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Catalogue 233 · Part I  
Jonathan A. Hill  
Bookseller

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ITEM 4. INKYO 1564

Catalogue 233 *Part I*

# Jonathan A. Hill Bookseller

Early Printing in Japan  
(1297–1597) *Items 1-5*

Movable Type Printing  
in Japan & Korea  
(ca. 1596–1851) *Items 6-22*

New York City 2020

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PRINTED IN CHINA

## Section One: Early Printing in Japan, Items 1–5 (arranged chronologically)

The technology of printing came to Japan from China in the eighth century. The first printed items produced in the island nation were ritual Buddhist printings (*Hyakumanto darani*) placed in miniature wooden pagodas. Perhaps a million of these printings were made in the years 764-70, commissioned by Empress Shotoku. They were not intended to be read but produced as acts of reverence. Many examples of these appear on the market today, but most are of questionable authenticity.

Book printing started in earnest in Japan by the late 11th century and was flourishing by the beginning of the Kamakura era (1192). The texts selected were almost exclusively Buddhist works in Chinese and had practical functions: they were commentaries and doctrinal religious works. With a few exceptions, the books were produced by monasteries centered in and around Nara and Kyoto. For an excellent account of the books printed at the various monasteries, see 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, pp. 157-69 (reprinted in Brokaw & Kornicki, eds., *The History of the Book in East Asia* [2016], pp. 443-55).

We are able to offer five examples of early Japanese printing, two of which precede Gutenberg. In chronological order they are:

1. a book printed in 1297 at the Todai-ji Temple ("Todaiji-ban");
2. a book printed ca. 1440-50 ("Gozan-ban");
3. a "Manjuya bon" printed ca. 1532-73;

4. another “Gozan-ban,” printed in 1564; and

5. a dictionary published commercially in Kyoto in 1597.

In our opinion, every library and collector of early printed books should have a book printed before Gutenberg.

There are three extremely useful books that serve as the best introductions to the history of the book in Japan (and beyond):

-Chibbett, David. *The History of Japanese Printing and Book Illustration*. 1977.

-Kornicki, Peter. *The Book in Japan. A Cultural History from the Beginnings to the Nineteenth Century*. 1998.

-Kornicki, Peter. *Languages, Scripts, and Chinese Texts in East Asia*. 2018.

*Printed in 1297*

## Todai Ji Temple (Todaiji-Ban)

I

*Daijo kishinron giki* [*Commentary on the Awakening of Faith in the Mahayana*]. By Fazang. Eight columns per page. 43; 57 leaves. Part I (“kan jo”) in two vols. 8vo (267 x 143 mm.) in *orihon* (accordion) format, pale brown paper wrappers. [Nara]: 1297.

\$75,000.00

Extremely rare; this is one of the earliest substantial wood-block printed books created in Japan to survive. Todaiji Temple in Nara, founded in 728, was the chief temple of the Kegon sect of Buddhism and served as a center for the training of scholar monks. Part of the monks’ activities was to print educational texts and to disseminate their religion using the new technology of woodblock printing. Two monks, Shoshu (1215-91) and Gyonen (1240-1321), were the first to establish an active printing program at the temple’s printing house (the *todayjiban*). Collectively, the printing activities at the six main temples of Nara are today called *naraban* (nara editions). Any publication from the 13th century issued by any of the *naraban* is of the greatest rarity and almost never appears in the market.

The text of this work is the classic exposition of Mahayana Buddhism. There is some controversy whether the text has an Indian Sanskrit origin or is a Chinese composition. Fazang (643-712), a Chinese scholar, wrote the present commentary which is generally recognized as one of the most authoritative works for the correct understanding of the text. Mahayana Buddhism arrived in Japan in the 7th century.

“Todai-ji, though not exclusively devoted to one sect of Buddhism, had a strong interest in the doctrines and practices of the Kegon sect and acted as the center of Kegon Buddhism in Japan. Thus it was natural that when Todai-ji monks began to undertake printing, they should concentrate on Kegon doctrinal works . . .

