An aerial photograph of a forest floor during autumn. The ground is covered with a thick layer of fallen leaves in various shades of yellow, orange, and brown. The leaves are scattered across a dark, textured surface, possibly soil or moss. The overall scene is a dense, textured carpet of autumn foliage.

Catalogue 233 · Part II  
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Bookseller

Catalogue 233 · Part II

# Jonathan A. Hill Bookseller

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ITEM 78. Sutra of Perfection of Wisdom. Nara: Printed 1383

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1. ACUPUNCTURE: A COLLECTION OF TEXTS. Manuscript on paper, entitled in manuscript on title label on upper cover & on first leaf: "Kyuji hizoku den" ["Acupuncture Treatments Passed on from Many Sources"]. Many small brush & black ink drawings in the margins throughout. 111 folding leaves. 8vo (232 x 157 mm.), later patterned wrappers, new stitching. [Japan]: (in trans.): "copied by Tanaka on 29 January 1830."  
\$4500.00

The index on the first two pages describes the arrangement of the manuscript: by sections of the body. These include the upper section (head, eyes, nose, teeth, throat, and lungs), middle section (heart, abdomen, hips), and lower section (urinary tract, large intestine, rectum,

and legs). This is followed by one page describing treatments, which are either fast-acting or long-term. There is a further division of treatments for women (including reproductive organs), children, and skin diseases (which include contagious diseases and cancer).

Next we have the main text, which gives a series of approximately 450 case histories and general diagnoses and treatments, arranged by symptom. Within each case history or diagnosis, the following information is given: symptoms, references to either medical works or doctors who have dealt with this illness, names of relevant pressure points, recipes for medicines to be used, and details of the specific case history.

In the section devoted to women's reproductive organs, there are treatments to encourage pregnancy, to cause an abortion, and recipes for birth control.

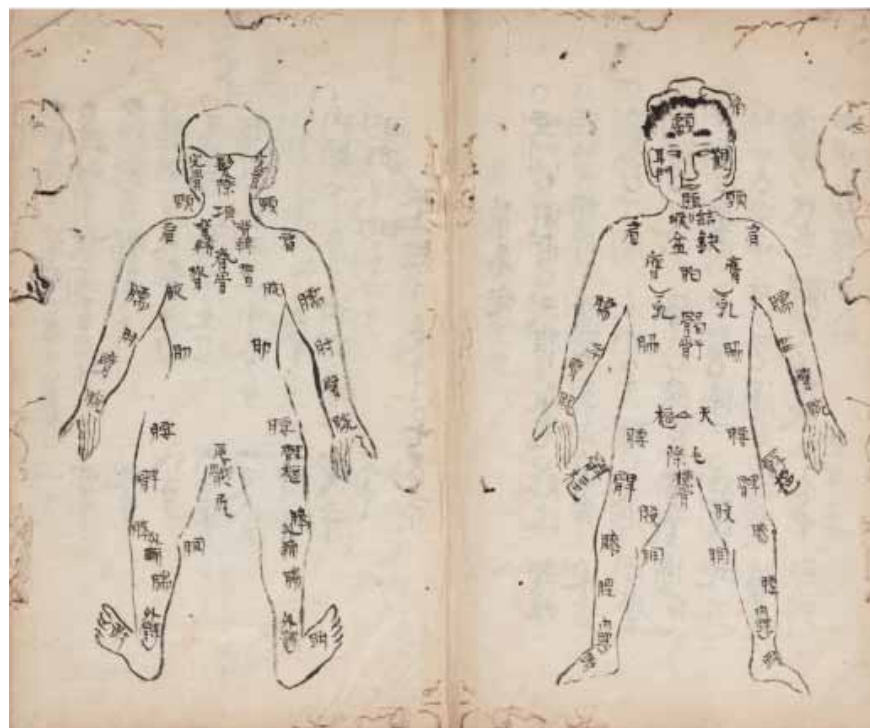
The printed or manuscript medical texts referred to are largely Chinese works. They include Jiebin Zhang's *Lei jing* [*Illustrated Appendix to the [Yellow Emperor's Inner] Canon Arranged by Topic*], Ziming Chen's *Waikē jingyao* [*Essentials of External Medicine*], Simiao Sun's *Qianjin yifang* [*Supplementary Prescriptions Worth a Thousand Gold Pieces*], Tingxian Gong's *Shou shi bao yuan* [*Prolonging Life & Preserving the Origin*], and others.

The references to Japanese medical authors include many leading doctors: Okamoto, Tanba, Ajioka, Takeda, Tokumoto, and others.

The delicate drawings depict mostly pressure points on the body. Fine copy, written in one neat hand.

2. ACUPUNCTURE MANUAL. Manuscript on paper, entitled on the label of the upper cover "Kyuketsu tekiyo" ["Acupuncture Pressure Points, Suitable & Precise Usage"]. Two full-page brush & black ink illus. of the human body, front & back, with names of pressure points. 36 folding leaves. 8vo (247 x 172), orig. wrappers (wrappers rather worn & wormed, recased), new stitching. [Japan: late Edo]. \$1750.00

Our manuscript is arranged by section of the body from head to foot, with a listing of about 120 pressure points and their meridians,



allied organs, and related illnesses. There are precise instructions on how to locate each pressure point by measurement.

At the end is a list of 45 pressure points that should not be touched, followed by two full-page images of the body, front and back, with names of pressure points. These are followed by 354 pressure points, arranged into groups. Each group is connected to a specific organ.

Good copy. This manuscript is rather wormed, increasingly towards the end, but completely legible.

### Chrono-Acupuncture

3. ACUPUNCTURE MANUSCRIPT. Manuscript on paper, entitled on upper cover "Shinpo hidden" ["Secret of Acupuncture Methods Passed On"]; [alternate title at beginning of Part One]: "Shinpo den." Two parts in one vol. 25, 13 folding leaves. 8vo (198



x 135 mm.), orig. wrappers (rubbed), old stitching. [Japan]: at the beginning of each part & on final leaf (in trans.): “Oyo [today, Nagoya] retired doctor Tokei [or] Tokoku Yoshida copied 6 June 1767.” \$1950.00

The first part provides a detailed explanation of the theory and practice of acupuncture, concentrating on 28 different ways to use the needle. At the end of this part, there is a most interesting discussion of *Zi Wu Liu zhu* [*The Midnight-Noon Ebb-Flow Acupuncture Method*], which is used as a theoretical guide to determine whether the meridian is open at a particular moment.

The second part contains descriptions of 36 common illnesses (sexually transmitted diseases, paralysis, headache, heart disease, contagious diseases, ulcers, various pains, fevers, children’s diseases, gynecological illnesses, insanity, etc.), their symptoms, appropriate pressure points for treatment, and application of the needle (shallow or deep, etc.).

Fine copy, written in a clear hand.

4. ACUPUNCTURE: SECRET TREATMENTS. Manuscript on paper, entitled on upper cover “Shinji hiroku” [“List of Secret Treatments by Acupuncture”]. Nine folding leaves. 8vo (207 x 145 mm.), orig. wrappers (a little worn & frayed), new stitching. [Japan]: from the first & final page in trans.: “Information provided by Asaemon Shimizu near Imabari Castle [in today’s Ehime Prefecture] . . . on an auspicious day in September 1796.” \$2500.00

This rather slight manuscript is of considerable interest, as it lists 35 medical conditions, along with names of pressure points and methods of treatment. These illnesses include heart disease, skin problems, tumors, dental matters, throat and lung diseases, intestinal problems, reproductive issues, communicable diseases like cholera and gonorrhea, obstetrical problems, and diseases of children. There is an interesting section on the resuscitation of drowned people. In this work, the anonymous author gives instructions to insert needles in veins.

Very good copy. Minor worming and staining.

5. ARTISAN POETRY COMPETITION MANUSCRIPT. Illustrated manuscript on paper entitled “Uta hanshi Kanroji Motonaga kyo hitsu. Shokunin zukushi utaawase. Su nijuyon ban. Kenpo” [“Competition Judged by Kanroji Motonaga. Artisan Poetry Competition. 24 Competitions. Kenpo Period”]. 49 fine double-page illustrations, of which 25 are in rich color. 34; [2], 24 folding leaves. Large 8vo (270 x 190 mm.) in *orihon* (accordion) format, orig. decorated boards. [Japan]: ca. 1800. \$6500.00

Picture scrolls featuring artisan poetry competitions, called *shokunin utaawase-e*, are part of the picture scroll (*utaawase-e*) tradition. The competing poets are depicted with the clothing and tools of various occupations and, in the 13th-15th centuries, any member of the urban population could be included. It is an imaginary competition conceived by a single author, and the attribution to persons of various occupations is merely a device to allow artists to explore genre themes.

This manuscript, created to resemble a scroll but in accordion format, is particularly interesting because it comprises two versions of the same competition, using the same poems. The first series of pictures is illustrated in black *sumi* ink, and the second series is finely colored. The depictions of the same professions in the two series have very different images. The imaginary competition took place on a particular autumn evening in the year 1214 at Tohokuin in Kyoto. The participants included artisans and commoners, instead of aristocrats, and both men and women.

The set of 24 black *sumi* ink illustrations occupies the first section of the manuscript. Each illustration, labelled with the name of the “team” and the occupation, is accompanied by its poem. Following each pair of illustrated poems is the commentary by the imaginary judge. The competitions in this first part include matches between a doctor and a fortune teller, a sculptor of Buddhist statues and a bookbinder/framer, a blacksmith and a carpenter, a sword sharpener and a metal caster, a female employee of a shrine and a blind musician, a dish salesman and a plasterer, a female dyer and a mat weaver, a lacquerware creator and a maker of laminated wood boxes, a gambler and a boat rower, a sewing-



needle maker and a wood turner, a female entertainer from Katsura area of Kyoto and two female firewood carriers from Ohara in Kyoto, and, finally, a travelling salesman and a diver for seafood.

Dividing the first part from the second is one double-page color drawing of a *Shoki*, a figure from Chinese mythology who is a vanquisher of ghosts and evil beings.

The second section consists of 24 finely painted color images depicting the same occupations, along with poems and the names of the professions. Only the tenth match depicts different occupations: a leather worker (? with no poem) and a rosary maker. The quality of the paintings is very fine.

Motonaga Kanroji (1457-1527), a gifted poet, was a prominent member of the court aristocracy and a leading figure in the literary elite in early 16th-century Kyoto.

In fine condition.



6. ASANO, Kozo (or Naotaka), author; OKADA, Gyokuzan, artist. *Kaiseki ryori saikubocho* [*Kaiseki Cuisine; Technique of the Knife*]. Four double-page & one single-page woodcuts. 87 folding leaves. Small oblong 8vo, orig. patterned blue wrappers, orig. block-printed title-label on upper cover. Osaka & Kyoto: Seishichi Shikata, 1850. \$1500.00



Second edition; the first was published in 1806. Both editions are very rare, and we find no copy of our edition in WorldCat. The well-known artist Okada Gyokuzan (1737-ca. 1812), illustrated both editions. Asano (active 1805), wrote several other works on gastronomic subjects, including one on vinegared sea products.

*Kaiseki ryori* is the traditional multicourse haute cuisine. Its origins are found many centuries ago in the simple meals served at the tea ceremony, but later it evolved into an elaborate dining style popular in aristocratic circles. *Kaiseki* meals have a prescribed order to their dishes, but *kaiseki* chefs have considerable freedom to add, omit, or substitute courses in order to highlight regional and seasonal delicacies and personal style.

The recipes and dishes described here are arranged by season and category of dish, with suggestions of harmonious combinations. The



categories include pickles, hors d'oeuvres, broiled fish or meat, braised vegetables, soups, etc.

The first woodcut, single-page, is a charming illustration of a cornucopia of foods including seafoods, vegetables, mushrooms, shellfish, etc. The first double-page woodcut shows a samurai and other guests waiting to enter the dining chamber. The next double-page woodcut shows guests entering a tea ceremony room. There is a rack for swords, as no weapons were allowed, and a basin to wash the hands. The third woodcut shows the host serving three of his guests. The final woodcut depicts another scene in a different room, of the host and guests and others relaxing and nibbling.

Fine copy.



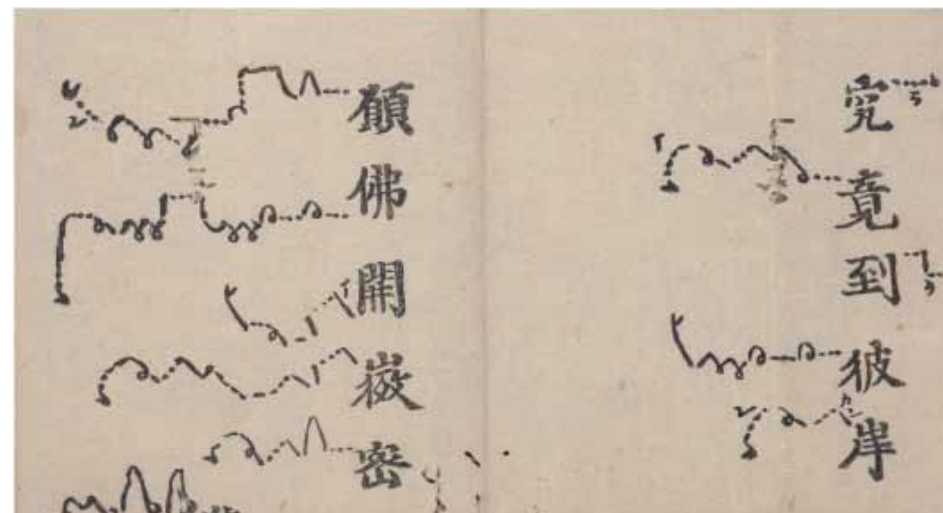
*Buddhist Chanting: Musical Notation*

- 7. BUDDHIST CHANTING: SHOMYO SHU. Six printed volumes in *oribon* (accordion) format containing Buddhist ceremonial music, all printed on fine luxury mica paper. Six vols. Small 4to (135 x 123 mm.), orig. boards, orig. block-printed title labels on upper covers. [Japan]: mid-Edo. \$6500.00

A collection of six volumes, gathered by the Buddhist monk and *shomyo* master named Kenshin (d. 1683?), containing printed Japanese Buddhist ceremonial music notation for chanting, beautifully printed



on mica paper. "The generic name for Japanese Buddhist chant is 'shomyo,' from a Chinese translation of Sanskrit *sabdavidya*, the science of words of sounds (i.e. grammar and phonology), which was one of the *panca-vidya*, the five subjects of traditional Brahmanic study . . . For a thousand years, *shomyo* has connoted above all Tendai and Shingon chant . . . Tendai and Shingon chant are the most elaborate to be found in any Buddhist country."—*New Grove Dictionary of Music and Musicians*, Vol. 9, pp. 508-09.





“The most ancient forms of chants and intoned psalms are represented by the Shingon School and the Tendai School. In 1173 Kekan, the disciple of the master Ryonin (1073-1132), who was a disciple of the master En'nin the founder of the Tendai School in the 9th century, collected the most common chants in six volumes. Thus was created the book of chants entitled ‘Gyosan Shomyo Rok hanjo [sic. Rokkan jo],’ which is still used today as a manual in the Ohararyu (Tendai) School. The chants are divided into three types, the *bon san*, Sanskrit chants; the *kan-san*, Chinese chants; and the *wa san*, Japanese chants.”—Tran Van Khe, *Buddhist Music in Eastern Asia*, in *The World of Music*, Vol. 26, No. 3, Sacred Music II (1984), p. 24.

Our collection comprises:

Vol. 1: *Kenso joko enon*, 38 pp.;

Vol. 2: *Kenso geko enon*, 28 pp.;

Vol. 3: *Misshu jobon ryo kaion*, 111 pp.;

Vol. 4: *Misshu jomatsu ryo kaion*, 22 pp.;

Vol. 5: *Misshu gebon kan chuon*, 66 pp.;

Vol. 6: *Misshu gematsu kan chuon*, 4 pp.

For an excellent discussion of the tradition and meaning of Buddhist chanting and the notation used in these books, see Jackson Hill, “Ritual Music in Japanese Esoteric Buddhism: Shingon Shomyo” in *Ethnomusicology*, Vol. 26, No. 1, 25th Anniversary Issue (Jan. 1982), pp. 27-39.

In very good condition, preserved in a *chitsu*. The blue boards a little rubbed and wormed. The texts of Vols. 2-6 are somewhat wormed but not in a disturbing way.

### Shokunin Zukushi

8. CATALOGUE OF ARTISANS [SHOKUNIN ZUKUSHI] SCROLL. Scroll on paper, finely illustrated with a series of 33 paintings in brush & various colors of wash. Scroll (268 x 7390 mm.), endpaper at beginning with gold-flecked paper & on verso a rich silk brocade, carefully backed & strengthened. [Japan: ca. 1800]. \$6000.00



*Shokunin zukushi* ["Pictures of People of Various Occupations"] is a theme in painting and illustration that became popular in early modern Japan. While highly esteemed for their artistic qualities, these illustrations are also a valuable record of the lives of early modern urban dwellers.

Our scroll contains 33 paintings of artisans: a street performer with musical accompanist, a storyteller, *shishi mai* [dancers to scare away evil spirits], *saru hiki* [man with a circus monkey], a caretaker and his caged *uguisu* [a warbling bird], a bird catcher, two people sawing wood, stonemason, a woman street vendor, a woman maker of hairpieces, a fortune-teller, a *shakuhachi* [flute] street performer, a travelling Buddhist practitioner and proselytizer [*Koya hijiri*], a pilgrim, a drumming Buddhist practitioner, a chest pounder [*mune tataki*], a picture framer, a woman cleaning the fabric of a disassembled kimono, a rower, a man pulling a carriage, a farmer, a gardener, a lumber merchant, a bamboo seller, a barrel maker, a hibachi seller carrying his wares, a man selling candy and dumplings, a seller of medicines, a basket seller, a seller of branches used in religious offerings, a woman vegetable seller, a bird seller, and a Buddhist solicitor of money for temple repairs [*kanjin hijiri*].

As mentioned above, the scroll has been backed and strengthened, with resulting loss of parts of a few images. Preserved in a modern box.

### *Dutch Distillation Methods in Japan*

9. DUTCH DISTILLATION METHODS. Illustrated manuscript on paper, entitled on manuscript label on upper cover "[first two characters cannot be read but probably a reference to Dutch teaching] ryu abura gusuri shuge" ["[first two characters] School's Collection of Descriptions of Oil Medicines"]; title on first leaf "Oranda abura gusuri no shuge" ["Collection of Dutch Oil Medicines Described"]. Written throughout in a fine neat hand. 14 finely painted color illus., some of which are full-page. 25 folding leaves. 8vo (290 x 200 mm.), orig. stiff blue boards, manuscript title label on upper cover, new stitching. [Japan]: mid-Edo. \$9500.00

A handsomely illustrated manuscript describing about 44 recipes of various medications and liniments using Dutch methods of distillation



and other techniques. For each medicine, the anonymous author has provided the name phonetically from the Dutch in *katakana*, its Chinese/Japanese equivalent in *kanji*, recipes, and descriptions of the materials used in preparing each drug. Some of the ingredients include honey, lily flowers, worms, poppy seeds, deer horns, cinnamon, anise, ginger, orange peel, pine nuts, chicken eggs, sulphur, etc., etc.

The manuscript is beautifully illustrated with depictions of distillation apparatus, furnaces, cooling vessels, and receiver and storing flasks, each with extensive descriptions of its purpose and workings. These apparatus are finely depicted in colors of black, gray, green, yellow, orange, red, rust, and pink.

Most of the medications — including *oleum rosarum*, *oleum cariophyllorum*, and *oleum chamomillae* — were liniments or plasters to be applied to the skin, but in several cases, it is suggested that the drug





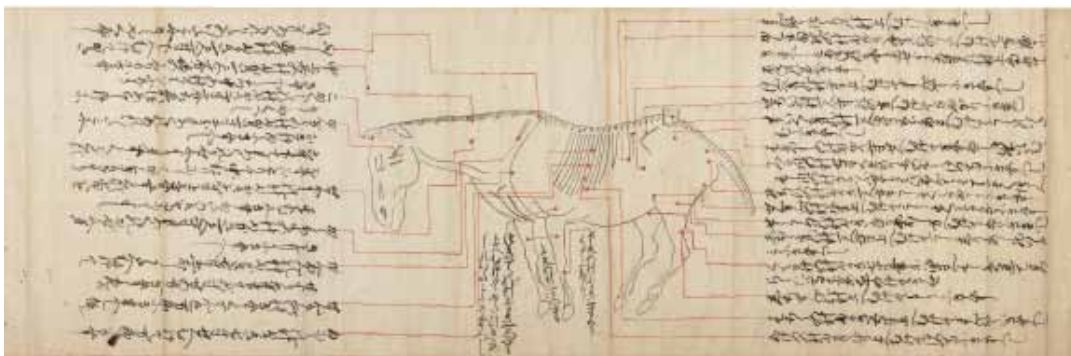


This early scroll, dated 1606, contains eight images and is clearly derived from Chinese medicine, which employed acupuncture and herbal medicines. The first image depicts the five organs and the triple burner, with different colors for each organ, and their related parts of the body. The following image shows a horse and its chief meridians, with accompanying text on the five organs and the triple burner. The third image depicts the lung, heart, spleen, stomach, kidney, and large intestine, with surrounding notes on each and their relationships. Each organ is depicted in different color of wash.

Images four and five show pressure points on the left and right flanks of the horse for needle insertion, with accompanying explanatory text. Images six and seven show the two flanks again with further pressure points.

The final image depicts aspects of the skeleton of the horse, again with more pressure points.

Very good condition, preserved in a modern wooden scroll box. This scroll is somewhat defective at the very beginning, with some loss of text (and this first sheet has been backed). There is also some minor worming and staining.



*A Fascinating Collection of Texts on Equine Medicine*

11. EQUINE MEDICINE. Manuscripts on paper, all concerned with equine medicine, all finely written in one hand on stiff paper. Seven vols. 8vo (218 x 160 mm.), orig. wrappers, each with an individual title label on upper cover, new stitching. [Japan: all late Edo].

\$6500.00

A fascinating collection of texts on equine medicine, all bound in a similar fashion:



Vol. 1: Manuscript label on upper cover, entitled "Basho hijutsu den" ["Horse Book Secret Methods Passed On"]. Nine brush & ink illus. in the text. 31 folding leaves. This text is concerned with exercising horses in each season, and includes "32 Rules of Exercise." At the end, we find a date of 1825, the name of the person who provided this information, Seizaimon Sekiguchi, and the name of the copier, Hanemon Hasegawa.



Vol. 2: Manuscript label on upper cover, entitled “Basho yakuho den” [“Horse Book Medicine Passed On”]. 12 most unusual brush, ink & wash drawings. 23 folding leaves. Each illustration depicts a sick horse and 12 symbols of ill health (demons, snake, ogre, monkey, female deity, Buddhist practitioner, archer, bird, etc.) relating to the horse’s disease, with recipes for medicines. These illustrations are all finely colored. The rest of the text is devoted to how to maintain a horse’s health in each of the four seasons. At the end there is the date 1596 and the information was given by Ichiraku Obata, who lives in Kyoto.

Vol. 3: Manuscript label on upper cover, entitled “Basho hidden shu” [“Collection of Horse Medicine Secrets Passed On”]. Seven brush & ink illus. in various colors. 15 folding leaves. This manuscript is concerned with methods of keeping a horse healthy while travelling. Herbal medicine recipes are given. At the end, we find the following names: Ogasawara Taizen Taifu, Ofusa Yawata, Takeyori Ason, and Kunai Taifu.





Vols. 4 & 5: Manuscript label on each upper cover, entitled “Basho ryoji den” [“Horse Book Diagnoses & Treatments Passed On”]. 18; 13 folding leaves. Vol. 4 ends with the date 1858 and the statement that “Sokyu passed on this information to Ittai Sekiguchi.” Vol. 5 ends with the same date and a note that “Aikyu who lives in Echū [in today’s Toyama Prefecture] gave this information to Sekiguchi.”

Vol. 6: Manuscript label on each upper cover, entitled “Basho juniyaku” [“Horse Book. 12 Medicines. A Part”]. Ten folding leaves. The text describes symptoms of various illnesses and provides 12 herbal medicine recipes. We believe the next part is contained in Vol. 7.

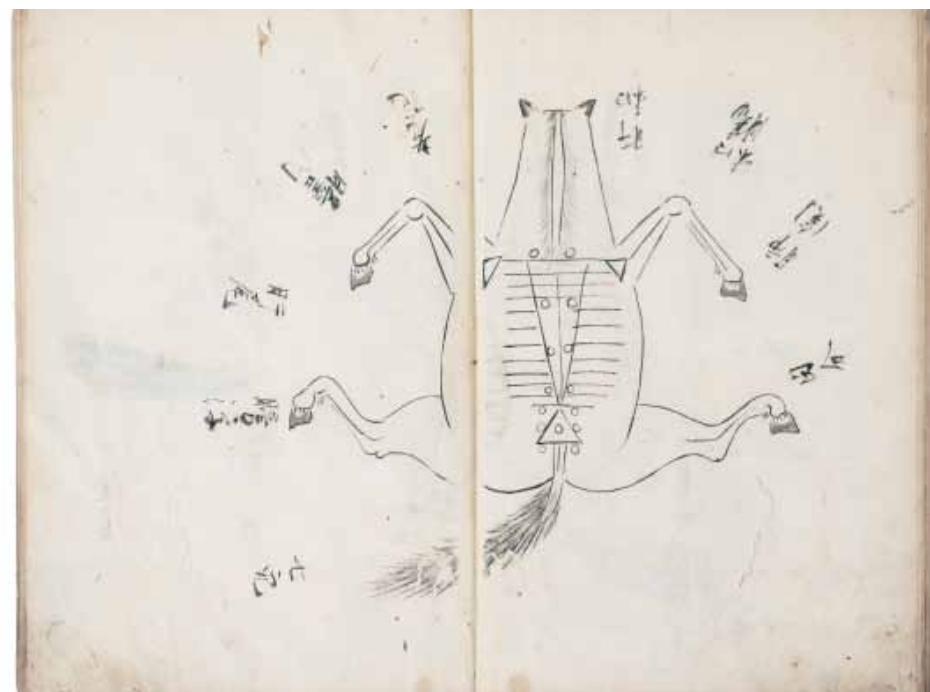
Vol. 7: The label is no longer present, but the beginning of the text states that there are 12 ingredients for medicines described. 17 folding leaves. The text is concerned with diseases common in each of the four seasons and the theory of the five organs and six intestines.

In fine condition. Vol. 4 and 5 each have some marginal worming.

12. EQUINE MEDICINE. Manuscript on paper, entitled on upper cover in manuscript “Uma tsukaikata. Gozo ron hiso” [“For the Horse Doctors: Theory of the Five Organs. Secret Information Written”]. Many fine drawings, some double-page, some single-page, a few heightened in wash of several colors. 47 folding leaves. Large 8vo (298 x 217 mm.), orig. wrappers (wrappers somewhat soiled), new stitching. [Japan: early to mid-Edo]. \$4500.00

A fine and well-illustrated equine medicine manuscript, based on the traditional Chinese veterinary medical theories of the five organs (liver, heart, spleen, lung, and kidney), their seven related personality traits (anger, fear, disgust, happiness, sadness, surprise, and contempt), and eight elements of pulse condition at the six locations. There is also a substantial section on the use of moxibustion for treating the liver, heart, lung, kidney, and other organs.

The illustrations are very striking. The first two depict a horse splayed on his back with moxibustion locations marked. These are followed by one image of a horse splayed on his stomach, again with marked moxibustion points. Following this are three images of a





horse lying on his side, feet tied together, with names and locations of pressure points.

Next, we encounter five images of various aspects of the five organs and their related pressure points with names. The final three images are side views of a horse with pressure points marked for acupuncture. There are instructions on how long the needles should be and how deeply inserted.

The considerable text discusses the above-mentioned theories of traditional Chinese veterinary medicine.

Very good condition. Our manuscript has worming touching both text and image, but is entirely legible.

### *A Very Long Scroll*

13. EQUINE MEDICINE SCROLL. Manuscript scroll on paper entitled from the accompanying label "Uma shobyō miyō [or] kenyo no koto. Yakushin issai no ryōji" ["Diagnoses of all the Horse Diseases. Grand Encyclopedia of Medicine and Needle Treatments"]. 30 black & white brush & ink drawings of diseased horses. Scroll (130 x 27,630 mm.), 94 joined sheets, with several extension flaps, which fold down with additional text, recently & expertly backed. Omi Province (today's Shiga Province): the most modern date we find in the scroll is 1809. \$6500.00

A remarkably long scroll (90 feet); this is the most comprehensive old Japanese encyclopedia of horse diseases and their treatments

we have encountered. The text includes recipes for medicines and acupuncture techniques as well as numerous case histories. There are references in this scroll to texts being copied in 1611. Each of the 94 sheets is numbered. It is obvious this was once a codex in at least two volumes that has been converted into an enormously long scroll. The accompanying title label was clearly the upper wrapper of the codex.

At the beginning of this scroll are 30 brush & ink drawings of diseased horses, representations of case histories adapted from the *Inner Classic of the Yellow Emperor*, written about 2700 B.C. The case histories discuss rare diseases, digestive problems, drinking too much cold water, kidney diseases, heart problems, lung problems, wounds to the head, diseases of the spleen, parasitical worms, breathing problems including asthma, constipation, cramping, intestinal blocking, food poisoning, lack of appetite, nervous horses, brain diseases, "black sweat," chills, etc. Each case history concludes with pharmaceutical recipes.

Sheets 51 to 94 contain sections on specific topics and include eye diseases, tongue diagnosis, diagnosis based on the condition of the tail, setting of broken bones, medicines to treat blood clots, the six meridians, the 18 meridians, acupuncture treatments for tumors, with a long list of pressure points and explanations of their relationships to tumors and other diseases, etc.

At the very end of this scroll we find the date "1809" with the name "Akatsu."

In fine condition, preserved in a box.



*Women Graded (& Degraded)*

14. (EROTICA). A very rare *shunga* entitled *Shokanron* [or] *Shoganron* [*The Theory of Lascivious Connoisseurship of Women*]. Many fine woodcuts (the first color-printed), of which 29 are double-page & 9 are single-page. 50 folding leaves. 8vo, orig. blue wrappers (rubbed), new stitching. [Japan]: “*Iki no omoitsuki nari*,” [a playful pun meaning the publisher is sharing the thoughts of a connoisseur], Preface dated ca. 1764-65. \$6500.00

First edition of this fairly early *shunga*, and extremely rare; no copy listed in WorldCat nor the Union Catalogue of Japanese Books. We have located one copy in the Ritsumeikan University, Kyoto.

This is a richly illustrated and witty book in which the author takes a novel approach: he describes how to appraise women from a sexual perspective. We find nothing like this book in the great exhibition catalogue *Shunga: Sex and Pleasure in Japanese Art* (British Museum: 2013). The text is filled with double-meanings and puns and has almost the quality of a textbook. The beginning of the text states that the proper appreciation of women is of equal importance and gravity as the nine-year contemplation of Buddha by Bodhidharma. The author relates that this book was the result of 57 men with much sexual experience gathering and making a classification of *gyokumon* (a woman’s genital area). Each orifice is discussed and graded.

The first woodcut is color-printed and depicts a woman, her internal organs, and the three sexual orifices (one can make a woman pregnant, the others not). The qualities and pleasurable sensations a man derives from each orifice is described. The many explicit woodcuts that follow contain dialogue alongside the images of men and women coupling. The men and women come from very different socio-economic levels and ages (from aristocrats to samurai to merchants to actors to prostitutes), all revealed by their hairstyles, attire, and room interiors. Later woodcuts illustrate the anatomical variations within women (short necks, big hips, etc., also discussed in the text).

Towards the end is a section on how to make a good match based on sexual characteristics. Another section describes how not to make a woman pregnant.







The date of the Preface is based on two *kanji* characters that sound like “Horeki 15.” The Horeki era ended in year 13 (1763). The Preface was written and signed by “Keichoin,” which has sexual connotations based on the characters.

The first double-page woodcut did not print well on the recto (nor did the text on the verso) but is largely intact. Minor, mostly marginal, stains to four folding leaves. Minor worming to Preface leaves and, again, minor worming, mostly marginal, towards end. In spite of these defects, this copy is in fine and fresh condition. Preserved in a *chitsu*.

### The 36 Female Immortal Poets

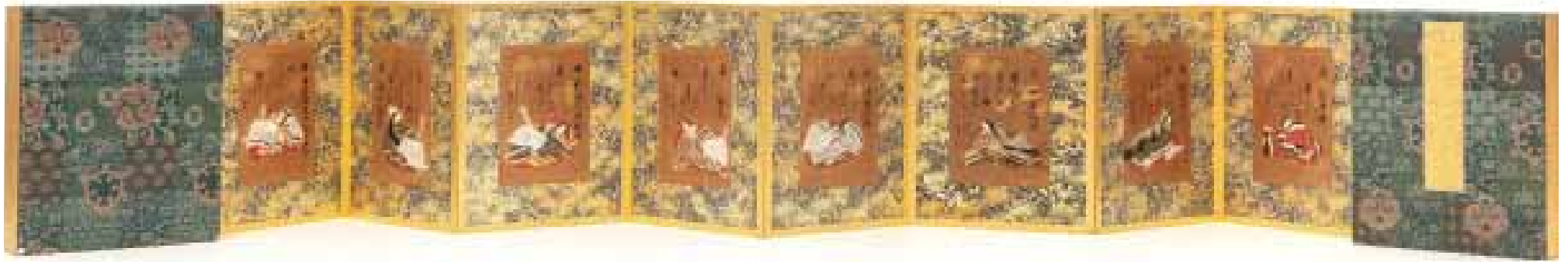
15. FEMALE POETRY COMPETITION. *Oribon* (accordion) format album with 36 very fine paintings & poems of the 36 female immortals of poetry, each painting (114 x 84 mm.) mounted in modern times on highly decorated thick boards, the boards covered with gold & silver speckles, each board with a border of gold-covered paper. Small thick 4to (184 x 154 x 84 mm.), modern silk brocade covered boards, a.e.g. [Japan]: early Edo (ca. 1660-80).

\$13,500.00



An exquisite album of paintings depicting the “Thirty-Six Female Immortal Poets.” These 36 female poets (*Nyobo sanjurokkasen*), which include Lady Murasaki, along with the “Thirty-Six Male Immortal Poets,” are a group of Japanese poets of the Asuka, Nara, and Heian periods selected by the nobleman, scholar, and poet Fujiwara no Kinto (996-1075), as exemplars of Japanese poetic ability. Based on these selections, painters produced albums and hand scrolls featuring imaginary sets of portraits of each group, together with samples of their poetry. The “Thirty-Six Immortal Poets” as an artistic theme remained popular for many centuries and was the subject of many paintings and woodblock books.





The selected 36 women poets were all members of the court and are depicted here in their Heian-era garb of sumptuous twelve-layer robes with the colors and patterns of each layer visible at the sleeves and hems. Invariably, the figures are seated and are accompanied by poems traditionally representing them in the anthology. The paintings are very finely executed, employing rich colors and metallic pigments, including gold, silver, and mica. The poems are written in a very fine calligraphic hand.

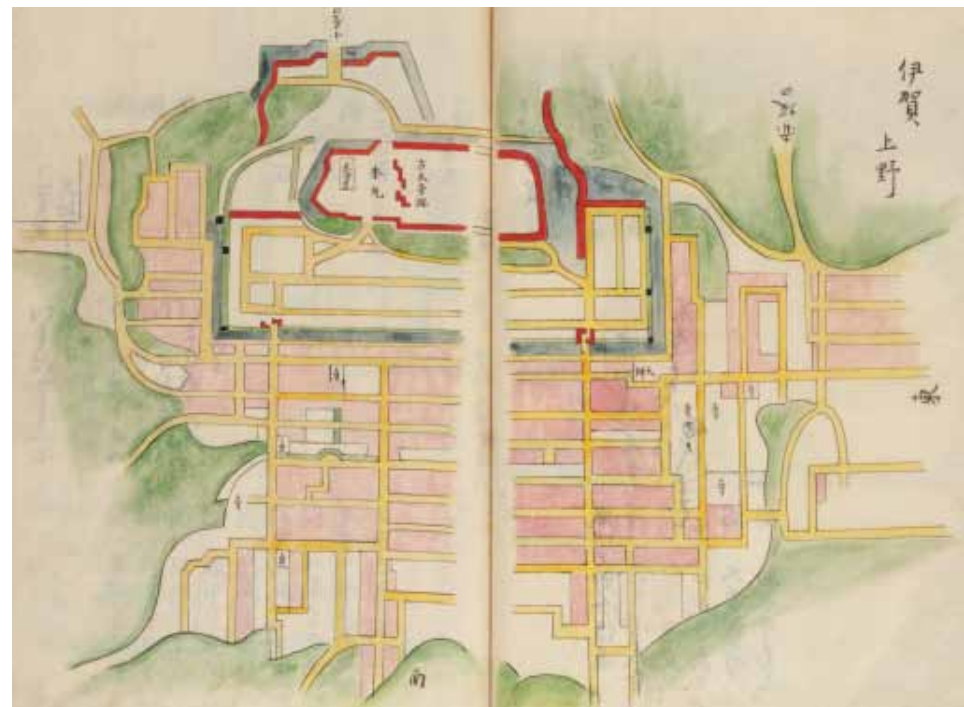
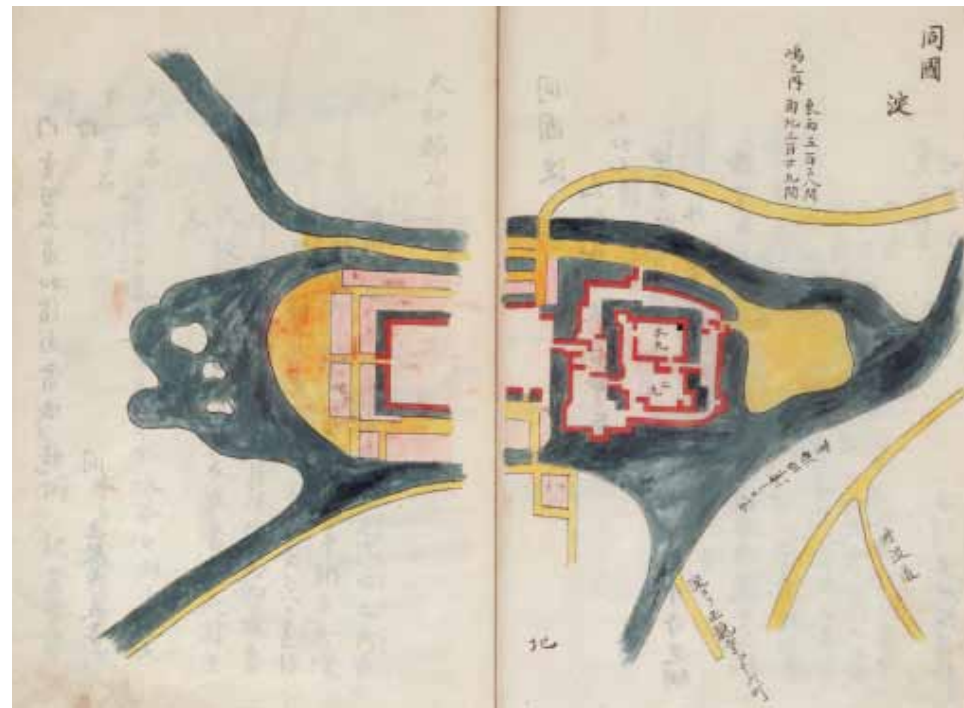
The 36 female immortal poets were: Ono no Komachi, Ise, Nakatsukasa, Kishi Joo, Ukon, Fujiwara no Michitsuna no Haha, Uma no Naishi, Akazome Emon, Izumi Shikibu, Kodai no Kimi, Murasaki Shikibu, Koshikibu no Naishi, Ise no Taifu, Sei Shonagon, Daini no Sanmi, Takashina no Kishi, Yushi Naishinno-ke no Kii, Sagami, Shikishi Naishinno, Kunai-kyo, Suo no Naishi, Fujiwara no Toshinari no Musume, Taikenmon'in no Horikawa, Gishumon'in no Tango, Kayomon'in no Echizen, Nijo in no Sanuki, Kojiju, Go-Toba-in no Shimotsuke, Ben no Naiji, Go-Fukakusa in no Shoshonaishi, Inpumon'in no Tayu, Tsuchimikado no in no Kosaisho, Hachijo in Takakura, Fujiwara no Chikako, Shikikenmon'in no Mikushige, and Sohekimon'in no Shosho.

