuts display sophisticated embossing, both raised and indented, and with the slight application of mica and what appears to be gold. The most unusual wrappers have hand-drawn images in gold (now oxidized) of pine and mist patterns.



昔書くは免  
兼ては免  
弓とて免  
為に免  
るる免  
由の免  
ありて免  
彩色美深乾









“The triple dawn was the eagerly anticipated, delicately savored moment of sunrise on the first day of the first month of the New Year. It marked the return of spring and initiated a whole series of ritual renewals as people refreshed their spirits by celebrating their first calligraphy, their first bath, their first sale, their first ride on horseback, their first sight of a warbler, the first lover of the year . . .

“Since the calendar changed every year, people consulted almanacs to decide which day was best for one’s first bath, for opening one’s storehouse, or for practicing archery for the first time. Kiyonaga titled his pictures with familiar almanac phrases...

“His first picture allows readers to peep over a fence into the garden of a palace, where a woman in ancient court costume contemplates a warbler on a plum tree. Two young girls stand on the ground like acolytes beside her. Two companions sit beside a writing table, brushes in hand, considering their first calligraphy of the New Year...

“The artist leads his readers from palace to pleasure quarter to archery range, from a merchant’s home to a samurai’s garden, from a bathhouse to a

bustling city street with the shop of the book's actual publisher . . .

“Wonderful in its details, Kiyonaga’s complicated picture is woven together with accents of black, recurring colors, and overlapping glances...Kiyonaga often casts a glance outward beyond the borders of his pictures...

“*Colors of the Triple Dawn* is a whole world within the covers of one book on seven brightly colored pages [he means seven double-page plates]: the world of spring, inhabited by people of different epochs and social class who model the Six Accomplishments (*rikugei*) — etiquette, music (the child bouncing her ball is singing), archery, horsemanship, literature (and calligraphy), mathematics (an elderly merchant holds up his account book) — whose pedigree extends back to China in the Tang Dynasty.”—Keyes, *Ehon. The Artist and the Book in Japan*, no. 24 (with three full-page color illus.).

In the words, translated, of the scholar/bookseller Shigeo Sorimachi (in his final catalogue, of 1982, regarding another comparable copy): “Rare, other-worldly genius, created in his prime...a legendary illustrated book...produced at the apogee of *nishiki-e* multi-colored woodblock-printed illustrated books...one of the most eloquently beautifully illustrated books to appear in Japan...and not many copies exist.”

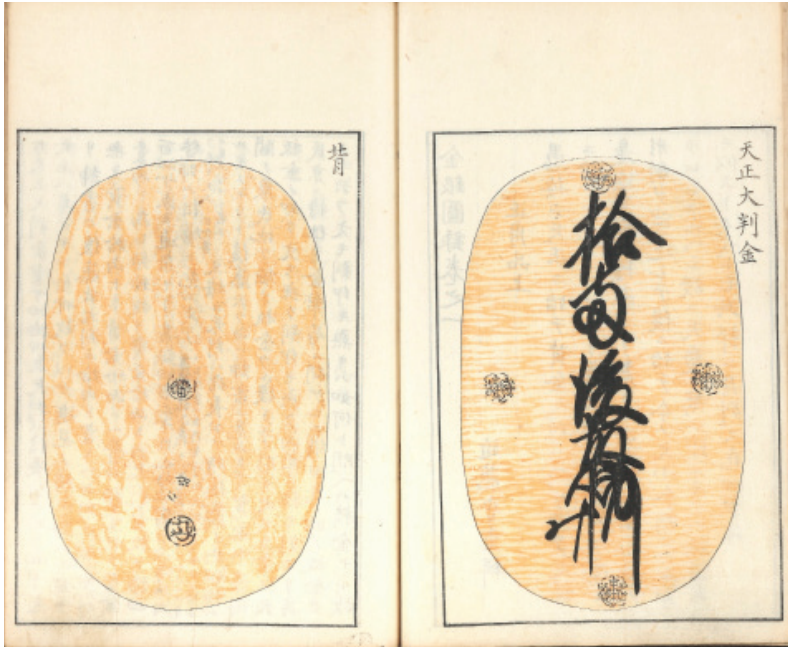
In very fine and fresh condition. Three of the plates have a little worming at the center fold. The first plate has a small faint brown stain in the right panel and a little bit of thumbing in the lower right corner. A few other plates have unimportant faint spots of soiling. Preserved in a *chitsu* and wooden box from Shigeo Sorimachi, the great bookseller.

¶ Chie Hirano, *Kiyonaga. A Study of His Life and Works* (1939), no. 136—(with a detailed description of each double-page woodcut) & images 135A-H in the plate volume.

### *The Gold & Silver Coins of Japan*

27. KONDO, Morishige. *Kingin zuroku* [trans.: An Album of Gold & Silver Coins]. Numerous woodcut illus. of coins, block printed in colors. 50; 37; 29; 29; 53; 31; 18; 48 folding leaves. Seven vols. 8vo, orig. pale blue paper wrappers (some rubbing), title labels on upper covers, new stitching. N.p.: [from the author's private press], 1810. \$3500.00





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

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

Fine set, nice and fresh.

*“The Most Important Translator of  
Buddhist Texts in China”*

29. KUMARAJIVA, trans. & comm. Wei mo jie suo shuo jing [The Vimalakirti Sutra]. Two full-page woodcuts serving as frontispieces & a full-page woodcut on final leaf. 1 p.l., 38, 38, 29 folding leaves. Three parts in one vol. 8vo, orig. blue wrappers, manuscript title label on upper cover, new stitching. [Guangzhou]: Yao Shi, [1679]. \$17,500.00



右遶七匝。一心合掌。在一面立。其諸菩薩即  
皆避座。稽首佛足。亦遶七匝。於一面立。諸大  
弟子。釋梵四天王等。亦皆避座。稽首佛足。在  
一面立。於是世尊如法慰問諸菩薩已。各令  
復坐。即皆受教。衆坐已定。佛語舍利弗。汝見  
菩薩大士自在神力之所為乎。唯然已見。汝  
意云何。世尊。我觀其為不可思議。非意所圖。  
非度所測。余時阿難白佛言。世尊。今所聞香。

盧阿森三科  
兩札事之供  
以佛理何悉

事。一切衆會皆作金色。阿難白佛言。世尊。以何因緣有此瑞應。是處忽然廣博嚴事。一切衆會皆作金色。佛告阿難。是維摩詰文殊師利與諸大衆恭敬圍遶發意欲來。故先為此瑞應。於是維摩詰語文殊師利。可共見佛。與諸菩薩禮事供養。文殊師利言。善哉行矣。今正是時。維摩詰即以神力持諸大衆并師子座置於右掌。往詣佛所。到已著地稽首佛足。

先世善生未詳兩科。居士主君五科。

One of the earliest printings — if not the earliest printing — of the translation by Kumarajiva, of the *Vimalakirti Sutra*, one of the fundamental texts of Chinese Buddhism. Kumarajiva (344-413), Buddhist monk, scholar, missionary, and translator, who came from the Silk Road kingdom of Kucha, was famous for his encyclopaedic knowledge of Indian and Vendantic learning. He was the greatest translator of Buddhist scripture from Sanskrit into Chinese, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. Following many years of study in Kucha and Kashmir, he arrived in Chang'an (now Xi'an), in 401 with a great reputation. He became known as "teacher of the nation." There, he headed a famous school of translators, and together they translated many important texts into Chinese, including the *Vimalakirti*, the *Diamond*, the *Lotus*, and the *Amitabha Sutras*.

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

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

Kumarajiva's own writings are rare. This edition is particularly notable as it contains his commentary on the *Vimalakirti Sutra*, which is considered to be the most important for the understanding of Kumarajiva's thought.

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

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

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





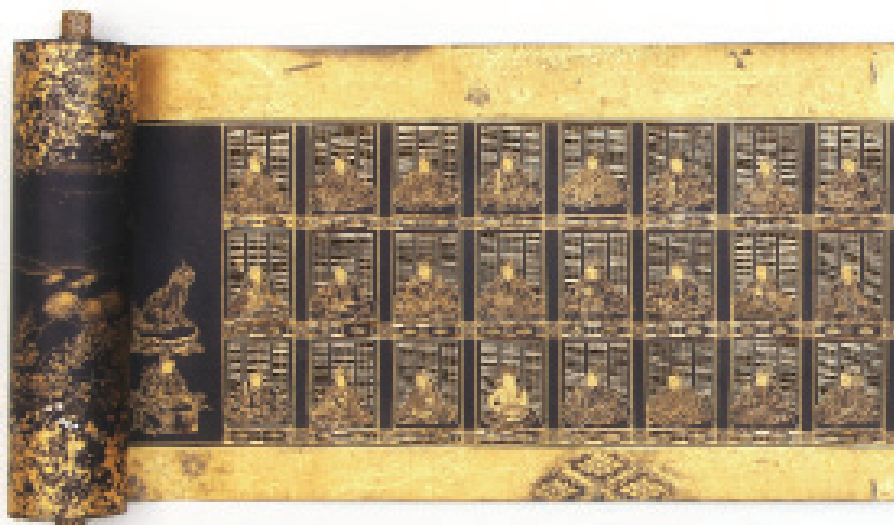
30. LOTUS SUTRA SCROLL. Manuscript sutra scroll on indigo-dyed paper of the “Gokito-kyo Hokkekyo” (“The Gokito-kyo Lotus Sutra”). Fine frontispiece at beginning & “afterpiece” scene at end. Scroll (210 x 9560 mm.), written in ink, color, gold, & silver on indigo-dyed paper. [Japan]: at end (in trans.): “copied on 28th April 1782 by [name impossible to determine as the characters can be read in multiple ways].”

\$55,000.00

This devotional scroll contains a selection of texts — known as the *Gokito-kyo Lotus Sutra* — taken from the much larger *Lotus Sutra*, one of the most influential scriptures of the Mahayana Buddhism. It is highly regarded in a number of Asian countries, including China, Korea, and Japan, where it has been traditionally practiced. The *Gokito-kyo Lotus Sutra* was produced by the Kempon Hokke-shu branch of Nichiren Buddhism, which was based on the teachings of the 13th-century Japanese monk Nichiren.

The brushwork throughout this scroll is of a very high and refined level. At the beginning, our fine scroll has fine silk “endpapers” on the outer side employing gold thread to depict four of the *Bagua* (the Eight Trigrams), representing the fundamental principles of reality and other motifs. On the inside of the endpaper is a magnificent scene in dark green and rich gold and silver depicting a dreamy landscape and sea with a crane and turtle. The gold has been applied in many layers and using many techniques. The calligrapher has also brushed the text by hand in silver paint (a pigment created by mixing crushed silver leaf with animal-fat glue).

This is followed by an illustration, very rare in sutras, of thirty portraits of gods and Buddhist practitioners, framed on each side by protective gods and







a pair of lions. All are finely depicted in gold and each has red lips and sits in front of a bamboo screen.

For the rest of the scroll, including the above scene, the text is framed above and below by decorative and varied patterns in rich gold. A full line of text contains 14-16 characters. The text is finely written in a calligraphic hand in gold.

At the end, we learn about the traditional transmission of this text, including ownership and scribes, whose first names are given: there is a four-column statement of when this scroll was copied and by whom. The first copy was made in 1537, using the source scroll owned by the chief of Echigo province. In 1657, it was copied again. And in 1714, it was copied and ours is a copy of that scroll. We learn that the best way to produce such a scroll is to be “fast, sit still, be calm, and concentrate.”

At the end, we find a remarkable and long (167 x 490 mm.) scene, painted in blue, gold, and red, of various Buddhist divinities and devotees with a seated Buddha. A ray of light extends from Buddha’s forehead and illumines the vast assembly, who have gathered to hear his teaching. Various episodes from the scroll and parables are depicted.

The reverse or outer side of the scroll is equally finely painted with various seasonal nature scenes framed at top and bottom with rich gold and silver speckled borders.

The dark blue paper is suggestive of precious lapis lazuli. The use of gold paint to write the texts of the sutra is considered an act of reverence toward the Buddha’s teachings and can also be seen as a representation of the shining bright body of the Buddha himself.

The attached cord, used to tie the sutra together, consists of woven persimmon and gold threads. At the end are three tassels with persimmon and gold threads. The cord and tassels are attached to the scroll with a finely decorated metal lotus flower clasp. The roller is made of clear crystal, it ends covered by metal caps with lotus flower and vine patterns.

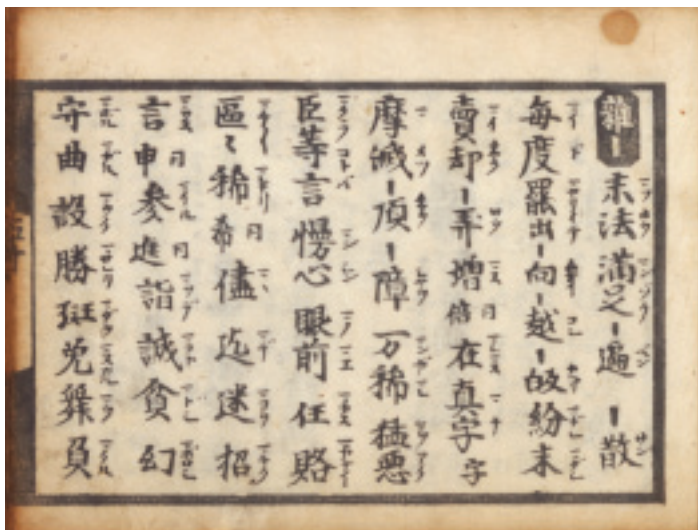
In fine and fresh condition. The scroll is preserved in a corded silk damask wrapper within a fine lacquer box decorated with two family crests (the first with eight wisteria flowers framing a flower in the center; the second with a Konoe peony) in gold on the upper cover and attached tassels. There is some worming in the later part of the scroll but it is not offensive.