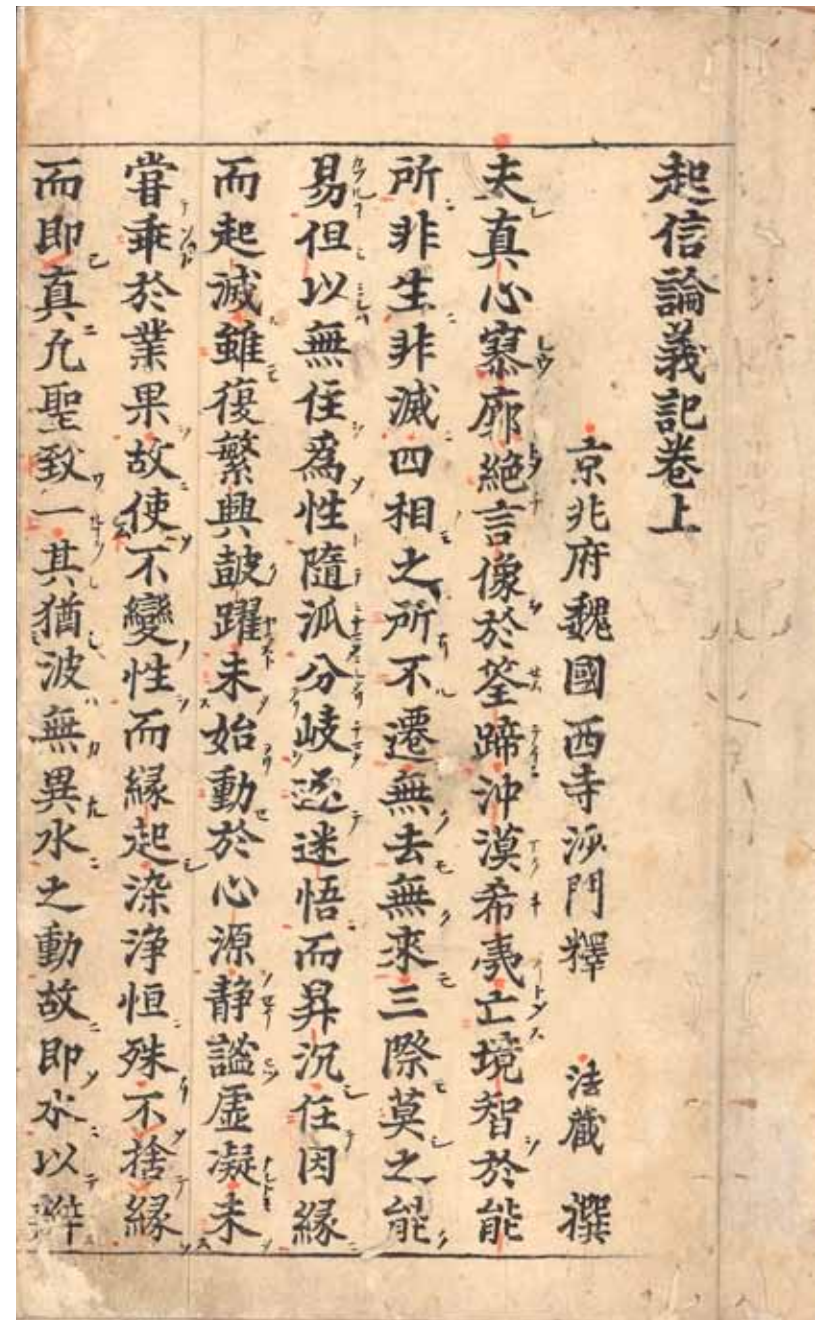


“The earliest known work printed at Todai-ji was a one-*maki* edition of a Kegon sect work, the *Daijo-kishin-ron*, produced in 1243. Later, emphasis was placed on the works of the Chinese monk Fa-tasang [Fa-zang], third patriarch of the Kegon sect, and copies of his works were printed in 1283 (the *Kegon-gokyo-sho*), 1297 (the *Daijo-kishin-ron-giki*) [the present book], 1328-31 (the *Kegon-gyo tangen-ki*), and 1332 (the *Kegon-gyo zuisho-engi-sho*). The first two were printed under the supervision of a monk with strong Zen affiliations named Zen-ni (1253-1325), and the last two were under a monk named Rikaku. It is unlikely, however, that either of these monks actually participated in the carving of the blocks. Zen-ni in particular was a comparatively important Buddhist scholar, and his role in the two works that mention his names was probably more in connection with the production of an authoritative text than with the actual printing.”—Chibbet, *The History of Japanese Printing and Book Illustration*, p. 45.

“These early and unadorned Buddhist texts seem to have been little sought or discovered by collectors outside Japan. Nothing of the sort exists in the Spencer collection of the New York Public Library, or the Chester Beatty collection in Dublin; Philip Hofer, most perceptive of collectors and a hawk for opportunity, seeking treasure in Japan of the 1950s, had his focus only upon manuscript. The Hyde collection formed at the same time, was an interesting exception.”—Franklin, *Exploring Japanese Books and Scrolls*, p. 20.

In very good condition, some worming restored. Manuscript reading marks have been supplied in black ink and punctuation marks and additional reading marks supplied in red ink.

From the library of Donald and Mary Hyde (their sale, Christie's NYC, 7 October 1988, lot 57). Preserved in a box.





An Extremely Rare Gozan-ban; Kawase's Copy

## Yuanwu Keqin (or, in Japanese: Engo Kokugon)

2

*Bukka Engo Zenji Hekiganroku [or] Hekiganroku [or] Hekiganshu [Emerald [or] Blue Cliff Record]*. Printed in Chinese with Japanese reading marks. 11 columns per page, 21 characters per column. 79; 59; 51; 49; 67 folding leaves. Ten parts in five vols. 8vo (240 x 149 mm.), orig. brown wrappers, new stitching. [Japan]: mid-Muromachi [ca. 1440-50].