The women poets have been placed in a typical “poetry competition” fashion. In the late 9th century, a new kind of poetry competition was developed in Japan: the *utaawase*. Themes were determined and a poet chosen from each team wrote a *waka* (a poem) for each given theme. At first, *utaawase* was simply a playful entertainment, but as the poetic tradition deepened and developed, it turned into a serious aesthetic contest, with considerably more formality.

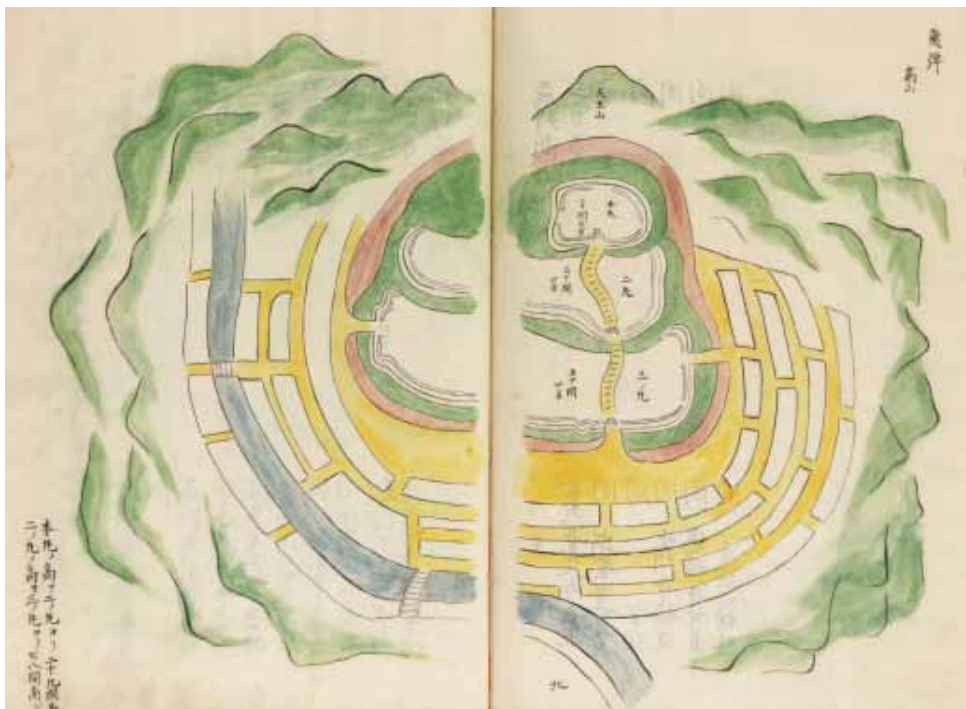
In very fine condition, preserved in a box.

### *The Feudal Castles of Japan in 1697*

16. FEUDAL CASTLES. Five finely illustrated volumes in manuscript, entitled “Shuzu goketsuki” [“Plans of Feudal Castles of the Tokugawa Period”]. Numerous fine brush-and-wash drawings in rich colors of about 149 castles, their fortifications, floor plans, & approaches. 64; 50; 49; 62; 67 folding leaves. Ten parts in five







vols. 8vo (277 x 200 mm.), orig. patterned wrappers, new stitching. [Japan]: on the final leaf of the final vol. (in trans.): "9 April 1737 copied by Tadataka Sakai [and] Minamoto." \$5500.00

The third Tokugawa shogun, Iemitsu (reigned 1623-51), the first born to the rule, spent much of his reign centralizing power in Edo, with the *bakufu* growing in importance as administrators and setters of policy. In 1645, the *bakufu* ordered all fiefdom lords who owned castles to make a *shiro ezu*, a detailed account of the structure of each castle; a *gocho*, which is akin to a census of their *daimyo*; and *kuni ezu*, maps of each area. These reports were compiled again in 1697.

This is an invaluable and beautiful record of that famous survey of all the major feudal castles of Japan. This work was never printed but was frequently copied. The volumes depict, in rich color, overhead views of about 149 feudal castles that existed in 1697 (many still stand today) along with several idealized castles. The preliminary text of the first volume provides a color guide to the drawings: red for stone walls; yellow for roads or empty areas; blue for filled moats, rivers, oceans, etc.; purple for empty moats; black for watchtowers; green for ditches, mounds, fields, and mountains; etc. Shrines, stables, and other buildings within the castle grounds are also labeled.

Each castle is labeled with its name, region, and fiefdom and, oftentimes, dimensions. For each castle, a brief history of is provided, mentioning ownership, when built and/or reconstructed, affiliations with shoguns, etc. Some of the most famous depicted include the castles of Nijo, Hikone, Osaka, Kameyama, Nagoya, Inuyama, Odawara, Mito, Kanazawa, Himeji, and many others. Curiously, while Edo Castle is discussed and described, there is no image of it. Could this be for security reasons?

A number of annotated slips of paper, with slightly later additional information, have been pasted in.

In excellent condition. Unimportant worming. The final 11 leaves of the fifth volume have a small burn mark or hole touching the images.





17. FURA SANJIN. *Ryori kondate hayashikumi* [*How to Plan a Proper Menu of Dishes*]; label title *Hayari ryori iroha hocho* [*ABCs of Popular Dishes*]. Woodcut frontis. 84 folding leaves. 8vo, orig. blue patterned wrappers, block-printed label on upper cover, new stitching. Edo: Okadaya Kashichi & Izumiya Ichibei, [1833].

\$2500.00

First edition and quite rare. This is a collection of planned menus, each involving a number of dishes, arranged by the four seasons. The fine full-page woodcut shows a kitchen scene in a wealthy household, with a chef cutting a fish with a knife and preparing ceremonial dishes (all the ingredients are apparent in the background). A female server is carrying a dish to the dining area.

The main body of the text lists dishes with their ingredients. The broad categories from which dishes are drawn, listed in the index, include: rice, pickles, many categories of broiled and braised dishes, sashimi, sake-marinated fish, many categories of soups, shellfish, kinds of desserts, fruits, etc. At the end is a list of exotic ingredients with instructions on how to prepare and cook them.

Nice fresh copy. Final ten leaves with some mostly marginal worming.

### *Tuberculosis & How to Cure It*

18. GE, Qiansun (or Kejiu). *Juyaku Shinsho* [in Chinese: *Shi yao shen shu; Ten Proven Prescriptions for Pulmonary Tuberculosis*]. Twelve full-page woodcuts & numerous woodcuts in the text. 36 folding leaves. Two parts in one vol. 8vo, orig. blue wrappers (wrappers rubbed & somewhat wormed), orig. block-printed title label on upper cover no longer present, modern stitching. "Ichijo-dori" [a street in Kyoto]: Tomikura Tahei, 1690.

\$4500.00

First edition of this early and rare book providing prescriptions for treatments in the different stages of tuberculosis. The author describes ten drugs made from vegetables that give miraculous results in treating the disease. The second part, entitled "Mujo Gengen santen shinden

gyokudo shoshi chiden shirochu soho,” describes the parasitic worms said to grow in the stomach and intestinal system of patients suffering from tuberculosis. The text illustrations depict many of these parasites.

The text is Chinese with Japanese reading marks, presumably compiled in the 14th century by Ge (1305-53), a Yuan dynasty physician and writer. He came from a family of hereditary physicians and wrote a number of books. The Japanese reading marks have been provided by Shuhaku Asai (1643-1705), who was a fellow student with Ippo Okamoto of the prominent doctor Sanpaku Ajioka.

There are substantial sections on acupuncture and moxibustion (several of the full-page woodcuts depict pressure points).

Very good copy. Minor marginal worming towards end.

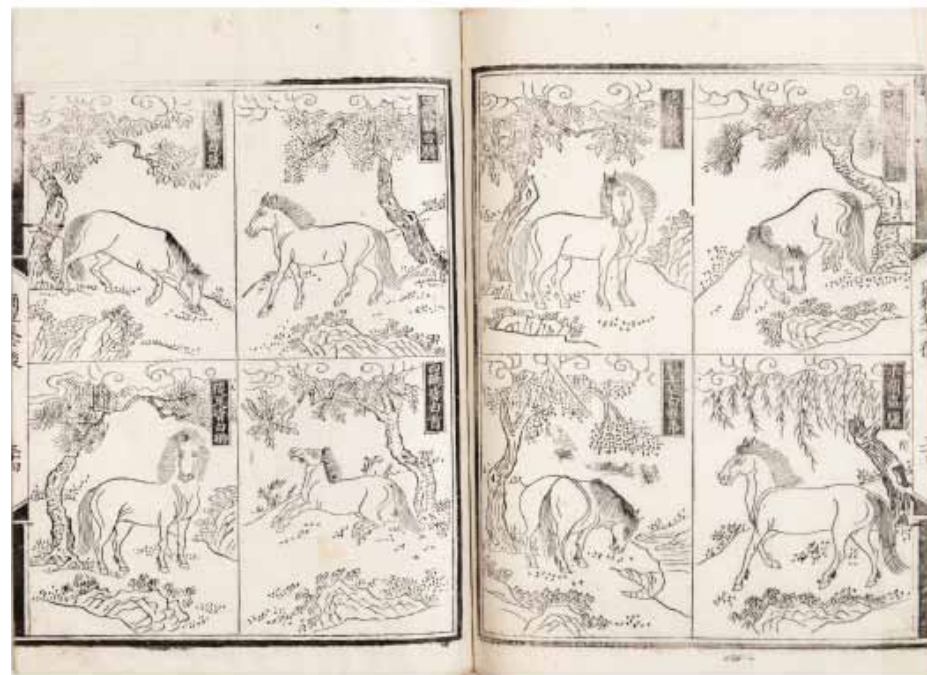


*“The First of All Chinese Encyclopaedias”–Needham*

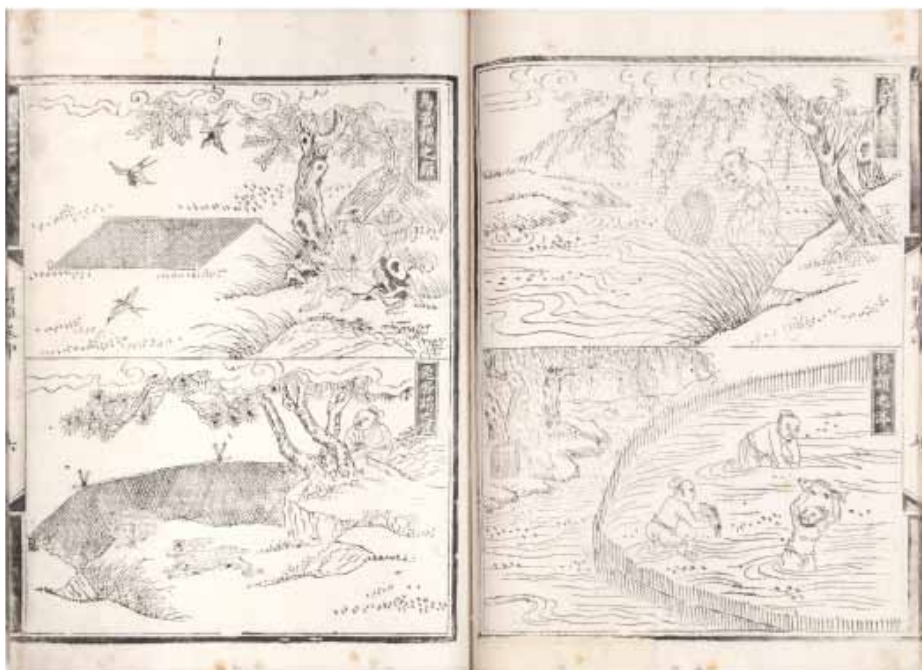
19. GUO, Pu, enlarged & commentary by. *Er Ya yin tu*; [from the block-printed title label on upper cover of Vol. I]: *Ying Song chao hui tu Er Ya [Approaching the Correct [or] Literary Expositor]*. Many fine full-page woodcuts. 56; 51; 42 folding leaves. Three vols. Large 4to (337 x 260 mm.), orig. yellow wrappers, orig. block-printed title labels on upper covers (labels a bit frayed), new stitching (a little loose). [China]: from title-page in trans.: “woodblocks owned by Yi xue xuan, 1801.” \$27,500.00

An important and uncommon large-format edition of the “first of all Chinese encyclopaedias, containing so much botanical and zoological terminology.”–Needham, *Science and Civilisation in China*, Vol. 6, Part 1: *Botany*, p. 191. This edition of the *Er Ya* contains the enlargements and commentary of Guo Pu (276-324), considered “the







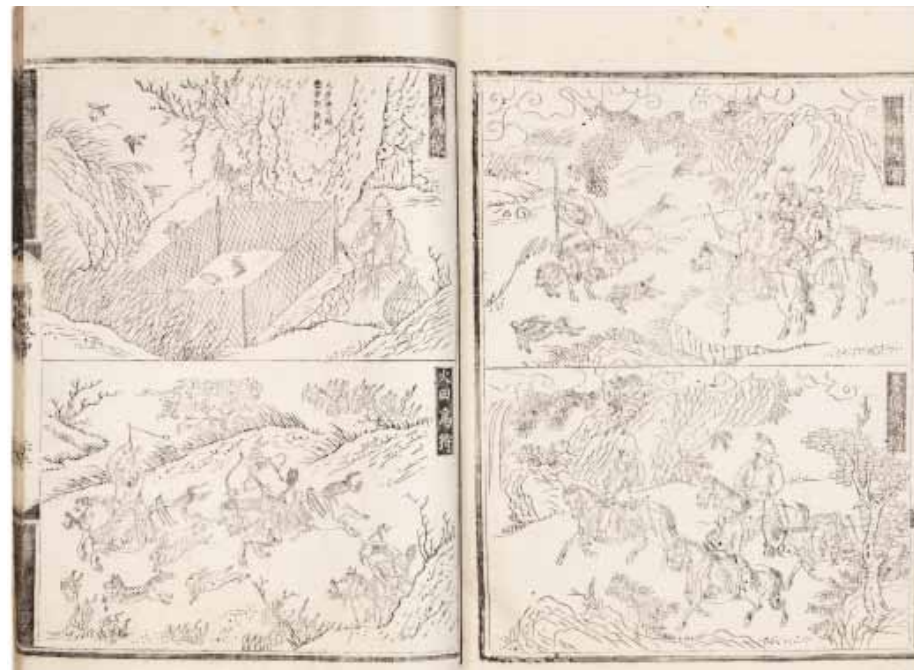


greatest commentator of the *Erb Ya*” (Needham, p. 188).

Guo, Chinese historian, poet, and writer, is best known as one of China’s foremost commentators of ancient texts and was a notable natural historian. Considered the most learned man of his age, he was also the first to define *feng shui*. Today, his edition of the *Er Ya* is considered to be authoritative and definitive, and without his glosses and commentaries, large portions of this text would be unintelligible.

The authorship and dating of the *Er Ya* is extremely uncertain; most of its elements were written between 450 and 140 BCE. The text is the first surviving Chinese dictionary, the first Chinese encyclopedia, and one of the “Thirteen Classics,” “making it one of the more revered works in the history of Chinese literature, not to mention lexicography.”—Creamer, “Lexicography and the History of the Chinese Language,” in *History, Languages, and Lexicographers* (*Lexicographica*, Series maior 41, 1992), p. 112.

The text is divided into 19 chapters, each explaining, in turn: old words, words, instructions (these first three chapters define abstract words), relatives (kinship), dwellings (architecture and engineering),



utensils (tools, weapons, clothing, and their uses), music (including instruments and dancing), the heavens (astronomy, the stars, etc.), earth (geography, geology), hills (topography and *feng shui* terms), mountains (geology), waterways (rivers, navigation, irrigation, boating), plants (grasses, herbs, grains, and vegetables), trees (trees, shrubs, botanical terms), insects (includes reptiles), fishes (includes amphibians), birds, beasts (wild and legendary animals), and domestic animals (livestock, horses, pets, poultry, and zoological terms).

The final seven chapters describe more than 590 species of flora and fauna. It is a notable document in natural history.

Fine set. Some worming, in one or two places inexpertly repaired. Preserved in a *chitsu*.

◀ Morton, *History of Botanical Science*, p. 59—“the great Chinese dictionary *Erb Ya* . . . some 334 plants were mentioned, classed as either trees or herbs. The literary and popular name of each plant was given, together with a short descriptive definition . . . The many technical descriptive terms for plants which appear in the dictionary indicate the building of a systematic botanical terminology.” The *Er Ya* and its importance runs through all of Needham’s volume on botany in China.

“Comparable in Stature to Dante, Shakespeare, or Goethe”

20. HAN, Yu (nickname: Han Changli). *Wu bai jia zhu yin bian Han Changli xian sheng quan ji* [Five Hundred Notes]. 40 parts in 12 vols. 8vo, orig. brown wrappers, new stitching. [China]: Liang yi tang, 1763. \$6000.00

A rare edition of this anthology of early Chinese writings, collected by Yu Han (766-824), “a major figure in the history of Chinese literature, comparable in stature to Dante, Shakespeare, or Goethe in their respective literary traditions. He was among that small group of writers whose works not only became classics of the language — required reading for all those with claims to literacy in succeeding generations — but whose writings redefine and change the course of the tradition itself. Although Han Yu is best-known as a prose stylist — the master shaper of the so-called *ku-wen* style — he was a stylistic innovator in the many genres in which he wrote, including poetry. And he was a major influence on the literary and intellectual life of his time, an important spokesman for a rejuvenated traditionalism that later emerged as Sung Neo-Confucianism.”—*The Indiana Companion to Traditional Chinese Literature*, Part One, p. 397.

Han considered Buddhism to be of barbarian origin and an unsuitable religion for the Chinese people; he harkened back to the purity of Confucianism, a Chinese creation. Becoming the ancient prose movement’s major spokesman, Han believed that one should study the early philosophers, histories such as the *Discourses of the States* (*Guo yu*), and even inscriptions on stone and bronze, such as the Qin stone drum inscriptions. Han Yu pioneered new genres of scholarly inquiry and led to a new interest in paleography, the physical remains of antiquity, and the comprehensive critical examination of all records of the past.

This anthology contains transcriptions of rubbings of early stone tomb inscriptions, classic poems and songs arranged by style, miscellaneous writings, official court documents, classics of calligraphy, ceremonial texts, histories, dedicatory epistles, etc., all in the *kuwen* style.

Our edition was edited by Zhongju Wei (active 12th-13th century), who has added further *kuwen* texts written in the Song dynasty. About





378 authors have been included in this edition.

Nice set, preserved in a *chitsu*. Some inoffensive worming, occasionally touching characters (many of which have been repaired and the character filled in).

*Razan's Commentary on the Tsurezuregusa*

- 21. HAYASHI, Razan. [*Tsurezuregusa*] *Nozuchi* [*A Commentary on the Tsurezuregusa*]. 14 parts in 13 vols. Large 8vo, orig. patterned wrappers (rubbed), orig. block-printed title labels on upper covers (rubbed), new stitching. [Japan: 1648-52]. \$12,500.00

An early and rare edition of this highly influential commentary on the *Tsurezuregusa* [*Notes from Leisure Hours*] of Kenko Yoshida (ca. 1282-1350). Yoshida's greatest masterpiece, it is a nonfictional prose work — *zuihitsu* — containing miscellaneous reflections and observations that continues to be read and loved today. "It can be said that Kenko discovered a couple of centuries before Montaigne that prose was the natural medium for conveying the motions of an inquiring, particularly a self-inquiring, mind. It is, moreover, special to the point of rarity in appealing to young and old alike with a combination of eager tolerance and assuring limitation, beckoning the one and consoling the other." — Miner et al., *The Princeton Companion to Classical Japanese Literature* p. 54.

Hayashi (1583-1657), was an influential Neo-Confucian philosopher, scholar, author, and advisor to the first four shoguns of the Tokugawa era. He established a famous Confucian academy, the Shohei-ko, with a great library, in what is today Ueno.

A work of continuing great popularity, the *Tsurezuregusa* was the most printed classical text of the first half of the 17th century in Japan. Razan's commentary was written in 1621. In it, he made the author, Kenko, appear as a hero for the times. "Its didactic tenor had an impact on later commentaries, other works that sought inspiration in *Tsurezuregusa*, and even fictional biographies of Kenko when those began to appear . . . But for Razan and the early Edo Neo-Confucianists in general, literature only has meaning when it is made useful in everyday life, and brought in line with the study of real things. Any such utility

in women's writings is overshadowed by latent female faults. There are statements and implications in *Tsurezuregusa* that disturb Razan, it is true, but he finds he can work around them. In his struggle to make the text a vehicle for spreading Neo-Confucian teachings, Razan does not necessarily hide or excise the contradictions in the text, but he does mold and pad it, as he says 'bringing in the words of the Confucian classics, using Japanese proverbs to explain things, writing in syllabary' (as opposed to characters), in a way that even he characterizes as 'cutting up a chicken with a knife meant for beef.' The vernacular fowl in and of itself is of less consequence than the philosophical steer."—Linda H. Chance, "Constructing the Classic: *Tsurezuregusa* in Tokugawa Readings" in *Journal of the American Oriental Society*, Vol. 117, No. 1 (Jan.-Mar. 1997), pp. 39-56.

The book is printed in a beautiful mixture of *kanji*, *hiragana*, and *katakana*.

Our copy contains the author's preface in *kanbun* (like the incomplete LC set, which they date as 1648-52).

A fine set. Minor staining and worming. Preserved in a *chitsu*.







*“The First Japanese Monograph on Chemistry”–Mestler*

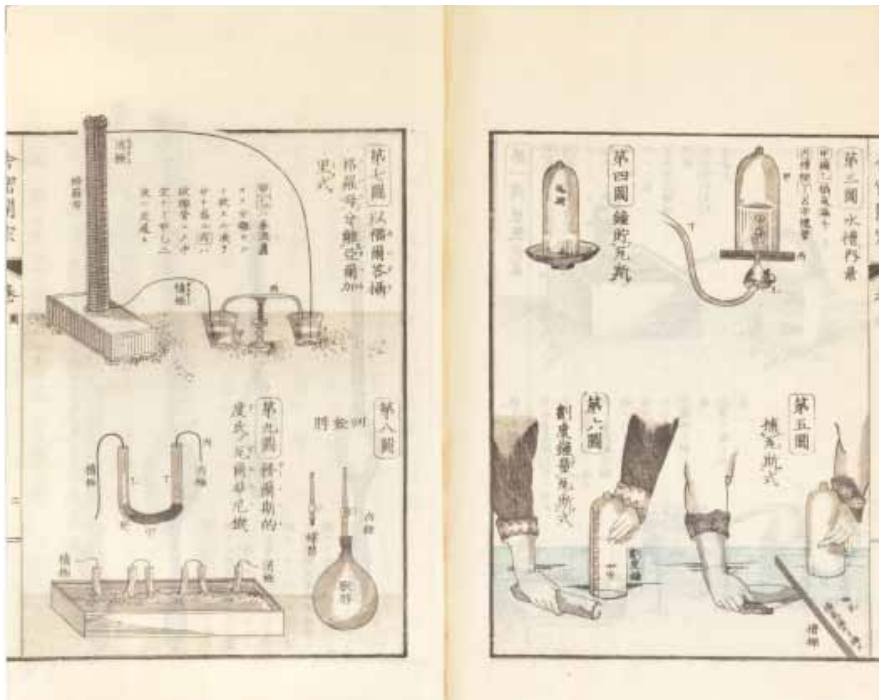
23. HENRY, William. *Seimi kaiso* [*Elements of Experimental Chemistry*]. Trans. by Yoan Udagawa. 14 finely detailed full-page woodcuts, several heightened in gray, red, silver, or blue wash. 21 vols. bound in seven. 8vo, orig. green patterned embossed wrappers, orig. block-printed title label on upper covers, new stitching. Edo: 1837. \$8500.00

First edition in Japanese of William Henry’s *The Elements of Experimental Chemistry*, which first appeared in English as *An Epitome of Chemistry* (London: 1801). It was a very successful book with numerous revised and enlarged editions; by the sixth edition, of 1810, the title *Epitome* had changed to *The Elements*, which also enjoyed numerous editions and translations.

“*Seimi Kaiso* plays an important role in the remarkable story of Western scientific influences in Japan. When this work first appeared in 1837, Japan had been almost completely isolated from the larger world for two centuries. The Japanese were not allowed to travel abroad, and only the Chinese and the Dutch were permitted to enter Japan. From about 1720, however, a group of Japanese scholars began studying and translating Dutch scientific literature that reported achievements taking place throughout Europe. Known in Japanese as the Rangakusha, meaning ‘scholars of the Dutch school,’ this group made certain that the advances of modern scientific knowledge would not elude Japan . . .

“Udagawa Yoan, (1797-1846), a Rangakusha and younger member of the learned Udagawa family, is said to have introduced chemistry into Japan with *Seimi Kaiso*. It was based on a Dutch translation of William Henry’s popular book, first published in 1800 [sic] as *An Epitome of Chemistry* and later as *The Elements of Experimental Chemistry*. Reworking the Dutch text into Japanese, however, was much more than mere translation. Yoan had to develop new terminology to describe chemical substances and processes, expanding the Japanese vocabulary of chemistry as he deepened his own understanding of the science.” – from the Corning Museum of Glass’s website.

This work describes, for the first time in detail in Japan, the revolu-



tionary findings and theories of Lavoisier. Udagawa coined a number of scientific terms that are still in current use in Japan, including those for “oxygen,” “hydrogen,” “nitrogen,” “carbon,” “platinum,” “oxidation,” “reduction,” “saturation,” “dissolution,” “analysis,” “element,” etc.

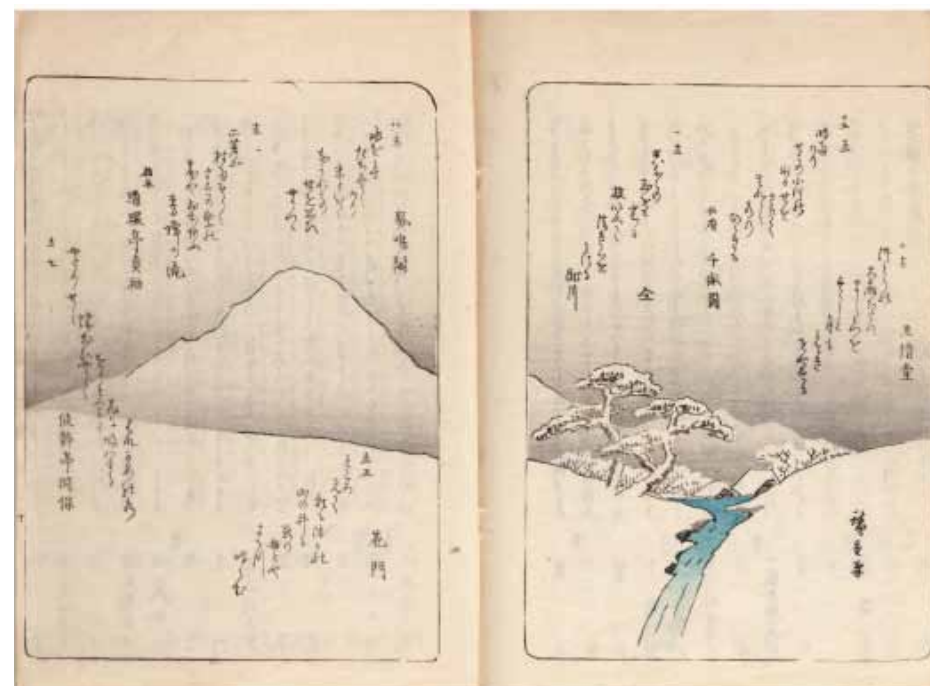
Henry (1774-1836), studied under Black at Edinburgh University and became a partner in his father’s chemical works. He lectured on chemistry in London.

The illustrations are particularly well wood-engraved.

A very fine set.

◀ *D.S.B.*, VI, pp. 284-86. Mestler, *Old Japanese Medical Books*, I, p. 327—“The first Japanese monograph on chemistry was the *Shamitsu* (or *Seimi* or *Shemi*) *kaiso*, published in 1837 by Yoan Udagawa (1798-1846). This was an introduction to chemistry, incorporating translations from *The elements of experimental chemistry* (edition unknown) of William Henry, and unidentified works of Plenck, Blumenbach, and Ypey, together with accounts of the personal experiences of Udagawa. *Shamitsu kaiso* includes a chemical analysis of the waters of hot springs in Japan.”





24. HIROSHIGE ANDO (or UTAGAWA), artist. *Kyoka sansuishu* [Collection of Crazy/Witty Poetry on Landscapes]. Four double-page color woodcut illus. 12 leaves. 8vo, orig. decorated wrappers, stitched as issued. [Japan: 1830-53]. \$3950.00

First edition, and very rare, with no copy in WorldCat, of this ephemeral and beautifully illustrated example of *kyōka* poetry by Hiroshige. He was frequently engaged to illustrate *kyōka* collections and, as a poet of considerable talent, often made contributions to the text. The two selectors of the poems printed here are Shiseido Taijin and Daihoshiko Taijin.

The decorated wrappers incorporate plum flower motifs with the character of water in the center of each. The numerous poems are all concerned with mountain or water landscapes (*sansui*). The four finely color-printed double-page woodcuts by Hiroshige depict landscapes in the four seasons. All depict complex scenes combining different combinations of mountains, lakes, and streams. *Bokashi*, the

delicate gradation or shading of the density of one color, is beautifully employed in all four images, and Hiroshige uses blue and pink to great effect. Some of the images use both “bone” and “boneless” lines to vary the shapes and impact of the mountains.

“In general, the *chonin*, the bourgeois citizens of Edo and Osaka particularly, enjoyed literature that was light and entertaining: stories of love and intrigue, often with fantastic or occult elements; and verse that was very much on the surface, relying greatly for its appeal on word-plays that the nature of the language, with its innumerable homophones, encourages . . . from the beginning of the Temmei period in 1781, *kyōka* verse became a major leisure activity of the *chonin* and of some *samurai* . . .

“The Temmei vogue for *kyōka* — literally, ‘crazy verses’ — was a revival. The form had originated as early as the fourteenth century and had had its first flowering in the seventeenth . . . But the revival in the Temmei period led to a phenomenon, a positive craze for amateur verse-writing, on a scale more widespread than is known in any other nation at any time [and continued for many decades]. It became a



cult, with rival factions, or societies, each headed by high priests who were teachers and adjudicators of frequent competitions.”-Hillier, *The Art of the Japanese Book*, p. 372. Many of the leading Ukiyo-e artists were involved with *kyōka* from the very beginning, including Hokusai, Kuniyoshi, Hokkei, and Hiroshige.

Fine copy, preserved in a *chitsu*. Small wormhole in lower blank margin.

*The “Bone Length Method”*

25. HORI, Motomasa (or Kairan). Manuscript on paper entitled on upper cover & first leaf “Aiketsu meiben” [“Comprehensive Method of Determining the Pressure Points by Measurement of Bones”]. Many fine brush & black ink illus. in the text. 45 folding leaves. 8vo (245 x 170 mm.), orig. wrappers (wrappers somewhat soiled), old stitching. [Japan]: at end in trans.: “copied in 1807.”

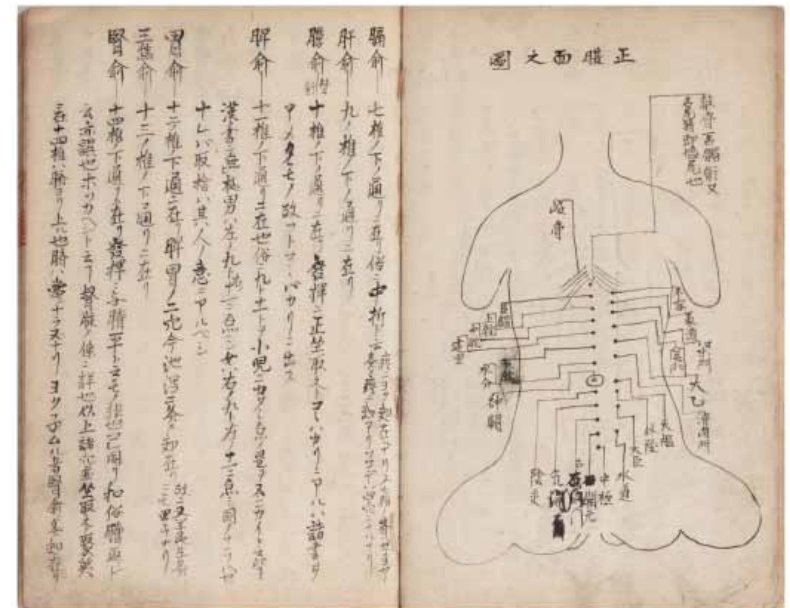
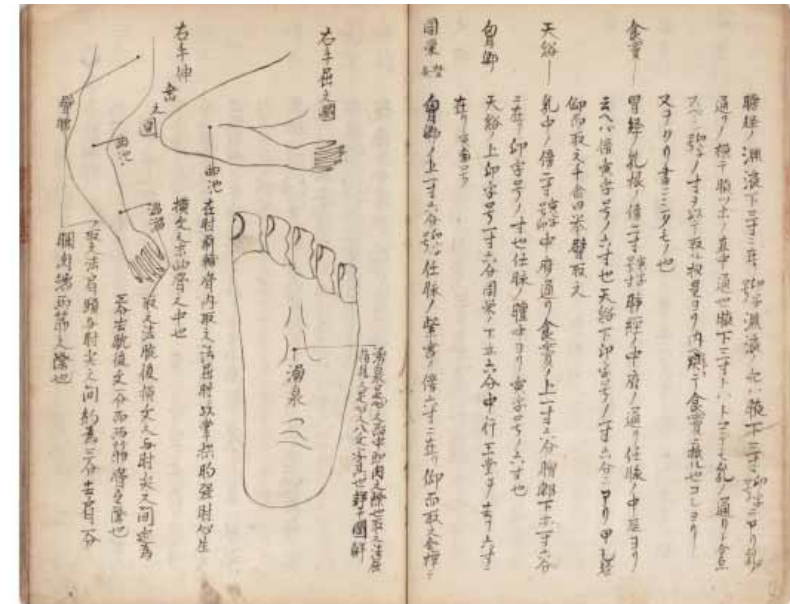
\$2500.00

We learn from the first leaf of the index at the beginning of this manuscript that this is a later copy of a unpublished manuscript by Hori (1725-62), a native of Kyoto, whose father was also a prominent physician. Hori began to lecture in 1758 but died early.

In this work, Hori provides a guide to finding pressure points for acupuncture based on bone measurement. Using bone length measurement for the measurement of acupoints location is called the “bone length method.” Hori was remarkable for his unique and influential expansion of this method by incorporating the “twelve zodiac method” in establishing pressure points on the body and determining whether the meridian is open at a certain moment.

The text makes many references to the classics of Chinese and Japanese acupuncture. For each of the 14 meridians, Hori has listed their pressure points, the organs to which they are associated, illnesses, etc.

The fine illustrations depict the meridians and pressure points. Fine copy. Minor staining in upper margin and a little wormed.



*A Leading Lyrical Poet*

26. HUANG, Ren (or Xintian or Shentian). *Xiang cao zhi shi ji* [*Autumn River Collection*]; Preface title: “Qiu jiang ji.” 76; 99 folding leaves (of which two in Vol. II are in manuscript, replacing missing printed leaves). Six parts in two vols. 8vo, modern wrappers (text leaves lightly browned), new stitching. [China]: Prefaces dated 1754 & 1756. \$5500.00

First edition, and very rare (not in WorldCat), of this collection of the poetry and prose of Ren Huang (1683-1768), one of “the foremost lyrical poets” (Ko, p. 92, see below) of the Guangdong region and a member of the artistic circle whose center was Gu Erniang, a famous woman inkstone carver whose shop was located in Zhuanzhu Lane in the imperial city of Suzhou. This collectors and scholars of this circle were both patrons and clients of Gu Erniang and, in fact, Ren’s main asset late in life was his collection of precious carved inkstones.

Ren (1683-1768), whose literary name was Xintian (or Shentian) Ren, was a native of Yongful county in Fujian. Born into a well-educated family of generations of government officials, he learned poetry and painting as a child. He received the *juren* degree in 1702 and served as a county magistrate in Sihui in Guangdong province.

Most of the poetry in this work is from manuscripts and appears here for the first time, whereas the essays and other prose writings were previously published. The second preface, dated 1754, is signed by Tingheng Xu, and the third preface, of 1756, is signed by Tiaoyuan Sang (1695-1771), scholar.

A nice set, but with two leaves of text replaced in early manuscript. Several natural paper flaws not touching text and mended. With the seal of Yosaburo Takekoshi (1865-1950), Japanese historian and politician. Preserved in a *chitsu*.