## The Essential Japanese Dictionary

31. MANJUYA BON. Setsuyoshu [Convenient & Useful Dictionary, a Vade Mecum by Manjuya Hayashi Soji]. Edited by Manjuya Hayashi Soji. Eight vertical lines of text per page. 98 folding leaves. Oblong 8vo (144 x 206 mm.), orig. (or very early) dark thick wrappers, new stitching. [Nara?: Manjuya Hayashi Soji, ca. 1532-73]. \$85,000.00

One of the earliest surviving *setsuyoshu*, the essential Japanese dictionary, “one of the mainstays of the publishing industry and...probably the most likely book to be found in a house of few books.”—Kornicki, *The Book in Japan*, p. 248. Widely used from the 15th century through the



early Meiji period; there were more than 500 editions in many styles, additions, and formats. All early editions are extremely rare, as they were used to death.

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

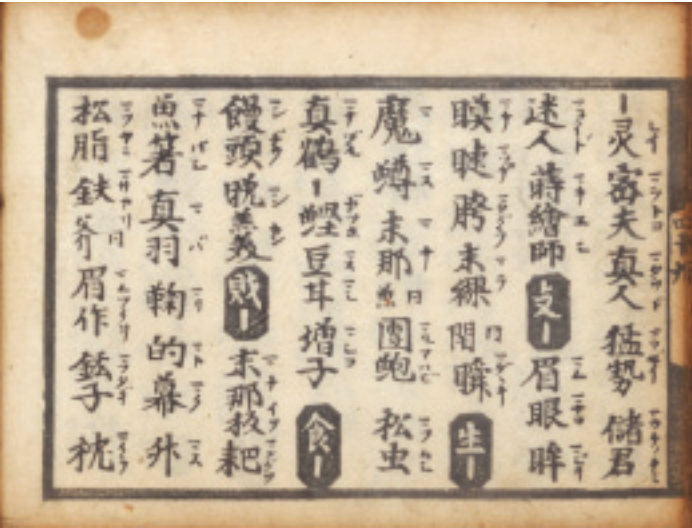
The earliest *setsuyoshu* (*kohon setsuyoshu* or “old-style” *setsuyoshu*), are divided into three main categories, based on the first word listed in the dictionary: the earliest, *Ise* (the old name for Mie prefecture), and two offshoots: *Indo* (India) and *inui* (northwest). Our edition is an example of the earliest, the *Ise bon*. The

first printings were in the late 15th century, and all of are of the greatest rarity; we find no 15th- or 16th-century edition of the *setsuyoshu* in WorldCat.

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

copy is absolutely complete. There is also a 1596 printing.

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



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

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

This copy was offered by Shigeo Sorimachi in 1982 in his monumental *Ko-*

*bunso aisho zuroku* catalogue for 5,000,000 yen. Sorimachi has placed his seal on the final leaf of text.

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

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

32. MEDICINAL PLANTS SCROLL. A finely executed and long scroll depicting numerous medicinal plants, rendered in brush & ink and delicate washes of many colors. Scroll on paper (290 x 8000 mm.), backed some time ago with paper with gold flecks (some relatively minor worming carefully repaired throughout by the backing).  
[Japan: mid-Edo]. \$15,000.00

The creator of these beautiful drawings of medicinal plants is not known but he was certainly an accomplished natural history artist. Each plant portrayed has accompanying notes in Chinese (and sometimes in Japanese) of the





name of the plant, medical uses, references to published Japanese botanical works, details on their habitat, the optimal climate for the plants, and the seasons when they bloom or produce fruits.

The quality of the illustrations is at a very high and detailed level. The plants illustrated include several kinds of orchids, species of ginseng which came from Korea in 1727-28, throw-wax (good for detoxifying the liver), etc. There are also notes regarding how to use the plants to make herbal medicines and the medicines' varied uses to treat many kinds of disease.

In excellent condition, preserved in a wooden box.



## *Painted by Goshun Matsumura*

33. MOMOTARO EMAKI, Tale of. Scroll on paper depicting the story of “Momotaro” [“The Tale of Peach Boy”]. Brush & ink and colors. Scroll (284 x 13,800 mm.), fine front endpaper with silk & gold. [Japan: late Edo]. \$15,000.00

A very beautiful and accomplished scroll, painted by Goshun (or Gekki) Matsumura (1752-1811), founder of the Shijo school of painting, “which combined elements of *shaseiga* (‘life-drawing painting’), developed by Maruyama Okyo, and *Bunjinga* (‘literati painting’), practised by his early mentor Yosa Buson...The name Shijo school reflects the location of Goshun’s painting studio on Shijo (fourth) street in Kyoto.”—Oxford Art online. As a painter, Matsumura had a mastery of the use of space while maintaining complete control of the brush.

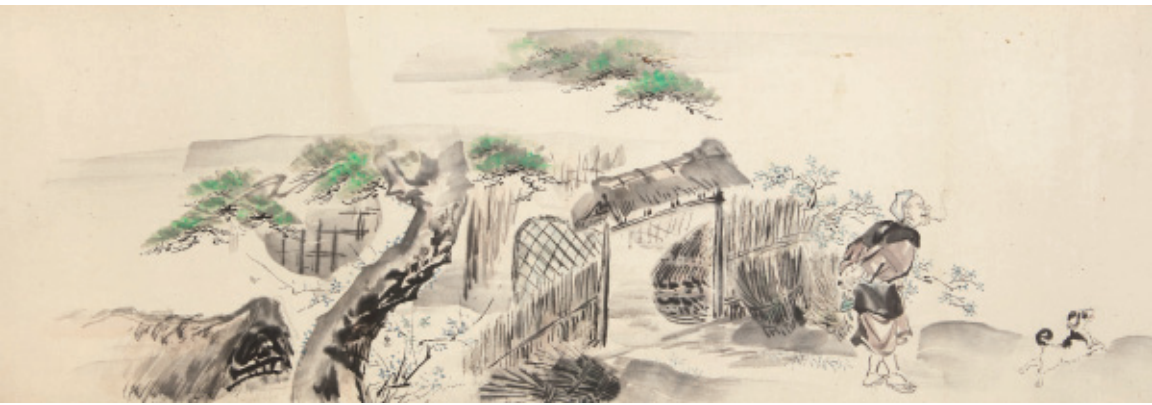
Our scroll, which has Matsumura’s characteristic seal of his first name at the beginning, depicts the famous Japanese folklore story of Momotaro (“Peach Boy”), which first appeared in the late Muromachi period (1392-1573). It was passed down orally until the Edo period, when it became portrayed in picture scrolls and, later, in illustrated printed books. By the Meiji period, the story was known to every Japanese child and was one of the five most beloved folk tales throughout Japan. During World War II, Momotaro was used in wartime propaganda.

Our scroll is very finely painted and reveals Matsumura’s mastery of landscape, color, facial emotions, and lively brush strokes.

In a series of 18 scenes, we see the story of Momotaro unfold. The first scene depicts an old woman washing clothes at the river. She sees a giant peach floating by. The next scene shows her carrying the peach back home. Following this, we see her elderly husband waiting for her arrival at the front gate. After opening the peach, they discover a small child in samurai attire, who explains that he is a gift from the gods to be their son. The next scene depicts the husband and wife preparing a meal in their house for Momotaro and themselves.

The next scene shows Momotaro as a growing young man, showing his strength by lifting a large rock, being observed by admirers. Following this, we







see Momotaro at a waterfall practicing sumo with a bear cub as an opponent. Next, we see Momotaro leaving his parents with his dog to fight a band of *Oni* (demons or ogres), who have marauded over the land, looting and pillaging. The following scene shows Momotaro encountering a monkey, who asks for a dumpling. Next, a pheasant joins the entourage.

They arrive at a beach where they meet small ogres who have also been abused by the *Oni*; suddenly the dog, monkey, and pheasant have taken human form with animal faces. The next scene takes place on a ship, which Momotaro and his band are sailing to the *Oni*'s island. Following is a scene showing the ogres viewing the arriving ship in the distance. Next is an extended fierce battle

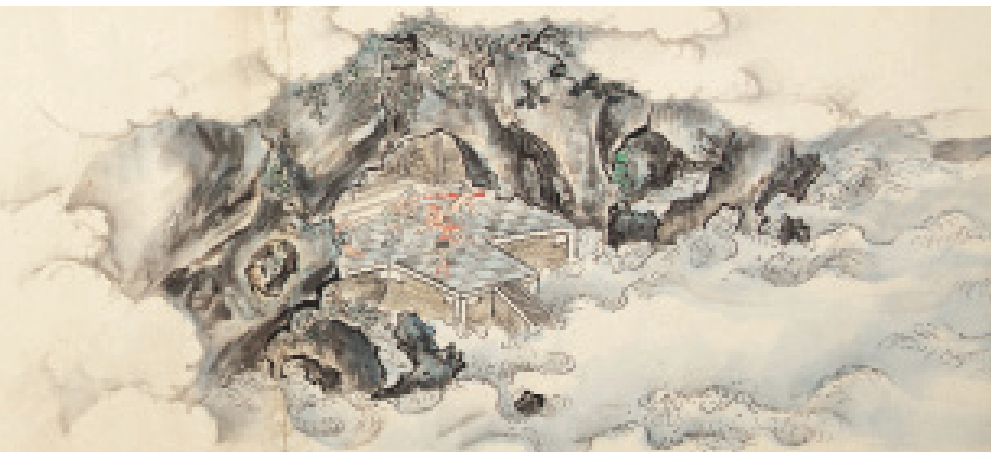




scene with the three helpers of Momotaro fighting the ogres. A further battle scene depicts Momotaro participating.

The demons are defeated, and we see the demon chief and several others offering Momotaro and his band plundered treasure, including an *uchide no Kozuchi* (a magic mallet); a *kakure mino* (a raincoat that makes the wearer invisible); and a *kakurekasa* (a hat with the same effect). Momotaro sits, holding a fan with a peach symbol. The next scene shows the victorious four approaching Momotaro's home, all carrying treasures.

In fine condition. A few wrinkles and, at the beginning of the scroll, there is a long tear carefully repaired.





34. **MORNING GLORIES ALBUM.** Finely illustrated sketchbook album, a collection of hundreds of highly detailed & beautifully painted brush and color wash drawings of morning glories. 62 pages (all of the drawings are pasted onto the blank leaves of the album). 8vo (275 x 207 mm.), orig. patterned boards (rubbed), stitched as issued. [Japan: late Edo]. \$9,500.00

Morning glories, first brought into Japan by the Chinese, were originally used for medicinal purposes as a laxative. But soon the Japanese cultivated them as ornamental flowers. During the Edo period, morning glories became very popular and the subject of aesthetic admiration. Much like “tulip mania” in 17th-century Holland, Japan experienced several morning glory booms in the 19th and early 20th centuries. Japanese horticulturalists have been the leaders in cross-breeding the flowers to develop new varieties.

The anonymous artist who executed the highly accomplished drawings in this album has depicted many varieties of the morning glory flower in great detail. There are some black-and-white outline brush sketches of the flowers, but the vast majority are painted in rich colors. The artist has labelled each flower with its name and has drawn the flowers in every stage, from the unopened bud to the full blossom to the withering end of the bloom. He has also depicted the plant’s stems, seeds, germinating seeds, and leaves. Many of the blossoms and leaves are also very vividly colored.

The final painting is that of a *yugao*, a gourd that resembles the morning glory.

While there is some mostly marginal worming, we do not find it bothersome. Preserved in a *chitsu*.

### *A Movable Type Edition of the Genji kokagami*

35. **MURASAKI SHIKIBU.** Genji kokagami [or] Genji mokuroku [A Little Mirror of the Tale of Genji]. 36; 50; 25 leaves (each leaf consisting of two leaves pasted together at the fore-edge). 8vo (272 x 190 mm.), orig. wrappers, orig. manuscript title labels on upper covers (first label a little defective), new stitching. [Japan: between 1624-43]. \$45,000.00





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

Our copy was featured in the 1960, 50th anniversary catalogue of the “Tokyo Kotenkai” (“Tokyo Booksellers’ Guild”), item 425, consigned by Sorimachi. In Sorimachi’s monumental catalogue of Japanese movable type books (1972), he describes another, rather stained, copy of the same edition (item 299), also with twelve lines per page and using the same *hiragana* and *kanji* fonts, and dated “mid-Kan’ei” (the Kan’ei period was 1624-43). Sorimachi states that he knew of only one other copy of our edition, at Yasuda Bunko. No copy of our edition



is located in WorldCat. The copy listed by the British Library is a “married” set from several movable type editions.

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

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



### *Poems from the Tale of Genji*

36. MURASAKI SHIKIBU. Ehon fuji no yukari [Illustrated Poems from the Tale of Genji: A Selection]. Preface & text by Hoshushi. Woodcut title-page, 30 double-page & 24 full-page woodcuts. 45 folding leaves. Three vols. in one. 8vo, orig. wrappers, block-printed title label on upper cover (printing of label very faded), new stitching. Kyoto: Chojiya, [1751]. \$4950.00

First edition of this illustrated selection of poems from the *Tale of Genji*, the first novel ever written. The fine woodcuts are by Mitsunobu (or Nagaharu) Hasegawa (active 1710-55), “the leading Ukiyo-e artist of the Kamigata area and, in fact, [he] had few rivals as a book illustrator even in Edo, apart from Toyonobu.” – Hillier, *The Art of the Japanese Book*, p. 181.