\$85,000.00

An extremely rare and important “mid-Muromachi” *Gozan-ban* edition of *The Blue Cliff Record* [in Chinese: *Pi yen lu*], a collection of Chan Buddhist koan. These were verbal tests, used to practice or test a student’s progress in Zen, compiled in the Song Dynasty and expanded by the great Northern Song Chan master Yuanwu Keqin (1063-1135), abbot of Tianning Wanshou Chan Monastery in Beijing. The text was first printed in China in 1125 (or 1128) and has long been celebrated for both its startling beauty and profound complexity. Around 1140, one of Yuan Wu’s successors, Ta Hui, destroyed the printing blocks and copies of the *Pi yen lu*, because the work’s rapid and widespread popularity made him fear that its beauty of expression would distract its readers from seeking enlightenment directly within themselves.

The text was brought back from China by Dogen (1200-53), the Japanese Buddhist priest who was a founder of the Soto school of Zen in Japan. He had studied in China for four or five years and returned to stay at the Kenninji (temple), where he introduced many texts.

This text was first printed in Japan about 1336-50 (early-Nanbokucho) by Gyokuho Shorin at the Kenninji; there is a copy at the



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圓悟禪師評唱雪竇和尚  
頌古一百則剖決玄微抉剔  
幽邃顯列祖之機用開後學  
之心源况妙智虛疑神機默  
運晶旭輝而多高洞照圓  
鑿升而幽室朗明豈淺識而

之地豈小補三乎哉延祐丁巳  
佛會月徑山德持比丘齋謹拜  
書以為後序



儒門年貢... 佛果老人住碧巖日學者達而請益老  
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不妄

標榜花明十高列... 標榜花明十高列... 標榜花明十高列...

塵底是我只說... 塵底是我只說... 塵底是我只說...



至聖命脉列祖大機接升... 至聖命脉列祖大機接升... 至聖命脉列祖大機接升...





National Diet Library. Our edition is a reprint of that first Japanese edition, using the same woodblocks with minor changes. A later edition appeared in the Donald and Mary Hyde sale (lot 65).

“For some time Chan monks had been in the habit of extracting snippets from the ‘records’ (*yulu*) of past masters, isolated them as ‘ancient precedents,’ and commenting on them, sometimes in verse, sometimes in prose. By the mid-eleventh century the core situation was known as a ‘case to be investigated’ or a *gong’an*. The process was incremental and difficult to stop. Yuanwu’s *Emerald Cliff Record*, for example, took a previous eleventh-century collection entitled *Master Xuetou’s verses on a hundred old cases* and added an introduction and extensive commentary to each ‘case,’ sometimes also dropping in comments on the appositeness, or more usually inappositeness, of the relevant verse,

so becoming in his turn ‘magistrate.’ A *gong’an* collection, therefore, reveals many layers, all of them dedicated to undercutting the stability of language while at the same time playing a complex game of competing authorities. Herein lies their fascination.”—Richard Bowring, *The Religious Traditions of Japan* (Cambridge U.P.), p. 301.

“*Gozan-ban* is a general term embracing all those books published by monks of the Zen sect, chiefly at the five Zen monasteries at Kamakura and the five at Kyoto, over a period of more than 200 years between mid-Kamakura and late Muromachi. The appearance of the printed page in most Gozan editions follows a distinctly Chinese style. The effect is somewhat dense and crowded, caused by packing the Chinese characters tightly together with more regard for economy of space than for aesthetic effect. In this the Gozan editions differ markedly from all other early Japanese printed books, which are more generously spaced. The reasons for this are twofold: the books tend to be chiefly reprints of Chinese song and Yuan editions, and during the fourteenth century many Chinese blockcutters came over from the continent and practised their craft of a semi-commercial basis and on a fairly large scale.”—K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

PROVENANCE: This copy has the seals of Hirokata Yashiro (1758-1841, “Shinobazu Bunko”); Awa no Kuni Bunko; and Goroza Uchino (b. 1873, “Kyotei Bunko”). It later belonged to the great collector and bibliographer of early Japanese books Kazuma Kawase (1906-99), and has his seal. The *chitsu* has Kawase’s manuscript title label, stating (in trans.): “*Gozan-ban. Hekiganroku. Mid-Muromachi edition. Shinobazu Bunko provenance. Kazuma put the title on this label,*” also with his seal.

There are four Prefaces: the first is undated, the second dated 1300, the third dated 1305, and the fourth is dated 1304.

Two leaves of manuscript, probably written by Yashiro, have been inserted at the beginning of Vol. I. They provide a commentary and a



sort of title-page (the work was issued without a title). Following Part I, there are another two leaves of manuscript relating to this text. Following the tenth part, are five Afterwards, dated 1125, undated, 1302, 1317, and 1317.

In fine condition, all contained in a modern wooden box. The top of the box has been covered in a most attractive silk brocade. A few natural paper flaws and minor staining. Berkeley has an edition of this text but, because of the very vague WorldCat cataloguing, it is impossible to tell which exact edition it is.