© Dorothy Ko, *The Social Life of Inkstones. Artisans and Scholars in Early Qing China* (2017).



相逢更相賞高樓烟雨木蘭梳

避暑七松草廬贈朱夢汀姨丈

四五年前此地經再來不改舊堂亭竹聲便促傾碟解水  
氣能催急酒醒紗幌柳蒲桐葉榻朱簾絲管藕花汀冷灰  
殘燭裁詩夜老大冬郎愧性靈

七月十二夜作 是日立秋

銀蟾初湧海東頭十二湘簾盡上鉤一束心飛遊子榻千  
帟爭譽美人樓關河夢寐歸州夜詞賦生哀楚國秋執扇  
無情珍重怨西風卽夕等閒休

吳門懷歸

十載萍踪暗自驚春碧放掉關問城與同請氣稍沉盡愁  
逐江湖蕩漾生落日寺門昏刻色暖風花市碧簫聲仲宣  
莫縱登樓日懷古思鄉雨不平

哭貧意切氏

一夜華星隕上台東南治行失風裁少曾沾客兩名士老  
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昔發花猶戀散衙問姑蘇城外西州路腸斷羊曇醉後來

晤翁羅軒先生感舊賦贈

脫了朝衫十七秋畫師詞伯五湖舟一床綠竹供禽寫百  
斛龍船笑拍浮安石墻除畫蘭蕙河汾門士半公侯殷勤  
贈我珊瑚架猶是靈洲鐵網收 是日承惠明瑞筆架  
苦記春明二月天蘭成射策拜床前 子公車入館  
館公聯舍 珠盤歸

### Yoshimasa's Incense Room

27. INCENSE ROOM ARCHITECTURE. Scroll on paper with two fine paintings depicting two incense rooms (really buildings), signed by Mitsuyoshi (or Mitsufusa) Tosa, with commentary. Scroll (350 x 4470 mm.), gold-flecked endpaper at front, endpaper backed with orig. green silk brocade. [Kyoto: mid-Edo].

\$4000.00

The estate in the Higashiyama hills of Kyoto of the shogun and art patron Yoshimasa Ashikaga (1436-90), to which he moved following his "retirement" in 1473, consisted of a number of buildings and gardens, including the famous Silver Pavilion. This estate became the center of what is known as *Higashiyama bunka* (Higashiyama culture), which was based on the aesthetics of Zen Buddhism and the concept of beauty in simplicity. The traditional culture of today's Japan originated from Higashiyama culture, especially in tea and incense ceremonies,

flower arranging, Noh drama, and *sumi-e* ink painting.

Our scroll begins with the title "Higashiyama dono onko zashiki Izumi den no zu" ["Illustration of Yoshimasa's Incense Room called Izumi den"]. This is followed by a fine painting of the incense building (350 x 910 mm.), displaying in great architectural detail the various chambers within the larger building, employing green, yellow, gold, black, different whites, gray, blue, and brown colors.

It was here that the Shino school of incense ceremony (*kodo*) developed and thrived. Yoshimasa particularly enjoyed *koawase* (incense comparison) and collected 130 varieties of incense. He encouraged its practice amongst the samurai; incense-smelling parties ranked second only to the tea ceremony as a pastime for individuals of prestige and taste.

Next is an important list of the 12 buildings that comprised Yoshimasa's estate, of which only the first two exist today:

1. *Nijukaku* (the famous Silver Pagoda or Pavilion);
2. *Togudo* (a building with a Buddhist altar);





3. *Dojinsai* (tea ceremony room);
4. *Onkaisho* (meeting place for poetry readings);
5. *Saishian* (building for viewing the *kemari* football games);
6. *Fuzukitei* (Shoin-style building to view the moon);
7. *Shuboro* (crossing corridor);
8. *Izumiden* (incense building overlooking a pond — his building is pictured in our scroll;
9. *Yabaku bune* (boat house at the pond);
10. *Ryubaikyo* (a bridge at the pond);
11. *Chozentei* (receiving building);
12. *Senjinsba* (building for “washing away the dust”).

At the end of this section, it is written that further depictions and measurements of the 12 buildings are included in another scroll.

This is followed by a statement that the next painting depicts another incense building favored by Shoha Shino (1502-71), third master of the Shino school of incense ceremony. The title of the second

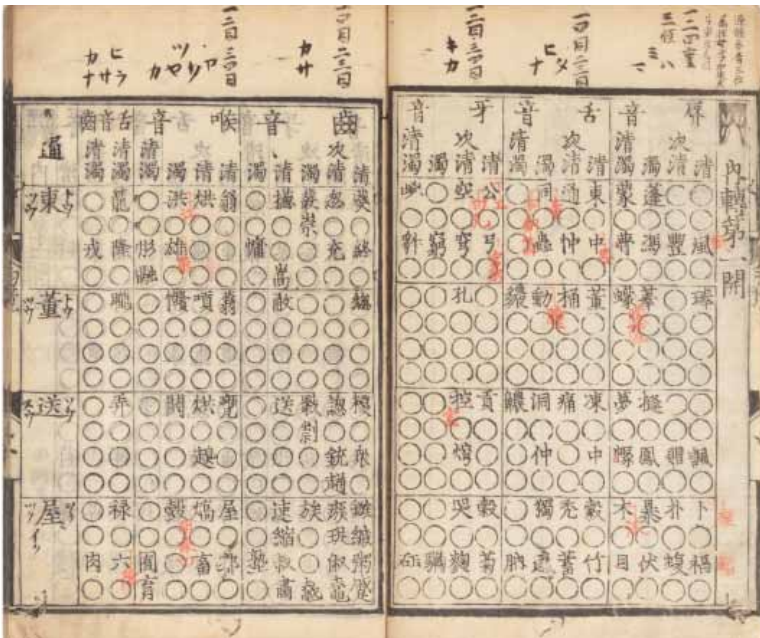
painting is “Shino Shoha gonomi ko zashiki no zu” [“Illustration of Incense Room favored by Shoha Shino”]. The painting (again, 350 x 910 mm.) uses the same colors as the previous painting but has a rather different layout and appearance.

At the end, there is a statement that measurements of this room will be found in another scroll and that our scroll is a copy of the scroll owned by the Hachiya family for many generations. The Hachiya family assumed the practice of the Shino school of incense from Shoha Shino. A descendent of the Hachiya family still runs this school in Nagoya.

At the very end, we find the statement “E dokoro azukari. Tosa no mori Mitsuyoshi [or] Mitsufusa” [“The official court painter Mitsuyoshi Tosa”]. Tosa (1700-72), was an influential artist who led the Tosa school of painting in the mid-Edo period. Tosa’s seal is present.

In fine condition. Margins a little spotted and soiled. The braided cord to tie the scroll is missing. Preserved in a modern box.





“Priceless Records of the Earlier Stages of the Chinese Language”  
 What Did It Sound Like?

28. INKYO [in Chinese: *Yunjing*; *Mirror of Rhymes*]. Ten columns per page, 20 characters per column. The first leaf in Japanese, the remainder in Chinese. 1 p.l., 52 folding leaves. 8vo (275 x 173 mm.), orig. wrappers (wrappers quite rubbed & and somewhat worn), old stitching. From the colophon: “Kyoto: Tahara Ninzaemon, 1641.” \$5000.00

A very rare early edition — not in WorldCat or NIJL — of one of the “two priceless records of the earlier stages of the Chinese language.”—Edwin G. Pulleyblank, “Qieyun and Yunjing: The Essential Foundation for Chinese Historical Linguistics” in *Journal of the American Oriental Society*, Vol. 118, No. 2 (April-June 1998), p. 213. The *Yunjing*, along with its predecessor, the *Qieyun*, were the standard pronunciation guides of the Early Middle Chinese and Middle Chinese periods.

The original motivation to compile these guides to pronunciation was religious: Chinese monks turned their attention to the analysis of the sounds of their own language as recitations of chants depended for their effectiveness on correct pronunciation. The need for rhyming tables soon extended to scholarly and practical purposes as well. By the sixth century, educated speech of the south and that of the north had diverged but were still mutually intelligible and sufficiently unified to constitute a common language. The aim of the first such rhyming table, the *Qieyun* (601), was to codify this common standard, a *lingua franca* for the elite, preserving a maximum number of distinctions between syllables. The *Qieyun* went through many revisions and enlargements during the succeeding Tang period.

“The earliest extant complete rhyme table is the *Yunjing* [or, in Japanese: *Inkyo*] (*Mirror of Rhymes*), now known only in an edition [by Linzhi Zhang (active 1161-1203)] of the southern Song period (the prefaces are dated 1161, [1197], and 1203), but datable by internal evidence originally to the ninth or tenth century.”—Pulleyblank, “Chinese Traditional Phonology” in *Asia Major*, Third Series, Vol. 12,

No. 2 (1999), p. 114 (and much of our description is based on this fine article, which explains how these rhyming tables work).

The *Yunjing* comprises a series of charts that arrange Chinese characters in large tables according to their tone and syllable structures to indicate their proper pronunciations. It is the essential foundation for Chinese historical linguistics and remains the essential guide to Middle Chinese phonology.

The *Yunjing* came to Japan in the 13th century in either manuscript or printed book format, where it was preserved (no printed copies or manuscripts survive in China). Our movable type edition was modelled after the 1528 edition (no copy of this edition survives today). Our edition contains Zhang's Prefaces of 1197 and 1203 and an Afterword, dated 1528, written by the prominent Confucian scholar Nobukata Kiyohara (1475-1550). In his Afterword, Kiyohara furnishes the valuable information that this book was copied in Japan from the Chinese edition and that the 1528 edition was published by Munenaka (or Sochu) Ronshi, a scholarly Buddhist practitioner and friend of Kiyohara, at the Komyoji Temple, in Sakai, south of Osaka. There were many editions of the *Inkyo* in following centuries.

Our edition also contains the preliminary leaf with 50 Japanese "alphabet sounds" (*Go on go i*), which first appeared in the 1628 edition; they help to explicate the following tables.

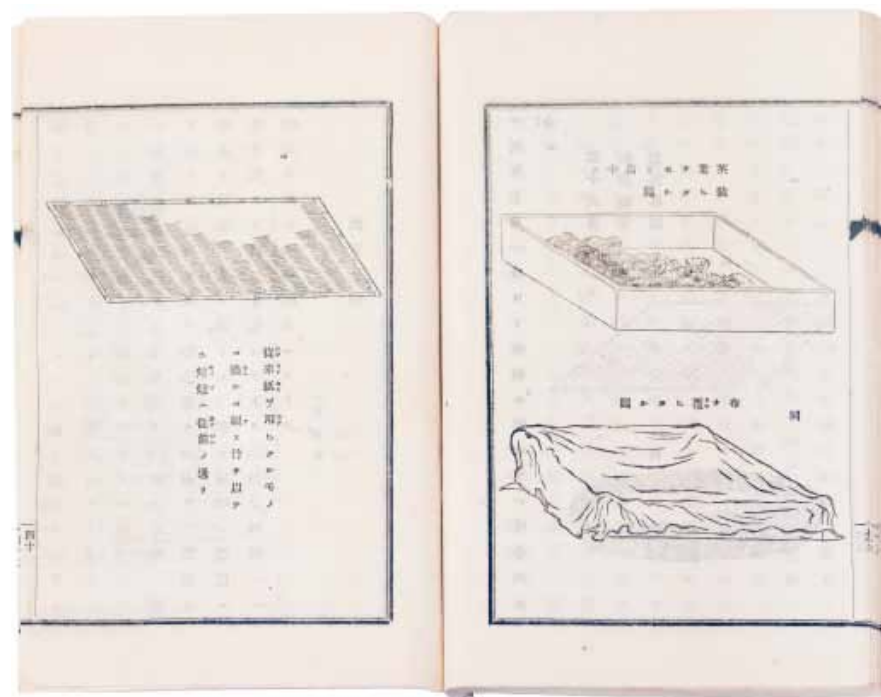
These 43 tables of guides to pronunciation are remarkable for their complexity and, at the same time, their simplicity. While religious motives were the original reason for the interest in correct pronunciation, other scholarly needs expanded the importance of the *Yunjing* in China and the *Inkyo* in Japan. It is considered to be of the greatest importance to Chinese and Japanese scholars from the 12th century to the present day. Facsimiles were made in Japan by Chinese scholars in the early 20th century and brought back to China.

A very good copy, preserved in a *chitsu*. Some worming, touching a few characters.

30. KANBAYASHI (wrongly KANBASHI), Kumajiro & EGUCHI, Takayasu. *Chagyo hitsuyo* [*The Tea Industry & Trade*]. Eight full-page woodcut illus. Numerous tables in the text. 38; 43 folding leaves. Two vols. 8vo, orig. yellow patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Tokyo: the Authors, 1877. \$1950.00

First edition of this scarce book on the tea industry of Japan. With the opening of Japan, tea and silk quickly became the two most important export products.

Kumajiro Kanbayashi was a member of the family that has owned, for more than 450 years, the Kanbayashi tea company, a well-known tea and incense store in Kyoto. In the Preface to the first volume, the authors emphasize the importance of tea as a key international cash crop. They describe how to grow, harvest, and prepare the tea leaves for export. Kanbayashi and Eguchi were clearly familiar with the Western





market for green tea: they discuss the tea-drinking habits and tastes of Westerners, and also consider producing black tea for the West.

Also included is an essay by the Japanese ambassador to the United States, Mr. Tomita, on the tea market of North America, possible tariffs, and other trade considerations.

The text has many tables regarding the chemical analysis of tea, health benefits, production, pricing, national sales, etc. The woodcuts depict the various stages of tea production following harvest.

Fine copy. Several entries in WorldCat incorrectly spell the first author's last name as Kanbashi.

### *The Gardens & Landscapes of the Emperor's Summer Palace*

31. KANGXI, Emperor of China. *Yu shi bi shu shan zhuang shi* [or] *ji* [*Imperial Poems on the Mountain Estate to Escape the Heat*]. 17 (of 36) folding black & white woodcut plates, each with fine contemporary (?) hand-coloring. Printed in red & black (*zhu mo tao yin ben*). 51; 50 folding leaves. Two vols. 8vo (265 x 166 mm.), modern brown wrappers, new stitching. [Beijing: Wu ying dian [the Imperial Printing House], Preface dated 1711, Afterword dated 1712, completed 1713?]. \$15,000.00

First edition, Chinese issue, of this famous and beautifully illustrated book, ordered by and overseen by Kangxi (1654-1722), Emperor of China. It was printed in 400 copies on superior paper, 200 in Manchu and 200 in Chinese. The Chinese edition is quite remarkable for having been printed in both black and red ink (*zhu mo tao yin ben*), an invention from the Yuan Dynasty, requiring two runs through the press.

The book is a collection of poems written about 36 remarkable sites, which include gardens, landscapes, and buildings at the emperor's summer palace, a mountain estate, in Rehe (now Chengde, Hebei; it is today a UNESCO World Heritage Site). For each poem, a magnificent folding woodcut plate is provided, depicting the associated site.

While our copy has 17 of the 36 folding plates, they have been beautifully hand-colored at what appears to be an early date and have large







margins at the bottom. The difference between the black & white plates and those hand-colored is remarkable and dramatic. In each case, the plates — which are extremely fragile — have been expertly backed with new paper, margins strengthened, and reinserted into the volumes on stubs. The plates clearly come from another copy. On several of the plates there is some small loss of image. Our copy has plates 2, 3, 7, 8, 9, 11, 14, 15, 16, 19, 21, 24, 25, 27, 29, 32, and 35 (as established by Whiteman, see below).

The result is a perfect match of poetry and landscape painting, with strong literary and artistic characteristics. Kangxi's own Preface, dated 1711, is followed by the impressions in red of his two seals: *Ti yuan zhu ren* (his style name used on his seals) and *Wan ji yu xia* ("Brief leisure").

This work "offers a virtual tour framed by images and the emperor's own poetry, the garden placed in the palms of one's hands. Created in parallel painted [which no longer survives], woodblock printed [our first edition], and copperplate engraved versions, the album's multiple iterations resonated with each other and with the park itself."—Stephen H. Whiteman, *Where Dragon Veins Meet. The Kangxi Emperor and His Estate at Rehe* (2020), p. 6-(& see the entirety of this wonderful and beautiful book, especially pp. 151-88). The scenes of the imperial gardens and landscapes offered in this book allowed unprecedented access to the private life of the emperor.

In 1702, Kangxi ordered the construction of the palace and landscaping of the considerable parklands at Rehe in order to support his annual tours north amongst the court's Inner Mongolian allies. The palace served as a second capital at which Kangxi resided from late spring to early autumn. When in residence, the emperor oversaw garden tours, banquets, and entertainments, all of which celebrated his rule.

In 1711, Emperor Kangxi conceived of a project to celebrate his 60th birthday and 50th year of his reign. He selected 36 major scenic sites within the extensive property and gardens surrounding the summer palace. One poem for each site was written with the emperor's involvement, and one painting of each site was created by the court artist Shen Yu (b. 1649?). The writings and accompanying illustrations were meant to demonstrate the harmony between heaven and humankind through natural landscapes and related architecture. They also served as propaganda: this represents the first time imperial spaces

were depicted during the Kangxi court. The collection of poems was annotated by Kui Xu, Li Tingyi, and others upon the imperial order and prefaced by Emperor Kangxi himself in 1711.

Two of the court's most talented woodblock artists, Zhu Gui (ca. 1644-1717) and Mei Yufeng (active ca. 1696-1713), were engaged to prepare the woodblocks from Shen Yu's designs.

"Whether derived from, or simply correlated to, the unique album [now lost], the woodblock-printed book functions as a surrogate for the paintings. It imitates the album's arrangement and mode of engagement with the landscape, pairing image and text in an intimately scaled format. The style of the images evokes Wang Yuanqi but also, and more significant, the emperor's most important artist, thereby marking the book as a work of the court's highest echelon of cultural production and an object clearly commissioned and owned by the emperor . . .

"Kangxi was intimately involved in the minutiae of the book's production, from the selection of a specific type of high-quality paper, to reviewing and editing the printing proofs, to inspecting samples of the finished work. He was kept closely informed about the progress of the project, including difficulties in curing the datewood blocks Zhu Gui and Mei Yufeng used as well as the need for more artisans given the scale and intricacy of the work. The order for four hundred copies (two hundred in Chinese and another two hundred in Manchu) came directly from the throne. In comparison to other contemporary projects with print runs of one thousand or more, this number suggests that the emperor had a clear sense of the exclusive audience he intended to reach . . .

"There is no record of the deadline against which the block-cutters, printers, and binders all labored. Given the timing of the project and the flurry of reports around printing and binding that appear from the intercalary fifth through the seventh months of 1713, however, it seems most likely that the volumes were meant as gifts for the emperor's sixtieth birthday celebrations that year. The scale and lavishness of production accords with this hypothesis, as four hundred copies indicated intended distribution among a relatively small circle of imperial clansmen, steppe elites, senior officials, and others close to the throne."—*ibid.*, pp. 182-83.

Shortly thereafter, in the years 1712-14, another edition was produced with engravings instead of woodcuts. It was overseen by the Jesuit Matteo Ripa and two Qing artists.

In fine and fresh condition. Minor worming to text leaves (but not the plates). Preserved in a *chitsu*.

*Poetry Competition of Occupations; Can You Make the Connections?*

32. [KARASUMARU, Mitsuhiro, ed.?]. *Shokunin kasen* [*Immortal Artisan Poets*]. 36 full-page woodcuts, each with an accompanying poem. 18 folding leaves. 8vo, orig. blue wrappers (rather worn & rubbed), early manuscript title label on upper cover “Shokuni kasen Mitsuhiro kyo sen” [“Immortal Artisan Poets selected by Lord Mitsuhiro”], new stitching. [Japan: mid-Edo]. \$5000.00

In the late 9th century, a new kind of poetry competition was developed in Japan: the *utaawase*. Themes were determined, and a poet chosen from each team, the Left and the Right, 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, it turned into a serious aesthetic contest, with considerably more formality. The tradition continued well into the 19th century.

In the 18 competitions in the present work, the theme is various occupations. Many of the 18 competing pairs of are deliberately unlikely matches. But each pair of poems is related by clever plays on words, suggestions, or obscure connections, requiring an extremely refined intellect to find the connections. The 18 pairs of poems appear on verso and recto of each leaf with accompanying woodcuts.

Some of the competitions are between a doctor and a sorcerer, a monk and a bookbinder (?), a carpenter and a blacksmith, a sword sharpener and a metallurgist, a nun and a blind musician, a dyer and an armorer, a lacquerware maker and a box maker, a gambler and a boatman, a needle maker and a rosary maker, a *katsurame* and an *oharame*, a merchant and a male abalone diver, another armorer and a woman



thread seller, a leather worker and an embroiderer, a maker of bows and arrows and a saddle maker, a brush maker and a fan maker, a woodcarver and a mirror maker, and an umbrella maker and a barrel maker.

The poems and woodcut images were, according to the label on the upper cover, collected and edited by Mitsuhiro Karasumaru (1579-1638), nobleman, poet, calligrapher, and trusted diplomat at the court of the artistically influential Emperor Go-Mi zunō (1596-1680, reigned 1611-29).

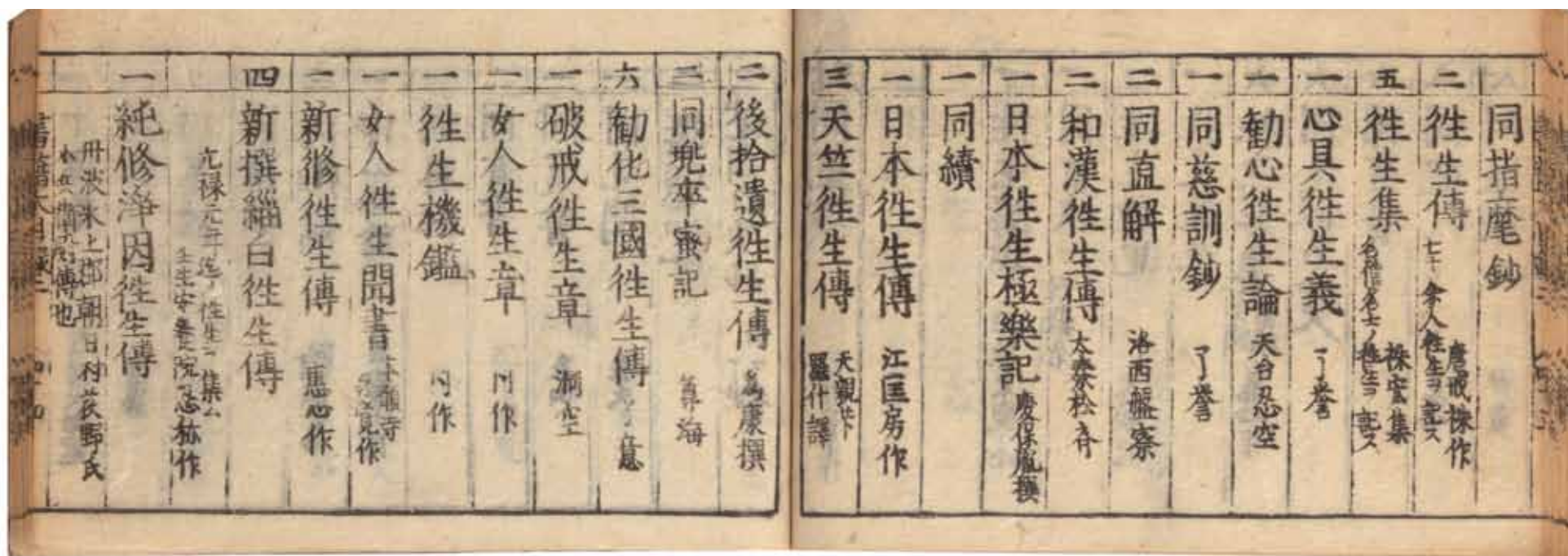
Faint dampstaining in upper margins of latter leaves. Very rare; no copy in WorldCat.

### An Early Books in Print

34. KOEKI SHOJAKU MOKUROKU TAIZEN [*Catalogue of Publications for Public Utility*]. 68; 68; 75; 80; 66 folding leaves. Five vols. Oblong 8vo, orig. wrappers (rather tired & rubbed), orig. block-printed title labels on upper covers, new stitching. Kyoto: Yao Ichibei, 1692. \$6500.00

An early bibliography of Japanese printed books; essentially a *Books in Print*, it was the principal guide to the subject for two centuries. "By the middle of the seventeenth century the flood of publications was so great that there was a perceived need for information and guidance, and it was provided by the booksellers' catalogues known as *shojaku mokuroku*."—Kornicki, *The Book in Japan*, pp. 176-77. The first printed *shojaku mokuroku* appeared ca. 1666 and established the standard categories that were followed by many generations of the trade. Editions, with slightly varying titles, continued to be published through the 18th century. While *shojaku mokuroku* were sold to scholars and bibliographers as reference works, they were primarily intended for the book trade, and that determined their oblong octavo format, which was easy to carry around.

The first volume contains Buddhist texts, categorized by sect. Vol. 2 is concerned with Zen, Buddhist, and other religious texts, along with biographies of famous religious figures and dictionaries of







religious words. Vol. 3 deals with Confucian texts, military strategy, calendars, and biographies, while the fourth volume describes Shinto texts, medicine, surgery, foreign subjects, poetry and prose works. The fifth volume lists books of literature, plays, books for women, music, mathematics, and go play books, cookbooks, books on the tea ceremony and on flower arrangement, travel guides, illustrated books, dance books, tales, erotica, scrolls, etc.

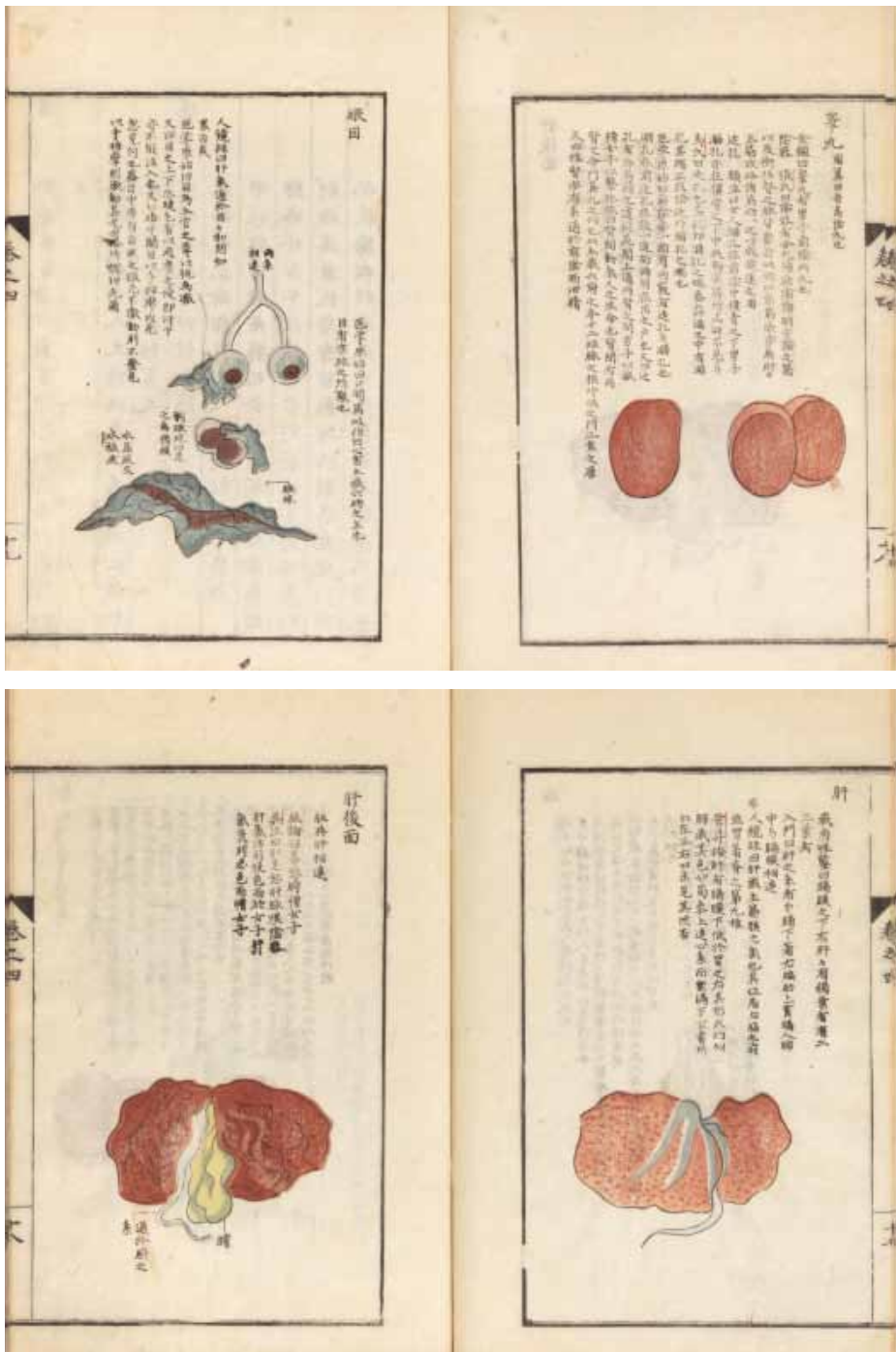
There is some bibliographical detail, such as information on author, year of publication, comments from the anonymous editor, size, and whether the text has reading marks.

Mary Elizabeth Berry, in her classic *Japan in Print*, begins her book by describing how an imaginary young bibliophile, about to go to Tokyo on his first book-hunting trip, would, in preparation, consult

the “*Koeki shojaku mokuroku* . . . , published by a consortium of Kyoto firms in 1692, [which] contains entries on over 7,000 [Moretti’s count is 6707] current titles divided into 46 main categories (and numerous subcategories).”-p. 1.

Very good set. There is some worming touching text, but all characters are legible.

◀ For a wonderful account and analysis of early Japanese booksellers’ catalogues, see Prof. Laura Moretti, “The Japanese Early-Modern Publishing Market Unveiled: A Survey of Edo-Period Booksellers’ Catalogues” in *East Asian Publishing and Society*, Vol. 2 (2012), pp. 199-308.



*Woodcuts of the Organs of the Body in Color*

35. KOSAKA, Eisho (or Gen'yu). *Keiketsu san'yo* [*Chinese & Japanese Acupuncture Explained*]. Numerous fine woodcut illus. (18 of which are finely hand-colored). 48 (irregularly paginated); 33; 39; 26; 28 folding leaves, [5] folding leaves of ads. Five vols. 8vo, orig. blue wrappers (wrappers a bit worn, occasional minor worming touching text), orig. block-printed title label on covers, new stitching. Tokyo: Mankyudo Hanabusa Heikichi, [Preface dated 1810].

\$11,500.00

First edition of one of the three most important early Japanese books on the history and technique of Chinese and Japanese acupuncture. This work is very different from all earlier Chinese and Japanese books on the subject. For the first time, the illustrations are finely and realistically rendered and are anatomically accurate, clearly influenced by European medical works that had circulated in Japan. Another important aspect of this book is the 18 woodcuts, each depicting organs of the body, that are finely hand-colored. Also, the body is described in full, from head to foot, and not entirely dependent on the fourteen meridians.

Kosaka was a court physician of the fiefdom of Kameyama and had studied under the famous physician Motonori Taki (1731-1801), who was a member of a distinguished family of doctors.

The publisher of this work was the exclusive publisher for the government-sponsored medical school.

Fine set.

36. KUZUOKA, Nobuyoshi. *Orihon* (accordion) album with 36 mounted sheets (each 169 x 155 mm.), all within gold frames, each with calligraphy by Kuzuoka. Large thick 4to album (283 x 242 mm.), binding of modern silk. [Japan: early Edo, probably ca. 1700; recently remounted & bound].

\$3950.00

The 36 mounted sheets in the album contain depictions of the 36 immortal poets (of which five are women), all with the calligraphy of



Nobuyoshi Kuzuoka (1629-1717), a member of an aristocratic Kyoto family. He moved to Osaka to become an influential teacher of *waka* poetry and an important calligrapher.

Each poem has been written on square “poem cards” (*shikishi*), and each of our calligraphic specimens is illustrated. The other surviving calligraphic manuscripts of Kuzuoka on the same theme are not illustrated.

The final calligraphic sheet has a note stating “Minamoto Nobuyoshi,” which is another version of Kuzuoka’s name.

The sheets reveal some dampstaining and offsetting onto the facing image. A few have minor short tears or exhibit small rubbing or chipping or worming. Preserved in a modern wooden box.

### *An Influential Chinese Introduction to Medicine*

37. LI, Chan. *Henchu igaku nyumon* [Chinese: *Yixue rumen*; *Commentary on the Introduction to Medicine*]. Printed in Chinese with Japanese reading marks. Five full-page woodcuts in the text. Eight parts in 15 vols. Large 8vo, orig. wrappers stained with persimmon juice (wrappers rubbed), orig. block-printed title labels on upper covers, later stitching. [Kyoto]: Preface dated 1575; Murakami Heirakuji, 1642. \$12,500.00

A very early Japanese edition; the first edition was published in China in 1575. *Yixue rumen* was the work of Li Chan (fl. 1573-1619), a Ming dynasty physician. An influential introductory Chinese medical textbook, it is itself a condensation of the important *Gu Jin Yi Tong* [*Old and Modern Medical Generalities*] by Xu Chunfu, published in 1556 in 100 volumes. This work gathered medical knowledge from over 300 published and unpublished Chinese medical classics. In Beijing, Xu Chunfu established one of the first medical associations for doctors, the Medical Society for Harboring Kindness.

Our work is printed in Chinese with Japanese reading marks. It contains many important passages concerning acupuncture. Three of the full-page woodcuts depict pressure points. The first volume contains a very useful “grand index” for the remaining volumes. Volumes 2-15 are a comprehensive collection comprising an overall summary of the basic theories and clinical departments of traditional Chinese medicine, including physicians’ bio-bibliographies, and discussions of the different schools of medicine, pulse-taking methods, the doctrine on five elements and six natural influences, channels and collaterals, acupuncture and moxibustion, materia medica, health preservation, obstetrics, pediatrics, surgery, and treatment in clinical practice of different departments and medical cases.

The author has furnished many detailed pharmaceutical recipes.

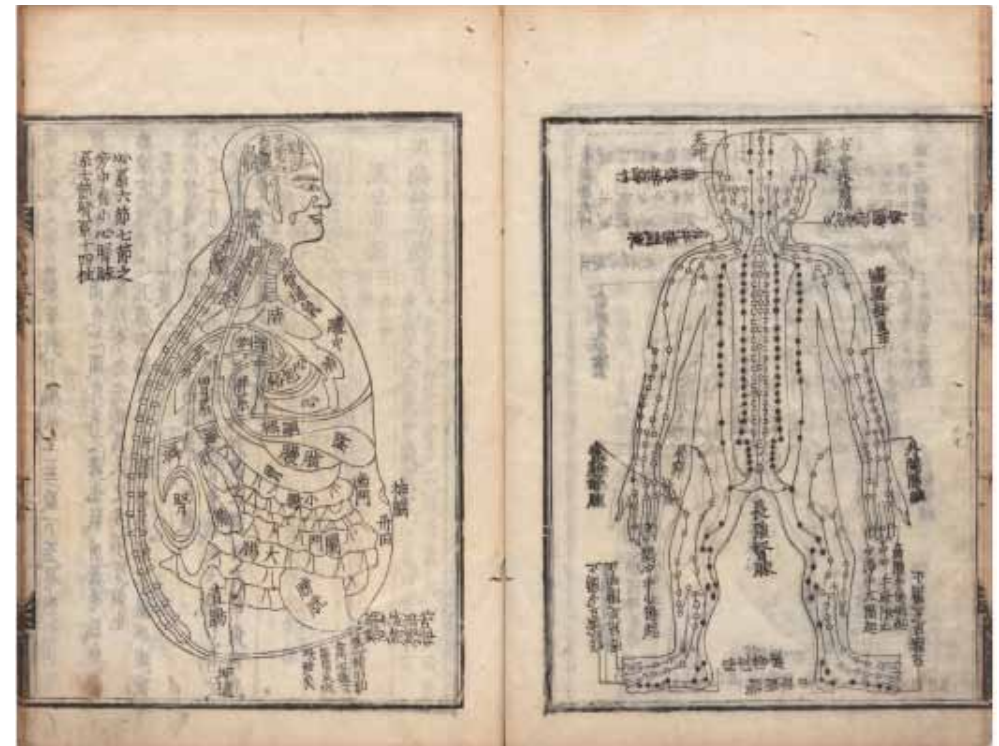


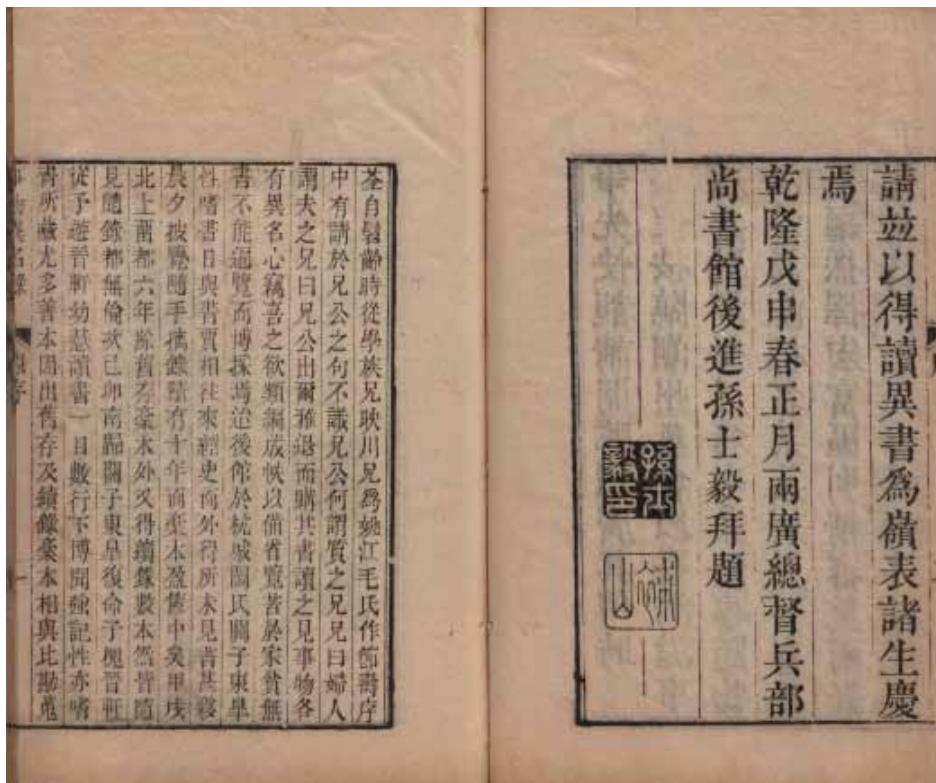


The publishing house of our work, Murakami Heirakuji, was founded in the Keicho era (ca. 1600) and remains in business today. Its specialties have always been religious and medical works.