With the increased availability of woodblock-printed books in the 17th



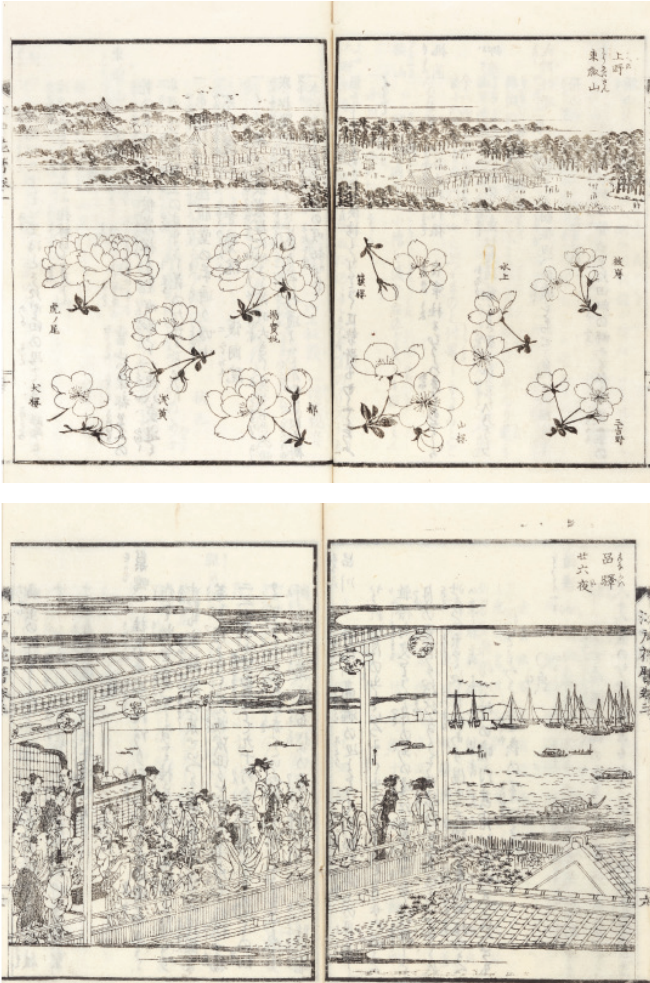
century, *The Tale of Genji* was an obvious text to reprint and illustrate. Many artists put their skills to work on illustrated editions. This edition, which contains 54 poems from the 54 chapters of Lady Murasaki’s novel, was illustrated by Hasegawa. Hoshushi has provided a Preface and text next to each poem explaining the background. At the head of each illustration is the name of the chapter from which it comes.

Fine copy.



38. OKA, Sancho. Edo meisho hanagoyomi [Flower Calendar of the Famous Places in Edo]. 20 double-page & six full-page woodcut illus. 34; 21; 15; 17 folding leaves. Four vols. 8vo, orig. blue patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Edo: Suharaya Ihachi, 1837. \$2000.00

Second edition, enlarged. The first edition, which appeared in 1827, had



only three volumes. This work was illustrated by Set-tan Hasegawa (1778-1843), a prominent illustrator who specialized in *meisho-ki*, a genre of guidebooks to famous places. This work beautifully depicts the residents of Edo at leisure, relishing the changing seasons. Many of the places shown are still popular areas for relaxation. The four volumes are divided by season, recommending the best places to visit through the years to see the best displays of flowers and wildlife.

Fine set. Many of the woodcuts in the first three volumes seem weakly printed.

¶ Brown, *Block Printing & Book Illustration in Japan*, p. 68—Hasegawa “was a well-known illustrator of *meisho-ki*.”

Hillier, *The Art of the Japanese Book*, pp. 830-31.



## *A Curious Man*

39. OTSUKI, Gentaku. Rokumotsu shinshi [or] Rokubutsu shinshi [New Record of Six Things]. Twelve full-page woodcuts. 35; 35 folding leaves. Two vols. 8vo, orig. wrappers (a little tired & worn), orig. block-printed title-labels on upper covers, new stitching. Osaka: Kenkado, 1786. \$3500.00

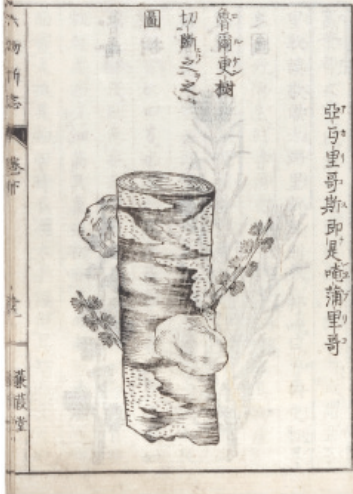
First edition of this very uncommon and attractive illustrated book on six remarkable medical substances of the West, written by Gentaku Otsuki (1757-1827), *Rangaku* (Dutch Studies) scholar, who studied Dutch medicine under Gempaku Sugita and learned Dutch from Ryotaku Maeno. This book, which launched Otsuki's career in earnest, was published by the prosperous Osaka sake distiller Kenkado (1736-1802), a book collector who formed an important natural history collection.

Shiba Kokan (1747-1818), famous for his Western-influenced illustrations (see Hillier, *The Art of the Japanese Book*, pp. 511-17), illustrated this handsome work. His depictions are clearly derived from Western natural history books.

In the present text, Otsuki writes about unusual Western natural history items used as medicines, as a way of emphasizing that there was much to be known about the world outside of Japan. Otsuki argues that European medical knowledge was essential to Japan's future well-being and should be considered authoritative. This work describes "unicorns," saffron, nutmeg, "mumia," agarikon, and "mermaids." Otsuki cites and translates from the Western books from which he learned of these things (including Dutch editions of Jonston, Johann Anderson on Greenland, Dodoens, Dioscorides, Chomel, François Valentyn, Johann Jacob Hübner, Johann Jacob Woyt, and Egbert Buys).

"Unicorn" horns had long been imported into Japan by the Dutch for use in medicines. But here Otsuki reveals that these were simply the horns of narwhales found near Greenland. There are two fine full-page illustrations of the horns and narwhales. Next, Otsuki illustrates and discusses the medical benefits of saffron and nutmeg.

The Dutch also imported in Japan a balm, *mumia* or *miira*, allegedly made from mummies, which was supposed to have great healing powers. Here, Otsuki describes the process of mummification in ancient Egypt and the uses



是所載于花連的仰東海諸島產物志

前同



江漢為嶼剪



一角魚全形圖



非徒無確據其形狀不相類蓋地亦迥異則其不可得而信者固勿論也余因實正諸和蘭之諸書則勇斯東私人之魚譜載其圖高葉都人之書有其說今圖則從勇斯東私說則取高葉都撰之譯之而併合之於此將以辨後世之惑且蒙者若其博洽之君子則不待余言而瞭然焉余二書之外更閱諸書而有考者亦附之於其後以備于參校云

of balms derived from mummies in pharmacology. He compares *mumia* with other Chinese and Japanese medicines.

Agarikon is a wood-decay fungus, supposedly containing quinine and having great anti-malarial properties. This fungus was also imported and sold by the Dutch.

The flesh and bones of “mermaids” (*ningyo*) and “mermen,” described and depicted here, were reputed by the Dutch to make marvelous medicines.

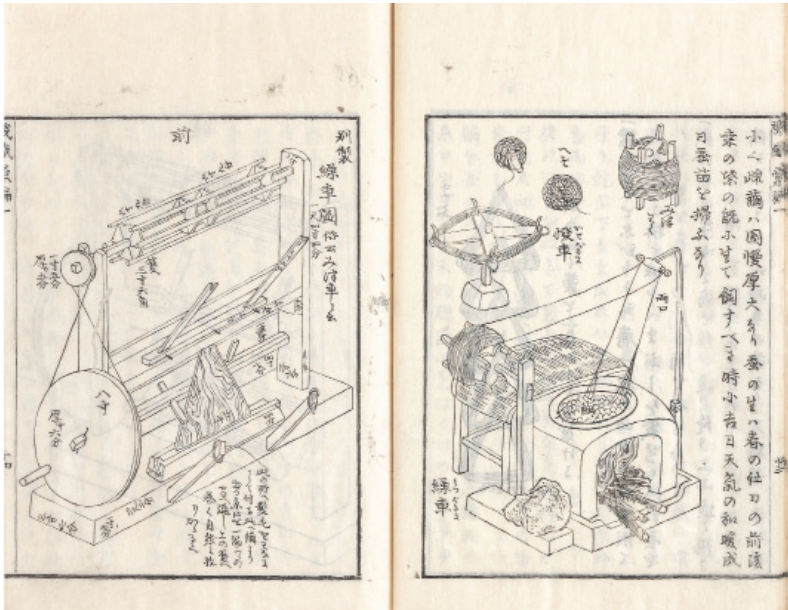
Large portions of the text contain Otsuki’s translations from the Dutch in Japanese phonetic characters. Otsuki provides a number of case histories in which these medicines were used. It is important to note that Otsuki found several medicines useful and others ineffective.

Fine set. Some minor and mostly marginal worming.

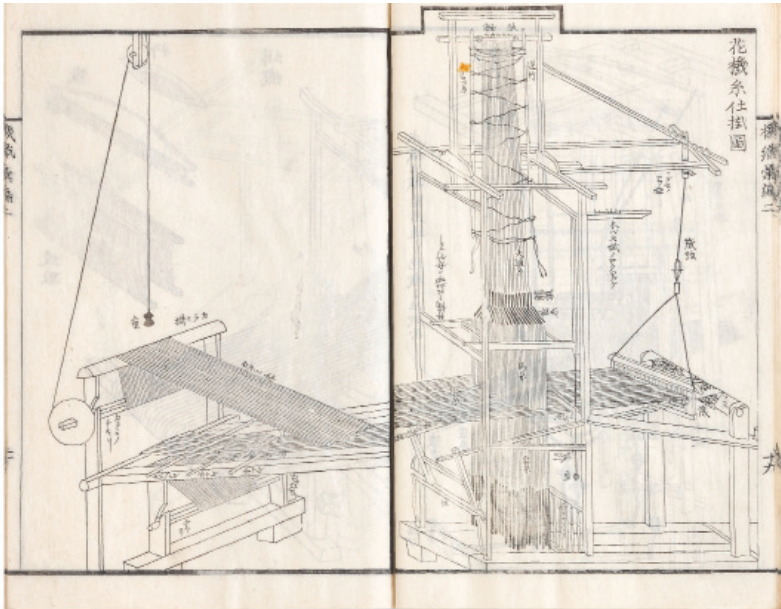
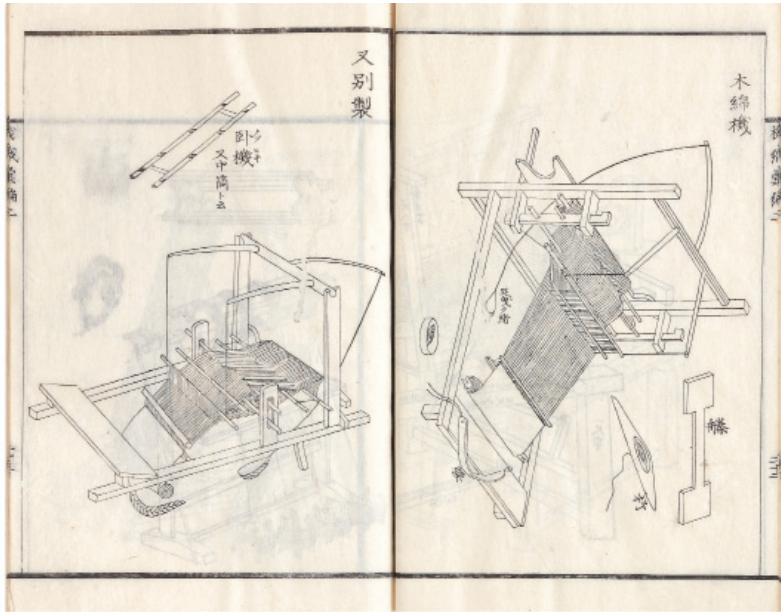
¶ Needham, *Science & Civilisation in China*, Vol. V, Part 2, p. 75 & Part IV, p. 549.