☛ Kornicki, *Language, Scripts, and Chinese Texts in East Asia*, p. 245.

## *The Essential Japanese Dictionary*

# Manjuya Bon

3

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

\$85,000.00

One of the earliest surviving *setsuyosbu*, the essential Japanese dictionary, “one of the mainstays of the publishing industry and . . . probably the most likely book to be found in a house of few books.”—Kornicki, *The Book in Japan*, p. 248. Widely used from the 15th century through the early Meiji period; there were more than 500 editions in many styles, additions, and formats. All early editions are extremely rare, as they were used to death.

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

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

This is the first printing of Manjuya Hayashi Soji’s edition of the



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

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

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

The main section of the dictionary continues until leaf 90, where

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

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

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

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



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

## Inkyo

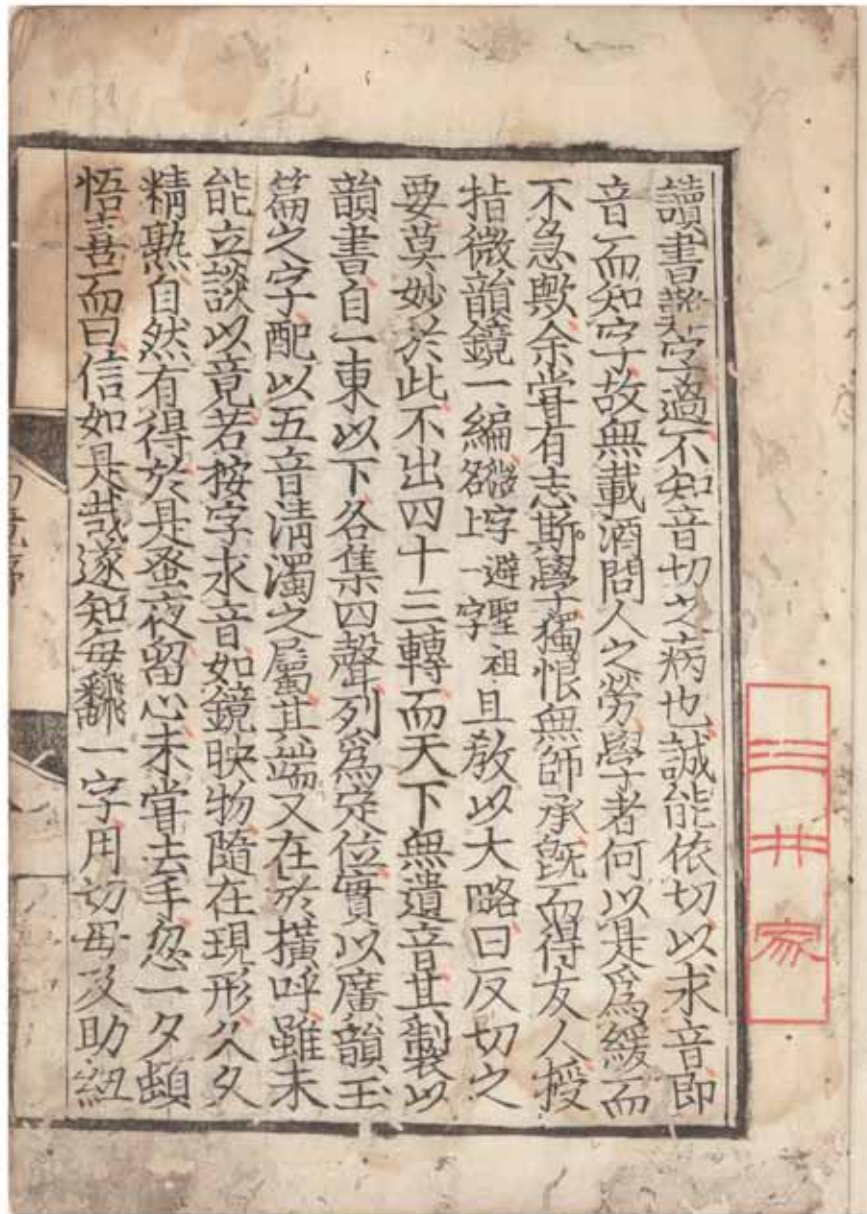
[in Chinese: *Yunjing; Mirror of Rhymes*]. Ten columns per page, 20 characters per column. 52 folding leaves. Large 8vo (280 x 203 mm.), later wrappers, new stitching. [Japan]: colophon dated “1564.”

\$100,000.00

The earliest surviving edition 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.

This is a very rare book, with only three (or, perhaps, two) other known copies.

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). There was an edition printed in Japan in 1528 of the text, now called in Japanese *Inkyo* — but no copy survives. The Afterword (see below) in our edition is the only early record of the existence of the 1528 edition.

Our edition, of 1564, which might be considered a *Gozan-ban*, is the earliest extant edition of the text to survive, in China or Japan. Zhang’s two Prefaces, dated 1197 and 1203, are printed here. The Afterword, dated 1528, was 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, including a movable type edition of 1608 (see item 12).