In very good and fresh condition. There is some worming in each volume, sometimes touching the text. We do not find it offensive.

◀ Shin Dangwan, "Korean Anatomical Charts in the Context of the East Asian Medical Tradition" in Lo & Barrett, eds., *Imagining Chinese Medicine* (2018), pp. 332-33.





*Synonyms & Antonyms*

38. LI, Quan. *Shi wu yi ming lu* [*Different List of Things*]. Forty parts in 12 vols. 8vo, orig. wrappers, new stitching. At the beginning of each part: Cixi: Prefaces dates 1776 & 1788. \$4500.00

A valuable and influential dictionary of synonyms and antonyms in the Chinese language. Li, a native of Cixi, served as a magistrate in Wangjiang County. Originally published in 39 parts, this edition has the valuable supplement — the 40th part — by Huai Guan, painter and librarian, who lived in Hangzhou, near Cixi.

This is an encyclopedic work, encompassing synonyms and antonyms in all disciplines, including science, politics, history, gastronomy, costumes, technology, books and bibliography,

transportation, weaving, military history, agriculture, antiquities, music, religious texts, pharmacology, botany, natural history, etc., etc. Each word is defined, and many include etymology.

Fine set, preserved in a *chitsu*. Minor marginal worming in the first volume.

39. LU, Dajie. *Li tai ping shu mu lu* [*Military Writings throughout History*]. Six parts in one vol. 86 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper cover, new stitching. Nanjing: Jun yong tu shu she, 1933. \$950.00

First edition of this scarce and excellent bibliography of Chinese military writings, arranged chronologically by dynasty from antiquity. Lu provides details on author, title, various editions, etc.

Very fine and fresh copy.



*“The First Great Work on Tea” & Much Else*

40. LU, Yu & others. *Cha jing* [*The Classic of Tea*] and other writings. 19 full-page & one double-page woodcuts. 25; 39; 25; 24 folding leaves (pagination continuous for the sections on tea). Four vols. 8vo, orig. blue wrappers with bright orange endpapers, new stitching. [China: Ming dynasty, ca. 1573-1620]. \$37,500.00

A rare enlarged edition of this important collection of Chinese gastronomic classics, dealing with tea, various alcohols, crabs, and vegetables.

The first volume and the first part of the second volume contains the *Cha jing* by Yu Lu in ten chapters and edited by Shixian Wang (active 16th-17th century), who also wrote on botany. “The first great work on tea, and the basis for most of our knowledge concerning its





cultivation and preparation, is Lu Yu's *Tea Classic* (*Cha jing*), which was published in the 760s . . . According to a contemporary, his book created a craze for tea sets and other paraphernalia, and by the end of the Tang dynasty he was worshipped as a god in many of the tea houses that sprang up as new venues for urban entertainment. The book included discussions of the names and qualities of teas, their picking and processing, the associated utensils, the art of boiling, the art of drinking, historical references, and the finest teas of each region."—Mark Edward Lewis, *China's Cosmopolitan Empire. The Tang Dynasty*, p. 142. The *Cha jing* inspired many other writings on the same subject.

"For centuries this text was read and used as a source of inspiration by tea connoisseurs and lovers, who revered it as the unmatched ancient core contribution to tea culture, even when the methods of manufacturing and consuming tea had departed completely from



those prescribed by Lu Yu."—Livio Zanini, "Chinese Writings on Tea. Classifications and Compilations" in *Ming Qing Yanjiu*, 21 (2017), p. 45. Mr. Zanini seems to be the first and only person to begin to grapple with the complexities of the various editions.

The addendum following the second part of the *Cha jing*, by Sen an lao ren and written in 1269, is entitled *Cha ju tu zan* (*The Names of Twelve Masters of Tea Tools or Illustrated Praises of Tea Instruments*). It is illustrated with 12 fine woodcuts, which depict a basket to hold the charcoal, a wooden scooper and water vessel, a metal crushing roller, a mill, a gourd scooper, a brush, a lacquer tea holder, a tea bowl, a teapot for hot water, another kind of brush, a tea cloth, etc.

Beginning on leaf 43 in Vol. II, *Cha jing shui bian* (*Record of Water for Brewing Tea*), written in 814 by Youxin Zhang, was directly inspired by Lu's book. Beginning on leaf 45 we have the *Da ming shu ji* (*Record of the*



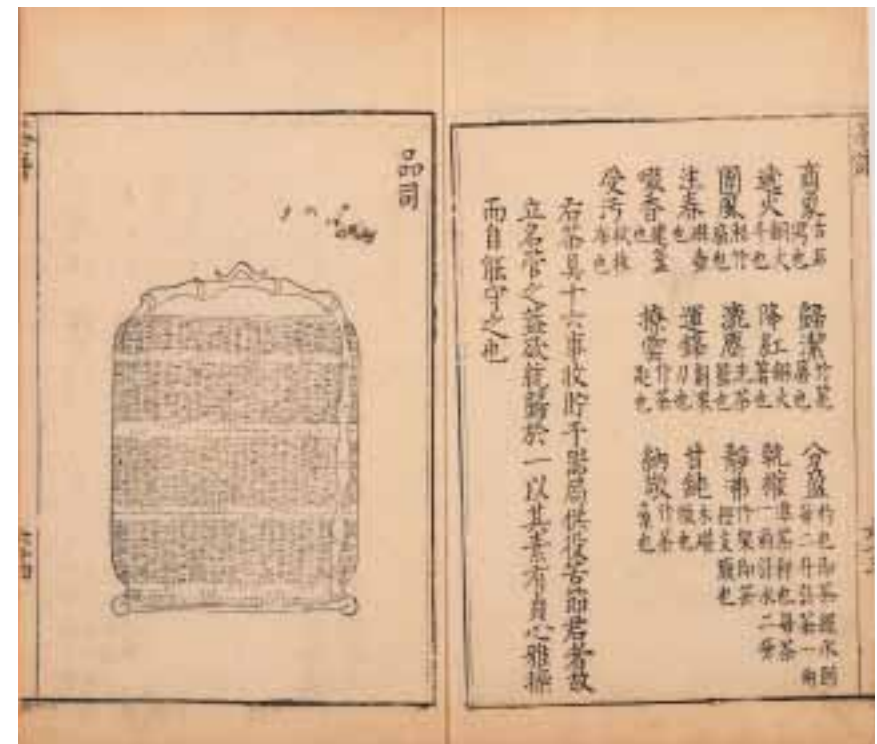


*Water of the Daming Reign Period*) by Xiu Ouyang (1007-72), a celebrated Chinese poet, historian, and statesman of the Song dynasty. On leaf 48 begins the *Cha jing wai ji* (*Adjunct Collection to the Cha jing*) of Dashou Sun, Ming scholar and printer of the 16th century. It, too, has been edited by Shixian Wang.

On leaf 51 begins *Chapu* (*Manual on Tea*) by the Ming author Yuangqing Gu (1487-1565), edited by Shixian Wang. It is illustrated with seven full-page and one double-page woodcuts of items used in brewing and drinking of tea.

The third volume begins with Sun's *Cha pu wai ji* (*Adjunct Collection to the Chapu*).

Now we move to other subjects. On the first leaf of the new pagination in Vol. III is *Jiu pu* (*Notes on Wine*) by Ju Xu and also edited by Wang. Xu describes different alcoholic beverages and quotes from



many poems and essays in which wine plays a role. This long text occupies the rest of Vol. III.

The first part of the fourth volume is a text devoted to crabs — *Xie pu* (*Notes on Crab*), written by Gong Fu about 1059 and edited by Wang. Recipes are included.

The second and final part of Vol. IV contains the *Shu shi pu* written by Dasou Chen in the Song dynasty. One of the very first texts on soybeans and vegetarianism, it seeks to reverse the exotic and bizarre gastronomic excesses of the southern Song by promoting the simplicity and elegance of vegetarian fare. The author states that soybeans (*shu*) are a good and simple clean food. Again, Wang is the editor.

In very good condition, preserved in a *chitsu*. There is some worming, mostly marginal, and some leaves with careful and relatively minor repairs, occasionally with minor loss of text.

## TWO MANCHU–CHINESE DICTIONARIES

### *A “Friendly” Imperial Manchu–Chinese Dictionary*

41. QIANLONG, Emperor, sponsor, FUHENG (or FU-HENG), comp. [Chinese]: *Yu zhi zeng ding Qing wen jian*; [Manchu]: *Han I araba nonggime toktobuha manju gisun I buleku bithe*; [*Augmented Imperial Manchurian and Chinese Dictionary*]. 49 vols. Large 8vo, orig. wrappers, block-printed title labels in Chinese & Manchu on upper covers, new stitching. [Beijing: Wu ying dian, 1771].

\$22,500.00

An important edition, this is the revised and enlarged version of the Manchu–Chinese dictionary first published by Emperor Kangxi in 1708. Our edition was compiled under the supervision of Fuheng (1720–70), a younger brother of the Empress and trusted brother-in-law of Emperor Qianlong.

For Kangxi’s grandson, Emperor Qianlong, “the most crucial element of Manchu identity was language . . . Hong Taiji’s warning of the dire consequences that would follow if the Manchus’ native tongue were allowed to decline is another sign that the Manchu elite had long recognized the importance of language. This concern was shared by emperors after 1644, but few rivaled Qianlong in their attention to this issue . . .

“In 1771 he published a revised and enlarged version of a Manchu–Chinese dictionary, first published by Kangxi in 1708, explaining in the preface his hope that ‘by disseminating this to my descendants, the officials, and the people, [Manchu] writing will be standardized and passed on generation to generation, and thereby made everlasting’.” – Mark C. Elliott, *Emperor Qianlong. Son of Heaven, Man of the World*, p. 57.

This encyclopedic dictionary “had thirty-five classificatory categories, subdivided into 292 sections and covering 18,000 entry words, including over 1,600 archaic and rare words. Each entry word was defined in both the Manchurian and Chinese languages. The uniqueness of this dictionary lay in its adoption of *fanqie* to indicate the pronunciation of Manchurian defining words, and the Chinese





defining words were notated with Manchurian pronunciation, making the dictionary friendly to both Manchurian and Chinese users.”-Yong & Peng, *Chinese Lexicography. A History from 1046 BC to AD 1911* (Oxford), p. 397.

Our set of 49 volumes contains:

1. One volume of the 1708 Prefaces;
2. One volume of the 1771 Prefaces;
3. One volume of *San he Han zi shi er xi tou*;
4. 32 volumes of the main bilingual dictionary;
5. Four volumes of *Bu bian*;
6. Eight volumes of *Zong gang*;
7. One volume of *Bu zong gang*;
8. One volume of *Xu ru xin yu* (two parts in one vol.).

Very good set with a few minor stains or other unimportant defects.  
Minor browning.

45. MANCHU & CHINESE DICTIONARY. Title in Manchu: *Tuktan tacire urse urunaku bulaci acara bithe*; title in pinyin: *Chu xue bi du* [*Terms & Phrases in Manchu & Chinese*]. 33; 29; 30; 31; 30; 28 folding leaves. Six vols. 8vo, orig. pale brown wrappers, orig. block-printed title labels on upper covers (in Manchu & Chinese), new stitching. Jingdu: Long fu si Ju zheng tang, 1890. \$3500.00

First edition of this Manchu–Chinese dictionary of terms and phrases, arranged by subject, starting with astronomy and continuing through geography, architecture, medicine, anatomy, rituals, religion, music and musical instruments, literature, education, bibliography, military words, livestock, veterinary medicine, agriculture, natural history, gastronomy, measurements, numbers, transportation, etc., etc. At this time, Manchu was the imperial language of the Qing dynasty.

Fine set.

\* \* \*

### *Abdominal Diagnosis*

46. MURAI, Kinzan. Illustrated manuscript on paper, entitled on upper wrapper “Murai sensei fukukoben” [“Abdominal Diagnosis”]. 16 fine full-page brush & ink illus. 24 folding leaves. 8vo (243 x 169 mm.), orig. wrappers, new stitching. [Japan]: late Edo. \$4500.00

A fascinating manuscript. Murai (1733-1815), was a member of one of the leading Japanese families specializing in surgery. He was physician to the Kumamoto fiefdom and also a renowned Chinese lute player. Murai studied under Todo Yoshimasu (1702-73), one of the most innovative practitioners of his time. Both Yoshimasu and Murai were leaders in the development of Japanese “Kampo,” the study and transformation of traditional Chinese medicine in Japan, which began in the 7th century and slowly modified itself into its own unique system of diagnosis and therapy.

One of the basic Chinese texts used by Japanese doctors was the classic *Shang ban lun* [*Treatise on Cold Damage*] by Zhongjing Zhang (fl. late 2nd century CE); it was carefully studied by Japanese physicians

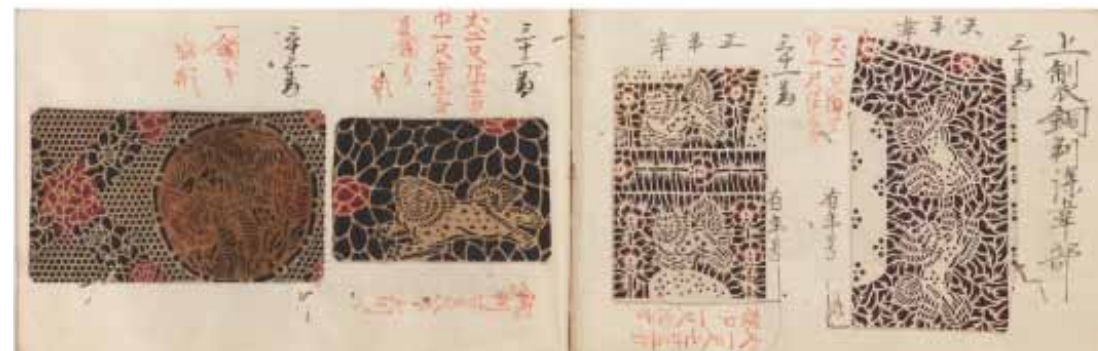
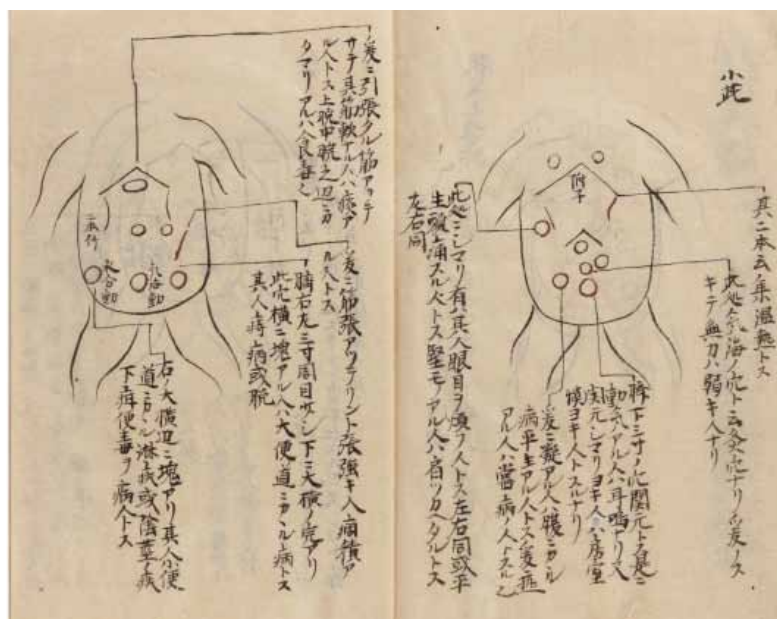


as late as 1850 (see Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 469). It is a book of therapeutic medicine using drugs for various pathological conditions, especially infectious diseases.

In the late 17th and 18th centuries, a group of revisionist Japanese doctors (the Koho school), notably Yoshimasu and including Murai, began to reconsider the *Shang han lun* and rejected a number of its tenets while embracing others. One that the Japanese doctors endorsed and improved was abdominal examination as a basic Kampo diagnostic method. Yoshimasu considered the abdomen as the basis of human life and an important indicator of various diseases. Abdominal examination became essential for Kampo medicine. Its importance developed in the Nanbokucho period (1336-92) and grew throughout the Edo period.

The manuscript begins with a series of 88 detailed herbal prescriptions. These are followed by 16 fine full-page brush & ink drawings of the abdomen, with annotations regarding palpation, symptoms (tenderness, pain, skin color, warmth or coldness, swelling, hardness, etc.). There are a number of references to the methods used by Yoshimasu and Suan Kagawa, a disciple of Konzan.

In fine condition. Minor worming, carefully mended.



### Decorative Leather

47. NAMESHIGAWA: TANNED DECORATIVE LEATHER. A manuscript swatch book entitled on upper cover “Komon Nameshigawa” [“Traditional Patterns for Tanned Leather”]. 40 samples (nine might be missing, but see below) of decorated leathers of various animals, with annotations. Seven folding leaves. Oblong 8vo (128 x 224 mm.), orig. wrappers (many leaves somewhat wormed but not touching any of the swatches), stitched. [Japan]: late Edo. \$6000.00

Japan has always had a rich tradition of decorative leather work, employing the skins of deer, cows, monkeys, and horses. The leather products were used in trimming on military costumes, decorative clothing, and accessories (arrow quivers, gloves, shoes, saddles, jackets, religious decorations for temples, etc.).



The swatches in this manuscript are categorized by technique and complexity and include stencilled leathers, leathers stamped by copper plates for an embossed effect, etc. Some of the categories include samples produced by washing and dyeing the leathers, leathers suitable for use in military costumes, grades of indigo dye, dyes from lacquer (resulting in *urushi gawa* or lacquered leather), and distinct classic patterns. The dyed leathers comprise a wide range of colors, derived from tea leaves, indigo, pigments from safflowers, etc.

We state at the top that nine swatches, according to the manuscript numeration, might be missing, but there is no evidence that any samples are actually absent (no blank areas on the leaves).

At the end, we find the name "Sonosuke Enshin" with his manuscript seal.

48. NATURE IN FOUR SEASONS SCROLL. Scroll on paper entitled from label at beginning (in trans.) "[Three characters we can't read] Four Seasons Plants and Flowers Illustrated. One Scroll." Many finely painted images of plants & flowers. Scroll (365 x 2850 mm.), with six joined sheets of paper, gold-speckled endpapers. [Japan: late Edo or early Meiji]. \$2500.00

A very finely painted scroll, in rich colors utilizing some pigments with metallic elements or with a thickening agent to give a three-dimensional effect, of a medley of plants and flowers, symbolizing the seasons. There are images of cherry blossoms, violets, dandelions, Chinese milkvetch, fiddle ferns, morning glories, sweet William, passionfruit flowers, bush clover, Chinese silvergrass, *kuzu* flowers, coxcomb, Chinese bellflower, quince, etc.

The anonymous artist was extremely accomplished, and the transition of plants from season to season is extremely subtly done.

One sheet has several carefully repaired tears, but in fine condition.







*A Bible of Orthopedic Medicine*

49. NINOMIYA, Ken (or Genka or Hikoyoshi). *Seikotsuban* [Models of Orthopedic Manipulation]. Many fine full-page woodcut illus. 46; 59 folding leaves. 8vo, orig. yellow wrappers (wrappers a little soiled), orig. woodblock title-slips on upper covers (labels a little soiled), new stitching. Kyoto, Osaka, & Edo: 1808. \$9500.00

First edition of one of the three most important Japanese works on orthopedic medicine. The book is based on Chinese medical science, most notably the *Sheng ji zong lu*, written in the 11th century, and the *Yi zong jin jian* by Qian Wu (active 1736-43), who also wrote the famous *Yusuan Yizong Jinjian* [Imperially Commissioned Golden Mirror of Medical Learning], published in 1742. Our work presents a system of surgical treatment to cure injuries to bones, principally fractures and dislocations, with instructions on how to stop bleeding and to bind or immobilize the injured part by bandaging. There is a substantial section on materia medica and the compounding of prescriptions considered essential to the treatment of bones in Japan.





The numerous and fine woodcuts depict braces and corsets, plasters, manipulations, bandaging techniques, casts, etc. Many of these techniques are clearly taken from Western medicine.

Ninomiya (1754-1827), was a prominent medical doctor who laid down the foundations of orthopedic surgery in Japan. He studied in Nagasaki, where he learned Western and Japanese techniques from Kogyu Yoshio (1724-1800), interpreter of Dutch and a famous physician and surgeon who had a “Western-style” room at his home in the city. After further study under a number of doctors throughout Japan, including Gento Yoshiwara, Ninomiya established himself in Edo, where he had an extremely successful practice. After contracting syphilis as a baby from his wet nurse, Ninomiya lost his nose and wore a artificial nose for the rest of his life.

Nice set. Both volumes have some minor marginal dampstaining.

☪ Mestler, *A Galaxy of Old Japanese Medical Books*, III, p. 152.

### *A Remarkable Survival*

50. OGASAWARA SCHOOL OF ETIQUETTE. A collection of objects & documents concerning the Ogasawara School of Etiquette. Various formats and sizes. [Japan]: ca. 1787-96. \$7500.00



The Ogasawara School, founded in the 12th century, laid the foundations of etiquette for the aristocratic and samurai classes throughout Japan for many centuries. The school specialized in teaching horsemanship, archery, mounted archery, and samurai etiquette, on and off the battlefield. Over the centuries, the school transitioned itself to focus on a system of courtly manners, along with skills in archery for ceremonial rituals. The school continues today, supervised by the 31st generation leader, Kiyotada Ogasawara. The Imperial House of Japan uses Ogasawara etiquette.

This fascinating collection is made up of miniature models or samples of materials and objects required and used at formal Ogasawara events in the late 18th century, as well as a number of manuscript documents.

We begin with ten black paper four-sided folding envelopes, each labeled and containing the items below. These envelopes are constructed of thick but flexible paper, with string ties. The labels describe the contents of each envelope and have seals and signatures of either “Hisanobu” or “Nobumichi”:

1. a miniature paper model of a *horo*, which is worn on the back of a samurai’s armor. Our *horo* is made of folded paper with a silk brocade adornment. Measurements are given in manuscript. With this is a model of the bag to carry the *horo*;
2. miniature fabric samples of pleated trousers, a man’s formal kimono and vest, along with samples of neatly wrapped objects, elaborately tied, which were to be carried. They include a sword, a fan, and a bolt of precious brocade;
3. three miniature *tachi* (swords), each for a specific occasion. Our sample *tachi* are made of wood and have thick thread attachments;
4. two kinds of miniature torches (*taimatsu*) along with their holders;
5. a most remarkable miniature wooden bow, mounted on a wooden board. A quiver (*utsubo*), again made of wood and decorated in gold brocade, is also mounted;
6. Six miniature examples of *maku gushi*, poles to hold banners. They are joined by ropes (here represented by fine decorative cord);
7. four samples of real hair, cut off and tied during *genpuku*, the Japanese coming-of-age ceremony;



8. a miniature target — an opened fan — mounted on a board, for the *bikime-no-gi*, the archery ritual;

9. two elaborate folded paper model sacks to protect the bow when it rains (*kasa yumi bukuro*); and

10. seven strands of hay and 12 braided strips of paper (*kamioki*), which were used in ceremonies for two- and three-year-old aristocratic and samurai male children.

These are accompanied by 69 examples of very complex ceremonial *origami* (or *origata*). *Origata* (as compared to recreational *origami*) was developed amongst the higher class of samurai, who stressed formal manners and a sense of decorum. It is a method of how to wrap gifts with very precious handmade papers used for gift-giving and ceremonies in order to maintain sound human relations. Each is folded

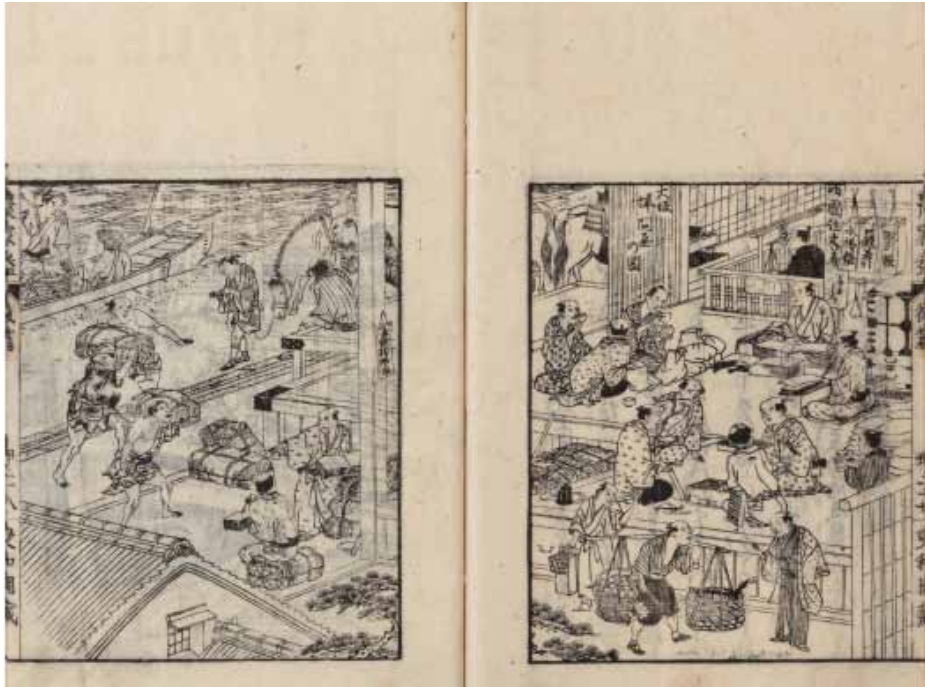
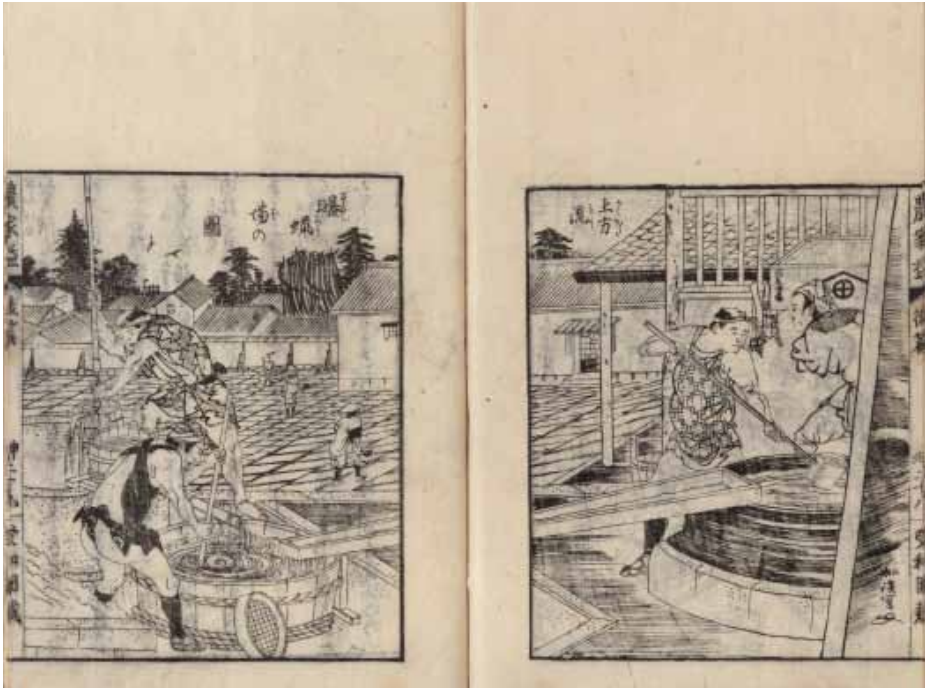


in its own way and labeled with its intended contents (for example, an obi belt, confectioneries, a brush for calligraphy, shark skin for sword handles, incense wood, a tooth-cleaning stick, a fan, Chinese silk thread, hair ornaments, gold dust, *sumi* ink cake, perfume, belts for inner garments, face powder, *tabi* socks, various sizes of fine writing paper, feathers from hawks and cranes for arrows, etc.). Some examples of highly complex ornamental ties are also present.

Finally, there are about 20 contemporary letters all concerned with various aspects of Ogasawara etiquette, including gastronomic matters. There is a stiff thick-paper folded cover for a gift, signed "Ogasawara Taizen taifu Nagamasa." There is also a packet of miscellaneous related papers.

In fine condition and a remarkable survival.





*The Japanese Wax Tree & Its Products*

51. OKURA, Nagatsune. *Nokaeki* [or] *Noka eki* [*For the Farmer's Benefit*]. Numerous woodcut illus. in the text. 24; 27; 23 folding leaves. Three vols. 8vo, orig. patterned wrappers (cover of Vol. II a little stained), orig. block-printed title labels on upper covers, new stitching. Osaka, Kyoto, & Edo: Prefaces & Afterword dated 1802.

[with]:

- . *Nokaeki koben* [*Sequel to For the Farmer's Benefit*]. Numerous woodcut illus. in the text. 30; 35 folding leaves. Two vols. 8vo, orig. patterned wrappers (bindings a little soiled), orig. block-printed title labels on upper covers, new stitching. Osaka, Kyoto, & Edo: Prefaces dated 1810 & Afterword dated 1802.

[with]:

- . *Nokaeki zokubun* [*A Second Sequel to For the Farmer's Benefit*]. Numerous woodcut illus. in the text. 28; 25 folding leaves. Two vols. 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Osaka & other cities: Preface dated 1818, colophon dated 1854. \$8500.00

First edition and a complete set of the author's first book. Okura (1768-1856?), was one of the three most eminent agriculturalists of the Edo period. A reformer, he wrote more than twenty books on all aspects of agricultural improvement and technology; they were amongst the best of their period in range and clarity of explanation of the new methods. Okura was devoted to the development of farm production centered around the three aspects of technological improvement, cultivation of commercial products, and the processing of farm products.

This work is devoted to the cultivation and products of the Japanese wax tree (*Toxicodendron succedaneum*), a plant from which is produced lacquer, a traditional candle wax that had the great advantage of being resistant to wind and producing little soot, and a pomade for hair. This plant was a subject that interested Okura his entire professional life.

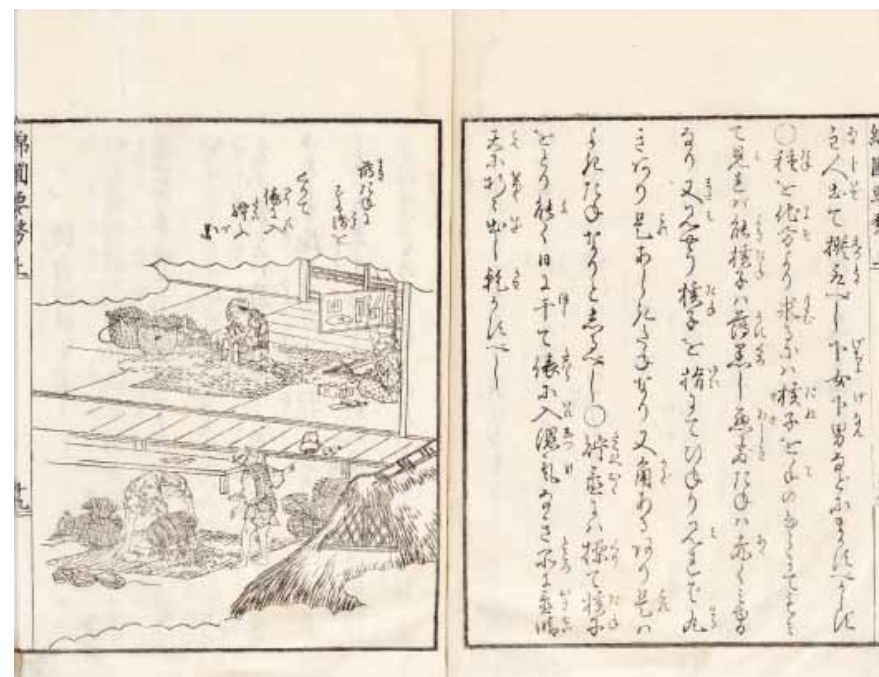


The numerous and quite attractive woodcut illustrations depict different varieties of the plant, the cultivation of the plant, farmers tending the grown trees in beautiful landscapes, the tree in various seasons, training and pruning techniques, grafting methods, harvesting the fruits of the tree, rendering the oil, the many steps in processing the oil, pricing of the various products, packing them for transportation, marketing (“bringing it to Osaka is best”), sample letters for negotiations and contracts, images of merchants buying from the farmers, storefronts of pomade and candle shops, etc.

The wrappers of all the volumes are very attractively embossed with images of the leaves of the wax tree.

A fine set and very rare when complete.

◀ There is a most wonderful YouTube program on the making of traditional Japanese candles using the wax from this plant at [https://www.youtube.com/watch?v=8aU\\_l8gZr3I](https://www.youtube.com/watch?v=8aU_l8gZr3I).



### Cotton: A Major Cash Crop

52. OKURA, Nagatsune. *Menpo yomu* [*The Essentials of Cotton Cultivation*]. Many full-page & double woodcut illus. 33; 33 pp. Two vols. 8vo, orig. pale blue wrappers (rubbed, lower wrapper of first vol. rather wormed), later title labels in manuscript on upper covers, new stitching. Edo & Osaka: Chojiya hebei et al., colophon dated 1833. \$7500.00

First edition and very rare; WorldCat does not list a copy. By the end of the 17th century, cotton had become a major cash crop in Japan, far more profitable than rice, as it had become the standard fabric for commoners. Okura wrote this work to increase the revenue of farmers by instructing them how to grow and process the cotton crop more efficiently.

In the first volume, Okura describes in great detail the cotton plant and its varieties, where it is cultivated best, how to plant the seeds, and methods of fertilization of the soil and harvesting. The fine woodcuts

— executed by the well-known artists Akatsuki no Kanenari and Settei Hasegawa — depict the plant and its parts including microscopic views of the flowers and fruits, seed selection, preparing the fields and planting, enriching the soil, tools, and tending the fields.

In Vol. II, Okura describes the regions where cotton is best grown, the types of cotton best used for certain products, and how to harvest. He provides many statistics about cotton production throughout Japan. The woodcuts in this volume depict the harvested crop being graded, landscapes of various cotton fields near Nara, preparation of the fields, etc. One of the woodcuts depicts a man at a spinning wheel and another shows bales of cotton being traded by wholesalers at Osaka.

Very good copy. Some minor worming and small faint dampstain at foot of Vol. I.

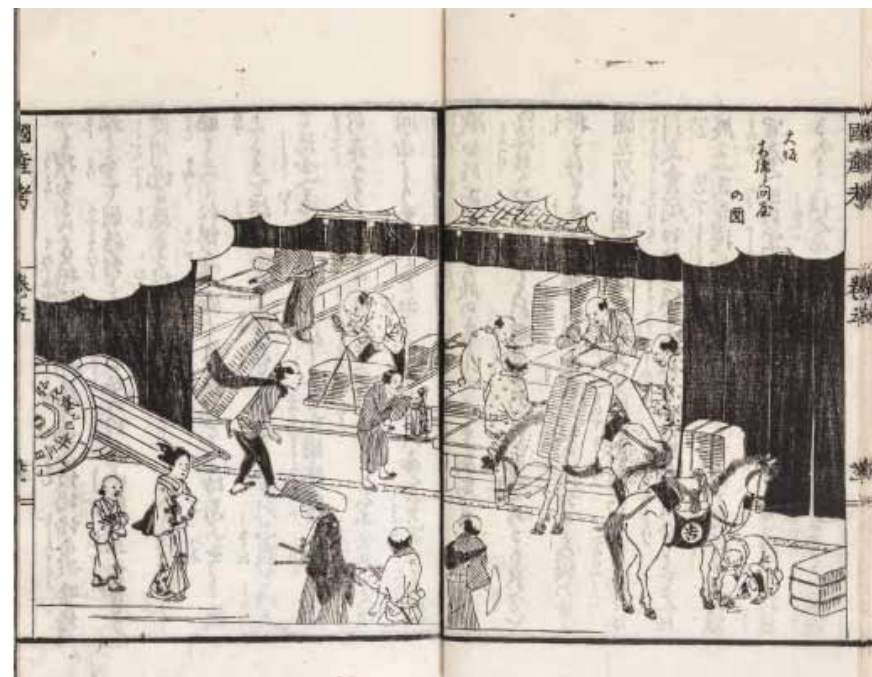
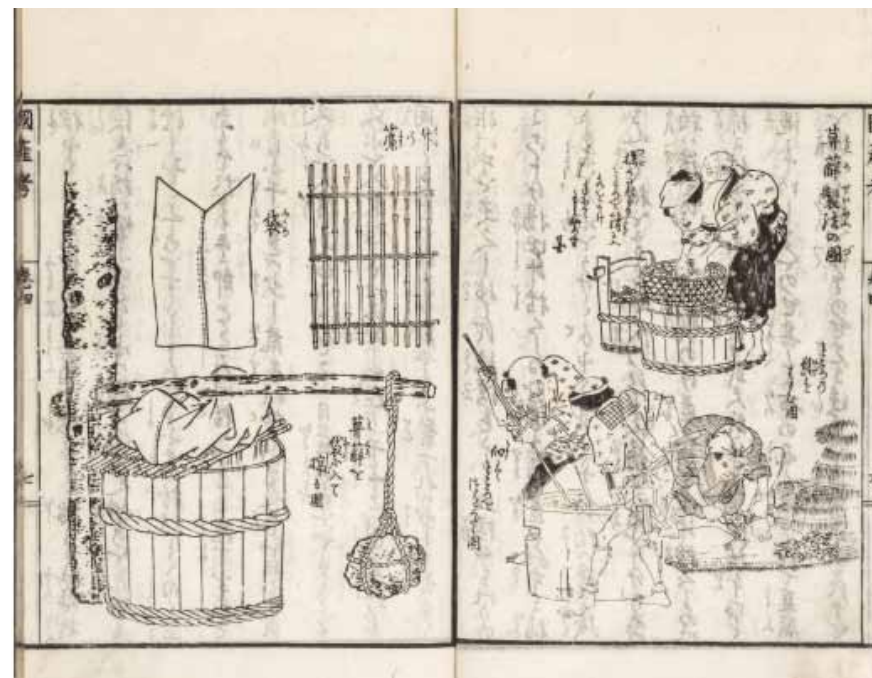
☛ For Akatsuki no Kanenari, see Brown, *Block Printing & Book Illustration in Japan*, p. 79, and Hillier, *The Art of the Japanese Book*, p. 861.