### *Textile Manufacturing in Edo Japan*

40. OZEKI (not OOZEKI), Masunari. *Kishoku ihen* (or *Hataori ihen*) [trans.: *Manual of Textile Technology during the Edo Period*]. Numerous full-page woodcut illus. in the text. Five parts in three vols. 8vo,









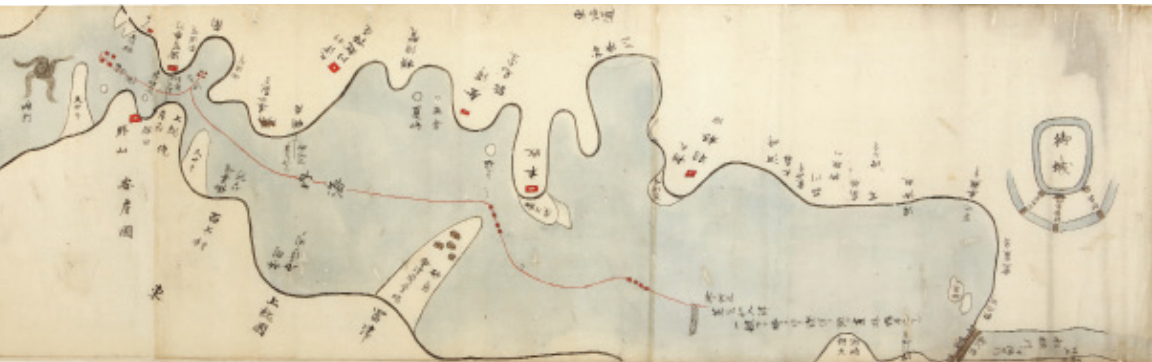
orig. blue wrappers (rubbed), orig. block-printed title labels on upper covers (labels a little defective), new stitching. N.p.: Preface dated 1829, [published 1830]. \$9500.00

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

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

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

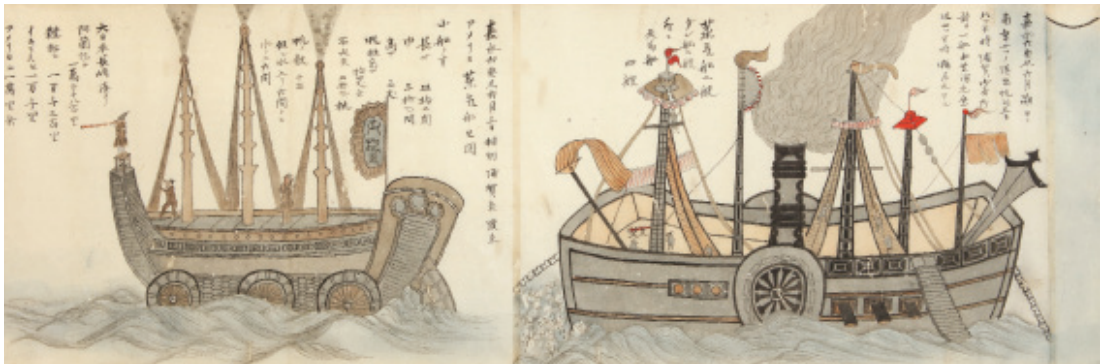
41. **COMMODORE PERRY'S FIRST EXPEDITION.** *Ikokusen toraiki keibi haichi zumaki* [Information on the Arrival of Foreign Ships, Illustrated Scroll of Defensive Positions]. One scroll measuring 277 x 3830 mm. Ink, brush, & wash in red, blue, black, and brown, on paper newly & expertly backed. Japan: after 1853. \$17,500.00



A contemporary copy of an official report concerning Commodore Perry's first expedition, when he attempted to land on Japanese shores in 1853. Much of the scroll is wonderfully illustrated and contains a map tracking the American squadron's path through Uraga Channel on its way to Edo. The scroll dramatically depicts two American steamships and concludes with the text of four internal government documents concerning the arrival of these foreign ships that contain the contents of high-level discussions on the organization of Japan's national defense.

The scroll begins with a long map showing the Pacific through Uraga Channel to Edo Bay. Using a red line, the artist has marked the route of Perry's ships. The Japanese first sighted Perry's ships as they entered Uraga Channel. According to the map, the Americans dropped anchor in Uraga Bay, then proceeded as far as Haneda (where there is a note in Japanese) to test the Japanese. Red squares located in strategically vital locations — Uraga bugyo, Kawagoe jinya — seem to denote future defensive projects for the Japanese. We see the names of local fiefdom lords, such as Aizu Keio, Hosokawa Ko, Moori Ko, etc., landmarks, and geographic features.

The first American ship shown has smoke billowing from its central chimney, while the crew climb up and down the masts. Three cannons peek out of the portholes. The text on the upper right states that the ship arrived in 1853 after a stop at Nanjing and was spotted from Uraga bugyo and Koshiba; then the ship moved to Kamoi. Around the left mast, a note recounts that there were two *jokisen* (steamships), two *daresen* (frigates), and four *tenmasen* (small junks).



The other vessel is illustrated with three side-wheels and smoke shooting out from three very slender chimneys. We see three crew members, one of whom has a telescope. The text to the right here reads: "1853, an illustration of the arrival of an American steamship at Uraga." There are measurements of the ship, including the height of the sails, and counts of 15 sails and 57 cannons (here written with the Japanese characters for stone, fire, and spear). To the left are notes on the distance from Nagasaki to Oranda, Mongolia, England, and America.

The contents of the four official documents are reproduced in the remainder of the scroll. The first, "List of Fiefdom Lords' Names Who Participated in the Event of the Foreign Ships' Arrival," is a firsthand report written by Matsudaira Ecchu no kami. It lists 19 figures who were present, their titles and fiefdoms, and the contents of their discussions. There are also eyewitness observations on the four American ships that appeared at Uraga.

The next report, "Advice to the Local Commissioners," was composed by a federal supervisor at the government office and is dated 12 June. It recounts that four foreign ships were spotted from Otsu village, Miura Ward, and Sagami province.

The third report, dated 9 June, written by five fiefdom lords, including the Uraga commissioner, offers a detailed account of their meeting with the Americans.

The final report, "A List of Fiefdom Lords' Troop Strength," enumerates 33 lords, with the number of troops at their disposal and their responsibilities in case of an invasion.

In very good condition. An extremely interesting document with valuable details on Japan's initial reactions to Perry's first landing. Sporadic and inoffensive worming expertly repaired.

¶ See Renata V. Shaw, "Japanese Picture Scrolls of the First Americans in Japan" in *The Quarterly Journal of the Library of Congress*, Vol. 25, No. 2 (April 1968), pp. 134-53.



### *Perry's Second & Decisive Visit to Japan*

42. **BLACK SHIP SCROLLS.** Two finely illustrated scrolls depicting Commodore Perry's second and decisive visit to Japan, with a focus on American technology and products. Two scrolls, measuring 290 x 6540 mm. & 290 x 6870 mm. Ink, brush, & wash in various colors, on paper, newly & expertly backed. Japan: ca. 1855. \$25,000.00

These two vividly illustrated contemporary scrolls recount Commodore Matthew Perry's second expedition to Japan from the perspective of the Japanese. A large number of the scenes are devoted to American machinery and technology, which the Japanese had never seen before, such as a small-scale train locomotive, a telegraph transmitter, a freestanding steam engine, a furnace, and a cannon. Executed shortly after Perry and his squadron departed, these scrolls also contain portraits of Perry and his chief of staff, Henry A. Adams, along with detailed renderings of American sailors, their uniforms, and practical American products, including knives, hammers, saws, pistols, rifles, swords, etc.

In the first scroll, the initial scene shows five of Perry's warships off the coast of Japan. This view is dated 17 January 1854 and is rendered from the perspec-

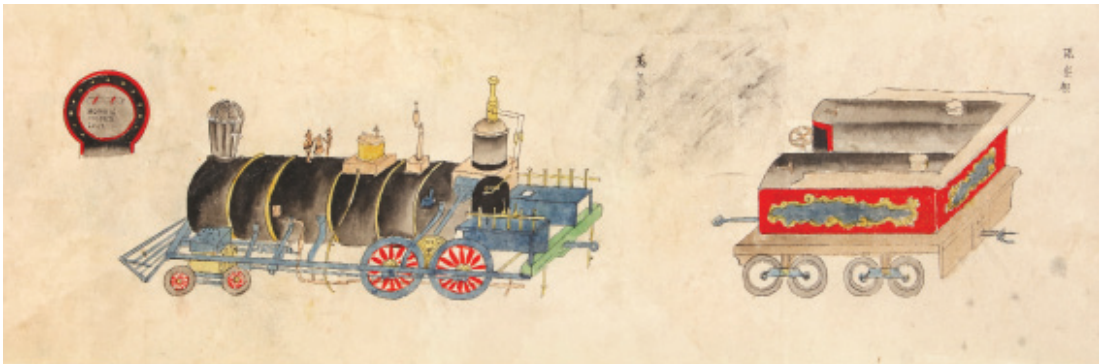


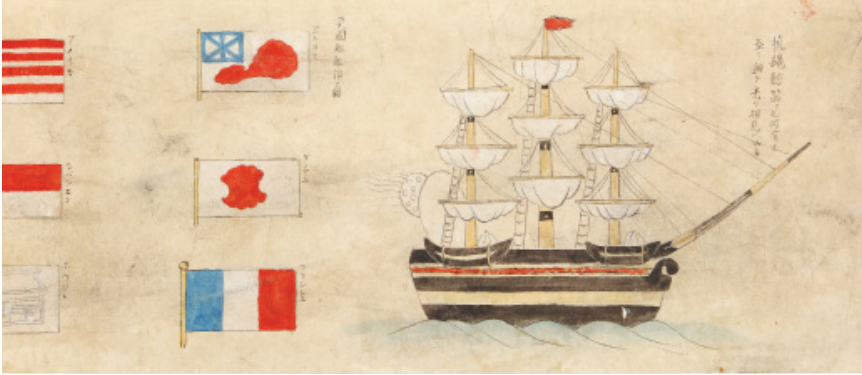


tive of Koshiha, a village near Yokohama. The subsequent scene is a close-up of three rowboats filled with American sailors on their way to shore. Each boat carries a large American flag and one is equipped with a cannon at its bow.

Next are renderings of four Americans in full uniform, with their ranks noted in Japanese. The Japanese were especially fascinated by the decorative aspects of these uniforms, for example the epaulettes (or shoulder-pieces), which denoted ranking officers. One of the figures has drawn his sword, and the others look prepared to unsheath theirs at a moment's notice. The figure in a grey uniform is labeled as a "musician" in Japanese.

The scene that follows features two large and detailed portraits of high-ranking American officers on the expedition, one of whom is "Atamusu" (Adams). It is not stated who the other is, but to the right a caption reads, in Japanese: "United States of America, portrait of an Admiral." This is most likely a representation of Commodore Perry.



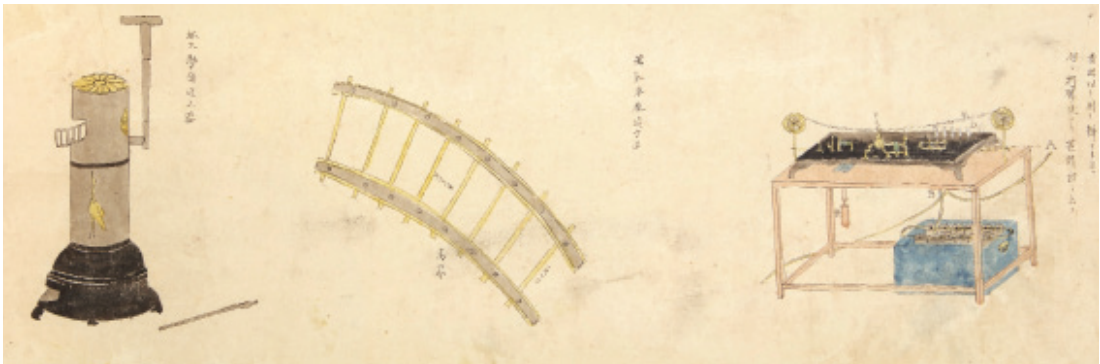


Depicted next are four examples of American ornate headwear, two of which appear to be worn at formal ceremonial occasions. There are Japanese captions detailing the materials and colors.

The following scene illustrates one of Perry's offerings, a small-scale functional locomotive and its tender to hold coal. It is a highly detailed depiction of the engine, something the Japanese had never seen before. The front of the train is separately shown and reads: "Norris Works 1853."

The artist then depicts a telegraph machine (in Japanese: *Erekitere setecarafu*). Next to it, explanatory text provides an account of the telegraph's capabilities. As a demonstration, the Americans had placed two machines more than a kilometer apart and transmitted messages. The text attempts to describe the functions of parts of the machine, labeled A-D. We know of no other depiction of a telegraph machine in other "Black Ship Scrolls."

Subsequently, we see the train tracks Perry had brought to use with the loco-





motive, with Japanese measurements. To their left we see a freestanding steam engine, with Japanese-style ornaments. The adjacent label, “Hayashi daigaku no kami,” refers to Hayashi Akira (1800-59), known to the Americans as Prince Commissioner Akira, who had previously studied foreign cultures and was the chief representative in the negotiations with Perry.

The final section shows the firearms and gunpowder flasks (“Colts Patent”) that the Americans also gave to the Japanese, as a sign of friendship. They are annotated with Japanese measurements, and the flask is depicted from several angles.

The second scroll commences with the caption, in Japanese, “Illustration of Two Foreign Ships, Furansu [France].” One is a large illustration of a foreign vessel without cannons, accompanied by observations on the sails. Next is a group of six maritime flags, for England (“Ekirisu”), Holland (“Dachu”), France (“Fuushishe”), United States (“Amerika”), and possibly Spain (“Shibashen”) and Portugal (“Horiki”). Then a rowboat, “used by fifteen foreigners to land,” is shown in detail, with measurements.

This is followed by a long series of depictions of American-made tools and other products, including knives, saws, weights, chisels, hoes, axes, hammers, pliers, measuring sticks, anchors, a grindstone, sails, barrels, a furnace to heat up cannonballs, chimneys, a rifle, a cannon, etc.

The next section is devoted to studies of American sailors. There are seven detailed figures in total, with their ranks listed from right to left: captain, assistant captain, officer, lieutenant, private, gunner, and “boy.”

Subsequently, with the date written as “7 March 1854, 4 o’clock,” the artist illustrates five of Perry’s warships from the village of Koshiba, the same loca-

tion as the earlier depiction. There is text in red ink labelling two islands — Kamejima and Hotojima — just behind the American steamships. A number of smaller boats with American flags are nearby.

Next, we see another portrait of Adams, this one much larger and quite arresting with the gold epaulettes and blue uniform.

The present scrolls are in fine condition and expertly backed with modern paper. Two small tears are expertly repaired.

A slightly later manuscript has been pasted at the beginning of the first scroll. It is a text extracted from a contemporary Hong Kong newspaper article from March 1860 regarding the Sakuradamon Incident. In this “incident,” Ii Naosuke, an influential politician open to ending Japanese seclusion, was assassinated on 24 March by a group of conservative samurai.

¶ See Renata V. Shaw, “Japanese Picture Scrolls of the First Americans in Japan” in *The Quarterly Journal of the Library of Congress*, Vol. 25, No. 2 (April 1968), pp. 134-53.