These 43 tables of guides to pronunciation are remarkable for their complexity and, at the same time, their simplicity. While religious mo-



tives 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.

According to the Union Catalogue of Early Japanese books, there are several other copies of the 1564 edition: Kyoto University, Kokubunken (National Institute of Japanese Literature), and, maybe, the Toyo Bunko.

PROVENANCE: stamp of the Mitsui family on first leaf. There are a number of early marginal annotations in black and red.

A very good copy, preserved in a rather handsome *chitsu*. There is some worming throughout, touching characters and well-repaired. The final leaf is rather heavily repaired but with no loss of text. Minor staining here and there. There was a copy in the Donald and Mary Hyde collection, very under-catalogued (lot 71).

*The Essential Japanese Dictionary; "Ekirin Bon" Edition*

## Ekirin Bon

5

*Setsuyosbu [Convenient & Useful Dictionary]. Compiled & published by Ekirin Hirai. Seven columns of text per page. 68; 72 folding leaves. Two vols. Large 8vo (285 x 206 mm.), orig. (or very early) dark thick wrappers (strengthened & with new endpapers), new stitching. From the colophon: Kyoto: Ekirin Hirai, 1597.*

\$25,000.00

The setsuyosbu, the essential Japanese dictionary, "one of the mainstays of the publishing industry and . . . probably the most likely book to be found in a house of few books."—Kornicki, *The Book in Japan*, p. 248. Widely used from the 15th century through the early Meiji period; there were more than 500 editions in many styles and formats, and many with additions. All early editions are extremely rare, as they were used to death. We find no 15th- or 16th-century edition of the setsuyosbu in WorldCat.

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## Section Two: Movable Type Printing in Japan & Korea, Items 6–22 (arranged chronologically)

The technology of movable type (typography) was introduced into Japan during its invasions of Korea in the years 1592-98 by Hideyoshi. Amongst the loot brought back to Japan were books and printing equipment from the Korean government's printing office. The first book employing movable type in Japan was printed in 1593, but no copy survives. For the next 50 years, movable type was extensively used; these books are known as *kokatsujiban* (old movable type printings). The range of books is wide: the privately produced *Saga bon* (or *Koetsu bon*, items 8-10), which are among the most beautiful books ever printed, to secular Chinese texts (item 6 and 12) to Buddhist works (items 13, 14, 17, 18 and 19) to books on medicine (item 16) to many classics of Japanese literature and culture including the *Tale of Genji* (see item 7, 15, and 20) and war tales (item 11). Some of these books were privately printed for individuals; others were printed at temples, or imperial editions (*chokuban*), or commissioned by the nascent world of commercial publishers.

David Chibbett (see below), states that “the advent of movable type was probably the most significant single occurrence in the development of printing in Japan up until then” (p. 61).

While movable type printing withered away by the 1650s, a few books were produced over the next 100 years by this method. The use of wooden movable type was revived again in the late 18th century for small private editions. The texts of these works were often in danger of censorship if they had been commercially published (item 22). And, in Korea, movable type books continued to be published by government printing offices (item 21).

# Huang, Tingjian

*Sankoku shi shuchū*; Chinese title: *Shangu shi ji zhu* [*Shangu's Collection of Poetry with Commentary*]. Eight columns per page; 17 characters per column. 65; 50; 52; 52; 45; 54; 48; 43; 38; 45; 65 folding leaves. 20 parts & table of contents in 11 vols. Large 8vo (285 x 205 mm.), orig. chestnut-colored semi-stiff wrappers, orig. block-printed labels on upper covers, new stitching. Japan: ca. 1596-1620.