### *A Summary of His Life's Work*

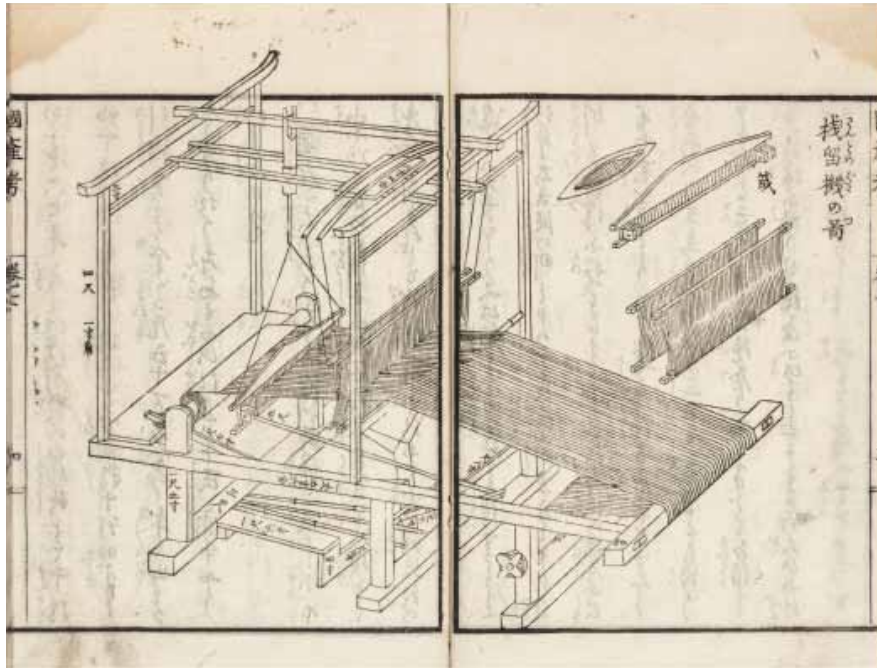
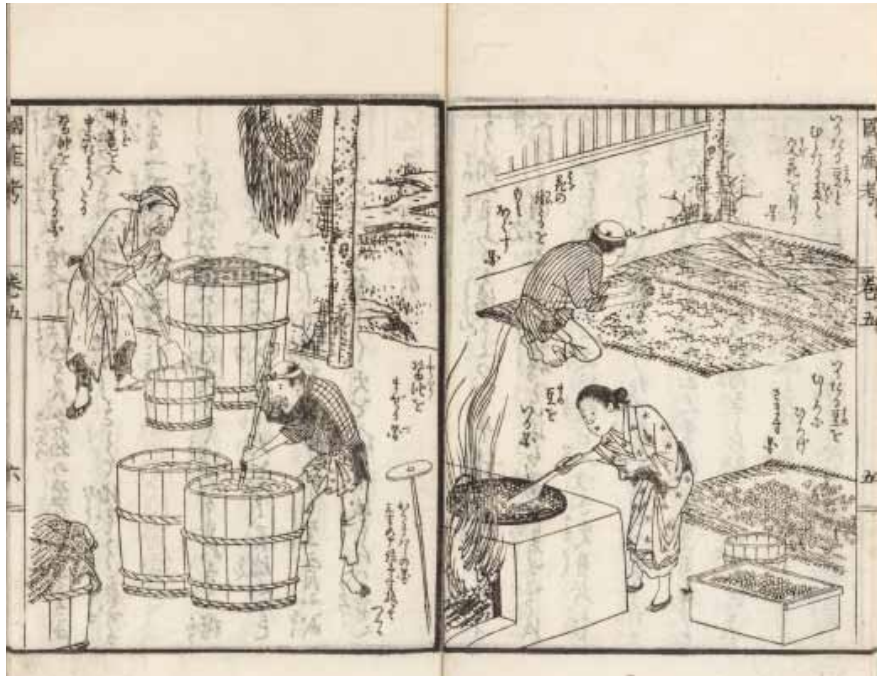
53. OKURA, Nagatsune. *Koeki kokusanko* [*Essay on Furthering the Nation's Industries*]. Many full-page & double woodcut illus. Eight vols. 8vo, orig. blue patterned wrappers (somewhat discolored), orig. block-printed title labels on upper covers, new stitching. Osaka, Kyoto, Edo: Kawachiya Mohei et al., 1859. \$7500.00

First edition of a very scarce book, completed in 1844 but published 15 years later. This work is a summary of the author's agricultural and technological writings over a 55-year period.

"Okura's writings emphasized ways to make farming more efficient and productive: timely cultivation, better seeds, better equipment, supplementary crops, and the care of and culture of silkworms." — Jansen, *The Making of Modern Japan*, p. 209. In this work, Okura discusses improved methods of papermaking, seed storage, sugar production, making beeswax and honey, growing cotton and producing textiles, making starch from fiddle ferns, dyeing, oil production from seeds, management of orchards, growing tea leaves, sericulture, rice production, harvesting seaweed, manufacturing soy sauce, producing







*igusa* to make tatami mats, jute production, etc., etc. There is a significant section on treating forests as a crop (especially concentrating on growing Japanese cypress and pine trees).

Okura strongly encouraged the fiefdom lords to educate and encourage their local farmers to choose the right crops, appropriate for the region, thereby increasing the fiefdoms' wealth. The author also discusses the market for certain crops and products and how to maximize profits.

This work is also richly illustrated with numerous woodcuts of improved agricultural and forestry techniques, methods of transportation, agricultural tools, footwear appropriate for working in wet fields, marketplaces in Osaka, papermaking (with a list of the varieties and qualities of papers), the manufacturing of bitter fermented persimmon juice, which served as an insect repellent (oftentimes used on book covers) and a waterproofing agent, rendering of rape-seed oil, making of soy sauce, *kuzu* starch, cotton growing, a cotton warehouse, complex weaving machines, etc., etc.

In fine condition. Vols. I and VI have unimportant marginal worming. Vol. III has minor worming in the gutter. The fourth volume has worming touching the text of six leaves. Vol. VII has minor marginal dampstaining.

### *Orthopedic Manipulation*

54. ORTHOPEDIC MANIPULATION. Finely illustrated manuscript on paper, entitled on upper wrapper "Seikotsu Hotai no zu" ["Manipulating the Bones & Bandaging"]. Nine double-page & 19 full-page illus. in fine brush & various colors of wash. 18 folding leaves & one page (the pasted-down endpaper). 8vo (272 x 197 mm.), orig. wrappers (each leaf finely backed with supporting paper, upper outer corner of lower wrapper renewed). [Japan]: mid-Edo. \$6500.00

A most handsomely illustrated manuscript depicting various scenes of joint manipulation to many parts of the body. The images are finely painted and in fresh bright condition.





Manipulative therapy has a long history in Japan. "Healing of the sick through rubbing of the body was known to the earliest Japanese physicians, who brought the art to a high state of development. Massage was early (pre-Nara period) linked with the treatment of fractures and bandaging, and remained one of the chief factors in the care of the body, sharing with mineral baths, acupuncture, gymnastics, and 'deep breathing' in the preliminary development of physical therapy in Japan . . . The achievements and learning in the practice of massage also contributed to the establishment in the latter part of the 17th century of the 'Seikotsu-Jutsu,' which was a system of treatment for fractures and dislocations."—Mestler, *A Galaxy of Old Japanese Medical Books*, II, pp. 484-85.

The illustrations are finely painted in a rich palette of colors and with delicate shading. In every scene, a practitioner is shown, and oftentimes an assistant or two, manipulating a patient. There are illustrations of neck and jaw adjustments; manipulations of the spine,

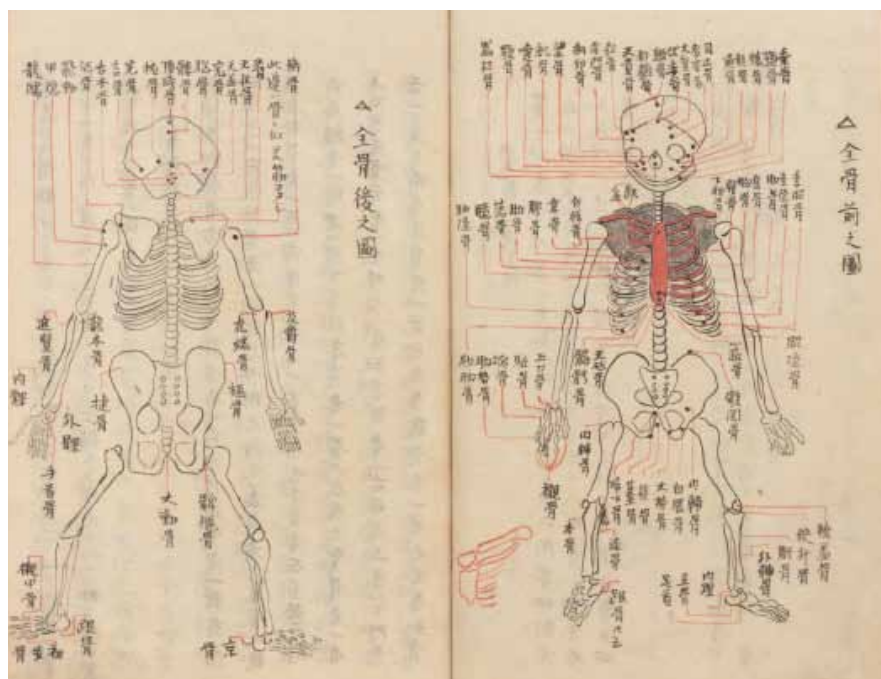
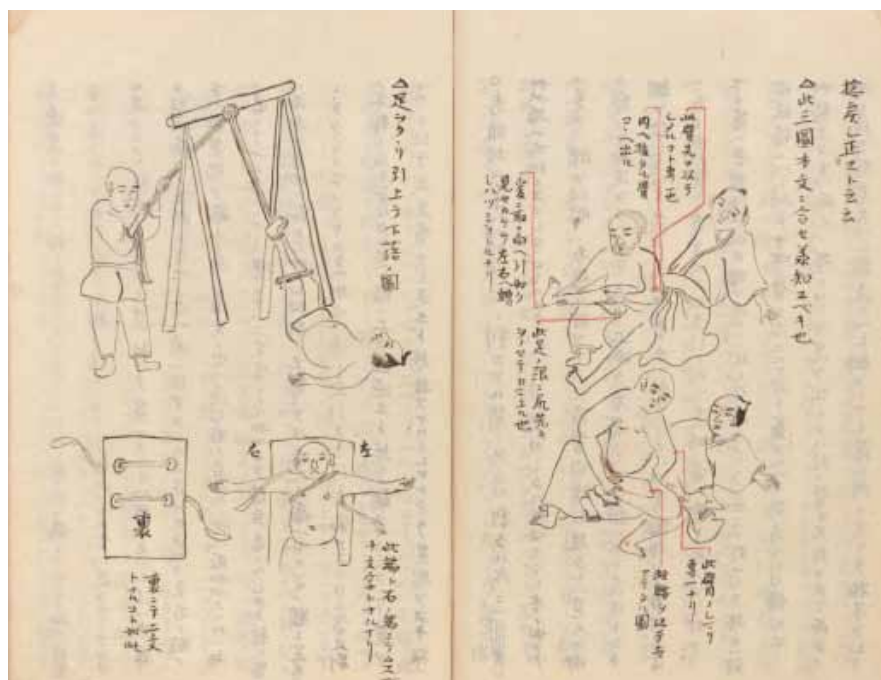


shoulder, arm, wrist, leg, knee, hip, etc.; and also scenes of corrections of dislocated shoulders. Interestingly, the practitioner and his assistants have Chinese appearances.

The album also contains images of corrective bandaging of the head, back, and neck. There is also an image of a child bandaged after surgery to correct a cleft lip.

Very good copy. There is some worming to the images, finely repaired.

55. ORTHOPEDICS MANUSCRIPT. Finely illustrated manuscript on paper entitled on label on upper wrapper "Naniwa [or] Nanba honetsugi hidden" ["Secret Methods of Osaka Area Orthopedic External Medicine"]. Numerous finely detailed brush & ink illus. in the text, some heightened in red ink or gray wash. 45 folding leaves. Three parts in one vol. 8vo (237 x 164 mm.), orig.



patterned blue wrappers, manuscript title label on upper cover, new stitching. On final page (in trans.): “Copied in Kyoto in 1813.” \$4750.00

This richly illustrated manuscript is part of the Chinese tradition of skin-deep orthopedic therapies associated with *waike*, literally “external therapies.” Texts like ours therefore required numerous instructive illustrations of the structure of the skeleton, therapeutic methods, bone-setting, and orthopedic instruments.

There are several other surviving manuscript copies of this anonymous text (the one at Tokyo University Library is incomplete; there is another in the collection of the Naito Museum of Pharmaceutical Science and Industry in Gifu Prefecture). The author describes methods of deep massage and manipulations. He describes and names all 332 bones of the body, starting with the skull and ending with the feet. There are two magnificent views of the human skeleton — front and back. The author offers a number of case histories where he employed manipulations and/or deep massage therapies.

Many manipulations are depicted, as well as the necessary orthopedic devices. At the end, the author provides a number of pharmaceutical recipes.

In fine condition.

### *A Remarkable Survival*

56. OSHIROYA, Ryosuke. *Azumako akindokagami* [*Mirror of Merchants of the Azuma Association*]. Many fine woodcut views & street maps. 78 folding leaves (incl. leaf 16bis). Oblong 8vo, orig. patterned wrappers, orig. block-printed title label on upper cover. Edo: Komoto Oshiroya Ryosuke, Preface dated 1855, under the author’s pen-name (“Ryozan Ko”). \$7500.00

First edition of this invaluable travel guide, covering inns, restaurants, shops, and notable sights from Kyoto and Osaka to Hokkaido; we have rarely seen a book so packed with information, all of which can be exploited for many kinds of research. During the 19th century, there was a considerable increase in travel within Japan, both





for commercial purposes and religious pilgrimages. This created a need for guides, several of which were issued by associations of hoteliers. The present work was, for a decade or so, the most popular such guide and offers an invaluable picture of Japan of the period.

The Azuma Association was founded in the early part of the century by Ryosuke Oshiroya. In this work, the Association provides a list of inns and restaurants guaranteed to be safe and clean. Each member inn posted with pride a sign stating that it was a member of the *Azumako*. And it was a reciprocal process: before leaving home, the travellers were given wooden membership plaques stating that they, too, were reliable and trustworthy. The first woodcut, which is charming, shows a traveller presenting his wooden membership “card” to the hotelier, who has his list of approved travellers by his side, issued by the *Azumako*. Another traveller is washing his feet at the hotel’s entrance,



while a hotel employee is soliciting potential customers on the street.

This is followed by a wonderfully useful index. The rest of the book is devoted to the cities or villages of Japan — and hundreds are included — each with a detailed map with street names, ads for every kind of merchant (including doctors, dentists, sake and tea dealers, oil merchants, dried fish dealers, hardware stores, etc., with their trademarks), lists of approved inns (no harlots allowed) and eateries, the notable sights, the location of the pleasure quarter, etc., etc. The detail is just incredible.

Guides like this are typically used to death and thrown away. Our copy is in very fine and fresh condition and a most remarkable survival.

*Shipwrecked Japanese in Russia; a Richly Illustrated Manuscript*

57. OTSUKI, Gentaku. Manuscript on Japanese paper, complete, entitled “Kankai Ibun” [“Observation in Foreign Countries; the Story of the Travels of Four Shipwrecked Japanese, as told to Gentaku Otsuki”]. 63 full-page color illus., 26 double-page color illus., 8 full-page black & white illus., & several maps including a finely colored world map that continues for three pages. 16 parts in nine vols. Large 8vo (236 x 168 mm.), later brown wrappers, new stitching. [Japan]: from the last page of the final volume, in trans.: “copied 1815.” \$12,500.00

An early copy of this famous and sensational text, which circulated in manuscript in Japan throughout the 19th century. Its account of









travels outside of Japan remained effectively a “clandestine” work until it was ultimately published in 1899. The earliest surviving manuscript is dated 1807.

This beautiful calligraphic manuscript, which is richly illustrated, chronicles the extraordinary experiences of a group of 16 Japanese seamen who were carried by a storm in November 1793 to the Aleutians, where they were shipwrecked. After being rescued, they were summoned to St. Petersburg by Tsar Alexander I. There they remained until 1803, when five of them were sent on Krusenstern’s famous voyage into the Pacific — the first Russian circumnavigation. One of the principal objectives of Krusenstern’s voyage was to establish diplomatic relations between Russia and Japan. The five seamen, the first Japanese to circumnavigate the globe, finally arrived back in Japan in September 1804.

On their arrival home in Japan, the Japanese seamen were interrogated by authorities before being released. Their account of the outside world was astonishing and threatening, at a time when



Japan was still very much closed. The scholars Otsuki and Kokyo Shimura recorded the seamen’s story, following repeated interviews, in an illustrated manuscript, which became a work of great fascination to Japanese readers. It was widely circulated in manuscript throughout the 19th century, thus the number of surviving manuscripts. This is a particularly early example and is written in a very fine calligraphic hand.

“Kankai Ibun” offers a vivid visual record of the Japanese men’s experiences in Russia and the Pacific. The introductory volume contains an important world map (based on a map presented by Rezanov, the Russian diplomat, to the Japanese), which depicts Krusenstern’s route to Japan, and a reproduction of the Cyrillic alphabet, along with Otsuki’s Preface and a detailed subject index. The early volumes describe the shipwreck, the topography of the Aleutian Islands, and the journey across the cold expanses of the Arctic. There are depictions of seal-hunting and a large seal. We also find illustrations of native people, their costumes, houses, dog sleds, and accessories including hunting equipment.

Parts 3-8 are concerned with life in Irkutsk, and there are illustrations of housing and heating systems, costumes, furniture, steam baths, cooking utensils, interiors of churches, a carousel, a horse-drawn sleigh, fire equipment, musical instruments, local animals, an abacus, lumber mills, images of the local currency, etc.

Parts 9-11 are concerned with life in St. Petersburg and Moscow. There are depictions of carriages; windmills; portraits of Catherine the Great and Tsar Alexander I; a Montgolfier balloon and an ascent; a hothouse; the St. Petersburg Kunstkammer, with a splendid double-page depiction of the giant globe, the centerpiece of the world’s largest planetarium at the time; the elaborate preparations and meeting with the Tsar; palaces; the theater; etc.

The remaining parts deal with the Krusenstern voyage and the Japanese seamen’s return to their native country after an eleven-year absence. We see views of the Canary Islands; the Marquesas, with a wonderful depiction of a woman and a fully tattooed man; islander’s canoes; natives of Hawaii; the seamen’s return to Nagasaki; a map of the greater Nagasaki bay; the Russian ships’ flags; the Russian



ships entering the Nagasaki port surrounded by boats containing representatives of the most important Japanese clans; sailors, soldiers, and Rezanov in uniform; the Russian residence in Nagasaki; a Russian-Japanese dictionary, etc.

Four of the fishermen returned home to Sendai; the fifth, who had become an interpreter, returned to Russia with Rezanov.

The first volume contains a Preface by Otsuki and a detailed index of the remaining parts. The three-page world map in color depicts the path of the voyage from Russia to Nagasaki.

Fine and fresh set.

☛ Colin Franklin, *Exploring Japanese Books and Scrolls*, pp. 130-36 (in which he describes another manuscript, in his possession, dating from about 1850).

### *Commentaries on the Sukhavativyūha, Printed in Korea*

59. PULSOL AMIT'A KYONG YOHAE [*Commentaries on the Sukhavativyūha*]. Four fine full-page woodcut illus. Woodblock-printed. 54 folding leaves (final two leaves printed in Sanskrit & Hangul). Large 8vo (317 x 198 mm.), orig. brown wrappers, new stitching. [Seoul: 1853]. \$9500.00

A rare Korean edition of “commentaries on the *Sukhavativyūha*, one of the basic books of the Pure Land Sect. The text is the Chinese translation by Kumarajīva (344-413), and the commentaries were made in 1647 by Chih-hsu (1599-1655), a patriarch of the T'ien-t'ai Sect). Our copy is from the 1853 Seoul edition, which was a reprint of the 1753 Wu Shang-hsien edition. The reprint includes two leaves of [four] illustrations and a dedicatory leaf to the sponsors, Premier [Prime Minister] Kim Chwa-gun (1797-1869) and his wife, who ordered a thousand copies, ‘praying to get an unusual son.’ The names of the other sponsors, as in most Korean editions of Buddhist works, are found on the inside margins. At the end of this edition are added two leaves of chants in Sanskrit.”—Fang, *The Asami Library. A Descriptive Catalogue*, 28.19 (pp. 234-35).

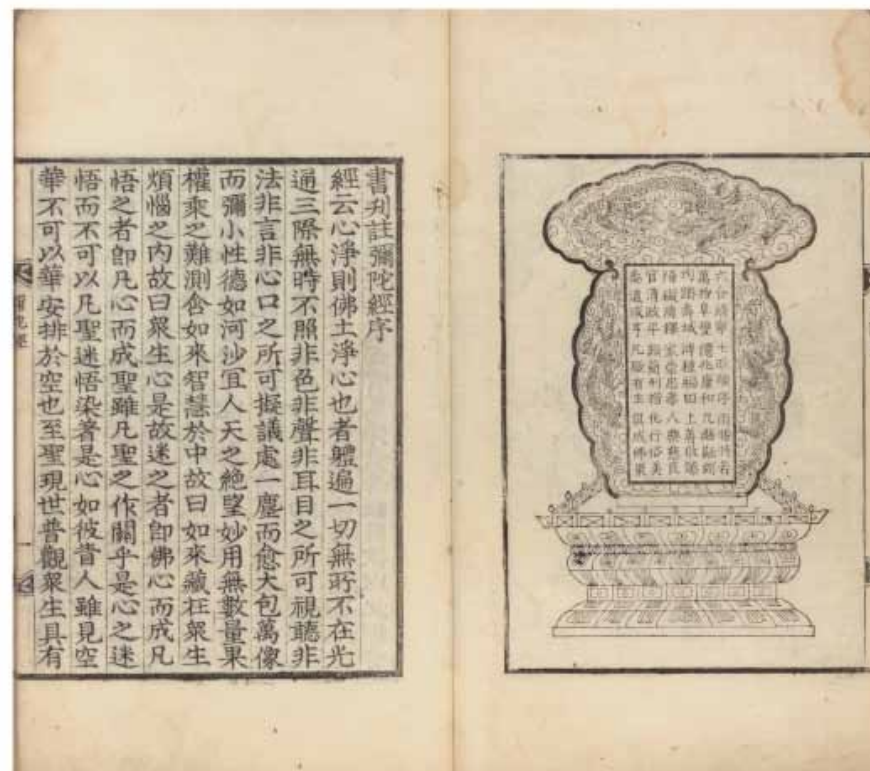
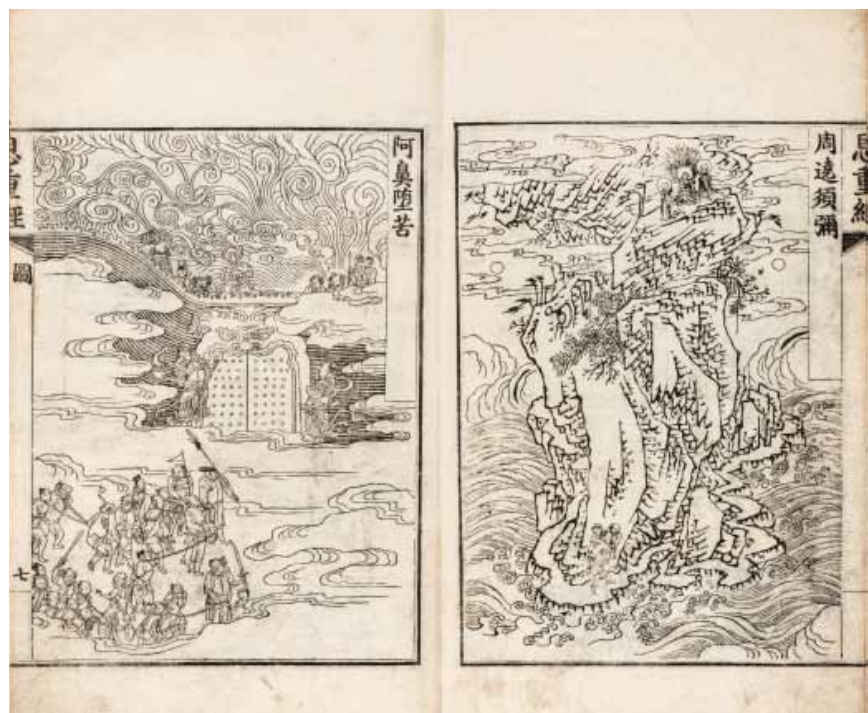
Pure Land Buddhism is a main branch of Mahayana Buddhism and one of the most widely practiced traditions of Buddhism in East Asia,



practiced in China, Japan, Korea, Tibet, and Vietnam. Chih-hsu was “an eminent monk and revitalizer of Pure Land Buddhism in Ming-dynasty China . . . he is remembered as one of the great revivers of Buddhism in the mid to late Ming period.”—Keown, *A Dictionary of Buddhism*, p. 56.

Kumarajiva, Buddhist monk, scholar, missionary, and translator, who came from the Silk Road kingdom of Kucha, was famous for his encyclopedic 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 Buddhist texts into Chinese.

Nice copy of a very rare book. Unimportant worming.



*The Kindness of Mothers; Printed in Korea*

60. PULSOL TAEBO PUMO UNJUNGGYONG [*Sutra of Filial Piety*]. 14 full-page woodcuts. 31 folding leaves. Large 8vo (309 x 200 mm.), orig. patterned wrappers (minor soiling), new stitching. Yongjusa Temple, on the slopes of Mount Hwasan, Korea: 1796. [sold]

An early Korean edition of a text that was very popular in that country, synthesizing Confucian ideals with Buddhist teachings. “Also known as *Taebo pumo unjung kyong* or simply as *Unjung kyong*, this Buddhist work on filial piety probably originated in China sometime in the fourth to sixth centuries as a response to Confucianist stress on that virtue. The spurious nature of the work was noticed by T’ang dynasty





bibliographers . . . The Tun-huang manuscript copy in the British Museum seems to represent the earliest version, not yet adulterated with tales of Chinese origin. The text and illustrations in the edition at hand constitute one of the more Sinicized versions. Our copy is from the Korean xylographic edition of 1795 [sic; 1796] engraved at the Yongjusa. There are seven double leaves of illustrations, twenty-two of Chinese text, and forty-nine of Korean translation in *han'gul* with the running title *Unjung kyhong onbae*."—Fang, *The Asami Library. A Descriptive Catalogue*, 28.1 (p. 228). Fang has made a number of errors here (as he does in many entries). The book is dated 1796, not 1795. Also, this edition does not have 49 leaves of Hangul printing. Fang is confusing our edition with an edition of the 1780s. Our copy agrees with the Harvard-Yenching copy.

This text had great resonance within the Yongjusa Temple, and so it was printed there. During the Manchu invasion of Korea in 1636-37, the temple was burned down. Its reconstruction was an act of filial piety by King Jeongjo (1776-1800), in honor of his father, Crown Prince Sado, who had been murdered by his own father, King Yeongjo (1724-76). Jeongjo moved his father's tomb near the temple and charged it with its care.

Ten of the most attractive woodcuts all have the same theme: the ten types of kindness bestowed by the mother on the child. They demonstrate parents' sacrifices for their children and the need for children to understand and repay the kindness and devotion of their parents.

A very good copy and rare. Some worming, carefully repaired.

### Historiography

61. QIAN, Daxin. *Shi jia zhai yang xin lu* [*Record of Cultivating New Knowledge in the Shijia Study*]. Edited by Qingzeng Qian. 20 parts & three Addenda in eight vols. 8vo, later wrappers, new stitching. Hangzhou: Zhejiang shu ju, 1876. \$4000.00

An early edition (1st ed.: Shanghai, 1804), of one of the author's most important and representative works, posthumously edited by his son, Qingzeng Qian (active 19th century). The polymath Daxin Qian (1728-1804), was a Qing Dynasty scholar-official, historian, and linguist; he served as commissioner of education and examinations in Guangdong Province.

"Qian devoted most of his energy to historical studies, although his learning in the Confucian classics was also profound. Qian's scholarship was notable for its precision and breadth. He excelled most other historians of his time not only in applying evidential-research methodology, already highly developed in classical studies, to historiography, but also in using a wide knowledge of such subjects as mathematics, astronomy, and calendars in his historical enquiries . . . [in this work] he delved into various aspects of the histories and classics; he also undertook textual criticism and topical research and made





occasional moral judgments.”—D.R. Woolf, ed., *A Global Encyclopedia of Historical Writing*, II, pp. 751-52.

Qian’s main concerns as a historian were Confucian classical studies, history, bibliography, phonology, etymology, the calendar, astronomy, mathematics, history of the Yuan Dynasty, etc.

Fine fresh set.

*“Contains More Information about Central Eurasia Than Any of the Other Geographical Works Produced in His Time”*

62. QISHIYI. *Xi yu ji* [*Record of Things Seen & Heard in the Western Regions*]. One double-page woodcut map in the text. 56; 60 folding leaves. Two vols. 8vo, orig. wrappers, new stitching. [China]: Weijing tang, Preface dated 1814. \$5500.00

An early, variorum edition (1st ed.: 1777) of this great classic, the *Xiyu wenjianlu*. “The Manchu official Qishiyi, in [the present work], offers a frontiersman’s view of the conquest quite different from that of the imperial center. Qishiyi, who earned his *jinsbi* degree in 1754, served as a low-ranking official in charge of grain supply in Turkestan. He narrates vividly the struggle for succession to the Zunghar Khanate after Galdan Tseren’s death, describes the states bordering the Qing in Central Eurasia, and recounts the wars against Amursana, Khoja Jihan, and Burhan ad-Din, and the return of the Torghuts. Under the pen name ‘Chun Yuan,’ he takes on the persona of a commentator who reflects on the general principles exemplified by his account . . .

“He discusses in detail the major cities of Central Eurasia and the customs of many of its peoples, including the Kazakhs, Kirghiz, Andjanis, Hindustanis, Kashmiris, and Ottomans. His discussions include an extraordinary amount of detail about these peoples, clearly gathered from diverse sources, mostly travelers and envoys. This text contains more information about Central Eurasia than any of the other geographical works produced in his time . . .

“Qishiyi’s residence on the frontier had expanded his geographical horizons far beyond the conventional Chinese awareness of those within and those beyond the passes. He knew that the multifarious



landscape of Central Eurasia contains realms and peoples whose identities challenged any conventional classification schemes.”—Peter C. Perdue, *China Marches West. The Qing Conquest of Central Eurasia* (Belknap Press of Harvard University Press), pp. 481-83.

The fine double-page map depicts the region.  
Fine set and rare, preserved in a *chitsu*.

*“Mizubo no kuni”; “The Country of Lush Ears of Rice”*

64. RICE CULTIVATION THROUGH THE FOUR SEASONS: Two Scrolls. Two fine & luxuriously painted scrolls (260 x 4900 mm.; 260 x 4930 mm.) on mica paper, gold-flaked on verso, with gold endpapers at each end of both scrolls, endpapers backed with orig. silk brocade at beginning of each scroll. [Japan: early mid-Edo]. \$35,000.00

The theme of the four seasons of rice cultivation has had an extensive presence within Japanese art and literature. These two luxury festive

scrolls beautifully depict the year-long cycle of rice growing in Japan, along with the ancillary activities that took place during the year in the countryside, including falconry, growing vegetables and fruits, seasonal festivals, ways of relaxation, and the annual tribute of rice to the fiefdom lord. The activities shown on these scrolls have much in common with Brueghel paintings, and vividly depict country life.

We learn from the labels and handwriting on the original box protecting these two scrolls that they were once owned by two prominent women, members of the famous Nabeshima family. The first owner was Teiju in (1699-1752), wife of Muneshige Nabeshima (1687-1755), fifth lord of the Hizen Kashima han (Hizen Kashima fiefdom). The later owner was Tokusei in (or Kashioka, 1798-1877), widow of Nanonori Nabeshima (1793-1826), ninth lord of the same fiefdom. Tokusei in was particularly interested in the development of agriculture of the fiefdom and invented the form of brocading known as *Saga nishiki*. An educated woman, she was also a book collector, and her library is now kept intact in the Yutoku Inari Shrine in Kashima City in Saga Prefecture. Written on one of the old labels on the box is: “Shiki no kosaku” (“Rice Cultivation through the Four Seasons”).

This type of scroll was oftentimes produced as part of a wealthy bride’s dowery as a symbol of a good harvest and therefore good fortune to the new couple. Another label on the original box states (in trans.): “scroll of images of our territory.”

The scrolls are very richly painted with copious clouds of gold flakes at top and bottom throughout. On both scrolls, the actual images of the ground and background have gold-heightened effects (*kinsunago* or “golden sand”) or have been painted with gold. The folds and borders







of the figures' clothes are heightened with gold and silver, giving extra nuance. The coloring and detail of each person's face and clothing is quite refined and subtle, with very delicate and highly detailed tiny brush strokes. We also note that the crowns of the trees have been carefully painted to depict every individual leaf. Clearly, the artist was highly accomplished and went to great lengths to create these scrolls.

SCROLL ONE: The first scroll covers all aspects of spring and summer activities. The first scene is clearly early spring, with the plum trees in blossom. The farmers are preparing the unhulled grains of "seed rice" from last year's harvest to germinate in preparation for planting this year's crop. Everyone, from the very young to old, is participating.



Many animals, including horses and cows, are in evidence. The next scene shows farmers "waking up" the dry paddies by tilling the soil. The following scene, later in the spring, with cherry blossoms in full bloom, shows the farmers removing the weeds from the dry field and, in an adjacent flooded paddy, planting the rice seeds in the now-prepared seed beds. In the magnificent landscape shown behind, we see a waterfall, demonstrating the freshness of the water soon to flood the fields. Next, we see the farmers planting the seedlings in another paddy, now flooded. The farmers are supported by a band of musicians, who are standing in the adjacent paddy, celebrating the all-important transplantation ritual.





During the summer, water must be continually added to the fields. In the next, extended scene, we see a farmer using a hand-cranked hydraulic device to lift water to the paddies and other farmers tending and weeding the fields during a wind-driven rainstorm. The way the artist subtly depicts the rain reveals his great skills.

The following scene shows a number of farmers and locals celebrating the summer growing period by dancing and playing musical instruments in front of a shrine. They have offered *mochi* to the shrine, praying for rain and hoping for a good harvest.

The next several scenes show the farmers growing and harvesting vegetables and beans, and picking fruit from large orchards. We see a samurai passing through with his entourage, en route to visit the fiefdom lords.

SCROLL TWO: The second scroll begins by showing more of country life. Farmers are shown delivering vegetables, and a group of samurai are engaged in falconry, accompanied by a considerable entourage. Geese, attracted by the now harvested fields, fly by, clearly intended as the prey of the falcons. There are several farmers fishing by the river, and another group is resting after the day's work, drinking water. We can sense they are all waiting for the crucial rice harvest.

Now the autumnal harvest season arrives, with a wonderful and complex scene of farmers cutting the rice stalks in the drained fields with sickles. The gathered stalks are bundled into tight sheaves and hung upside-down to dry. Now we see the dried sheaves loaded onto boats for transport. The now-empty paddies are filled with birds picking at the remaining rice kernels. We also see two fishermen catching fish in the river.

In the next scene, the sheaves are stacked before being transported by horse, human, and oxen to another area where the sheaves are further dried. In the following scene, quite complex, we see the rice stalks being processed to separate the rice grains from the shells and then dehusked. The next scene shows the grains of rice laid out on mats to dry. Samurai and farmers are having their own separate picnics, celebrating the harvest. We also see a blind musician being escorted by two friends, a fish monger, and a firewood merchant going to the celebration shown next.

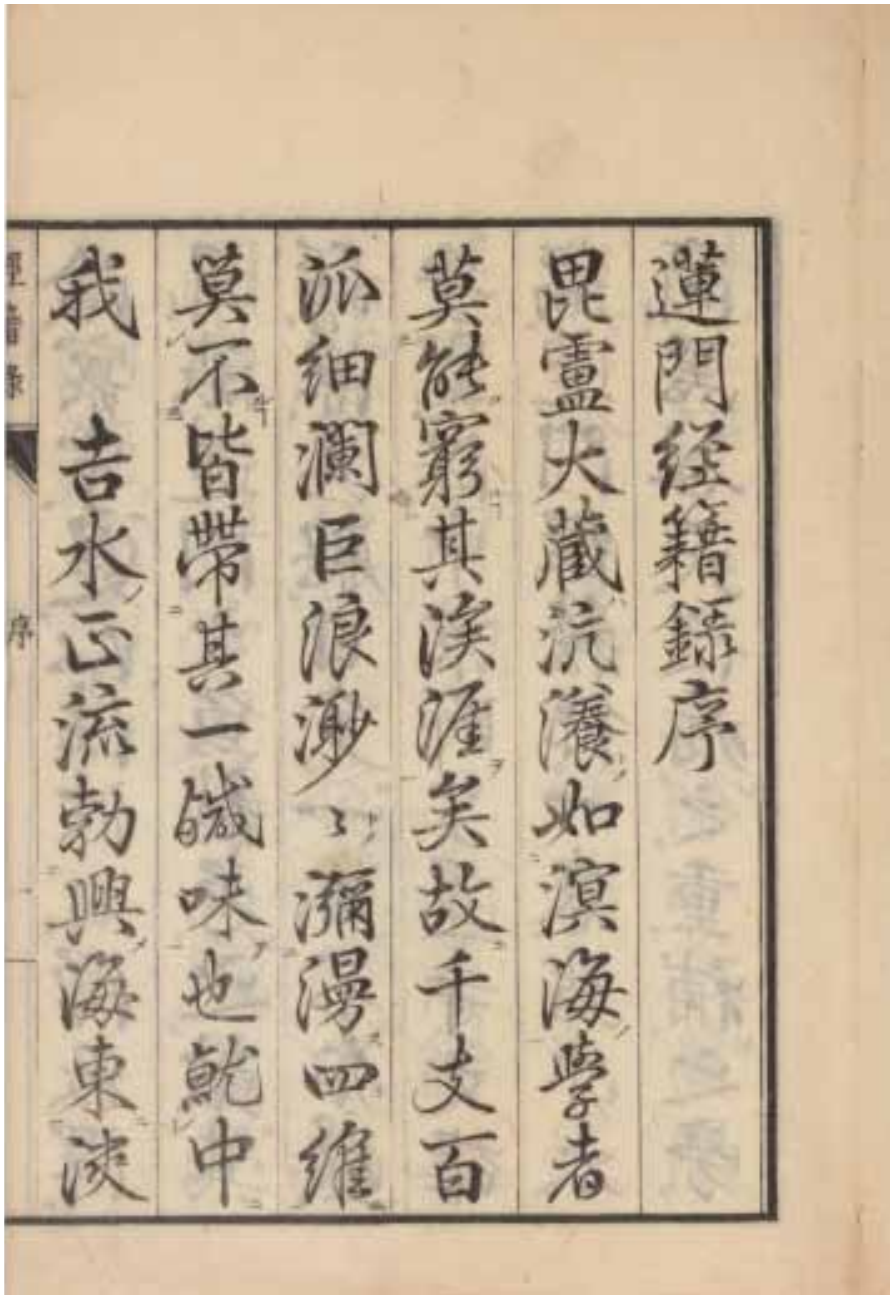
The next scene depicts an elaborate harvest festival, with farmers proceeding to a shrine to give thanks. They are observed by many spectators. The maple trees have turned color to brilliant reds and oranges. Finally, we see farmers carrying their share of taxable rice to the warehouse, where they will present the rice to the heads of the village, who are recording the farmers' annual tributes in a ledger book. Many rice bales are in evidence.