43. PHARMACEUTICAL ADVERTISING. A collection of 31 broadside advertisements, 28 printed envelopes, which contained medicines, one printed license, & one printed chart. Japan: various sizes and various dates, mostly printed in black, some in red, ranging from 1818 to 1906. \$6000.00

A remarkable collection of pharmaceutical ephemera: these broadsides and envelopes were issued by pharmaceutical companies from all over Japan, for advertising and dispensing a wide variety of tablets, ointments, powders, plasters, herbal medicines, and pastes. These medicines were used for a wide variety of illnesses: indigestion, conjunctivitis, kidney disease, sea sickness, diarrhea, etc. Indeed, one of the medicines is advertised as efficacious in curing 10,000 diseases.

Some of these broadsides lists many kinds of medicines produced and marketed by a single manufacturer. Many have company logos. Each broadside and envelope lists the manufacturer’s name and place, the name of the medicine, sometimes the price, and the diseases it could cure.

The large chart, printed on both sides, lists more than 500 foods, includ-



ing grains, vegetables, meat, fish, and fruits, organized in Japanese alphabetical order. Below each item is a recommendation regarding who should consume this food (for instance, some are good for old people but not the young, etc.), and food combinations that are beneficial or dangerous.

Many of these medicines still exist. For example, “Uzu no Kyumei gan” was first produced in 1597 for pediatric illnesses and is still dispensed today.

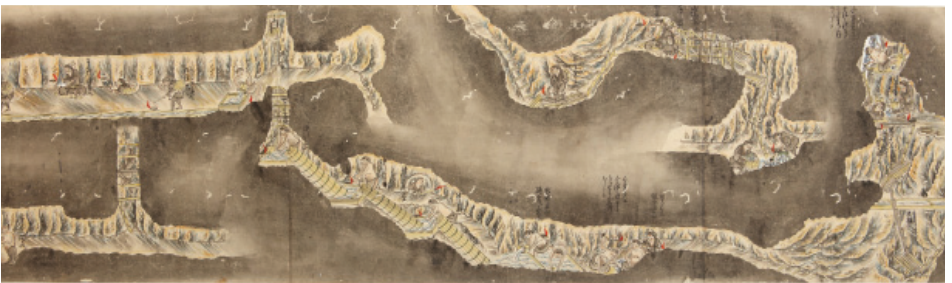
Mostly in fine condition.





*The Island of Gold*

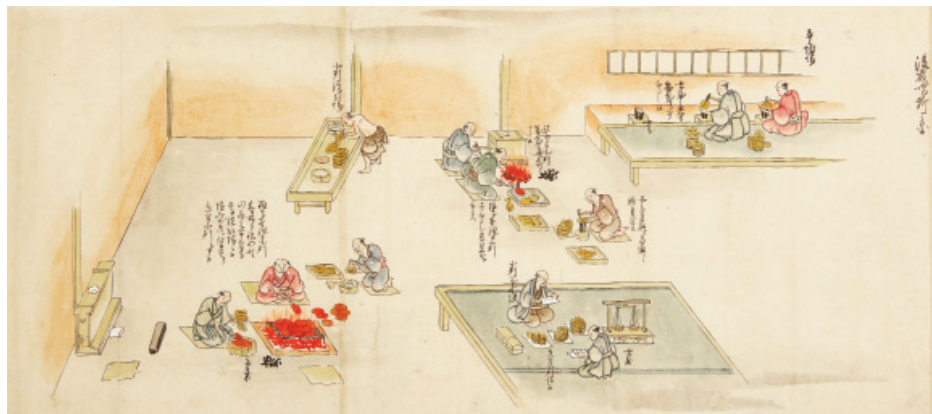
44. SADO ISLAND GOLD & SILVER MINING: TWO SCROLLS. Two finely illustrated manuscript scrolls, scroll I: 270 x 12,440 mm. & scroll II: 270 x 10,340 mm., on fine paper, with many brush & color paintings & numerous explanatory captions, each with gold fabric front endpapers, recently & carefully backed. [Japan: late 18th cent. – early 19th cent.]. \$19,500.00





A fine, brightly colored, and complete set of scrolls concerning the famous gold and silver mines on Sado Island, illustrating all the steps from mining to refining to minting.

Gold, silver, and copper mining on Sado Island, just off the coast of Niigata Prefecture, had its beginnings in ancient times. With the discovery in 1601 of the rich Aikawa gold and silver mine, Sado experienced an economic boom. The Edo shogunate assembled miners and slave laborers (mostly the homeless) from throughout Japan and sent them to Sado to exploit the Aikawa and three other nearby mines. It soon became the largest gold and silver mining site in Japan, attracting a population of well over 50,000, and it, to a very large degree, financed the Edo shogunate for several hundred years. A series of unique mining, smelting, and minting technologies developed at Sado was dissemi-





nated to other mines within Japan. Today, the Sado complex of mines is on the “Tentative List” of Unesco World Heritage Sites (and much of our description is derived from the detailed article prepared for submission to Unesco).

The Aikawa mine was one of the few mines at the time to be based on *kodobori* (mine digging). Among the pre-modern mine management systems and mining-related technologies, ranging from mining to smelting, developed at Sado were methods for extracting gold from silver, such as the Chinese *haifuki* cupellation method brought in from the Iwami Ginzan silver mine (Shimane Prefecture), and the *yakikin* method; as well as manufacturing-based operational formats such as the *yoseseriba*. It is particularly important to remember that the entire series of processes, from mining and smelting to ultimately the production of gold coinage, was carried out at this single mine and its environs.

The finely drawn scrolls depict every process. The first scroll depicts the entrance to the mine; miners in the mine shafts; ladders and lanterns; buckets to remove water; baskets to carry ore; government officials, including surveyors, planning the next shaft; ventilation systems; scenes outside the mines with sheds; men cutting wood for support beams; blacksmiths making tools; watercourses to wash away gravel and soil; security devices to prevent workers from stealing gold, including a bar forcing the workers to raise their legs high; a scene depicting dealers at an auction bidding on the unrefined ores; office workers keeping records; transportation of the rocks by humans and oxen; the village, with scenes of a restaurant and supply stores; merchants carrying coal, oil, and other supplies to the mine; methods of crushing and

grinding the ores; more watercourses to separate the precious metals from the gravel and stone; Archimedean screws; techniques to separate gold dust; the steps of the *haifuki* cupellation method; government assayers; and other refining techniques.

The second scroll depicts further refining methods to separate gold, silver, and copper. These are highly detailed, including images of each tool, with its name; government offices; shore quarries; etc. The scroll goes on to the minting process: we see government officials watching workers further refine the ores; bags of gold dust; melting of gold and silver in large furnaces; casting of long thin ingots of gold; breaking down these ingots (always closely observed by government officials); and the minting of coins.

In very fine condition with bright coloring. While there is some carefully repaired worming in each scroll, we do not find it bothersome. Preserved in two wooden boxes.

### *Only Surviving Copy*

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

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

This rare and comprehensive work begins with a table of contents and a physical description of the *miyogiri*, along with instructions on correct embouchure. The next section is concerned with fingering techniques, which are illustrated in two diagrams on two pages. This is followed by a wonderful full-





page woodcut illustration of a Zen monk wearing a *kara* (religious attire) giving instruction to a samurai and a younger man.

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

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

Fine copy.



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



*First Edition of a Famous Miniature Garden Book*

46. SUMIE (or SUMINOE), Buzen & Aizan, artists. Senkeiban [Illustrations of “Tray” Garden Landscapes]. 24 color-printed woodcut illus., of which six are double-page & 18 are full-page. 20 folding leaves. Large 8vo, orig. wrappers (wrappers somewhat soiled), orig. block-printed title label on upper cover, new stitching. [Osaka or Kyoto: very likely issued privately, Preface dated 1808]. \$12,500.00

First edition, posthumously published, of this extremely rare work by Buzen Sumie (1734-1806), edited by his son, Aizan. WorldCat locates no copy of our edition; there was a later edition issued in 1826 with rather different images and color palette. The Union Catalogue of Early Japanese Books does not record a copy.

Small tray or pot landscapes — known in the Edo period as *senkeiban* — have their origins in 10th century China. The “trays” (in Chinese *zhan jing pan* or *penjing*) were made out of copper or pottery. They were filled with soil, rocks, pebbles, sand, plants, and miniature trees, forming elaborately conceived







miniature garden landscapes. The landscapes are clearly Chinese in style, with mountains and pagodas surrounded by the sea or rivers (represented by pebbles or sand). Many of the created landscapes include miniature houses, temples, gates, stairways, etc. The descriptive text for many of the images discusses the unity and philosophy involved in the creation and depiction of these miniature landscapes.

The extensive explanatory text at the end describes in very great detail how to create the landscapes, materials used, aesthetic considerations, how to care for the plants and trees, etc. Aizan Sumie has provided a most interesting two-page “Afterword” in which he describes the genesis of this book. Buzen Sumie, a *bonkei* and *bonsai* artist in the Chinese style, created many *senkeiban*, and the images in this work are a representative selection of his creations. The selection was made by the publisher Tadataka Katsu, who also wrote a highly complimentary preface. Sumie’s teacher was Settei Tsukioka.

Very good copy. One image has some soiling. Minor thumbing and soiling. ¶ Brown, *Block Printing & Book Illustration in Japan*, p. 208—referring to the 2nd ed. of 1826, which she calls “delightful.”

*“The Apogee”*

47. TANI, Buncho, illustrator. Meizan zufu [An Album of Famous Mountains]. 88 fine double-page woodcuts. 34; 31; 37 folding leaves. Three vols. Large 8vo (295 x 198 mm.), orig. wrappers, orig. block-printed title labels on upper covers (each label partly defective), new stitching. Edo: [privately printed by “Shohakudo,” the pen name of Juan Kawamura], 1804. \$12,500.00

First edition and very rare; the reprints are far more common (for instance, the BM has only the 1812 edition). Buncho (1763-1840), was considered in his day to be one of the two greatest painters in Edo; he mastered several styles of painting including *nanga* (Chinese), Western (he travelled to Nagasaki to learn Western techniques, especially perspective and shading methods), and Japanese idioms such as *rinpa* and *yamato-e*. He travelled widely throughout Japan in his early years, sketching and painting; he served Sadanobu Matsudaira (1759-1829), as court painter. He was extremely versatile and worked in many genres.

We learn from Buncho’s Preface that, from his youth, he loved mountainous landscapes and frequently made sketches of famous, quite inaccessible mountains during his travels throughout Japan. Buncho became friendly with the successful and highly cultured doctor, Juan Kawamura (d. 1815), of Edo. The two shared a common love for fine realistic paintings of mountains. In fact, Kawamura was a major collector of important landscape paintings, including many by Buncho. In the summer of 1802, the two friends made a selection of views of mountains from Kawamura’s own collection and had them rendered in great detail by a distinguished wood-carver, Zuiendo Kinkame, for the present book. Buncho and Kawamura considered this book to be an art manual (*etehon*). Buncho’s adoption of aerial perspectives was truly new and “realistic” for the time. The mountains depicted are from Hokkaido in the north to Kyushu in the south.

The edition was deliberately small and closely distributed to friends and interested people. As Tim Clark points out in the BM description of the 1812 edition, “while such works already existed showing the famous mountains of China, this was the first time the same had been done for Japan, and in a style that ‘copied the truth’ (*shinsha*).”

“*Nihon Meizan Zue* [1810, {but really 1812}] ‘Pictures of Famous Mountains





of Japan' (or, in the earliest edition, *Meizan Zufu*, 'Chart of Famous Mountains'), 1804, represents the apogee of this kind of mountain landscape in woodcut, and holds a high place in Japanese esteem, as much, perhaps, for the seriousness of the intent to provide a convincing series of pictures of notable peaks of the Japanese heartland as for any intrinsic artistic merit. But it has that merit, too, for nobody can deny the mastery of the artist, now creating his own representations of native mountains, capturing the awesome majesty of each of these eighty-eight notable peaks, and maintaining an unflagging variety and interest, even though there are few evidences of human habitation. There is a

firm grasp of structure; the ranges have more body and there are darker, more solid, images than those in the *Hyokyaku* book. The *cun* are not merely symbolic contours...but intended to give the actual features of the mountain faces...

The near-realism of these drawings is thought to have had some influence on landscape prints by Ukiyo-e artists, who, up to that time, with the exception of Hokusai, had not conceived landscapes of the descriptive, topographical kind that were perfected much later by Hiroshige, Eisen and one or two others.” – Hillier, *The Art of the Japanese Books*, pp. 636-37.

Siebold based his famous illustrations of Japanese mountains in *Nippon* on his copy of this work.

A very good set, printed on fine paper. The wrappers have some careful paper restorations. Several small wormholes in each that are not offensive. There are some careful paper restorations of further wormholes that are very largely marginal or in the extremities of the woodblock image. Some dampstaining towards the end of Vol. III.

¶ For an extremely informative article on the background of the book, see [https://catalog.lib.kyushu-u.ac.jp/opac\\_download\\_md/7987/p039\\_rp.pdf](https://catalog.lib.kyushu-u.ac.jp/opac_download_md/7987/p039_rp.pdf) (accessed 25 April 2019).

### *Celebrated Kogo*

48. TEA CEREMONY “KOGO.” Two albums in accordion format (orihon) with 130 finely drawn brush-and-ink and color paintings of “Kogo” by Zen’an Sosetsu on mica-treated pieces of paper ranging from 118 x 80 mm. to 68 x 60 mm., & each mounted into two vols., title labels on upper covers “Katamono Kogo. Zen’an Sosetsu” [“Celebrated Incense Containers. [Drawn by] by Zen’an Sosetsu”]. Two vols. 4to (235 x 176 mm.), orig. silk fabric over boards, orig. silk labels, a.e.g. [Japan]: “1917.” \$4500.00

In 1855, there was issued a “Katamono Kogo sumo banzuke,” a chart produced by tea ceremony utensil merchants and connoisseurs from Tokyo, Nagoya, Kyoto, Osaka, and Kanazawa. This chart, which rated legendary *Kogo*, small lidded containers for incense used in tea ceremonies, was the result of a friendly competitive vote amongst connoisseurs who participated in the spirit

of the tea ceremony itself. Many of the *Kogo* on the chart were produced in China and Japan as early as the 16th century and are considered today to be amongst the greatest treasures of tea ceremony utensils.