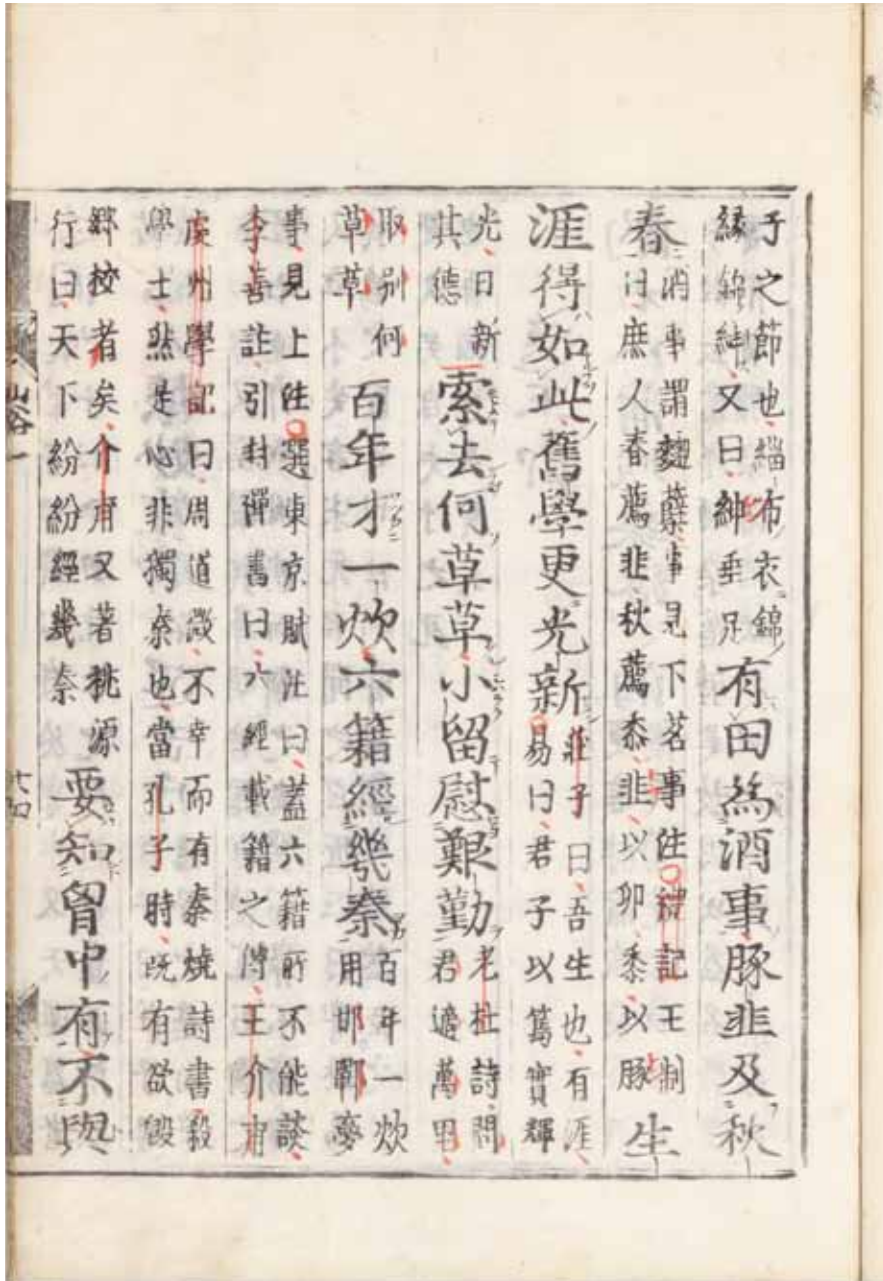
\$37,500.00

One of several movable type editions printed in Japan of the collected poetry of Huang (1045-1105), calligrapher, painter, and poet of the Song dynasty. The founder of the Jiangxi school of poetry, he is known as one of the Four Masters of the Song dynasty, along with Su Shi, Mi Fu, and Cai Xiang. Yuan Ren (fl. 1144), has provided a commentary.

This is a finely printed movable type edition, and this copy was offered in Shigeo Sorimachi's remarkable catalogue of movable type Japanese books of 1972, item 173 (in trans.): "ca. 1596-1620 (*Keicho*, mid-*Genna*), large typeface, refined and correct type, layout is classic and impressive, has the prestige of *Keicho* editions. Every volume uses the same size of typeface and therefore harmonious. The red annotations are carefully placed and are reminiscent of the old days of high esthetics. It is rare to have all the labels on the upper covers. On the first leaf are the provenance seals of the Kokushoji [temple] in Bizen, Okayama, and the Horei Bunko collection of Frank Hawley [d. 1964]."

A few minor dampstains, but a fine set. Occasional worming, mostly marginal, and for the most part carefully mended. The covers have some minor repairs. The tenth volume has a new lower cover. Preserved in a *chitsu*.

© Kawase, Kokatsuji-ban no kenkyū, Vol. I, p. 394 & illustration no. 249 in Vol. III-citing another copy at the Kuhara Bunko of Fusanosuke Kuhara (1869-1965).





A Rare Dictionary of Renga Poetry

[Satomura, Joha]

*Shozaishu* [Dictionary of Renga Poetry [or] Collection of Building Materials].  
14 columns per page. 69; 52; 61; 54 folding leaves. Four vols. Oblong  
8vo (140 x 210 mm.), orig. persimmon-stained wrappers (a little  
worn), new stitching. From the colophon: "1597" (but see below).

\$29,500.00

First edition of this rare movable type dictionary of renga poetry. This is the earliest Japanese movable type book we have yet encountered (the first book printed in Japan with movable type — using Korean technology — appeared in 1593). It is one of the first dictionaries of renga poetry, written by one of the great masters of the genre. This book is very rare; WorldCat lists only the Kyoto University copy. In 1967, Kawase (Vol. I, p. 559 & Vol. 3, p. 155, no. 472 for the illustration) located a copy at Takagi Bunko.