In fine and fresh condition. There is a minor loss of image at the end of the second scroll where two sheets of paper are joined. Occasional minor worming and discoloration.

65. RYOENJI (formerly NAKANISHI), Mon'no & UGAI, Tetsujo, comps. *Renmon ruijūkyō shakuroku* [or] *Renmon ruijū kyōjakuroku* [*Comprehensive List of Books & Sutra in the Ryorenji Temple*]. 58; 67 folding leaves. Two vols. 8vo, orig. yellow wrappers (wrappers somewhat discolored), orig. block-printed title labels on upper covers, new stitching. Kyoto?: Preface dated 1862. \$2950.00

An early and rare edition, greatly enlarged by Tetsujo Ugai, of this comprehensive bibliography of writings of the Buddhist sect Jodo Shinshu (also known as Shin Buddhism or True Pure Land Buddhism). It is today the most widely practiced branch of Buddhism in Japan.

This catalogue, which amounts to a bibliography, was originally compiled by Mon'no Ryorenji (1700-63), one of the most influential Buddhist scholars of the 18th century and 17th head of the Ryorenji Temple in Kyoto. The temple was established in 980 by Genshin (942-1017), the author of *Essentials of Rebirth*, written in 985 and a central



text in the development of True Pure Land school of Buddhism. The first edition appeared in 1741-44 and Tetsujo Ugai (1814-91), has made additions to Ryorenji's text.

The catalogue includes descriptions of books, manuscripts, and scrolls from the earliest period to the 19th century. Details of authorship, title, date, number of volumes, affiliated temples for many authors, etc., are provided. A number of entries have extended descriptions of their contents.

Fine set and rare. Minor worming, touching some characters, finely repaired. Not in WorldCat.

### *The Island of Gold*

66. SADO ISLAND GOLD, SILVER & COPPER MINING SCROLLS (KINGINZAN EMAKI). Three finely illustrated manuscript scrolls, scroll I: 9720 x 260 mm., scroll II: 8420 x 260 mm.; scroll III: 6600 x 260 mm., on fine thin paper & later backed with mica-embossed paper, with numerous explanatory captions, blue silk brocade endpapers at beginning of each scroll, wooden rollers, preserved in an old wooden box. [Japan: 1816 or after].

\$27,500.00







A fine, complete, and uncommonly well-illustrated set of scrolls concerning the famous gold, silver, and copper mine on Sado Island, illustrating all the steps from mining to refining to minting, along with the administrative and commercial activities associated with the mines. We have had several sets of “Sado Island Scrolls” and this is by far the finest in terms of the quality of the illustration, completeness, and richness of detail. The skilled artist of these scrolls has provided an enormous amount of valuable factual content by labeling each depicted person’s role in the production of gold, silver, and copper.

For a really excellent account of the history of mining on Sado Island and the scrolls produced there, see Hamish Todd, “The British Library’s Sado Mining Scrolls” in *The British Library Journal*, Vol. 24, No. 1 (Spring 1998), pp. 130-43. Our description is largely based on this wonderful and beautifully researched article.

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 mine and three other principal

mines. It soon became the largest gold and silver mine in Japan, attracting a population of 200,000 and, 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 were disseminated to other mines within Japan. Today, the Sado complex of mines is on the “Tentative List” of Unesco World Heritage Sites.

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

The finely drawn scrolls depict every process of extraction, refining, and minting. Each scroll has a title on a label on the outside: “Sado kozan saikutsu jikkei” [“Actual View of Sado Mining”]. As we unroll the scroll, we find another title, “Sashu kingin saisei zenzu” [“Sado Gold & Silver Extracted & Processed, Illustrated”], and a grand index of the pictorial contents of the three scrolls.

The first scroll begins with a map showing the Aikawa mountain and the numerous entrances to the mining complex, with names and locations of refining buildings. This is followed by wonderful paintings







of the main entrance to the mine and the surrounding buildings; miners entering and working in the shafts; the ladders made from logs into which steps have been cut; lamps made of iron dishes to hold oil and attached to long iron handles; buckets and pulleys to remove water; baskets to carry ore; government officials, the mine operator, and surveyors discussing the best location for a new tunnel; carpenters constructing support beams; etc. Each person has a label, so we know his exact title and function.

The remainder of the scroll takes place outside of the mine: blacksmiths making tools; women removing waste material from the ore and placing the ore in sieves to be washed, under the watchful eye of government supervisors; the administrative center for the mine where the ore is graded for sale to the smelters, with a bookkeeper recording all the transactions; a back office where managers, senior administrators of the mine, and accountants are meeting; a room where the ore is examined once again; the ore sewn into sacks and carried out to be loaded onto oxen to be transported to the smelting works; a storage area with big locks; another government office, where mine workers turned in their ID cards at the beginning of their shifts; the building known as *Kanaba*, where the ore was pulverized to win the precious metals; a horsetail sieve to separate the ore into various constituents; grinding of the ore using *ishiusu* (grindstones); the process of *nekonagashi*, which used cotton cloth in wooden troughs to extract the very smallest particles using the gravimetric principle, etc.

The second scroll depicts the smelters called *fukidaiku*, with men operating the bellows, all watched by a guard. The gold/silver/lead alloy was then taken to an area called the *Haifukidoko*, where the alloy



was subjected to roasting in a cupel. The following scene shows the government office where the gold (*sujimengane*) and silver (*yamabukigin*) samples are examined.

Now we shift to the scenes showing the processing of copper. We see the pulverizing and winning of the copper using methods similar to those for gold and silver, with the addition of extensive smelting scenes employing large smelting furnaces (*nibukidoko*, *mabukidoko*, and *nanbandoko*). There are a number of processing scenes (including *daifukisbo*), which are not present in the BL set of scrolls.

From the copper works we move to the coast of Sado, where we see the extraction of alluvial gold and silver from the sand of the beaches by means of a technique called sluicing or *nekonagashi*. An Archimedes screw is used to draw water up to form a flow that could be used for sluicing. The material is then taken to a building called the *Hamanagashi no seriba* for further processing.

The third scroll is devoted to minting in the *Kobandokoro*, where small coins called *koban* were produced. Using the cementation process called *shioyaki*, the partly refined gold is further refined. Above is a criss-cross construction of wooden planks known as a *senryodana*, designed to trap any gold dust mixed with smoke from the smelting. The workers are wearing only loin cloths to prevent theft. The powdered gold is then mixed with salt and shaped into cones. Then the cones are burned slowly for seven or eight hours. Further processing steps are shown, finally resulting in balls of gold called *yosegane*, suitable for minting.

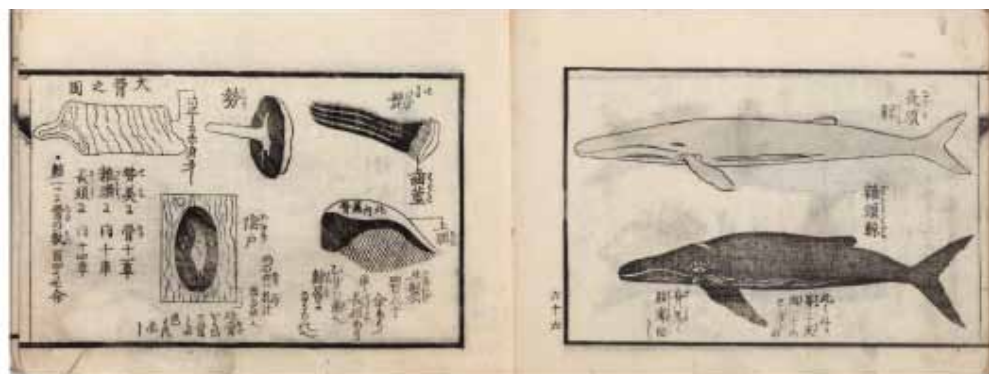
Next, the silver by-product is shown being processed and refined in a series of scenes.

The following series of scenes show the gold being formed into metal strips called *nobegane*, which were then polished by salt before being sent to the office run by the Goto family (the *Goto Yakusho*). We see Sanemon Goto 2nd (d. 1845) in his office. He succeeded to running the *Goto Yakusho* in 1816 (and this is the basis for dating these scrolls). In this office, the strips were tested for purity before being cut into small sections.

In fine condition. There is minor marginal worming in the beginning of the second and third scrolls.

### *The Inner Workings of the Zakobacho Fish Market*

67. SEITAIEN, author & TAKASHIMA, Shunsho, artist. *Kaisen shogyo shochusbikan* [*Comprehensive Guide to Ocean & River Fish*]. Many full-page woodcut illus. in the text. 80 folding leaves. Oblong 8vo, orig. wrappers (a little rubbed), orig. block-printed title label on upper cover (largely worn away), new stitching. Osaka: Seitaien, 1837. \$6500.00



First edition and very rare, with no copy in WorldCat (a second edition, appearing in 1849 with a different title, *Gyokai nodoku binbutsuzo ko*, is also rare). Osaka, known as the “country’s kitchen,” has always been the gourmand capital of Japan. In 1679, nearly all the fresh fish dealers of Osaka relocated to Sagishima on the Kizu River, the principal

water artery of the city. It soon became known as the Zakobacho market, and there, customers had their choice of catches from provinces along the Inland Sea and as far away as Kyushu and Shikoku.

This is a guide to the fish found for sale at Zakobacho. What makes this book so interesting is that it amounts to an *exposé* of the activities within the fish market. In the preliminary leaves, we learn the real “nitty-gritty” of the fish trade: the two different codes for prices used by fresh fish and preserved fish dealers, the special argot used within the market, financial arrangements (commissions, loans, interest rates, etc.), the politics within the fish wholesalers’ several guilds, the mechanics of bidding on fish (with an explanation of the special notations used on bid sheets), the rules and regulations of the market, a list of the wholesalers, etc.

The main body of the text is devoted to a discussion of about 200 kinds of fish, with 46 full-page fine woodcuts of the fish, shellfish, whales, turtles (and one mermaid!). The text describes how to determine the freshness of each kind of fish, which region produces the best fish, the nutritional qualities of each fish, which are appropriate as



gifts to samurai, regional names of fish, poisonous fish, etc.

There is a wonderful double-page woodcut of the Zakobacho market that expresses beautifully the hyper-activity taking place there.

Fine copy with some minor worming, mostly mended. Preserved in a *chitsu*.





68. SERICULTURE. *Sanyo kyoyu shu* [or] *roku* [*A Collection of Teachings on Sericulture*]. One double-page & 23 full-page woodcut illus. 33 leaves. 8vo, orig. patterned wrappers (wrappers a little soiled), block-printed title label on upper cover (label a little defective & soiled). Kyoto: Tawaraya Riemon et al., 1859. \$2500.00

First edition and very rare; WorldCat lists no copies. This was one of the standard textbooks on sericulture of the period, published at a time when Japan was just beginning to trade with the rest of the world (the port of Yokohama opened in the same year as the publication of our book). Both raw silk and finished fabrics quickly became extremely important exports.

The beginning of the book gives a history of sericulture in Japan from the second century B.C., when Chinese techniques were imported. The text describes all the steps of sericulture from growing mulberry trees to the finished silk product. The fine woodcuts vividly depict many of the processes. The first woodcut is double-page and depicts an elaborate ritual depicting the Emperor giving silkworm cocoons to his subjects. The remainder of the woodcuts, all full-page, depict the steps in sericulture: incubation and rearing of worms, cocoons, selection of eggs for reproduction, techniques of keeping rooms warm enough to enhance hatching, the mulberry tree and its cultivation, feeding the silkworms with mulberry leaves, tools, making the silk, etc., etc.

Fine copy.

*Rare Artisan Professions Beautifully Illustrated*

69. SESSUIKEN CHASEI, pen-name for Seishichi INOUE. *Haikai shokugyo zukushi* [*Catalogue of Artisan Haiku Poetry*]. Many full-page woodcuts in the text, all color-printed with gray ink. 70; 74 folding leaves. Two vols. 8vo, orig. green wrappers, orig. block-printed title labels on upper covers, new stitching. [Japan]: 1842. \$4750.00

First edition of this wonderfully illustrated collection of artisan-themed *haiku* poetry competitions. There are nine matches for each



of the four seasons, with two teams participating in each match. The teams, whose participants are named, contribute many *haiku* for the individual matches. For the matches, the teams are given different topics to compose *haiku*. The themes for the *haiku* are all quite varied but are related in some way to the relevant season.

We learn from the Preface that the professions illustrated were deliberately selected to be some of the most unusual found in Japan. The fine color-printed full-page woodcuts, all using various delicate pale shades of gray ink (*usuzumi*), by Shozan Tachibana, are akin to the best of black & white movies: rich, alive, and incredibly nuanced. The illustrations are quite remarkable for their vividness and humor; for instance, the fox hunter, by putting meat into hollowed gourds, traps the heads of the foxes in the gourds.

The first volume shows artisan professions related to the spring and summer. For spring, they include a straw-mat weaver, a man sowing eggplant sprouts, a cow herder, a sparrow catcher, a shell picker at low tide, deer antler gatherers (five pages long), a collector of China root, a net weaver (three pages), a sea snail catcher, a catfish catcher (with a fox hiding in the bushes, waiting to steal a fish), a carp fisherman (a rather extraordinary image), irrigation dike builders, a sea turtle catcher, a pond loach fisherman, a heat-cured bamboo-stick preparer, an ice seller, a Chinese salamander hunter, and a snake hunter.

Vol. II covers the autumn and winter professions; they include a flathead gray mullet fisherman (four pages), a sandpiper catcher, a tobacco harvester, a thrush catcher, a bird catcher using large and elaborate nets, a stone mill manufacturer, wild horse catchers, a salmon fisherman, an edible-lichen harvester who is hanging by a rope on the face of a cliff, an incense stick manufacturer, a fox catcher, a scraper of resin from the *urushi* tree for lacquer, a rabbit hunter, a plover catcher, crushers of sugarcane, bear hunters, a signal sender using a torch, and men crushing seeds to render oil.

Following each illustration, many of which are double-page or more, there is a detailed description of each profession with information on the region where it was found, the “tricks of the trade,” etc.

Fine copy of an utterly charming book.



*The Way of the Cleaver*

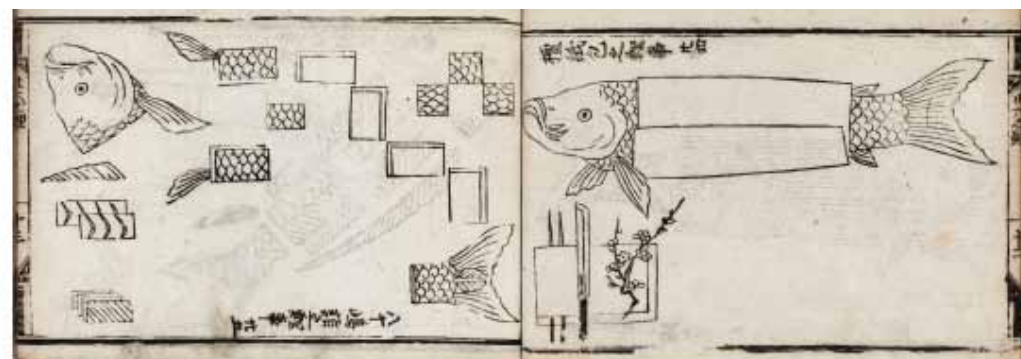
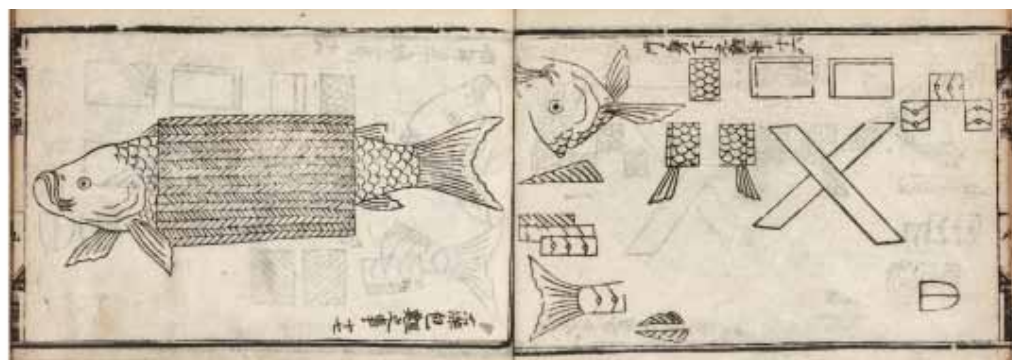
70. SHIJOKE HIDDEN SHO [*Shijo Family's Collection of Secret Information*]. Numerous woodcuts, many full-page, in the text. 2 p.l., 27, 11, 26; 20, 21, 24 folding leaves. Six parts in two vols. Oblong 8vo, orig. blue wrappers, manuscript title labels on upper covers (the label on Vol. I is largely worn away), new stitching. [Kyoto?]: most of the parts end with the date 1642. \$15,000.00

First edition of this rare collection of early gastronomic texts from the Shijo school of *hocho shiki*. It was the oldest school of the special imperial knife ceremony and describes rituals in which the chef carves fish and poultry using a special kitchen knife and metal chopsticks, without once touching the flesh with his hands. "Unlike the modern steak house chef who is a vaudeville version of a short-order cook, medieval chefs who performed knife ceremonies were not ordinary chefs: they were at the top of their occupation, employed only by the military and aristocratic elite . . . The Shijo [school] traced their genealogy back to a branch house — appropriately called the 'fish name branch' — of the northern branch of the Fujiwara family, which dominated government during much of the Heian period."—Rath, *Food and Fantasy in Early Modern Japan*, pp. 40-41

This book collects and prints six earlier texts, all of which remained in manuscript until being printed here for the first time:

VOL. I:

1. "Sanjuroku no Koi" ("36 Ways to Cut Up Carp").



2. "Choshi richu" ("How to Serve Sake with Carp").  
3. "Ryori shutsuke sho" ("Recipes & Etiquette").

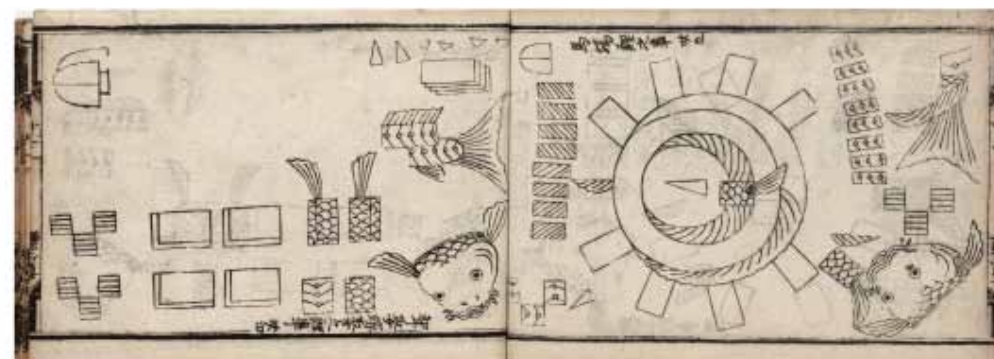
VOL. II:

4. "Hocho kan dai ichi" ("First Section on the Knife").  
5. "Hocho kan dai ni" ("Second Section on the Knife").  
6. "Shijo kei hidden sho" ("Shijo Family's Collection of Secret Information").

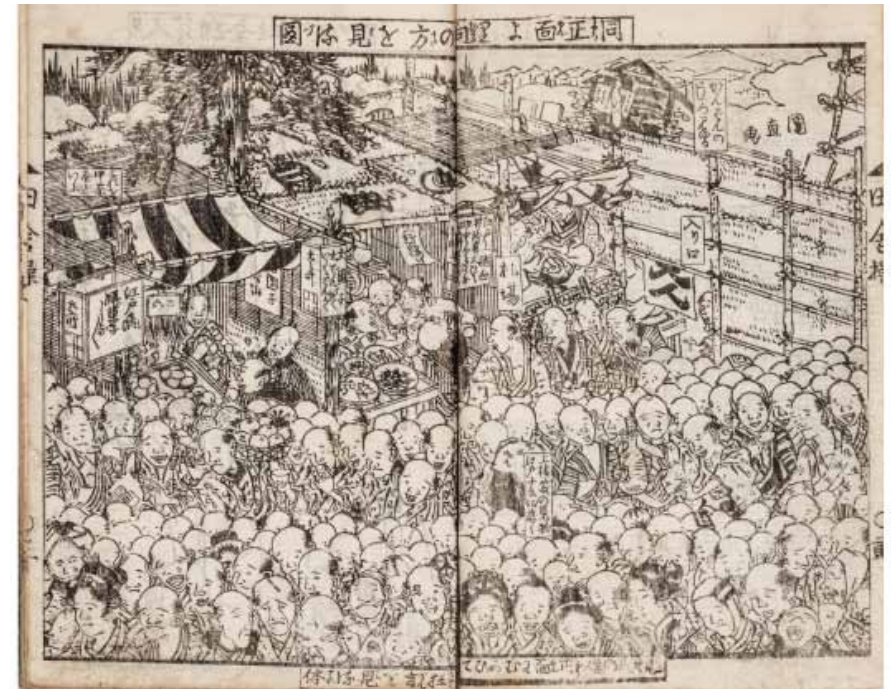
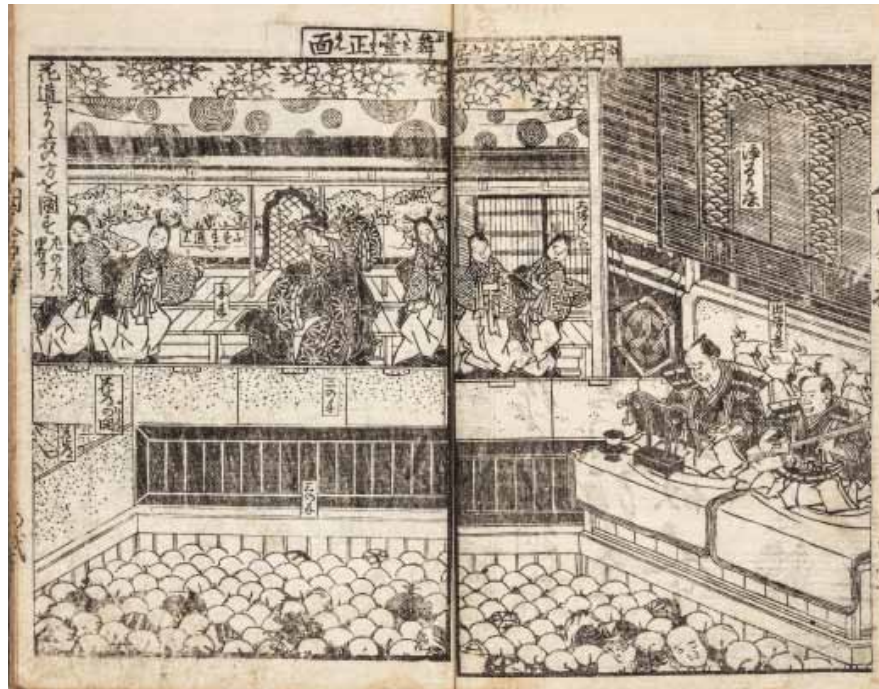
The fine and numerous illustrations depict methods of cutting up various fish and game (including cranes), the setting of trays, how to wrap fish, chopping boards, knife handles, sake dispensers, *mochi*, etc.

This is an extremely early Japanese printed gastronomic work. WorldCat lists only two parts: numbers 2 and 3.

Fine copy, preserved in a *chitsu*. Occasional minor spotting. One woodcut partly defective due to a natural paper flaw.







*No Copy in WorldCat*

71. SHIKITEI, Sanba & RAKUTEI, Basho. *Kyogen inaka ayatsuri* [*A Puppet Troupe in the Countryside*]. Four remarkable double-page & seven full-page woodcuts in Vol. I. Four vols. Small 8vo, orig. patterned wrappers (upper cover of first vol. soiled), orig. block-printed title labels on upper covers, new stitching. Edo: Tsuruya Kinsuke, 1811. \$6500.00

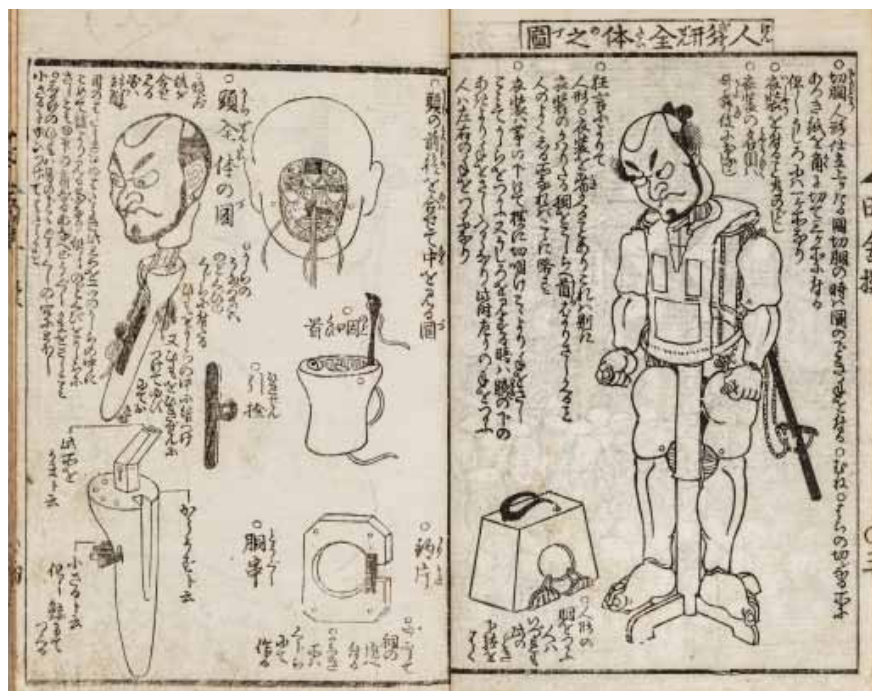
First edition of one of the two most famous fictional works by Shikitei and his student Basho Rakutei. The writings of Shikitei “are generally recognised as the best guide to the speech of the period. Describing the speech of Edo people, Shikitei [in the present work] makes a distinction between what he calls Hon-Edo (‘Proper’ Edo) and Edo-Namari (‘Corrupt’ or ‘Common’ Edo). Hon-Edo was the type of language used by samurai, and also by well-educated merchants,

while Edo-Namari was confined mainly to the lower class ordinary townsmen.”—Hiroko C. Quackenbush, “Edo and Tokyo dialects” in C. Andrew Gerstle, ed., *18th Century Japan: Culture and Society*, p. 73—and she includes samples from *Kyogen inaka ayatsuri* on the following pages.

The narrator is a puppet named Dekuzo who tells the story of the lives of a travelling puppet troupe in the countryside. Because of changing tastes, the troupe had failed in the big city and decided to try its luck in the countryside. Dekuzo’s story is essentially one of a particular subculture: a struggling touring troupe arriving in a small town, the preparations for their performance, the performance itself, and the reactions of the audience.

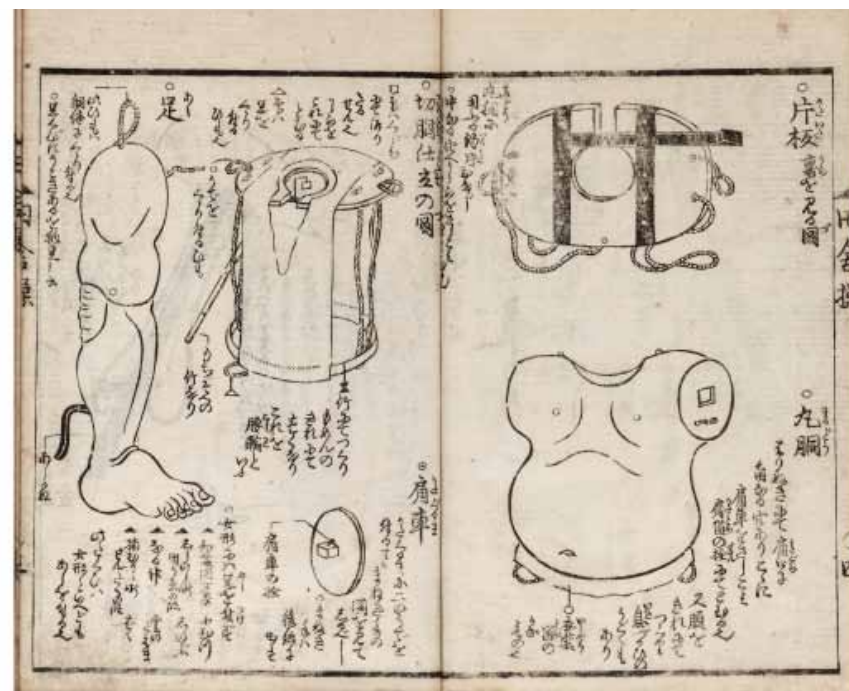
Shikitei (1776-1822), was a significant literary figure of the early 19th century. His *kokkeibon* (humorous books) and other works are prized for their depiction of the vibrant life of working-class urban communities. The quite remarkable woodcuts are by the precocious Kuninao





Utagawa (1793-1854), “one of the better followers of Toyokuni.”— Hillier, *The Art of the Japanese Book*, p. 789. Curiously, the colophon in Vol. IV states that the illustrations are by Utamaro Kitagawa. The cataloguing by the Union Catalogue of Early Japanese Books also includes Utamaro II as an illustrator.

In Vol. I, the first fine double-page woodcut depicts the stage, with narrator and *shamisen* player on the right and three puppeteers controlling the puppets in front of them. The next double-page woodcut shows the front of the theater with the throngs of people waiting to enter, food vendors, and a drum tower in the background. Following these are six single-page woodcuts depicting all the parts of the puppets, with instructions on how to manipulate them. These puppets were for sale, as we learn from the following double-page woodcut facsimiles of contracts, which deal with the sale and rights. They deal with the sale and rights to these puppets. The final full-page

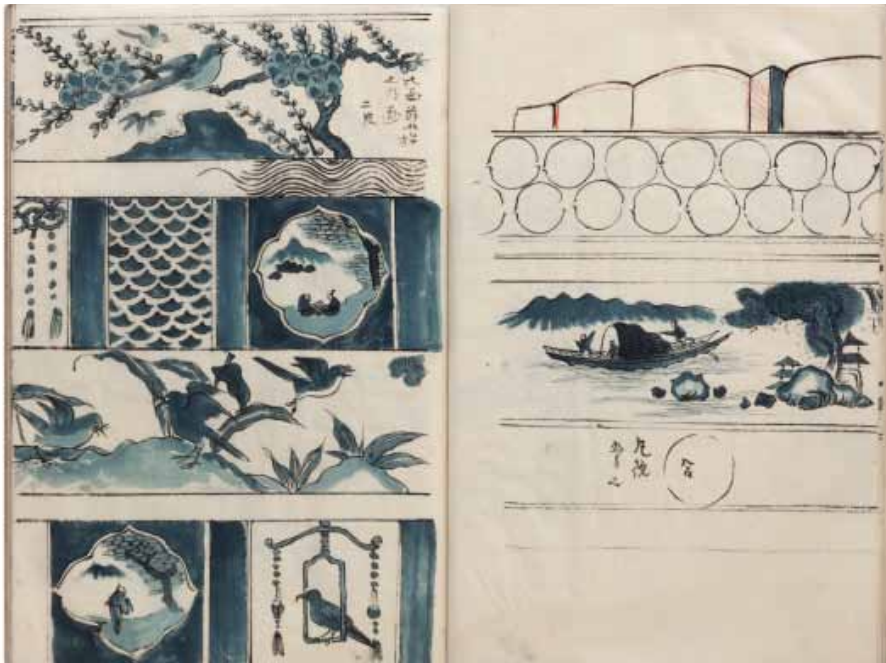


woodcut contains reproductions of backstage warning signs: “Do not Urinate,” “Beware of Thieves,” “No Drinking,” “No Women,” etc.

Nice condition. There is no copy of this book in WorldCat.

72. SHONZUI (XIANG RUI) PORCELAIN WARE PATTERN BOOK. Pattern book containing many hundreds, if not thousands, of highly complex patterns in brush & various colors of wash for manufacturing luxury Shonzui porcelain ware in Arita. 47 folding leaves. 8vo (275 x 200 mm.), orig. wrappers (upper wrapper partially defective & renewed), new stitching. Arita: 1866 [from the zodiac signs]. \$7500.00

This wonderful and beautiful pattern book seems to have been prepared by the Arita Seito Company, whose name is written on the upper wrapper. We can find nothing about this manufacturer, but it was clearly involved in producing Shonzui porcelains of the greatest complexity





and beauty. This pattern book contains hundreds, if not thousands, of patterns for porcelains made in the region surrounding the town of Arita in northwestern Kyushu. One of the most important porcelain styles of Arita was copies using Chinese decoration, primarily in blue and white.

Our manuscript is arranged by period and style of Chinese decoration. The periods are 1537-1620, 1465-87, and 1522-66, followed by a large section of undated patterns. While the colors are primarily various blues against white, the other colors of wash include black, red, brown, green, and yellow. The porcelains include tea and sake drinking utensils, tea ceremony porcelains such as *chawan*, *mizusashi*, *kogo*, *chakin zutsu*, *jikiro*, *mukozuke*, *saketsugi*, bowls, plates (some with very intricate shapes), trays, *koro* [incense burner], etc.

In fine condition.

### Large Paper Set

73. SO, Senshun et al., compilers & eds. *Seikei zusetu* [An Illustrated Book of Agricultural Things]. 33 double-page & 181 full-page woodcuts, of which 122 are splendidly block-printed in color. 30 vols. Large 8vo, orig. yellow wrappers (wrappers wormed & repaired), Vols. 1-20 embossed with a wood-grain pattern, Vols. 21-30 use a different pattern, orig. block-printed title labels on upper covers, new stitching. From the colophon in Vol. 30 (in trans.): "Woodblocks owned by the Kagoshima fiefdom and distributed by Aiya Kyubei & Iyoya Zenbei in Osaka," Preface in Vol. I dated "1804." \$95,000.00

First edition of this great agricultural and botanical work which is wonderfully illustrated; it is an encyclopedic survey of all the agricultural products and practices of Japan. It is accompanied by a splendid series of woodcut illustrations, many of which are finely color-printed. Our set of the first 20 volumes is part of the large-paper edition (272 x 188 mm.); whereas the regular-paper copies are 266 x 184 mm. in size. There were no large-paper copies of Vols. 21-30.

This book is today a valuable repository of traditional Japanese knowledge of crops, including vegetables, herbs, and trees; agricultural practices; and food-processing methods. The authors focus on the













properties and characteristics of crops, their utility for humans, and the best systems to cultivate them. Less than half of the crop species described in this work are still grown in substantial quantities as commercial products in Japan. Much of our description is based on the remarkable article (they approach this book in such a fascinating way) by Shantonu Abe Chatterjee & Tinde van Andel, “Lost Grains and Forgotten Vegetables from Japan: the Seikei Zusetsu Agricultural Catalog (1793–1804)” in *Economic Botany*, Vol. 73 (2019), pp. 375–89, and Federico Marcon’s *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan* (University of Chicago), pp. 285–90.

This encyclopedia of agriculture was commissioned in 1793 by Shigehide Shimazu (1745–1833), the highly cultured ruler of the Satsuma domain in southern Japan. The purpose of the work was to provide a complete source of information for improving agricultural production in the region by expansion, diversification, and maximization using improved agricultural methods. For the preparation of the book, Shimazu recruited the doctor and botanist Senshun So (1758–1834), the nativist scholar Kunihashira Shirao (1762–1821), the

Confucian scholar Tomoaki Mukai, and the Rangaku scholar Monjuro Hori to gather and edit the field notes Shimazu had made over the years. The works of Dodoens and Kaempfer were also consulted. The illustration blocks were carved by Doryu Yoshikiyo Taniyama (d. 1811).

The splendid illustrations show a large number of crop varieties, planting and harvesting methods, irrigation techniques, flood controls, farm tools, pest controls, agricultural ceremonies, and festivals.

One hundred volumes were planned, but only 30 were printed, as the woodblocks for the remaining unpublished volumes were destroyed in fires in 1806 and 1829. The first 14 volumes are devoted to agricultural matters in general, with descriptions of land use practices, agricultural tools, food preparations, financial transactions, market places, and ceremonies. Vols. 15–20 deal with grains of all types. The remaining volumes are concerned with vegetables of every sort.

There are three issues of this work. The most basic sets did not have color-printing; the plates remained in black and white (see the University of Michigan copy). Our set is the “superior” issue, which has the plates in Vols. 1–20 splendidly block-printed with color while Vols. 21–30 contain uncolored plates. There were a very few “luxury” sets (*saishiki tokusei bon*; specially made colored book [or] edition) of Vols. 21–30, which have been hand-colored for presentation to aristocrats and fiefdom lords. Von Siebold’s copy at the University of Leiden is such as example; it was probably presented to him by Hoshu Katsuragawa (1736–1809), a prominent *rangaku* scholar who was part of the team that produced the *Kaitai shinsho*.