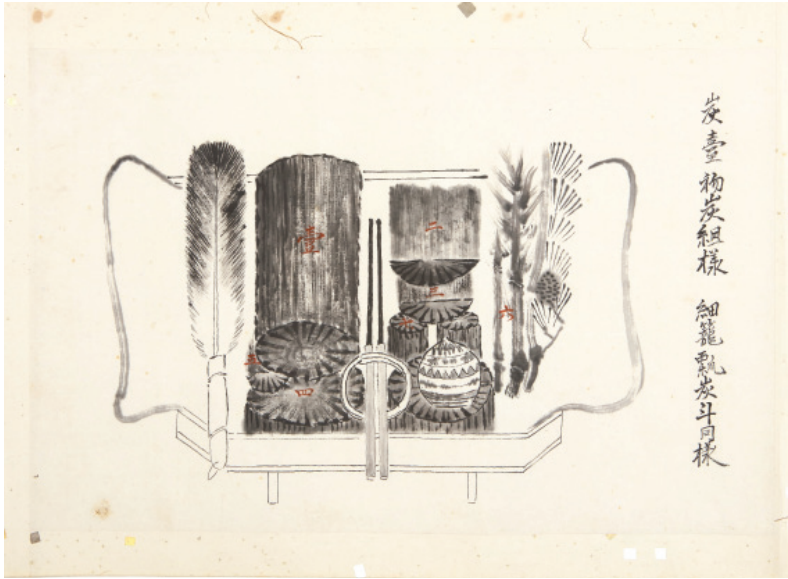
The list of *Kogo* on the chart was highly influential in the following years as a guide to collecting tastes, and its influence continues to the present day.

This is a collection of 130 fine and highly finished drawings by the relatively unknown artist Zen'an Sosetsu of many of the legendary *Kogo* listed in the chart. The drawings are presented in two very tastefully presented volumes. In some cases, there are several views of the same *Kogo* (side view, interior, and bottom) on the same piece of paper. Each is named and with information on its ceramic style and shape.

At the end of each volume, on the gold-flecked endpaper, there is an inscription in Japanese: "1917 June. Two volumes complete. Zen'an Sosetsu sho" with the seal of "Emura." There are a number of blank leaves.

In fine condition but with some worming occasionally touching images.



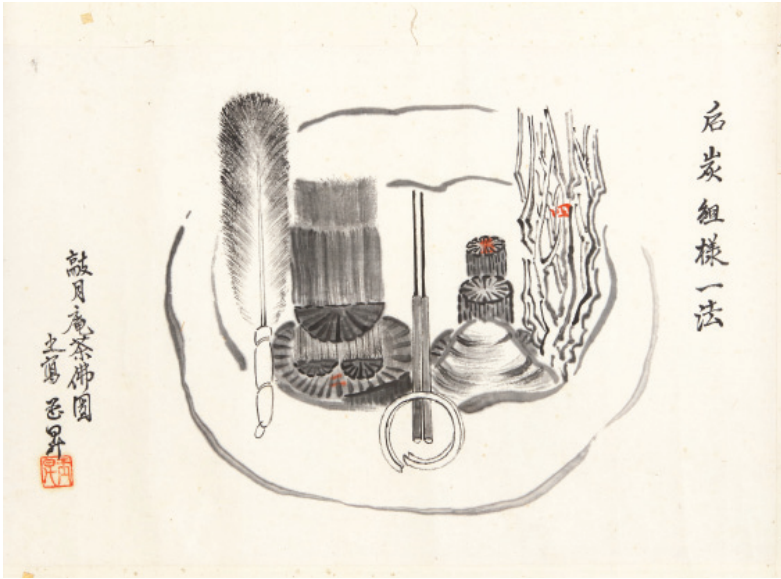


49. TEA CEREMONY SUMI DEMAЕ CHARCOAL PROCEDURE. Scroll on paper, with seven paintings, brush and black ink & colors (red, pink, & various shades of gray). Scroll (355 x 4553 mm. including gold-flecked endpapers), eight joined sheets, with additional top & bottom paper margins. [Japan: early-mid-20th century]. \$2500.00

This scroll depicts, in a series of seven images, one of the essential stages of the tea ceremony: the selection and arrangement of different kinds of charcoal used to heat the water for making tea. These illustrations show the varieties of *sumi* (charcoal) — *Dosumi*, *Eda[sumi]*, *Shiro*, *Wa[do]*, *Ten[zumi]*, *Wari[giccho]*, and one more, which we cannot read, and their careful placement by the host on trays (two images), in the fire pit (four images), and one in a reserve container. When the charcoal needs renewing, there is a ritual procedure, the *sumi demae*, of adding the fuel to the fire. While the host places the charcoal, the guests approach and carefully observe the procedure.

Also illustrated in the drawings are *Haboki* (feather brush), *Hibashi* (long metal chopsticks), *Kan* (rings to move the *Kama*, the iron kettle to boil the water), and *Kogo* (incense container).





In the beginning of the scroll, there is a list of the types of charcoal, their dimensions (a modern hand has, in pencil, added further measurements), and in which seasons they were to be used. The fire pit images also show trivets of the *Gotoku*, the metal tripod upon which the kettle sits.

At the end, there is an inscription giving an artist's pen name, which we cannot read, and details that it was copied by "Gyokusho [?]."

In fine condition.

*Illustrated by Hiroshige*

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

First edition of this finely illustrated work by Hiroshige. Each page is divided

into three sections: the top contains two poems, the central panel has a poem and a poet's portrait, and the bottom panel is blank.

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

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



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

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

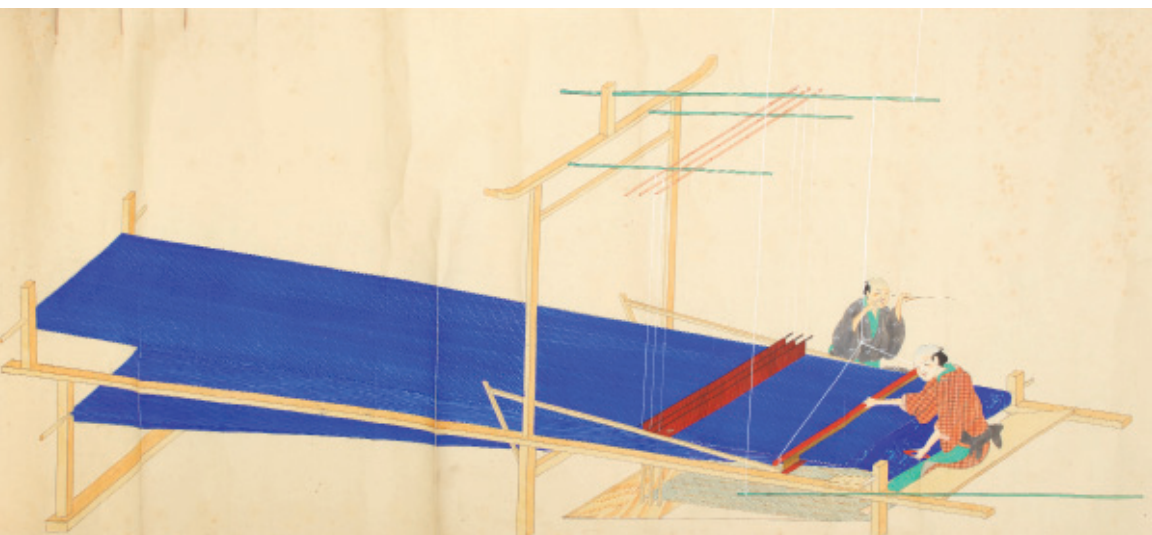
¶ Brown, *Block Printing & Book Illustration in Japan*, p. 195. See Hillier, *The Art of the Japanese Book*, p. 847.

51. TEXTILE WEAVING LOOMS. An uncommonly large and fine scroll (1760 x 475 mm.), depicting two Japanese hand looms, with operators, finely painted in bright colors. [Japan: mid-Edo]. \$4500.00

This handsome scroll depicts in great detail two Japanese hand looms used to create complex patterns of silk brocade and *birodo* (velvet). The greatly enlarged illustrations are inspired by images in the first volume of Akisato's *Miyako meisho zue* (1786), a famous guide to Kyoto. Nishijin, a district of Kyoto, was famous for its traditional textile production, employing highly specialized weaving techniques to obtain spectacular designs and effects.

As we unroll the scroll, the first loom we encounter is the *sorahikibata*, an overhead draw loom, which was used to produce high-quality silks with complicated designs. This loom, invented in China in the 6th or 7th centuries (or before), required two operators, pictured here: the weaver and an assistant who manages the figure harness. The weaver is employing several heddles, which are controlled by his feet. A third person is also shown, inspecting the threads. The Chinese-invented draw loom, modified by the Japanese, enhanced and streamlined the production of new designs that employed the use of gold brocade. In this image, one sees the various threads being controlled and the creation of the finished fabric.

The second image depicts a loom to create *mon'yo birodo* (Japanese textured velvet), which had been introduced to Japan by the Portuguese. We see the



weaver operating the loom by hand and foot, as he produces the velvet woven with delicate patterns. A man is nearby, inspecting a wire that was used to hold up the pile warp.

The scroll is a little wrinkled, with minor marginal worming. The detailed images are bright and clear.



52. **TEXT WOODBLOCK.** A wooden board (165 x 357 mm.) carved with text on both sides of the entire preface of *Waka fumoto no chiri* [Waka Poetry on Dust from the Foot of the Mountain] by Chohaku Aruga. [Japan]: preface dated “1801” & first published in 1864. \$1950.00

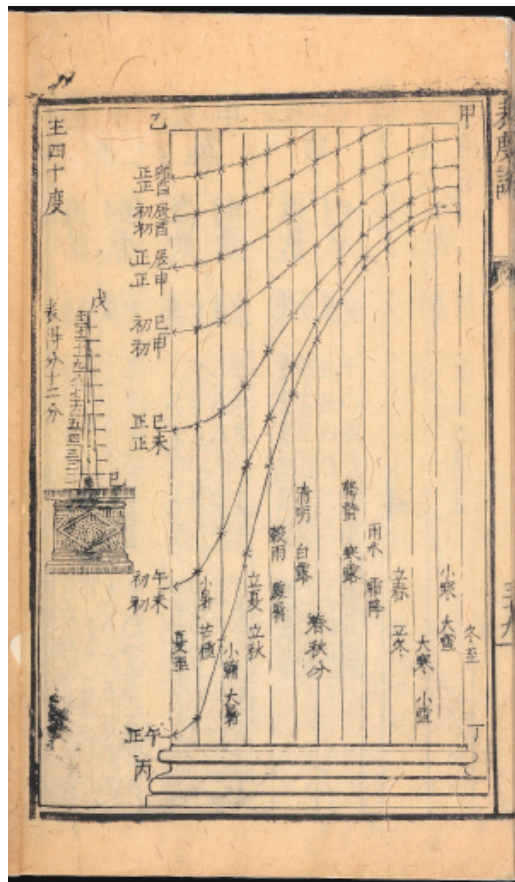
A rare text woodblock that contains the complete preface of this famous book of *waka* poetry, which was published posthumously in 1864. Aruga (1662-1737), a student of Choga HIRAMA, member of the *Nijo ha* school of poetry, wrote seven important works of poetry. This woodblock contains three pages of text and one blank page. Both sides have marks indicating the pagination of the preface.

Fine condition. With wooden handles on each side to maintain the proper registration during the printing process.



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

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



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

The beginning of the text discusses the five questions regarding latitude. In one of the woodcuts, the earth is depicted as casting a shadow as the sun



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

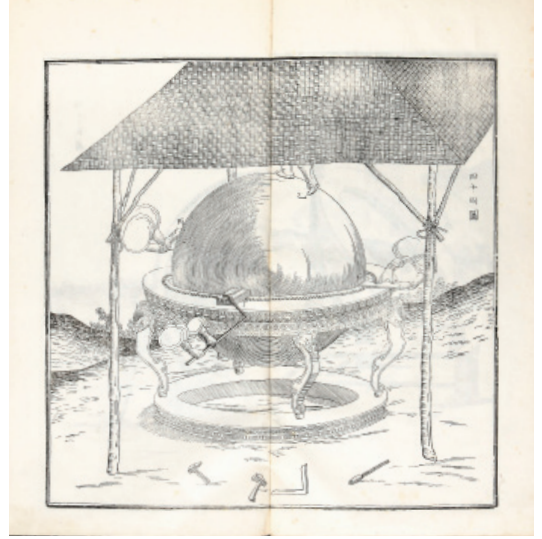
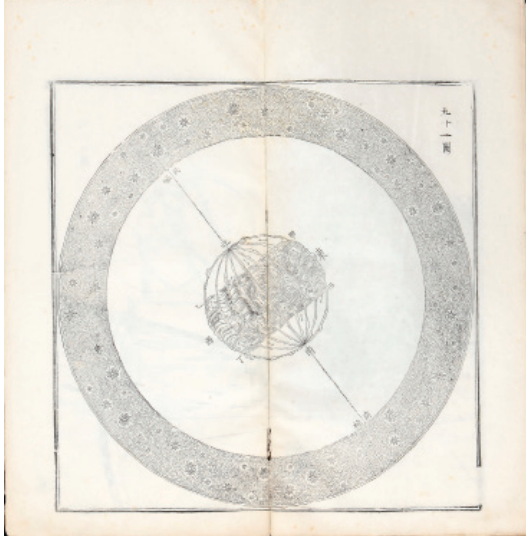
The remainder of the book is concerned with the height of the sun, the length of shadow caused by a moving sun, geographical matters, the summer and winter solstice, and surveying problems using the gnomon.