Poetry has always had a central place in Japanese culture, and renga poetry enjoyed enormous popularity in the 16th and following centuries. Developed in the 13th century, it is linked-verse poetry in which two or more poets collaboratively supplied alternating sections of a poem. Renga poetry formed part of the cultural knowledge of Japanese elite society. The rules and canons (and good fortune), to be something of a free agent and give renga its last really great hour."—Earl Miner et al., *The Princeton Companion to Classical Japanese Literature*, p. 226 & see pp. 365-66.

Along with the creation of renga poetry, Satomura devoted much time to writing a series of critical works of various kinds on renga poetry. The present dictionary, printed in an easy-to-carry oblong format, was an essential aid to the writing of renga poetry. The organization of this highly specialized dictionary is by *iroha* order. It was compiled primarily



Books Far in Advance of Their Time

## Koetsu Utai Bon from The Saga Press

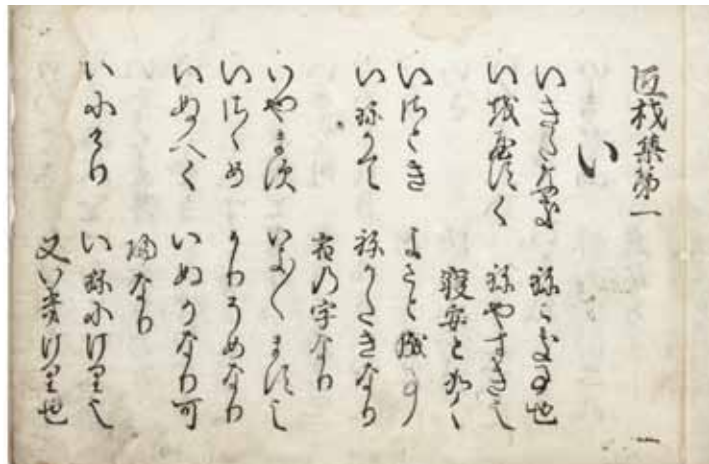
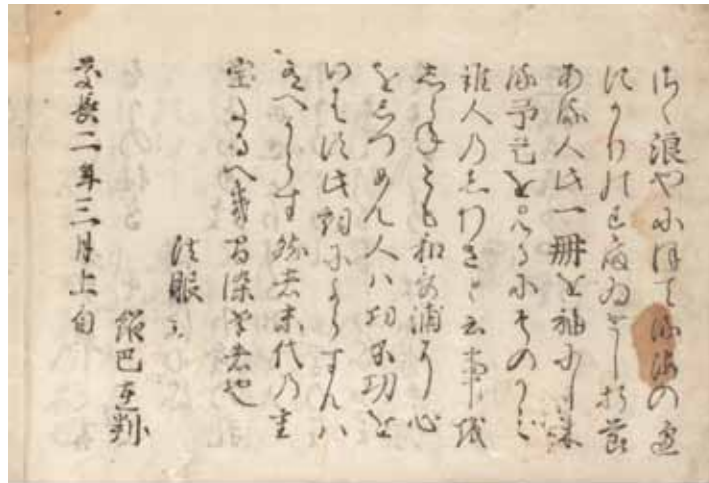
*Hakurakuten* [libretto for the *Noh* play *Hakurakuten*]. 12 leaves of differing color *gampi* paper treated with *gofun*, bound in two “quires” & sewn together. Small 4to (238 x 179 mm.), orig. semi-stiff pale brown wrappers with mica woodblock-printed designs of wisteria in a garland pattern, orig. printed label on upper cover. [Saga, near Kyoto: about 1607].

\$7500.00

One of the series of 100 *Noh* plays produced at the famous private press in Saga, just north of Kyoto. These sumptuous luxury editions were printed for the wealthy and enlightened merchant Suminokura Soan (1571-1632), in collaboration with his calligraphy teacher Koetsu, a leading cultural figure of his day, famous as an artist, potter, lacquerer, and connoisseur. They are amongst the most remarkable books created in Japan or anywhere else; their design is far in advance of anything produced in the West. Issued in limited numbers, they were intended for private distribution to an elite audience, friends and acquaintances of the creators who formed the patrons of the Saga artistic community.

Printed with movable type on luxurious thick paper, the books have, according to Hillier, a modernity in design matched only by William Blake and the French artists’ books of the late 19th and early 20th centuries. They reveal the beauty of native Japanese calligraphy. The movable type is based on the calligraphy of Koetsu.