The coloring of the plates in the first 20 volumes is fine and delicate, demonstrating all of the most sophisticated methods used in Japan: graduated coloration, metallic colors including gold and silver, multiple layering of colors through numerous runs through the press, etc. It is important to note that there were regular copies with all the illustrations printed entirely in black and white.

Remarkably, many of the summaries and plant names have been translated into Dutch using *katakana*.

A small-paper copy of this work, but colored like ours, was present in the Donald and Mary Hyde collection and was sold in 1988 for \$44,000.

In fine and fresh condition, with the coloring of the plates bright



and fresh. Preserved in three *chitsu*. Our set has some worming, very expertly repaired in each volume, touching some text and images, but we do not find it disturbing at all.

74. SOBA NOODLES. Illustrated manuscript on paper, signed “Yashiro Nakagawa” on the first leaf. One full-page & three double-page brush drawings in black & gray. 12 leaves, mostly folding. 8vo (243 x 160 mm.), orig. hand-drawn pictorial wrappers (a little stained & worn), stitched as issued, label on upper cover “Soba narabini kendon no yurai” (“Notes on Soba & Origins of the Word *Kendon*”). [Japan: at end “copied 1833”]. \$4500.00

A fascinating and nicely illustrated manuscript on soba noodles, with a history, recipes, and related stories. The illustrations are finely and expressively drawn.

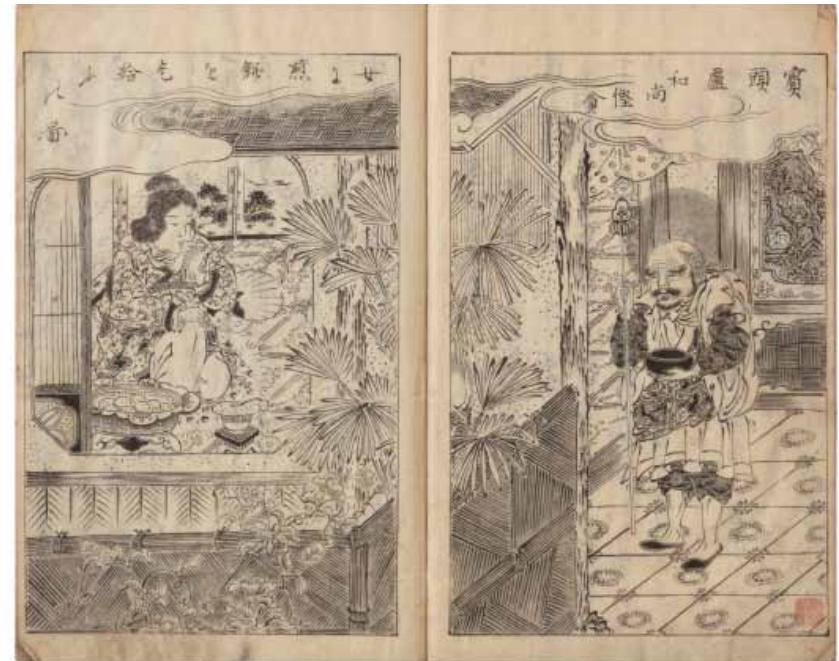
On the first leaf of text, we learn this was written by Yashiro Nakagawa and edited by Tainotei. The fine full-page drawing at the



beginning depicts a man kneading soba dough surrounded by all the ingredients and tools of his profession. Behind him is a woman tending the fire underneath a large boiling pot of water. The beginning text describes the materials used to make various soba noodles.

The text transitions to a moral story of a Chinese woman with *kendon* (selfish) qualities who does not want to share her food. In the first double-page illustration, she is shown sitting in a Chinese-style room and is approached by a Buddhist priest, Pindola Bharadvaja (or, in Japanese, Bindora osho), one of the Sixteen Arhats, Buddhist practitioners who had taken vows of poverty. Pindola is shown practicing *takubatsu*, the act of going house to house asking for food and donations. This illustration is entitled (in trans.): “Pindola asking a selfish woman for a food donation.”

The story shows a deep knowledge of Buddhism and is filled with witty puns, *kyōka* poems, and parodies of ethical behavior. The next double-page illustration depicts the rotting corpse of Pindola being dragged away by disciples, who are holding their noses because of the



odor. The text returns to the subject of soba and tea ceremony in Japan. There is a discussion of the famous Grand Kitano tea ceremony hosted by Hideyoshi in 1587, during which soba noodles were served. The text also states that soba is good for health.

The final double-page illustration shows the woman being punished for her stinginess.

This is followed by a series of *kyōka* poems about soba. It is stated that the entire text was edited in 1713 and was copied in 1833. This manuscript presents many mysteries, and we have only suggested the possibilities of research.

In very good condition.

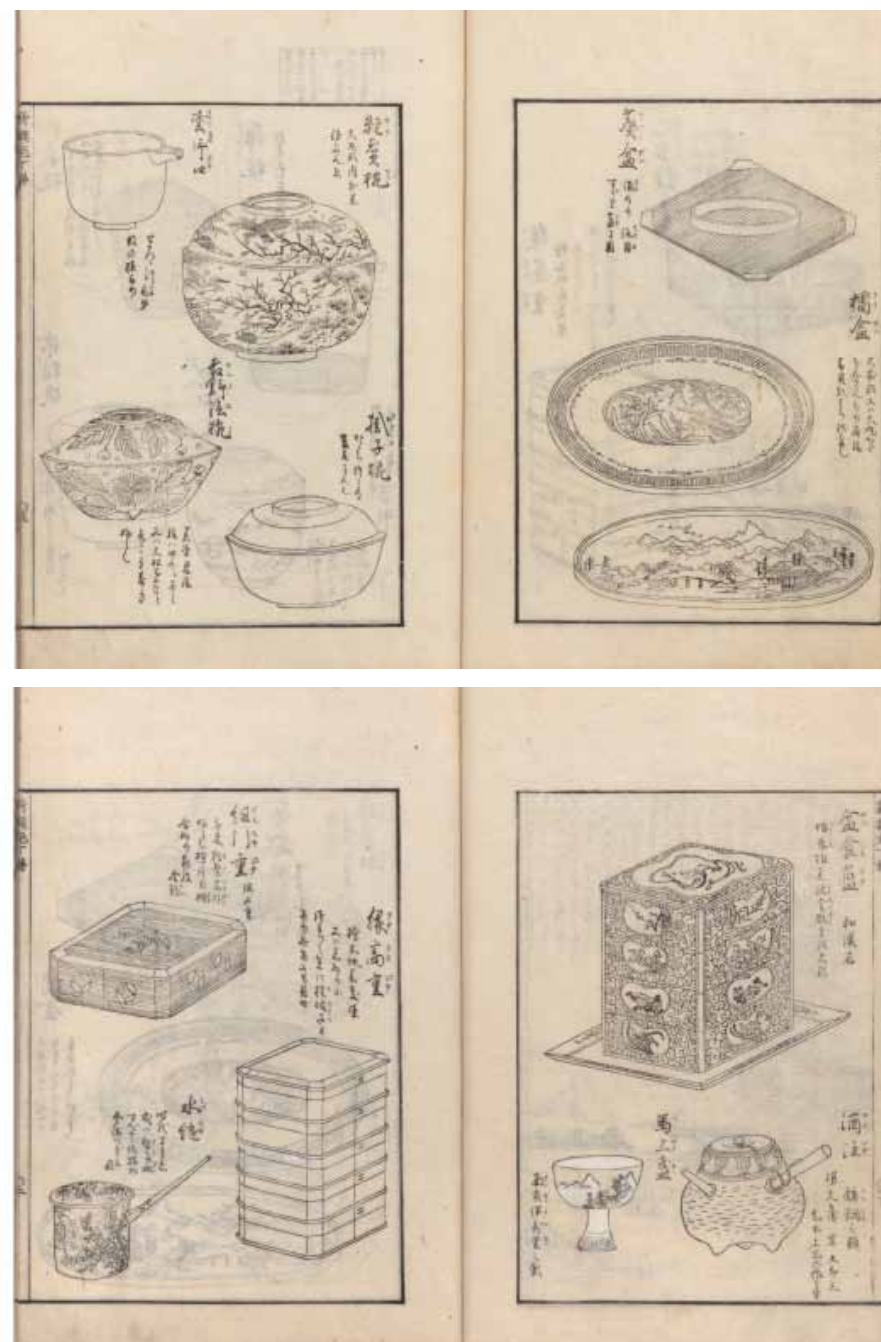
75. SUGINO BAKUBA (or BAKUKA). *Shinsen hocho no kakehashi* [Newly Selected Kitchen Knife Ladder]. One double-page & nine full-page illus. in the text. 90 folding leaves. Large 8vo, orig. patterned wrappers, modern stitching. Osaka: 1803. \$3500.00

First edition of one of the best and most influential recipe books of its period, written for wealthy homes. The author follows the cooking philosophy of Yuan Kitamura, who invented or codified many recipes in the early 18th century. A series of the recipes are still used today: using *dashi* to make broth, and how to make many kinds of soy sauce, vinegar, and miso. Sugino discusses when to use which kind of soy sauce or vinegar or miso for different preparations. The bulk of the book is an alphabetically arranged encyclopedia of cooking recipes. The author provides much on the philosophy behind the correct selection for various dishes for many kinds of meals, ranging from the most simple to the most complicated meals for entertaining purposes.

The title is a rather poetic way of saying there are many new recipes. The “knife ladder” reference suggests the special respect the knife has in Japanese culture and cuisine.

One of the particularly fine woodcuts is a double-page illustration of Kitamura at rest. The others depict elaborate serving ware.

Fine and fresh copy. Several small marginal wormholes and a few wormholes in text very expertly repaired. Preserved in a *chitsu*.







76. KOMATSUBARA, Suikei, artist. *Mizu no omo shu* [*The Surface of the Water*]. Six double-page & two full-page woodcut illus. (all color-printed), most heightened with gold & silver pigment. 27 folding leaves. 8vo, orig. blue wrappers (extremities a trifle worn), orig. block-printed title label on upper cover, new stitching. [Japan]: 1831. \$2950.00

First edition of this scarce and richly illustrated collection of *kyōka* poetry, which translates to “crazy verses,” a comic genre filled with wordplay and figurative language. The woodcuts have been skillfully embellished with pigments and embossing to accentuate the patterns within.

Suikei (1780-1833), renowned for his figurative painting, provided the illustrations for a number of books in the late Edo period. One of the editors of this compilation of poems was Shakuyakutei (1767-1845), or Sugawara Nagane, leader of the Shakuyakutei circle of *kyōka* poets.

The illustrations, used to complement the poems, are particularly



elegant and vibrant. The details of patterned clothing are brought out by multiple layers of printing, blind embossing, and the application of silver and gold pigments.

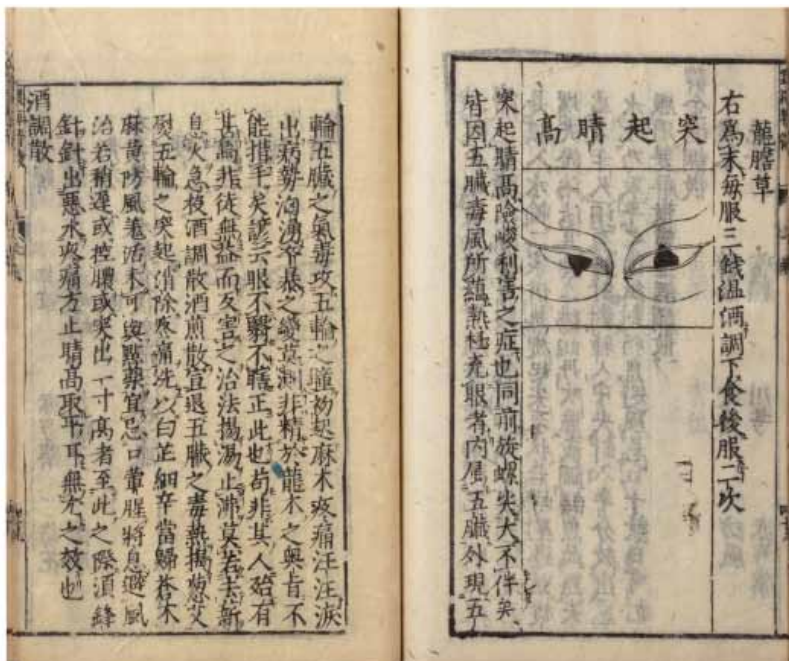
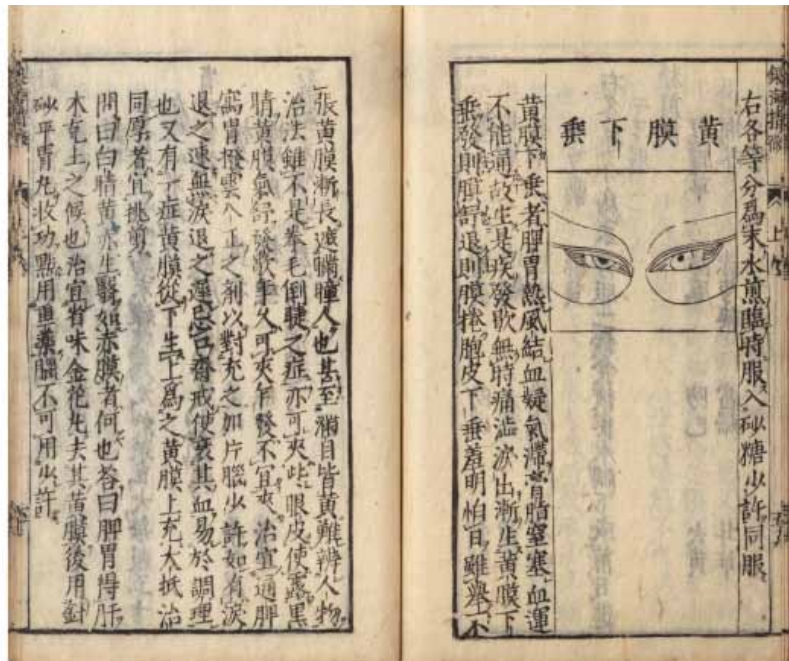
Very good copy of a pleasing example of illustrated *kyōka* poetry.

### *A Chinese Ophthalmological Classic*

77. SUN, Simiao? [From label on upper cover]: *Ginkai seibi*; [from title-page]: *Naifu hiden ganka ginkai seibi* [in Chinese: *Yin hai jin wei; Explanation of the Eye*]. 80 woodcut illus. in the text. 100; 89 folding leaves. Two vols. 8vo, orig. wrappers (minor foxing & rubbing), orig. block-printed title labels on upper covers (label on Vol. I no longer present), new stitching. Kyoto: Murakami Kanbei, 1668.

\$9500.00

First Japanese edition, in Chinese with Japanese reading marks, of the *Yin hai jing wei*, a Chinese ophthalmological classic, with 80 woodcut illustrations of various eye diseases. Some Chinese authorities



have suggested that Simiao Sun (581-682), the famous physician of the Tang dynasty, was the author of this work, but other evidence supports a later date for the work, at least during the Song Dynasty, and perhaps afterwards. Sun, known as “the King of Medicine,” was a “great alchemist as well as an eminent physician and medical writer.”—Lu & Needham, *Celestial Lancets*, p. 121.

This was one of the chief texts used in the ophthalmological practice of Japanese physicians of the “middle ages” in Japan. It includes therapeutics, operations, and the use of moxa in ocular disorders. It is based on the theory of *wu lun ba kuo*, showing the illustrations of a variety of eye diseases and explaining the causes and prescriptions of each disease.

A fine set.

◀ Mestler, *A Galaxy of Old Japanese Medical Books*, IV, p. 328—(& illus. on Plate 1). Needham et al., *Science and Civilization in China*, Vol. 5, Part III, pp. 132-39. Unschuld, *Medicine in China. A History of Ideas*, p. 160—“At the beginning of the seventh century, Sun Ssu-miao, a scholar versed in all humanistic endeavors, compiled an extensive collection of prescriptions in which he combined, as already indicated, the concepts of systematic correspondence with Taoist techniques of demonic exorcism as well as with certain Buddhist notions.”

Printed in 1383

78. SUTRA OF PERFECTION OF WISDOM: KASUGA-BAN.  
Oribon (accordion) printed book of Vol. 373 of the *Sutra of Perfection of Wisdom* or *Mahaprajnaparamita sutra*, entitled *Da bo re bo luo mi duo jing* [in Japanese: *Daihannya baramitta kyo*]. Five-page woodcut of Shaka & his Protectors. Five columns per page, 17 characters per column, each column & page framed with silver borders. 90 pages, 2 blank pages. Tall narrow 8vo (260 x 95 mm.), orig. decorated “wallet binding” of semi-stiff wrappers, with a pale-brown background (*koiro*; clove-stained), heightened with gold & silver speckles and a mist of gold (*kasumibiki*), all preserved & attached to the orig. “wallet-style” semi-stiff outer wrapper employing the same decoration. [Nara: 1383]. \$15,000.00





An extremely rare and very beautiful early sutra, printed at Nara in 1383. It has been printed on highest-quality thick paper (*gampi* or mulberry fibers), and printed in bold, thick strokes, using black *sumi* ink, typical of *kasuga-ban* printings. The decoration, with silver leaf framing the text, and gold and silver leaf on the highly decorated wrappers, uses techniques reserved for important or prestigious productions. This is an example of *kasuga-ban*, a term for publications of the Nara monasteries in general. The decorated upper wrapper of the *oribon* itself has a contemporary inscription: “Yonhyaku uchi hachi chitsu san” (“Within 400 eight chitsu three”).

Our book begins with a splendid five-page woodcut frontispiece depicting Shaka and his Sixteen Protectors, along with other protective figures (*juroku zenshin to shaka seppo*). Xuanzang (596?-664), the Chinese Buddhist pilgrim, monk, scholar, and translator of the *Perfection of Wisdom*, is also shown, holding many sutra. He travelled to India in 629, where he studied Sanskrit, and returned to China in 645 with a quantity of scriptures in his luggage. This fine and large woodcut has been framed with a silver border.

The remainder of the book contains the text. Each column and page has been ruled with silver, heightening the elegance of each opening.

This is a book of very great beauty. In contemporary manuscript on the upper cover of the wrapper is the name and title of this volume.

This inscription is a little faded and rubbed but still legible. On the inside of the upper cover is another contemporary inscription: “Senyu tatematsuru Daihannyakyo ichibu Kanjinso Shinto zenshi” (“This part of the *Daihannyakyo* is donated to the temple by the high monk Shinto”). The lower inside cover has another contemporary inscription: “Tamba (? mikumi gun . . . [two characters we cannot decipher] . . . zushu shami Dozen” (this states that a young apprentice Buddhist practitioner named Dozen owned this book).

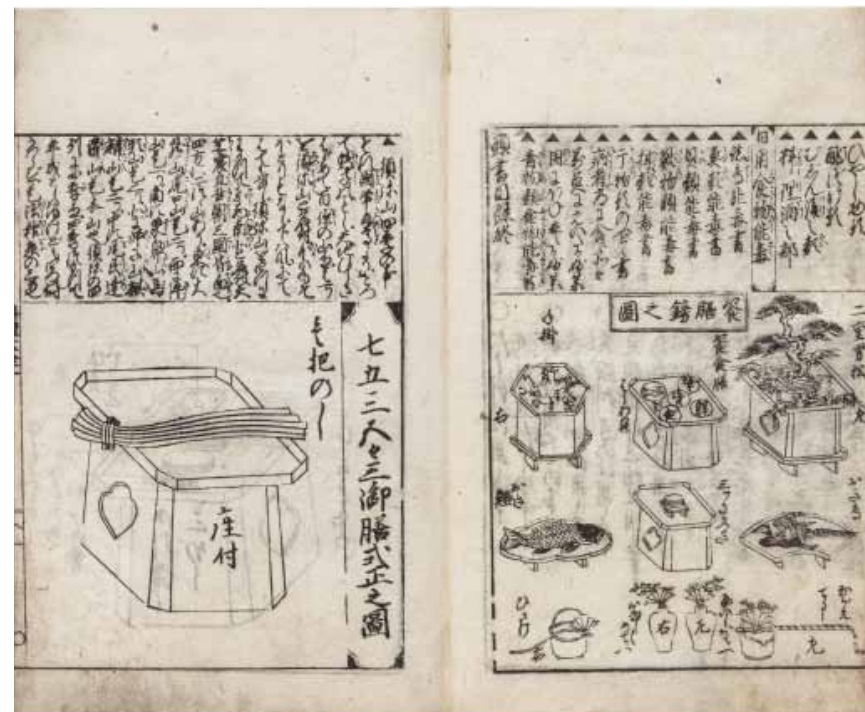




Following the title on the first leaf of text is written “Chio” [or “Ikeo”] joju nari” (an ownership inscription). Within the text, there is another inscription stating that this book belonged to the “Daidoji temple.” On the final page of text, it is written in manuscript “Ganshu Joun” (“Joun made a wish to Buddha”).

For another example, in less good condition, see the Metropolitan Museum of Art’s webpage and search for the accession number 2013.740. A fine and fresh copy. There is some inoffensive and inevitable worming. The ones in the margins and a few touching the text have been expertly filled-in.

◀ Chibbett, *The History of Japanese Printing and Book Illustration*, p. 49—“In artistic terms, there is no question that the finest examples of *Naraban*, printed boldly on thick paper with gold and silver leaf decoration, represent a considerable achievement that can be enjoyed today, seven hundred years after they were produced.” K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159—“The term *Kasuga-ban* became used more loosely, in a wider sense, to denote publications of the Nara monasteries in general, not only of the Kofukuji. The printing of *Kasuga-ban* in this broader sense flourished throughout the Kamakura period and up to the end of Muromachi ca. 1570.” Mizuno, *Buddhist Sutras. Origin, Development, Transmission*, pp. 178-79.



### The Shijo School of Gastronomy

79. TAKASHIMA, Shijo. *Setsuyo ryori taizen* [or] *Toryu setsuyo ryori taizen* [*Complete Manual of Cuisine of Our School*]. Title within illus. border, frontis., & 51 illus. in the text. Five vols. in one. 8vo, orig. wrappers (rubbed & a little defective, first leaf a little dusty), new stitching. Kyoto: Kikuya, [ca. 1714]. \$5500.00

First edition of this notable gastronomy book; it is rather uncommon. The Shijo School of Cooking was established by professional chefs during the Muromachi period (ca. 1400-1550). These chefs specialized in preparing formal banquets for nobility. The text is a compilation of techniques and recipes taken from earlier noteworthy cookbooks of this school. There are details on cutting and slicing, the meanings of the dimensions of the long metal chopsticks, and numerous recipes.





The illustrations represent the elaborate seasonal displays of foods, with a particular focus on fish, seafood soups, poultry, and vegetables. A number of idealized menus are presented, along with rules about which foods go together and which do not. There are many illustrations depicting cutting and carving techniques. At the end of the text is a substantial section on remedying food poisoning, along with favored foods for people who are sick.

Nice copy.

☛ Rath, *Food and Fantasy in Early Modern Japan*, pp. 48, 69-70, 83, 94, 101, 107, 114, 147, & 219.

80. TANI, Sogai, ed. & KITAO, Shigemasa, artist. *Haikai na no shiori* [*Haikai Guide to Words, or, Haikai Almanac Infused with Nature*]. Many full-page woodcuts (some double-page). 21; 21 folding leaves. Two vols. 8vo, orig. blue patterned wrappers (rather rubbed), remains of block-printed title labels on upper covers. Edo & Osaka: Suharaya Ichibei & Izumiya Zenbei, 1781. \$5000.00



Second edition of this collection of samples of *haiku*, all dealing with nature themes; the first edition, published one year earlier, is extremely rare. Our work has been finely illustrated by Shigemasa Kitao (1739-1820), who “was unusual among ukiyo-e artists because he was self-taught. His family ran a bookshop, and the young Shigemasa probably learnt his skills from studying illustrations in books sold in the family shop. His first works gained recognition during the late 1750s. Extant early works are *benizuri-e* and *yakusha-e*, but his principal output is in book illustration, which he practised throughout his career and which became the speciality of the Kitao school, of which he was the founder . . . His students included Kitao Masanobu, Keisai Masayoshi (1764-1824) and Kubo Shunman.”—Oxford Art online.

This work is part of the genre known as *haikai*, which included many poetic forms including *haiku* and *senryu*. Tani (1717-1809), was active as an editor and leader of a poetry club in Edo. The present work is a “*haikai* seasonal almanac edited by Tani . . . that identifies the characteristics of each bird and that was illustrated with scientific and naturalistic precision by the noted ukiyo-e artist Kitao . . . The almanac was designed so that *haikai* poets could identify plants and animals that they knew about but had never seen.”—Haruo Shirane, *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*, pp. 194-95.

The many fine woodcuts depict about 140 plants and flowers, ten birds and animals, eight insects, and 12 sea creatures.

Very good copy and very rare; WorldCat lists no copy. The first ten woodcuts in Vol. I have a smallish pale brown stain. There is some worming in the margins and touching some of the images. Some of the worming has been well-repaired. Preserved in a *chitsu*.

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







*The Preparations for the “Travelling of the Shogun’s Tea Jar”*

81. TEA PRODUCTION FOR THE SHOGUN. Two hanging scrolls, painted on silk in ink & colors (555 x 1215 mm.), carefully mounted on paper-backed silk, with silk brocade frames at each end & sides, depicting the cultivation, processing, and packaging of tea leaves by the Kanbayashi family of tea producers for the shogun and his circle. [Japan: ca. 1840-50]. \$25,000.00

Two large and fine paintings in hanging scroll format, depicting all the steps in the production of the finest Uji tea by the Kanbayashi family, to be sent to the Tokugawa shogun in Edo. These scrolls are of very great beauty and complexity and were surely painted by a master artist (see below).

The production and drinking of tea in Japan has a long and rich history, extending back to the Nara period (710-94), when tea was brought back by diplomatic missions from China. Emperor Saga was served tea in 815 and afterwards ordered the establishment of several tea plantations near the capital of Kyoto. It was soon discovered that Uji, a village located south of Kyoto, was the ideal location to produce excellent tea leaves due to its rich soil and high-quality water. It became Japan’s first major tea-producing region and has maintained its reputation for superior tea.

In the 15th century, the cultivation and production of tea in Uji underwent several transformations: the technique was introduced of covering young tea buds, shielding them from the sun, during the last weeks before plucking to improve their flavor (*ooishita saibai*); and the quality of the tea was steadily improved through careful processing.

Various shoguns, including Hideyoshi Toyotomi (1536-98) and Ieyasu Tokugawa (1543-1616), supported the tea growers and processors in Uji. By the early 17th century, an annual procession to celebrate the Shogunate’s acquisition of its annual stocks of tea from Uji — *Ochatsubo dochu*, “Travelling of the Shogun’s Tea Jar” — was formalized as an official ritual event, akin to political theater, and thereby reinforcing Tokugawa authority. A delegation — *Uji saichashi* (“Uji tea-picking envoy”), including a “Tea Specialist” (*sukiya gashira*) and two subordinate



“Tea Monks” (*chabozu*) — was sent with empty jars by the shogun each spring to observe the harvest and participate in the processing and selection of the tea leaves for the shogun. After many laborious steps of processing and selection (as we shall see), the tea leaves were placed in large jars. A few of these jars were sent as an offering to the Imperial Court (*Chatsubo shinken*) in Kyoto, and the remainder were carried to Edo Castle in the autumn. The round-trip procession was a highly elaborate and publicized event. When the envoys returned to Edo, the leaves were ground and made into powdered green tea for consumption at formal events at Edo Castle.

During the last part of the 16th century and early years of the 17th century, members of the Kanbayashi (or Kamibayashi) family found favor with several shoguns and eventually served as exclusive suppliers to the shoguns and the great daimyo (the company, established in 1558, still exists as Kanbayashi Shunsho honten and is affiliated with Coca-Cola). The family was given the honorific title of *On cha todori* (“president of the Uji tea industry”) and was also known as *On mono chashi*, “tea suppliers to the imperial family and shogun and leading nobility”). They were allowed to wear samurai clothing and carry swords.



Our scrolls beautifully depict all the steps of harvesting, processing, selecting, and packing the tea leaves for transportation to the shogun in Edo.

SCROLL TWO: This is composed of five different scenes. The first depicts two men erecting poles at the sides of a tea field, preparing to cover the tea bushes, shielding them with netting from the sun. Across the river, the second image shows a member of the Kanbayashi family (with sword at hip) discussing the current crop with an employee who has a ledger book in front of him. They are being served tea while another employee is showing the just-harvested leaves. Behind them, we see several women picking through the plucked leaves, searching for impurities.

The next scene is splendid: it shows many women harvesting the young tea leaves from the bushes, which have been covered by netting supported by poles. It is a “beehive” of activity, with about ten women working, assisted by young men carrying the leaves away in buckets. A woman in the background is taking a break and nursing her child. The fourth scene shows another member of the Kanbayashi family leading a group of workers to the fields. A senior assistant is carrying a flag with the Kanbayashi family symbol.



The final scene offers valuable information regarding the steps of processing. We see a large roofed building, and on the right side is the heating room where steam is produced to heat the harvested leaves. To the left is a room where the actual steaming of the leaves is taking place. The leaves are then spread out in bins and cooled by women using fans. Further to the left, we see men sifting to separate the smallest and finest leaves from stems and larger leaves. The final product is being weighed on a scale and placed into fine wooden boxes.

The “story” of this first scroll, with five scenes, has been artfully constructed, starting at the bottom and weaving its way upwards. The brushwork is highly refined and detailed: the faces showing a wide range of expression, the leaves individually painted, and the coloring extremely subtle.

SCROLL TWO: This is also composed of five scenes. The first, at bottom, shows Kanbayashi employees further drying the leaves and placing them into large flat baskets, which are carried to the next room. On top of the basket is a piece of paper describing the quality of the leaves. Yet another sifting and inspection of leaves takes place. The next scene, upstairs, shows a group of women spreading the leaves over a large table and picking through the leaves by hand, again removing any impurities. These leaves are then passed to two inspectors for further review.

The third scene shows several women yet again examining the leaves and removing further impurities, this time with chopsticks. They turn and present the trays holding the leaves to a high-level Kanbayashi employee for approval. In turn, the trays are then presented to the representatives from the shogun, who are carrying swords and wearing masks and official attire. They use chopsticks to further cull undesirable leaves. In the background are large jars holding tea in a storage room.

The fourth scene is that of a tea ceremony room, where members of the Kanbayashi family and government officials are meeting and conducting a tasting.

The final scene, at the top of the scroll, shows a formal room with government officials, observed by other members of the delegation



(presumably the “Tea Specialist” and the two “Tea Monks”) packing the tea in small envelopes and placing them in large jars. In the back is a beautiful garden.

We can attribute, with some confidence, these hanging picture scrolls to Kagaku Ozawa (fl. 1840-50), painter, draftsman, and poet in Kyoto. He was a follower of Kazan Yokoyama (1781-1837).

The two scrolls are in fine and fresh condition, preserved in a wooden box. The second scroll suffers from minor worming.

☞ Much of our description is based on the wonderful article by Prof. Taka Oshkiri, “The Shogun’s Tea Jar: Ritual, Material Culture, and Political Authority in Early Modern Japan” in *The Historical Journal* (Cambridge Univ. Press), 59 (2016), pp. 927-45.

### *An Album of “Exemplary Calligraphy”*

82. TEKAGAMI JO. An *orihon* (accordion) album entitled on upper cover “Sanjuroku nin utaawase” [“36 Persons Poetry Competition”]; on cover of the old box: “Tekagami sanjurokkasen” [“Hand Mirrors of 36 Immortal Poets”]. Small thick 4to accordion album (187 x 167), covers of orig. gold silk brocade (*kinran*), with 36 exquisite examples of fine calligraphy mounted on blue boards, finely painted silk endpapers. [Japan: written early Edo; album assembled, we believe, late Edo]. \$4500.00

Albums of exemplary calligraphy specimens, referred to as *tekagami*, or “mirrors of the hand,” demonstrate the high esteem in which the art of brush writing has been held in Japan, as in East Asia more generally.

Such albums, which bring together fragments cut from handscrolls or bound booklets, also served as models of different brush-writing styles for students of calligraphy. The practice of creating such compendia became popular in the sixteenth and seventeenth centuries, with connoisseurs of calligraphy pasting labels attempting to identify the calligrapher alongside a fragment.

Our album contains a collection of 36 calligraphically executed poems of the “36 Immortal Poets,” written by a series of aristocrats, all from the 17th century. Each poem has been written on highly decorated square “poem cards” (*shikishi*) and mounted on gold-bordered pale blue boards. The textured paper for the poems is very beautiful, 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. Each card has further backgrounds of blue-gray clouds.

The calligraphy on the 36 poem cards (each 142 x 126 mm.) reveals a wide range of styles. By each card, there is another slender pasted-in slip of gold-decorated paper identifying the calligrapher. They include Higashizono dono Motokata kyo (d. 1704), Takatsukasa dono Kanehiro kyo (1659-1725), Otagi dono Michitomi kyo (1634-99), Konoe dono Motohiro kyo (1648-1722), Iwai dono Yukitoyo kyo (1653-1713), Daigo dono Fuyumoto kyo (1648-97), Karasumaru dono Mitsuo kyo (1647-90).

The beautiful silk endpapers have been painted with images of







young pine trees and violets, again with a gold mist in the background. In very fine condition, preserved in an old wooden box. The final poem card has a small wormhole.

*The Chinese Buddhist Canon in Japan*

83. TETSUGEN DOKO. *Daimin sanzo shogyo mokuroku* [Catalogue of the Chinese Translation of the Buddhist Tripitaka, the Sacred Canon of the Buddhists in China & Japan]. Three full-page woodcuts. 20, 33; 27; 20; 28, 2 folding leaves. Four parts in two vols. Large 8vo, orig. wrappers (wrappers wormed), orig. block-printed title labels on upper covers, new stitching. [Japan]: colophon in Vol. II dated 1669. \$7500.00

“It was not until the seventeenth century that the first Japanese version of the Chinese Buddhist canon was printed, and it was rapidly followed by a second. Thanks to the late date, the circumstances of their production and their subsequent fates are better known than for many of the earlier continental editions. The first version was printed using movable type in 1637-48 by Tenkai (1586-1643), a monk who was

in the entourage of Tokugawa Ieyasu, the founder of the Tokugawa shogunate. This was done on the orders of Ieyasu’s grandson, Iemitsu, so it was a state project . . . The second version was printed with woodblocks in 1668-78 by Tetsugen Doko (1630-1682), a prominent Zen monk of the newly arrived Obaku school of Zen, who travelled throughout Japan to collect the necessary funds. The Tetsugen edition was a reprint of the Ming Jiaxing edition, which had reached Japan in the hands of a Chinese monk, Yinyuan Longqi (1592-1673), who moved to Japan in 1654. More than 2,000 copies were printed and distributed to temples all over Japan. While Tenkai’s version may initially have been a vanity project, the second was clearly undertaken for the purpose of distribution.”-Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 237.

Tetsugen Doko has added reading marks throughout to assist the Japanese readers.

There is a most interesting bibliographical section, arranging the texts by school. The first part has two fine full-page woodcuts on the verso and recto of the first leaf. The verso shows two disciples standing beside a statue of Buddha. On the recto is another woodcut with poetry within a large decorative frame. On the paste-down at the end of Vol. II is a third woodcut depicting a religious figure surrounded by an aura. These fine woodcuts have had their worming carefully repaired.

Some inoffensive worming throughout, many times well-repaired.



84. TONGUE & LIP DIAGNOSIS, CHINESE. Manuscript on paper, 14 folding leaves. 56 (of 61) finely painted depictions in rich colors of lips & tongues pasted-in, text written in Chinese. 8vo (280 x 203 mm.), orig. wrappers (wrappers somewhat soiled), stitched. [Japan]: mid-Edo? \$4500.00

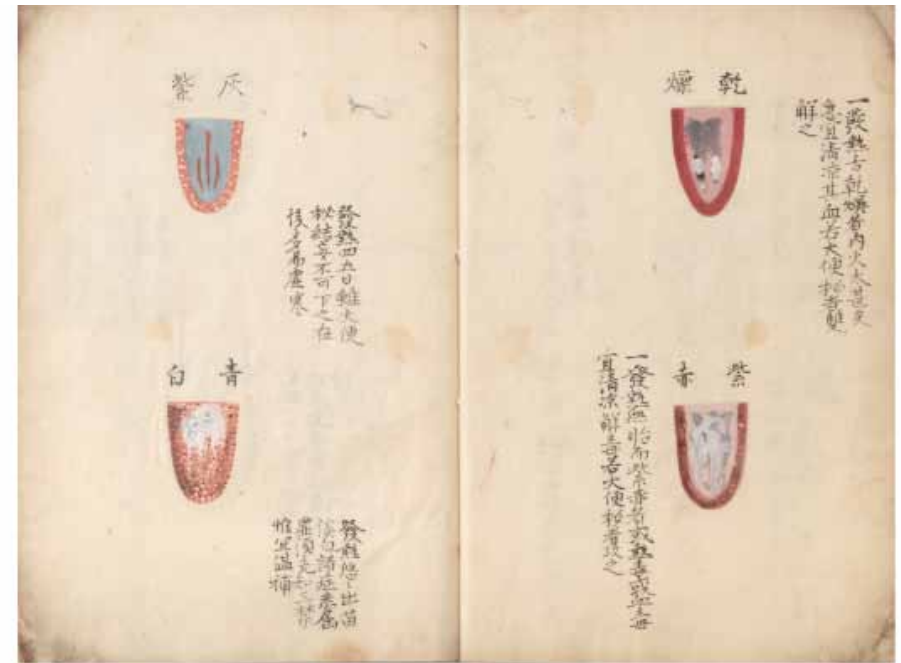
Tongue and lip diagnosis has been a vital tool used in traditional Chinese medicine for both assessing the current health of a patient and providing a basis for prognosis. This finely illustrated manuscript contains 39 finely and vividly painted illustrations of the tongue and 17 of the mouth and lips in various states of health.

The first illustration, which is missing, depicted a healthy pair of lips. Present are the surrounding manuscript annotations describing the 12 parts of the lips, their zodiac signs, and their relationships to the health of other parts of the body. The following 17 (of 18) paintings depict lips in various states of ill health and their connection with various organs of the body. Each illustration has been annotated in the margins with descriptions of the lips, their diagnoses, and related illnesses.