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

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

Fine copy and extremely rare.

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



### *The Observatory at Beijing*

54. VERBIEST, Ferdinand. Ling-t'ai I-hsiang t'u or Hsin-chih I-hsiang t'u [trans.: A Newly Made Collection of Astronomical Instruments]. 106 double-page woodcuts (the first opening is the Chinese Preface, the remaining 105 openings are woodcut illus. within frames, the images each measuring ca. 315 x 320 mm.), printed on thin white Chinese paper. Two vols. Small folio (395 x 199 mm.), orig. golden-yellow silk over paper wrappers (spines perished & with a little fraying), woodcut Chinese title labels on upper covers as issued. [Beijing: presented to the Emperor 6 March 1674]. \$750,000.00

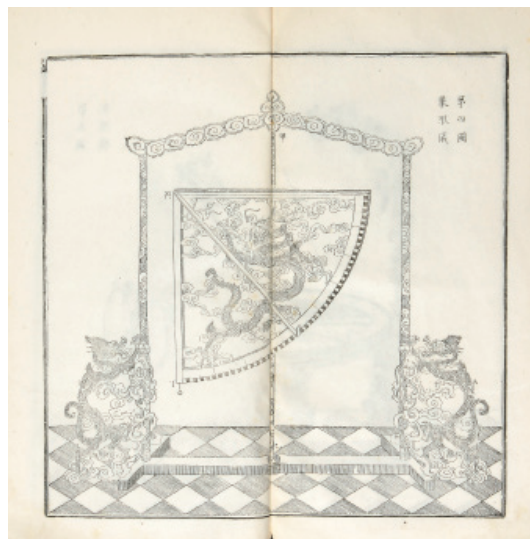
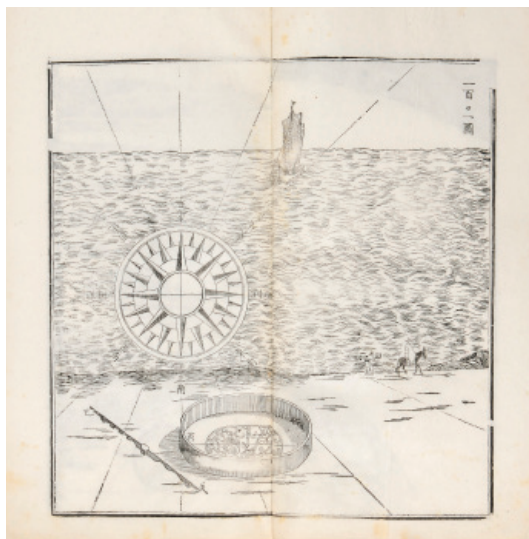
First edition, printed by the Jesuits in Beijing, of this magnificent woodcut book depicting the observatory and scientific instruments designed by the Jesuits for the emperor of China. This is a very rare book; our copy was prepared for the Chinese market, probably for the use of the emperor and the functionaries at the observatory.

"Very soon after his first visit to Peking in 1601, Matteo Ricci, S.J. (1552-1610), the 'founding father' of the Jesuit Mission in China, was well aware of



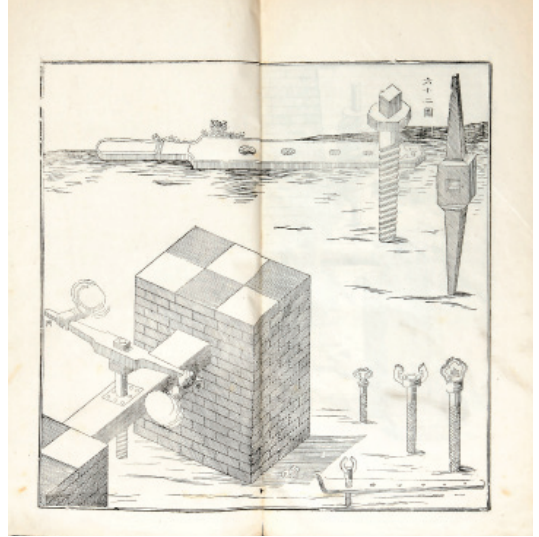
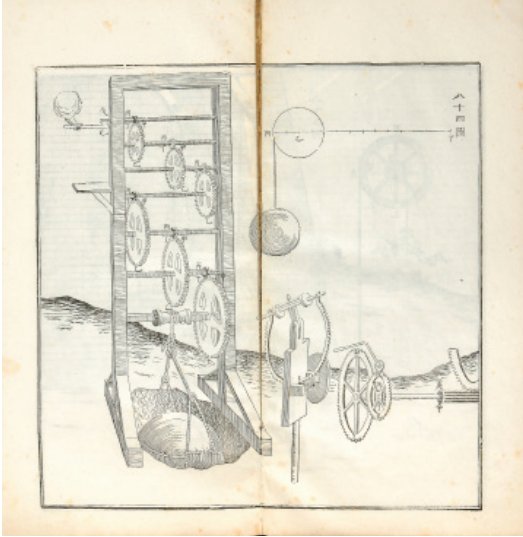
新製儀象圖





the Emperor's fondness for European clocks and other instruments such as harpsichords etc., and the former presented an opportunity to enter the Court. Shortly thereafter, he would understand that European astronomy and mathematics were unbeatable challengers of contemporary Chinese science — for several centuries in a state of decline — in calculating a correct calendar and reliable eclipse predictions, both very important guarantors of social and dynastic stability and continuity. Apart from this, the mechanical sciences would also become a first class vehicle to penetrate the highly sophisticated circles of mandarins and courtiers, whose curiosity about European things never seen and about new astonishing techniques struggled with their loyalty to their own uncontested traditions, with highly varying individual attitudes as a result. By all this European science appeared to be an appropriate vehicle to approach the Chinese upper class, and, implicitly, to introduce Christianity in China.” – Golvers, *Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven*, p. 15.

In 1629 the Jesuits succeeded in establishing an academy for western mathematical sciences in Beijing. The newly established Ch'ing Dynasty nominated Adam Schall von Bell in 1644 as acting director of the ancient Imperial Board of Astronomy, which had the sole authority to calculate and promulgate the yearly Chinese calendar. As a result, Schall and his fellow Jesuits acquired con-

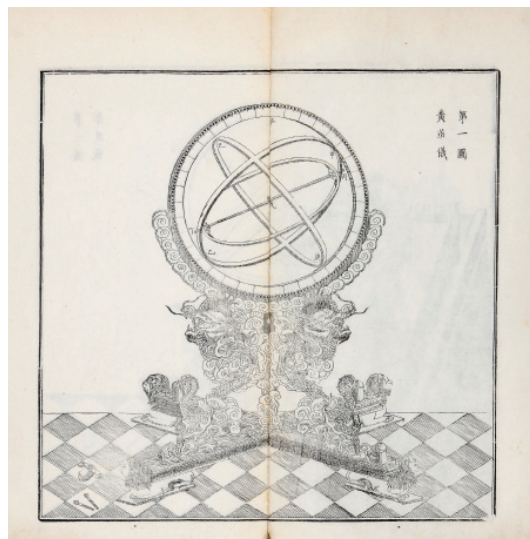
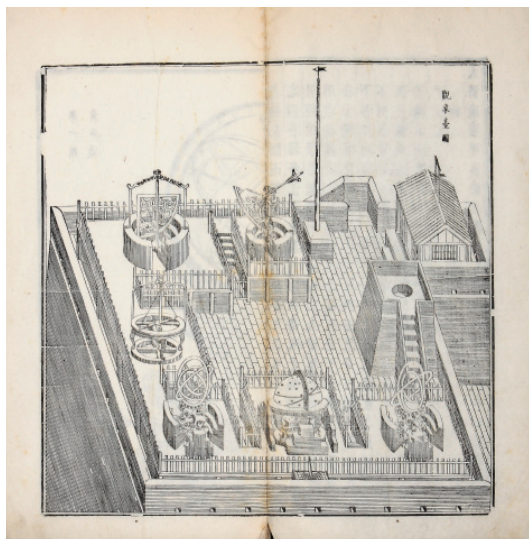


siderable prestige in the highest levels of Chinese society and government.

The newly arrived Verbiest (1623-88), became Schall's assistant in 1660. With Schall's death in 1666, Verbiest was the only westerner commanding the astronomical knowledge needed at the Chinese Observatory; he was appointed director in 1669. The Emperor K'ang Hsi was a young and intellectually curious ruler who was fascinated by European science and technology. Verbiest was elevated to Mandarin rank and often accompanied the emperor on his travels around the country.

Verbiest designed and built a series of instruments for observation, including a quadrant, six feet in radius; an azimuth compass, six feet in diameter; a sextant, eight feet in radius; a celestial globe, six feet in diameter; and two armillary spheres, zodiacal and equinoctial, each six feet in diameter. These were all very large, made from brass, and mounted on highly decorated stands contrived in the form of lions, dragons, flaming pearls, and other oriental motifs. The technology is entirely European while the decorative features are very Chinese.

The inspiration and model for this book was clearly Tycho Brahe's *Astronomiae Instauratae Mechanica* of 1598. In the present work, the woodcuts display not only the instruments themselves, but show in great detail the processes of



their manufacture, with the tools and implements used to produce them; the alignment and adjustment of their flat and curved surfaces; details of the gearing and screws used to adjust and direct the instruments; the civil engineering machinery and processes used in building the instrument mountings and the great observatory tower itself. Other woodcuts depict navigational instruments such as the compass and cross-staff, and their use; astronomical principles; and mechanical powers, such as those of the inclined plane, lever, screw, pulley, winches, etc.

This work is one of the greatest masterpieces of Sino-European printing. The woodcuts are undoubtedly done by Chinese artists working after Verbiest's drawings, or after his directions.

Fine set preserved in a rather luxurious box. There was another issue prepared for export with an additional woodcut opening with the title in Latin, the *Liber Organicus Astronomiae Europaeae*.

¶ Chapman, Allan, "Tycho Brahe in China: the Jesuit Mission in Peking and the Iconography of European Instrument-making Processes: in *Annals of Science*, Vol. 41 (1984), pp. 417-43- (giving a detailed technical exposition of the illustrations in this work). Cordier, *Sinica*, 1451. Golvers, *Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven*, no. LO 12 in his census. Sommervogel VIII, 575.

*“This is a Secret Scroll”*

55. (WEDDING SCROLL). A scroll on thin rice paper (3400 x 190 mm.) containing 28 finely drawn and hand-colored images in red, ochre, and black, depicting the objects used in wedding ceremonies and as dowries in the tradition of the “Ogasawara-ryu” (Ogasawara school) of etiquette. Label on scroll stating “Wedding style and ceremony” in Japanese. N.p. [but Japan]: dated “1673” but probably early 18th century. \$3250.00

The Ogasawara school, founded in the 12th century, laid the foundations for etiquette for the samurai class throughout Japan. These rules and practices covered bowing (the school’s teachings describe nine different ways of performing a bow), eating, marriage, and other aspects of everyday life, down to the minutiae of correctly opening or closing a door.

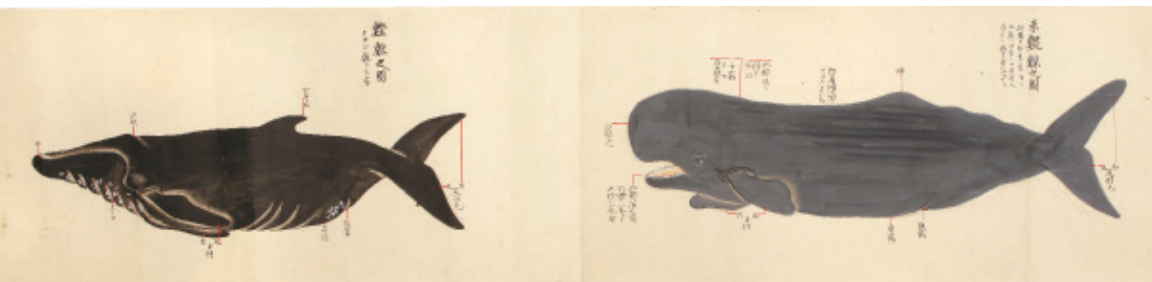
The scroll depicts a number of objects, in vivid color, used at weddings. They include ornate boxes (the creator of the scroll provides measurements, details of the materials, and ornamentation), an incense burner and its tool box, special letter boxes for containing poetry sheets, a box to store cloaks, an eye-brow making kit, pillow boxes, low tables, large letter paper storage boxes, more incense tools, a lacquer-ware wash basin, a mirror-holding vanity table, etc.

At the end of the manuscript is an inscription which we have roughly translated: “Ogasawara Nagatoki, Hoshino Kamonnosuke, Katsuto Hachitayu [these are the names of the three providers of details regarding the wedding ceremony] this is a secret scroll, Kawasaki, Kurosaka, Koike [again, three more providers of details], 1673.”

In fine condition. There are a few minor defects.







## Whaling at Taiji

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

\$39,500.00

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

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

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

The next scene takes place at Taiji: it shows the captured *Semi kujira* whales being winched onto shore and the highly specialized butchering of the carcasses. The slaughter area is fenced off and there are observation decks for govern-





ment officials to review the work. We see a cross-section of the whale and the various products rendered from it in various stages of dismemberment: skin, flesh, bone, intestines, fins, penis, all displayed in large piles. Spectators stand to the side, watching the work. A shrine is depicted in the background. This scene has been heightened with metallic pigments. All the harpoons in this scroll are depicted with metallic pigments.

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

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

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

The whale (a humpback) is shown caught in the net, writhing and fighting for its freedom, desperately spouting water. The enormous motion of the whale has





caused the water to turn white with foam, which is very expressively painted on the scroll, with almost a 3-D, Jackson Pollock, splashed effect. A young whaler is seen climbing on the whale, to stab it in the nose. The whalers all have special tasks to fulfill, and the scroll provides the names of each special function.

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

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

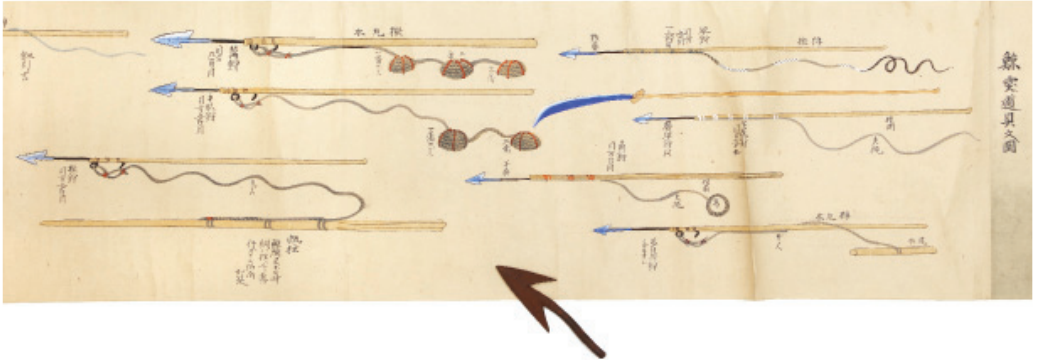
The subsequent scene depicts men painting three "leader" whaling boats in vivid colors and patterns. The designs on the boats have been highlighted with metallic pigments. The finished boats are stored in sheds, which are shown behind. This is followed by a scene of the sheds where boats are constructed. We see a group of shipbuilders constructing a *seko bune* using saws, planes, and various other woodworking tools.

The next scene depicts the tools of the whalers: various harpoons of different weights and lengths with different metal heads and large knives on long



poles. Each harpoon's specific purpose is mentioned. The ropes attached to the harpoons are contained in a series of bundles to avoid tangling.

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



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

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

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

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

turned red with blood. Next, we see the boats towing the whale to shore.

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

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

Now we move on to the factory room where the whale bones are processed. We see two men using a very large saw cutting up the rib bone and a row of women cutting the bones into smaller pieces. A man is beating a drum to give





the women a working rhythm. All the sharp tools — axes, saws, and knives — are painted in silver. We also see several workers pounding bone into powder.

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

In very good condition, preserved in a wooden box.

### *Bushido: The “Way of the Warrior”*

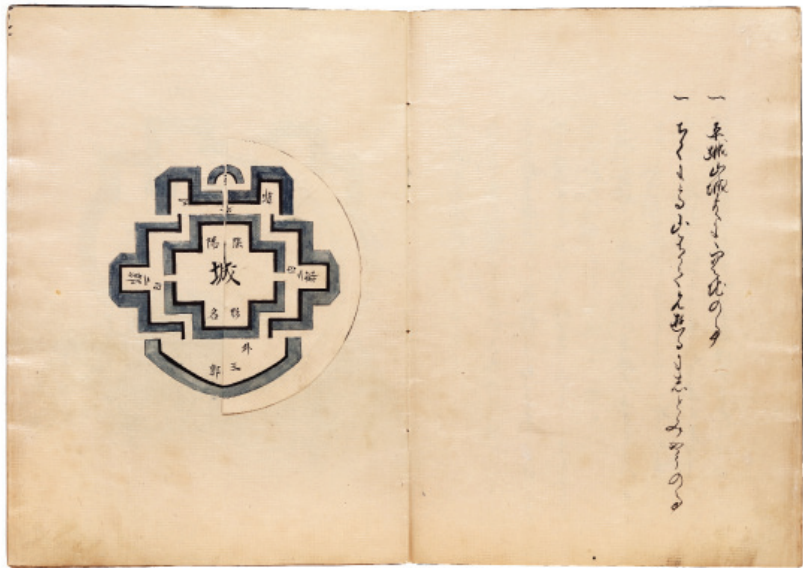
58. YAMAGA, Soko. Manuscript on paper of his “Bukyō Zensho” [“The Complete Writings of Teaching on Military Affairs”], with his “Bukyō Shogaku” [“Introduction to the Bushido Culture”]. Many fine brush & color and black & white paintings in the text. Two illus. with movable flaps (one is a volvelle).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

Yamaga (1622-85), military strategist and Confucian philosopher, set forth the first systematic exposition of the missions and obligations of the samurai (warrior) class. These included martial spirit, weaponry skills, loyalty to one’s lord, a sense of personal honor, devotion to duty, and a willingness to sacrifice one’s own life. His teachings became the central core of what later became known as *Bushido* (Code of Warriors), which guided Japan’s military class throughout the Tokugawa period and to the end of World War II. Yamaga made many important innovations in military strategy and tactics, weapons, and military intelligence. He served as military instructor to the lord of the fiefdom of Ako and founded a military school.

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







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

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

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

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



持物の為  
とらふに  
とらふに  
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とらふに

宋張莘菴為富人塚富人  
 上一子因流涕逐之富人  
 將死盡以家財付墓後富  
 人子行乞於途墓見而收  
 歸令管康勤其理厚無復  
 故態惡以產業還之後墓  
 瓦其友遊嵩山道逢樵  
 斃許柳篋者乃墓也相攜  
 問故曰以還財事感格上  
 帝命至此山言訖不見



會稽人吳除友素以  
 母性稱一生因悼晚  
 年益甚偶遊天台山  
 與一道者坐談除友  
 自言生平無過而狂  
 受天罰道者笑曰狂  
 外官長者之名佛  
 種種陰惡獲罪於天  
 將降大罰若能廣行  
 陰德庶幾天心可格  
 除友不能從竟問此



孫一謙為南都司僕而例重  
 日自米一升為徵卒蒞城至  
 有不得食者餓斃一科米  
 於紙印已二時持秤按各分  
 給回得乾有衣破者即為斷  
 械獄卒無敢橫索一錢然其  
 官回無凍餒凌虐之苦後致  
 仕歸杜見無數官吏進請為  
 某縣城隍長其而進



馬山然正統間為嘉魚知縣  
 有盜入縣焚掠或窺其禁魁  
 為長算狀遂圍風得有舟載  
 二十餘人內有長算者馬不  
 察執之而以獲盜執盡於  
 獄馬秩滿台為御史而真盜  
 為他邑所獲遂按以馬同盜  
 寃其求復為任回舟泊國風  
 深夜為流賊所劫聞舟被戮  
 計其數亦二十餘人





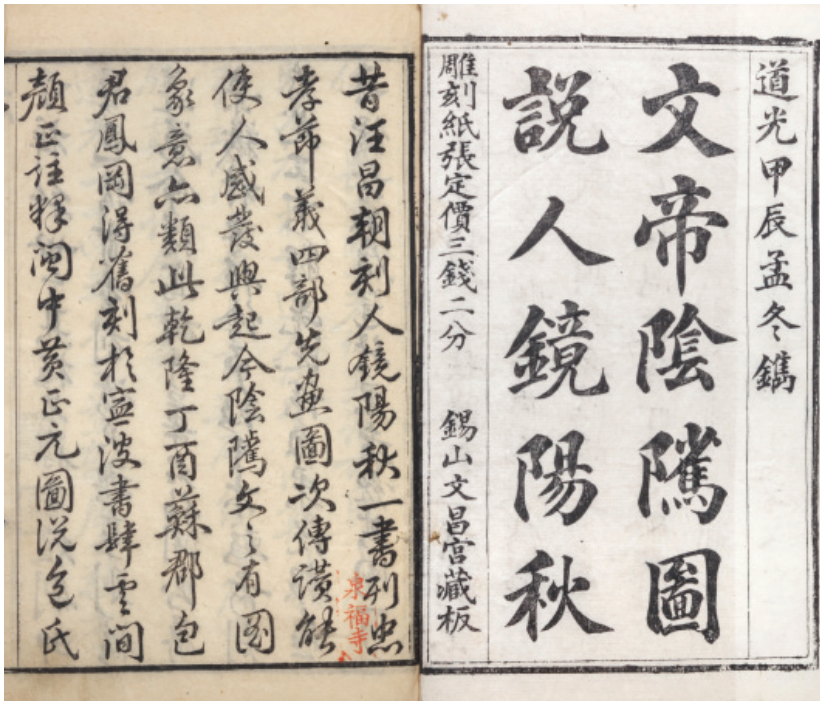
## The Conduct of Life

59. YAN, Zheng & HUANG, Zhengyuan, commentators. Wen di yin zhi tu shuo ren jing yang qiu [Commentaries on the Tract of the Quiet Way by Wenchang Wan]. Numerous woodcuts in the text. 80; 68 folding leaves. Two vols. 8vo, orig. wrappers, stitched as issued. [China]: Xishan wen chang gong, 1844. \$3950.00

The teachings of the Taoist deity Wenchang, sometimes known as the “God of Literature,” as given in his *Tract of the Quiet Way*, is a guide to the conduct of life and ethical behavior. This ancient text is one of the three most important Taoist Holy Scriptures for advising the good, along with Lao-Tzu’s *Treatise on the Response of the Tao* and Holy Emperor Guan’s *True Scripture to Awaken the World*. The commentaries by Zheng Yan (15th century) and Zhenguan Huang (active 1713-55) were first published in 1777 but without illustrations.

Our edition contains a series of fine woodcuts with depictions of karma on the lower half of many of the pages and text above. Wenchang’s text is presented with the commentaries of Yan and Huang.





One of the prefaces is printed in “seal script.”

Fine set, with mostly marginal worming. WorldCat locates no copy of this work in North America.

- 60. ILLUSTRATED “TALE OF ZEGAIBO.” Scroll on paper of the second part of “The Tale of Zegaibo,” with four long, finely colored brush & ink paintings & much poetry in a fine calligraphic hand on 12 joined sheets. Scroll (322 x 7800 mm.), recently backed with some careful mending. Japan: later mid-Edo. \$7500.00

The “Tale of Zegaibo” is a well-known story in Japanese folklore; it was included in the *Konjaku Monogatari-shu* [Anthology of Tales from the Past], written in the late Heian period (794-1185). The story is concerned with the great *tengu* Zegaibo who goes to Japan from China in 966 determined to halt the spread of Buddhism in Japan. Eventually, at the direction of Nichirabo, the leader of the Japanese *tengu*, Zegaibo visits Enryakuji Temple on Mt. Hiei, headquarters of the Japanese Tendai sect, where he suffers a series of comical and ignoble

defeats. Although Zegaibo may be the greatest *tengu* in China, he is shown to be no match for the Tendai monks of Japan, and flies back home at the end of the play.

*Tengu* are legendary goblins found in Japanese folk stories; *tengu* first appeared as humans with pronounced bird-like qualities. They were later modified to look more human but still with extraordinarily long noses and wings.

Our finely illustrated scroll — which is Part II of the tale — depicts the *tengu* in their earliest style, as birds. The earliest known scroll of the “Tale of Zegaibo” was created in 1308 and became an immediate success with copies made over the centuries. There is only one known complete scroll of this tale, located at the Manshuin Temple in Kyoto. All other scrolls, like the present one, contain only portions of the tale.

Our scroll was owned by the distinguished scholar/bookseller Shigeo Sorimachi, who described it in his *Cat. 24* (1954): “at the end of the scroll there is some text lacking, the lines and brushwork have real fluidity and power...the quality of the coloring is authentic and of the period...follows the style of the illustrated scrolls of the period...Well-seasoned paper...The scroll is a high-class and skillful creation, possibly of the mid-Edo period...The contents are based on the *Noh* play *Zegai*...”



The first scene — which is slightly dusty and “unfresh” — in this scroll depicts the leader of the Japanese *tengu*, an observant Nichirabo, peering behind a tree. He is holding a *shakugo*. The next scene depicts Zegaibo, who has been badly injured by the Japanese monks, on a stretcher. He has been rescued by Nichirabo and is being treated by Japanese *tengu*. This is followed by much text in a calligraphic hand describing the next scene.

Now we see Zegaibo being treated at a hot bath near the Kamo River by the Japanese *tengu*. We see *tengu* carrying water from the river to a caldron. The hot water from this vessel is drained into a bathtub, where Zegaibo is seated and attended by *tengu*. A *tengu* is preparing an herbal medicine drink (the *tengu*, who live in mountains, know many herbal cures). There is another *tengu* carrying firewood to the caldron, where a *tengu* is fanning the fire.

Following is more text, which states that the Japanese monks are unbeatable and Zegaibo should return to China. The Japanese *tengu* are preparing a farewell party for Zegaibo. Poems by Nichirabo and other *tengu* follow.

The final scene depicts a recovered Zegaibo with Nichirabo and other *tengu* at a send-off gathering. This is followed by text describing what the main characters said at the final party. There is further text giving ethical and religious instruction and naming many temples and religious figures.

At the end it is written that this was copied in 1664 by Tamekiyo Fujiwara from the scroll belonging to the Tameshige Nijo family. Our scroll is a copy of the 1664 scroll.

Each picture has calligraphic inscriptions providing the dialogue of the characters.

Fine condition. In the box provided by Sorimachi with his cataloguer's notes on the lid.

¶ R. Keller Kimbrough, “Battling ‘Tengu,’ Battling Conceit: Visualizing Abstraction in ‘The Tale of the Handcart Priest’” in *Japanese Journal of Religious Studies*, Vol. 39, No. 2 (2012), pp. 275-305.





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Handwritten text in a cursive script, likely a form of Indic or Southeast Asian script, arranged in vertical columns. The text is written in black ink on a light-colored background.



ITEM 19



Set in Rilke types. Printed in China by C & C Offset.

Photography by Robert Lorenzson.

Design & typography by Jerry Kelly.