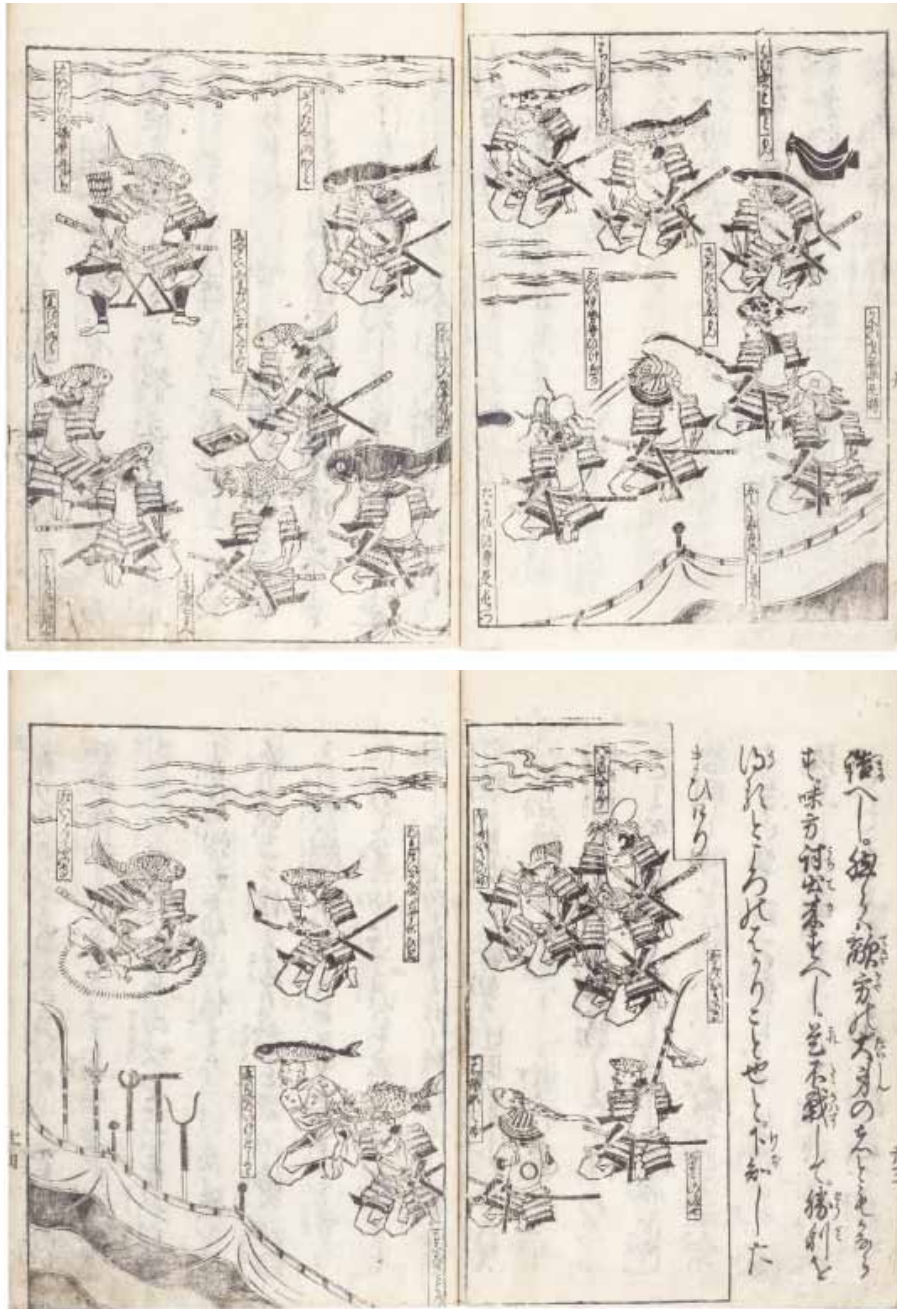
The second part of the manuscript deals with the tongue. Again, the first illustration of this part depicts a healthy tongue, and anatomical labels are provided according to the 12 zodiac signs. In traditional Chinese medicine, different areas of the tongue are believed to reflect the health of the different organ systems. Surrounding this illustration are annotations, which discuss how each part of the tongue is connected to a part of the body. The following 39 (of 41) paintings vividly depict the tongue in various states of ill health and, again, the annotations describe the related condition of the patient. The shape, color, and coating of the tongue are described. Many of the tongues and lips depicted are three-dimensional.

The final five tongue paintings, of which two are missing, depict "deadly" tongues.

Very good copy. Some staining and worming, carefully repaired.







85. UO TAIHEIKI [*Fish Chronicle of Peace*]. Five double-page & three full-page woodcuts. 35 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper wrapper, new stitching. [Japan: 1681]. \$7500.00

The *Taiheiki* [*Chronicle of Great Peace*] is a historical epic written in the late 14th century that covers the period of war within Japan from 1319 to 1367 between the Northern and Southern courts. It is part of the genre known as *gunki* or *kassen monogatari*, tales of epic wars between two parties. A popular story, it was recycled and re-worked in later centuries, mostly as a parody of current events and problems or as a basis for fictional stories. Some of these parodies include tales about plants or animals, including *Shojin gyorui monogatari* [*Tale of Vegetables and Fish*], ca. 1425; *Aro kassen monogatari* [*Tale of the Battle of Heron and Crow*], perhaps before 1556; *Sumizome no sakura* [*Cherry in Nun's Robe*; also called *Plant Chronicle of Peace*], 1653; and *Uo Taiheiki* [*Fish Chronicle of Peace*].

Our *Uo Taiheiki* may have been written by Komiyama Jikyu, ca. 1673. It is part of the rich tradition within Japanese literature of *gijinka*. This is anthropomorphism, attributing human characteristics to a god, animal, or object. It is often used in witty parodies or satires, filled with puns; these non-humans could freely criticize current events or employ re-worked historical stories behind the shield of *gijinka* for satiric and literary purposes.

Our work uses the original *Taiheiki* to tell a story of a great war between the fresh- and salt-water fish in the tidal Yodogawa River, which runs through Kyoto to Osaka Bay. A peace is finally reached when an observing cormorant, acting as judge, points out that the only ones benefitting from this war are fishermen.

The text and illustrations are incredibly rich with puns, double meanings, and plays on words. The characters depicted in the fine woodcuts are all humans but have headgear of large fish.

The block-printed label on the upper cover states “Kakai uo taiheiki kan” [“River, Ocean, Fish Chronicles of Peace, complete”].

A very good copy of an extremely rare book. Some occasional light soiling and one natural paper flaw carefully repaired, but A bit of worming, well repaired. We locate no copies outside of Japan.

*Waka Kanjo & Cosmetics*

86. WAKA KANJO & COSMETICS. A most unusual manuscript, written throughout in one hand, concerning *waka kanjo*, with a seemingly unrelated second part covering women's cosmetics & hairstyles of the Kamakura period. 24 illus., including 13 figures of women with various applications of cosmetics, and a number of hairpieces & extensions, etc. 44; 15 folding leaves. Two parts in one vol. 8vo (273 x 193 mm.), later patterned wrappers, new stitching. [Japan: mid-Edo]. \$4500.00

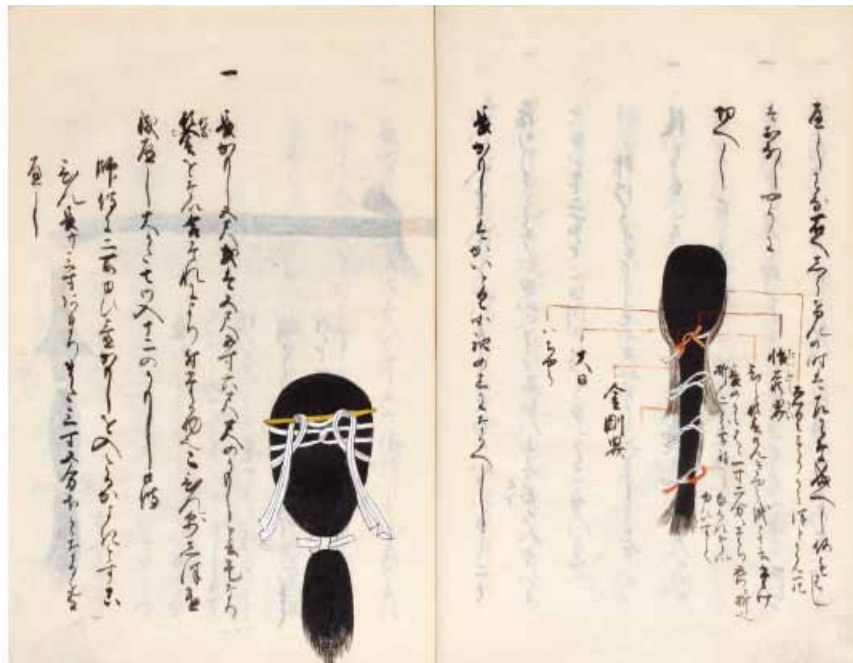
A fascinating manuscript, written throughout in one hand, concerning two seemingly unrelated subjects. The first part, of 44 leaves, is dedicated to *waka kanjo*, the initiation rituals performed to transmit knowledge regarding literary texts such as *waka* poetry, the early native poetry of Japan. Derived from esoteric Buddhist ceremonies created to transmit doctrines, *waka kanjo* began to occur in the late Kamakura period. "At these *waka kanjo*, a *waka* mandala was displayed along with portraits of Sumiyoshi Daimyōjin (the patron deity of *waka* poetry) and the poets Kakinomoto no Hitomaro and Ariwara no Narihira (considered the founders of the Way of Poetry). Incense was burnt; elaborate gifts of money and clothing were presented; and after appropriate poetic mantras were recited, commentaries containing esoteric poetic secrets were transmitted to the initiate along with genealogical lineage documents (*kechimyaku*) purportedly authenticating an unbroken line of transmission."—Susan Blakeley Klein, "Allegories of Desire. Poetry and Eroticism in *Ise Monogatari Zuino*" in *Monumenta Nipponica*, Vol. 52, No. 4 (Winter 1997), p. 441.

To make things more complicated and obscure, the rituals varied by poetic school. The beginning of this manuscript provides a history of the origins of *waka kanjo* and the rules for how to write *waka* poetry. This is followed by 20 leaves with a history of the changes in rituals as *waka kanjo* developed. There is an account of the 31 gods of poetry (deities and emperors) and in which region each was worshipped. Lists of famous *waka kanjo* ceremonies follow.

A most interesting family tree of the greatest *waka* poetry







practitioners starts with Sumiyoshi Daimyojin and includes Kakinomoto no Hitomaro, Yamabe no Akahito, and Sugawara no Michizane. The family tree of poets continues to a final name, “Kimura,” who received a copy of this manuscript in 1683. Our manuscript is a mid-Edo copy of the manuscript received by Kimura.

The second part of the manuscript is devoted to court ladies’ cosmetics and hairstyles of the Kamakura period of the 12th century. Most of its first section addresses the sculpting of eyebrows. The illustrations of the women catalogue the varieties of eyebrow shapes and positions depending on age, rank, and occasion. The accompanying text gives detailed explanations. These illustrations are finely and richly colored with ample use of gold and other metallic pigments.

The next section is devoted to hairstyles, hairpieces, and hair ornaments. There are a number illustrations of these hairstyles, along with images of ornate makeup brushes. We find a remarkable image of a court lady’s full attire.

On the final page of the manuscript is a passage stating that all the information in this manuscript is secret and should be treated accordingly and the reader should not tell anyone else of its contents.

*“The Best Northern Play of the Period”*

87. WANG, Shifu. [Chinese]: *Man Han [he be] xi xiang ji*; [Manchu]: *Manju nikan bergen i kamciha si siyang ni ejebun* [*The Story of the Western Wing* [or] *The Romance of the Western Chamber*]. Printed in Chinese & Manchu. 40; 52; 43; 42 folding leaves. Four vols. 8vo, cont. wrappers (final three leaves of Vol. I & final leaf of Vol. IV with some waterstaining), new stitching. [China]: Preface dated 1710.

\$9500.00

First Chinese/Manchu edition, printed in parallel columns, of this great classic, the single most famous Chinese story of a young couple consummating their love without parental approval. Wang (ca. 1250-1307/1337?), a native of Beijing, was a leading dramatist of the Yuan dynasty, a period that saw the flowering of Chinese drama.

This work prints his play *Xi xiang ji* [*The Story of the Western Wing*],



which “is widely regarded as the best northern play of the period. The work is an amplified *zaju* (a then-popular theatrical form) containing several of Wang’s innovations — such as giving singing parts to all, instead of only one, of the important characters. Despite the rigid conventions of the stock actor, Wang also succeeded in creating a convincing character in the maid, Hongniang; the dialogue is also excellent. With five parts [this edition prints the first four parts, which were written by Wang; the weak fifth part is not considered to be by him], the *Xixiangji* is several times the length of a regular *zaju*, foreshadowing the *chuanqi*, the dominant dramatic form of the Ming (1368–1644) and Qing (1664–1911/12) dynasties.”—*Encyclopedia Britannica*.

The play had a profound impact on later literary works with the theme of love — both novels and dramas — including the very famous

*Peony Pavilion* and *Dream of Red Mansions*.

Fine set in a wooden Chinese-style *chitsu*. Minor dampstaining here and there. A few tears carefully repaired. WorldCat locates only one copy in North America.

◀ Nienhauser, ed., *The Indiana Companion to Traditional Chinese Literature*, Vol. 1, p. 407—“Praised by both traditional and modern critics not only as the masterpiece of the northern *tsa-chu* dramas, but of all Chinese drama.”

88. WANG, Wengao (or Wen-k’ao), & SHAO, Xizeng. *Tang dai cong shu* [*Tang Dynasty Writings Collected*]. 164 stories in six series, bound in 18 vols. Small 8vo, orig. wrappers, new stitching. [China]: Bian shan lou cang ban, 1806. \$2500.00

An early edition of Tang Dynasty (618–907) fiction, containing 164 stories, some of which are concerned with gastronomy, medicine, calligraphy, and tea. Others concern extraordinary events and strange spirits.

Nice set. Scarce.







89. KABUKI WOODBLOCK. Wooden board (420 x 203 x 13 mm.), carved on both sides, the obverse side with an image of a kabuki actor dressed as a woman, the reverse bearing two small sections of added patterns for the actor's kimono, the title reads:

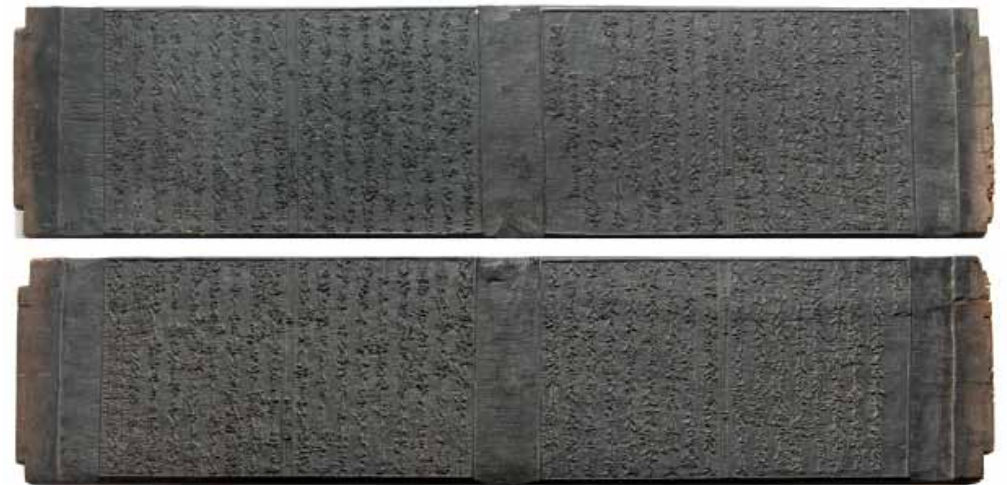
“Agari yakkoren yo” [“View of a Woman Freshly Bathed”]. Above the title is the name of the actor: “Ganso Segawa Roko (or Kikunojo).” Japan: early Meiji. \$3950.00

A rare survival, this finely rendered example of *yakusha-e* (actor prints) depicts a cross-dressing kabuki actor named Segawa Roko (1693-1749), well-known for his performances of female roles. The reverse side bears two motifs, which seem to be for additional detail on the actor's kimono. When shown vertically, on the bottom left corner of both sides is a notch called a *kento*, which would help with the registration of the image. *Yakusha-e* was one of the most popular genres of *ukiyo-e* prints.

The artist and carver are unknown, however we find the carved seal of Wakai Kenzaburo (or Kanesaburo) (1834-1908), the art dealer and business partner of Hayashi Tadamasa. Kenzaburo became one of the principal exporters of Japanese art and curiosities to Europe.

In fine condition.

91. WOODBLOCK. A long wooden board (193 x 760 x 15 mm.), finely carved with text on both sides, employed in the printing of a *ukiyo-zoshi* erotic popular novel entitled *Yushoku bikaebashira* [Tale of Playful Wit & Flirtation]. N.p.: [ca. 1702-03]. \$2750.00



A large and early woodblock from a three-volume popular novel written in *kana*-based vernacular. This genre stood in contrast to *kanbun* works, which were composed in classical Chinese and Japanese and intended for the intelligentsia. The Union Catalogue of Japanese Literature lists two editions of this novel, one published in 1702, the other a year later. NIJL records only one copy of each edition. We are unable to determine the edition for which our woodblock was used.

The present woodblock bears the text for leaves 2-3 and 4-5 (eight pages total) in volume three of this anonymously written novel. Between the two pairs of text blocks, the middle column, known as the *bashira* (pillar), provides the book's abbreviated title and the foliation. These pages of text describe the pleasure quarters in Kyoto, Osaka, and Tokyo, as well as courtesans.

In overall nice condition, a rare early woodblock from a popular erotic novel, which was apparently read to death. There is some minor worming and wear to one edge of the board, but it is sturdy.

☛ See D. Chibbett, *The History of Japanese Printing and Book Illustration* (1977), p. 236, for an explanation of the *ukiyo-zoshi* genre and its significance.

92. WOODBLOCK. A woodblock board (184 x 295 x 15 mm.), with text carved on both sides, constituting two folding leaves (i.e., four pages of text), from a mid-Edo book called *Izumo monogatari* [*Tale of Izumo*], a popular *yomibon*. N.p.: [1830]. \$1250.00

An interesting surviving text woodblock from a book unrecorded in WorldCat. We learn the text's author and publication year from the Union Catalogue of Early Japanese Books. *Yomibon* were Edo-period moralistic novels loosely based on Chinese and Japanese historical sources, which frequently feature fairy princesses and witches. Ki Yoshimaro (n.d.) composed this narrative with considerable influence from Chinese vernacular tales. The present woodblock bears the text for leaves 19 and 20 of volume one, with *kanji* and *hiragana* text. From the column in the middle, which is called a *bashira* (pillar), we learn the book's title, foliation (from the character near the bottom), and volume number. The raised ends function as handles for the printer as they pressed the block.



In overall excellent condition. Small crack to one side two inches long.

### *One of the Greatest Chinese Novels*

94. WU, Cheng'en. [From the Preface, Index, & beginning of text]: *Xi you zhen quan*; [from the title-page]: *Hui xiang Jin sheng tan jia ping Xi you zhen quan* [*The Monkey King* [or] *Complete Narratives of the Travels to the West of China*]. Commentary by Shibin Chen (or Wuyizi). 20 full-page illus. in Vol. I. 100 parts in 24 vols. Small 8vo, orig. wrappers, new stitching. [China]: Jie zi yuan, Preface dated 1696. \$12,500.00

A rare Qing dynasty edition published by Jie zi yuan of this famous book, one of the "Four Great Classical Novels of China," and one of





the world's longest and oldest novels. First published in the late 16th century, it is a mythological novel based on the true journey taken in the 7th century by the monk Xuanzang ("Tripitaka"), to retrieve Buddhist scriptures from India and bring them back to China. Along the way, he is joined by an invincible Sun Wukong ("Monkey King"), a voracious pig-man Zhu Bajie ("Piggy"), and a marsh-dwelling sand monster named Sha Wujing ("Sandy"), all of whom protect the monk during his journey.

As a comic adventure story, the novel resembles *Don Quixote* and is a humorous satire of Chinese bureaucracy. It has inspired numerous television series, musical works, video games, and comic books.

The first volume contains 20 fine full-page woodcut illustrations. The first four depict the four main characters and the remaining, quite dramatic illustrations show important scenes from the novel.

All copies of this edition listed in WorldCat consist of 20 volumes, while our set has been bound in 24 volumes.

Nice set, uncommonly fresh, preserved in two *chitsus*. Minor worming to a few volumes. The title-page in Vol. I is a little defective and torn.

95. YAMADA, Eitaro, ed. *Shohei sosho mokuroku* [*Books of the Library of Shoheizaka Gakumonjo*]. 12 folding leaves. 8vo, orig. patterned wrappers, orig. block-printed title label on upper cover, new stitching. Tokyo: Shosanodo shoten, 1909. \$1250.00

First edition of the catalogue of a part of the library of the famous Shoheizaka Gakumonjo school, which was located in what is today Ueno Park. The school had its origins as a private Confucian temple, constructed by Razan Hayashi (1583-1657), but was turned into a state-run school under the direct control of the *bakufu* in 1797, following the Kansei Edict. The school, an official academy of the Tokugawa shogunate, produced many outstanding leaders.

The catalogue describes 64 titles printed in 667 volumes, chiefly devoted to Chinese studies, printed at the academy before its closure in 1871, following the Meiji Restoration. Title, number of volumes,



author, and year are given. Tetsunosuke Tomita (1835-1916), the prominent banker and governor of Tokyo, found the woodblocks of these 64 publications and issued the present book to record their existence.

Fine copy and rare.

### *Magnificent Natural History Paintings*

96. YAMAMOTO, Akio (or Keigu). Very fine large scroll on high quality paper with 14 extremely beautiful paintings of plants and animals. Scroll (420 x 12,000 mm.), with elaborate silk brocade endpaper at beginning. [Japan]: 1880-86. \$13,500.00

This beautifully rendered scroll of natural history paintings was executed, with one exception, by Akio (or Keigu) Yamamoto (1827-1903), Confucian scholar, doctor, botanist, and highly gifted artist. He was born in Kyoto, the son of the prominent doctor and botanist Boyo Yamamoto (1778-1859), the direct disciple of Ono Ranzan (1729-1810), the famous professor of botany who wrote a series of classic botanical books.

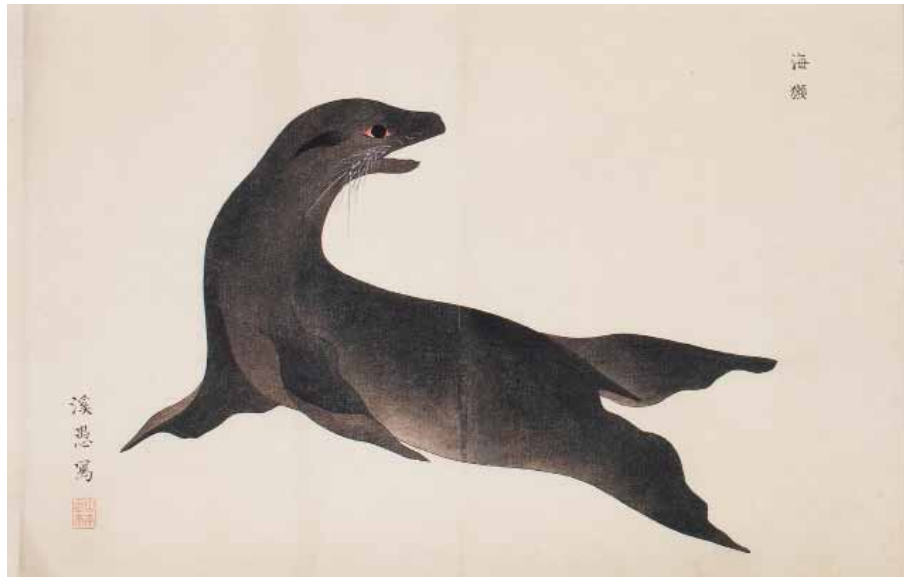
Keigu “continued his father’s work in his private school in Osaka and spent his time organizing meetings that were regularly attended by both *honzogaku* amateurs and Japanese biologists.”—Federico Marcon, *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan*, p. 301. Keigu travelled widely throughout Japan, drawing plants and animals. He gave botanical instruction to the Meiji emperor and other members of the royal family. Keigu also wrote several standard works on materia medica and left many sketch books and scrolls, which entered the Kyoto rare book trade in 1932; some of these were published only in the 1980s. All of his sketch books and scrolls offered valuable and unique information regarding native plants and animals as well as those that had been introduced into Japan.

Our scroll contains 14 very finely executed color paintings of plants, birds, and animals. The paintings are quite unique in their remarkable spaciousness. For instance, the image of the octopus is 1410 mm. long. The images include a most unusual morning glory (three joined sheets









and 1190 mm. long); an edible yellow lily (two joined sheets, 800 mm.); an *ungei* flower (two joined sheets, 795 mm.); a magnificent red *toki* (a now-endangered crane species, three joined sheets, 765 mm.); a large *akowa tsuru* (another species of crane, three joined sheets, 815 mm.); a young white crane (three joined sheets, 935 mm.); a sea lion (*umiuso*) painted in many shades of delicate black (two joined sheets, 545 mm.); a carp (two joined sheets, 597 mm.); an octopus (four joined sheets); a chameleon (three joined sheets, 844 mm., dated "1880"); a deer antler (two sheets, 545 mm.); a "Dutch" dog (two sheets, 545 mm.); a lion seen at exhibitions in Tokyo and Kyoto (two sheets, 640 mm., with a seal and note stating this was the work of "Ariyoshi," dated "1886"); and two camels (two sheets, 545 mm. long).

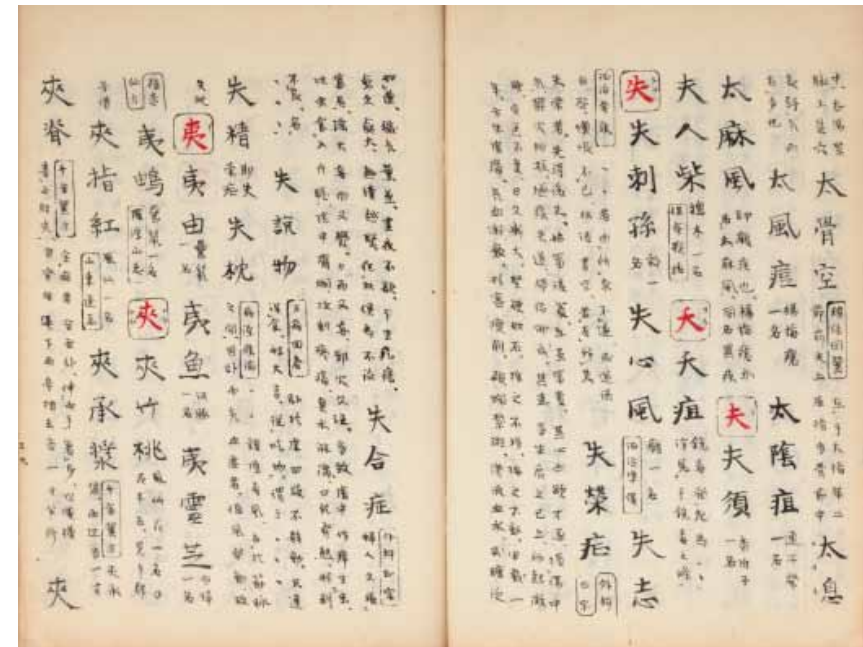
Four of the paintings have the signature and seal of Yamamoto, and another painting — the final — has the seal only. Three of the paintings have additional text by Yamamoto regarding where seen and painted, alternative regional names, date, etc.

Very fine condition, preserved in a new wooden box. All but the penultimate painting are the work of Yamamoto.

## A "Forest of Words"

97. YAMAMOTO, Boyo (or Nagayoshi or Seiju). Manuscript on paper, entitled on labels of upper covers "Igaku jirin" ["Dictionary & Vocabulary of Medical & Herbal Terms" [or] "Forest of Words"]. 61; 74 folding leaves. Two vols. Large 8vo (268 x 190 mm.), orig. speckled wrappers (extremities somewhat worn), new stitching. Kyoto: late Edo or early Meiji. \$3500.00

The first two volumes (of, apparently, nine) of this invaluable — and unpublished — dictionary of herbal and medical terms by Boyo Yamamoto (1778-1859), a prominent Kyoto doctor and botanist and a direct disciple of Ono Ranzan (1729-1810), the famous professor of botany. The author of many botanical and herbal works, Yamamoto had a school — the Yamamoto Dokushoshitsu — where he taught herbal medicine. Yamamoto left a number of works in manuscript, of which this is one.





Our manuscript was clearly copied by a disciple as a work of reference. It starts with a Preface providing a biographical sketch of Yamamoto and an account of the genesis of this text. The text itself is written in Chinese with Japanese reading marks. Arranged by the number of *kanji* strokes, it includes very full definitions of and references to medicinal plants, minerals, and animals, along with diseases. Each defined word is provided with citations to other works of reference where the substance, medicine, or disease is fully discussed. Many of these reference works are Chinese.

The former grounds of Yamamoto's school were excavated in 2014 and many important artifacts were recovered, including three manuscript copies of the "Igaku jirin." One of the manuscripts is in two volumes, like ours, and the other two are in nine volumes.

Fine condition.

### *Chronology of the Japanese & Chinese Emperors*

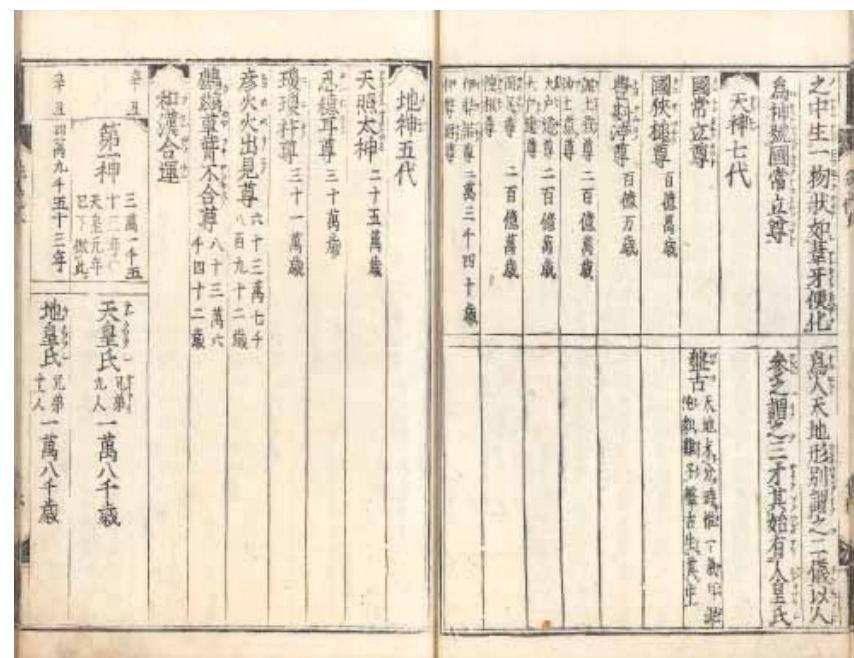
98. YOSHIDA, Koyu (or Mitsuyoshi). *Shisho wakan gounzu* or *Shisho wakan koto bennen gounzu* [A Chronology of Japanese and Chinese History]. Woodblock printed. 67; 46; 46 folding leaves. Three vols. Large 8vo (283 x 192 mm.), orig. blue brocade design paper wrappers (slight worming carefully restored), orig. block-printed title label on upper cover of Vol. I (label partly missing), new stitching. [Japan]: ca. 1645. \$15,000.00

First edition and very rare; this book is based on the *Jusen wakan koto bennen gounzu* (ca. 1611) by Nichisei (or Nichisho or Enchi, 1554-1614), a priest at the Yohoji Temple in Kyoto, where they printed "a series of important books . . . between 1600 and 1614" (Chibbett) with movable types. Nichisei supervised the temple's printing program and also wrote and edited most of the works himself. Chronology was used in this work to legitimize the ruling families and dynasties and to provide a historical context and memory.

Yoshida (1598-1672), a member of a prominent family of physicians and engineers, is most famous for his *Jinko-ki* (1st ed.: 1627 and many later eds.), "the first great work on arithmetic to appear in Japan." -

Smith, *History of Mathematics*, Vol. I, p. 437. It explains operations on the *soroban* (abacus), including square and cube root. It has some interesting applications and gives 3.16 for the value of *pi*. In one of his later editions Yoshida appended a number of advanced problems to be solved by competitors. This procedure of issuing problems started among the Japanese and was kept up until 1813 and helped to stimulate mathematical activity.

Yoshida's mathematical skills and knowledge of Chinese made him uniquely prepared to compile the present chronological work. The first volume begins with a genealogical table of the emperors of Japan, beginning with Jimmu in the 7th century B.C. through the 110th (misnumbered 111), Go-Komyo (reigned 1643-54). It bears the stamp of Yoshida. This is followed by three leaves describing the gods from which Jimmu descended. Following this are biographical sketches of each Japanese emperor up through Gomizunoo. Then there are tables listing the gods and emperors of both Japan (on top of the page) and China (on the lower half).



五 北 舒明 治十三年	一 北 敏達 治十四年	七 北 繼體 治十七年	三 北 清寧 治十五年	九 北 反正 治十六年	五 北 神功皇后 治十九年	重仁 末五十四年 有	大日本國帝王年代目錄中卷 山城國 嵯峨住 吉田光由編集
六 北 皇極 治三年	二 北 用明 治二年	八 北 安閑 治二年	四 北 顯宗 治三年	十二 北 允恭 治四年	六 北 應神 治十四年	二 北 景行 治十六年	
七 北 孝德 治五年	三 北 崇峻 治四年	九 北 宣化 治五年	五 北 仁賢 治十年	一 北 安康 治三年	七 北 仁德 治七年	三 北 成務 治十六年	
八 北 齊明 治七年	四 北 推古 治六年	十 北 欽明 治八年	六 北 武烈 治九年	二 北 雄略 治三年	八 北 履中 治六年	四 北 仲哀 治九年	

The final section of Vol. I and the second and third volumes provide a detailed account of the events from the beginnings of both Japanese and Chinese history up to 1645 in parallel texts.

Very nice set from the library of Donald and Mary Hyde (their sale, Christie's NYC, 7 October 1988, lot 94). Preserved in a box.

◀ Cajori, *A History of Mathematics*, pp. 78-79. Chibbett, *The History of Japanese Printing and Book Illustration*, p. 72. Smith & Mikami, *A History of Japanese Mathematics*, pp. 59-62. Sugimoto & Swain, *Science & Culture in Traditional Japan*, pp. 263-64.

### Finely Illustrated Orthopedic Treatments

99. YOSHIWARA, Gento (or Ryusen). Manuscript on paper entitled on label on upper cover "Seikotsu yoketsu" ["Keys to Orthopedic Manipulation"]; title on first leaf "Kyoinsai seikotsu yoketsu" ["Kyoinsai's Keys to Orthopedic Manipulation"]. 31 finely hand-colored mounted drawings with eight fine black & white brush drawings on slips also pasted on. 36 folding leaves of which 20 are text. 8vo (253 x 180 mm.), orig. patterned wrappers, manuscript title label on upper cover, new stitching. [Japan: late Edo]. \$9500.00

Gento Yoshiwara (d. 1800), was one of the three most important orthopedic specialists in Japan during the final years of the 18th century, along with Bunken Kagami and Genka Ninomiya. Yoshiwara studied both Dutch medicine in Nagasaki and Chinese medicine, being greatly influenced by the Chinese *Dao yin* treatment of massage and exercise. Unlike the works of Kagami and Ninomiya, Yoshiwara's most important work — "Seikotsu yoketsu" — remained in manuscript, as it was restricted to students of Yoshiwara's school (Ninomiya was a student). Yoshiwara's trade name or mark was "Kyoinsai."

Following the 20 leaves of manuscript text, which describe 13 types of treatment in detail, is a series of 31 finely drawn and hand-colored illustrations of treatments and manipulations, including fixing dislocated shoulders, fingers, and jaws; spinal stretching, dealing with hip problems, etc. Many of these treatments have rather fanciful names: "Windmill," "Bear Hug," "Bird's Wing," "Control the Wind," "Crane Feather," "Playing





with a Fish," "Worm," "Play with a Jewel," "Tail of the Bird," "The Snail Method," "Riding on the Dragon," "Swallow's Tail," etc.

An additional eight smaller, pasted-on black & white drawings show further treatments. A number of pharmaceutical ointments and plasters are described.

In fine and fresh condition (although the outer upper corner of all the leaves has been a little nibbled by a mouse). The scribe of this manuscript has used one incorrect character when spelling Yoshiwara's name on the first leaf, giving his name as "Yoshio."

☛ Mestler, *A Galaxy of Old Japanese Medical Books*, III, p. 152.

*"One of the Three Greatest Poets of Southern China"*

100. ZHAO (or CHAO), Yi. *Gai yu cong kao* [Collection of Literary & Historical Thoughts & Studies]. 43 parts in 16 vols. 8vo, orig. wrappers, new stitching. [China]: Zhan yi tang, Prefaces dated 1790 & 1791. \$4950.00

First edition. Zhao (1727-1814), “was an important poet and historian from Yanghu. He was born poor and supported himself at first as a private tutor. In 1761 he passed the imperial examination and in a long career served in many official capacities. Upon being appointed the prefect of Zhenan, Guanzi province, in 1766, he showed himself to be a reformer, dedicated to helping the common people. From 1784 to 1786 he became the director of the Anting Academy in Yangzhou. In addition to writing a collection of ‘poetry talk’ (critical notes on poetry), he wrote a dynastic history, histories of military campaigns, and other important works. He was a friend of Yuan Mei (1716-1798) and was considered along with Yuan Mei and the poet and playwright Jiang Shiquan (1725-1785) one of the three greatest poets of Southern China.”—Barnstone & Chou, eds., *The Anchor Book of Chinese Poetry*, p. 339.

The present work is a collection of Zhao’s miscellaneous poetry and writings on classical Chinese literature (especially poetry), history and historiography (one volume is devoted to a discussion of the *Tongjian Gangmu* of 1172), politics, dynastic history, philosophy, and various other subjects. One of the foremost historians of his day, he was among the first to turn his attention to the larger, more fundamental problems of historiographical method and social and institutional history.

Fine set.

❖ Nienhauser, ed., *The Indiana Companion to Traditional Chinese Literature*, Vol. 1, pp. 229-30—“Chao’s literary talents were manifold, encompassing those of poet, essayist, calligrapher, and critic. He mastered many poetic forms, including both old- and new-style verse . . . Chao was a prolific writer, producing many works on a great variety of subjects, including history, politics, and philosophy.”





## *Selective Subject Index*

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