This series of mostly chants from *Noh* plays comprises “small, pamphlet-size books, each of about twelve or thirteen sheets, whose outstanding feature is the decoration, invariably of mica-printed



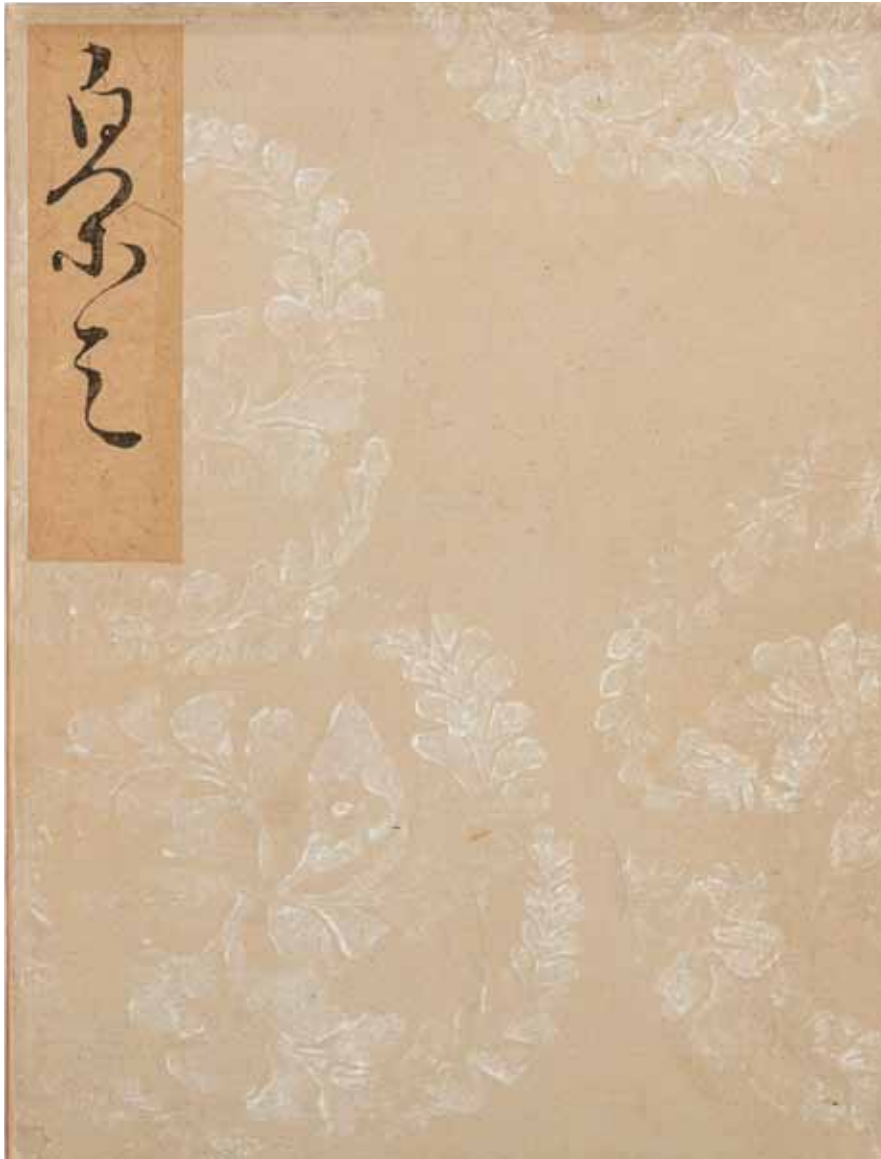
to annotate terms in respect to their applicability or usefulness in *renga*.

Kawase, while giving the printing date as “1597,” states that other evidence suggests that this book might have been printed between the years ca. 1615-33.

Fine set but with some minor worming repaired. Occasional faint dampstaining. Preserved in a *chitsu*.

◀ Don Clifford Bailey, “Early Japanese Lexicography” in *Monumenta Nipponica*, Vol. 16, Nos. 1/2 (1960), p. 29.





patterns on stained or dyed paper, which is of a distinction that immediately links them with the collaborative scroll works by Koetsu and Sotatsu and which has led to their being called Koetsu-bon . . . These designs, resulting from a sophisticated adaptation or distortion of natural forms, are notable examples of one of the unique contributions of Japan to world art . . .

“But, decoration apart, these *No* booklets are remarkable in other ways. An unusually thick and opaque kind of paper was used, no doubt made specially for these editions, and, contrary to normal practice, it was printed on both sides of the sheet. This ruled out the normal construction of a book whereby the sheets, printed on one side only, were folded in two and bound at the loose edges. The majority of the *Koetsu-bon* were made up by an entirely different method. A number of sheets, usually six [in this copy, three in one “quire” and three in the other, the outer leaves are used as paste-downs], were placed flat, one above the other, and the batch was then folded in two; two such sections would form a complete book. The binding again was unusual. The outer covers, though printed first as a single sheet, invariably with a mica-printed design, were cut in two and each given a folded turnover along one edge, in which one batch of the folded sheets was lodged. The two halves were then sewn together through the turn-overs of the two halves of the cover, brought together at the inner edge. This is a binding method unique to Japan and is known as *Yamato-toji* [or *retchoso*] . . .

“The Saga Press published many different *No* texts and the same background designs, printed from the same blocks, recur in several different books . . .

“These Koetsu-bon represent an astonishing leap forwards to something entirely unprecedented in the history of the illustrated or decorated book. This was the first time a book had been conceived as a single unified work of printed decorative art . . . not until we come to William Blake’s *Prophetic Books*, do we encounter anything remotely comparable, and the creation in the West on any appreciable

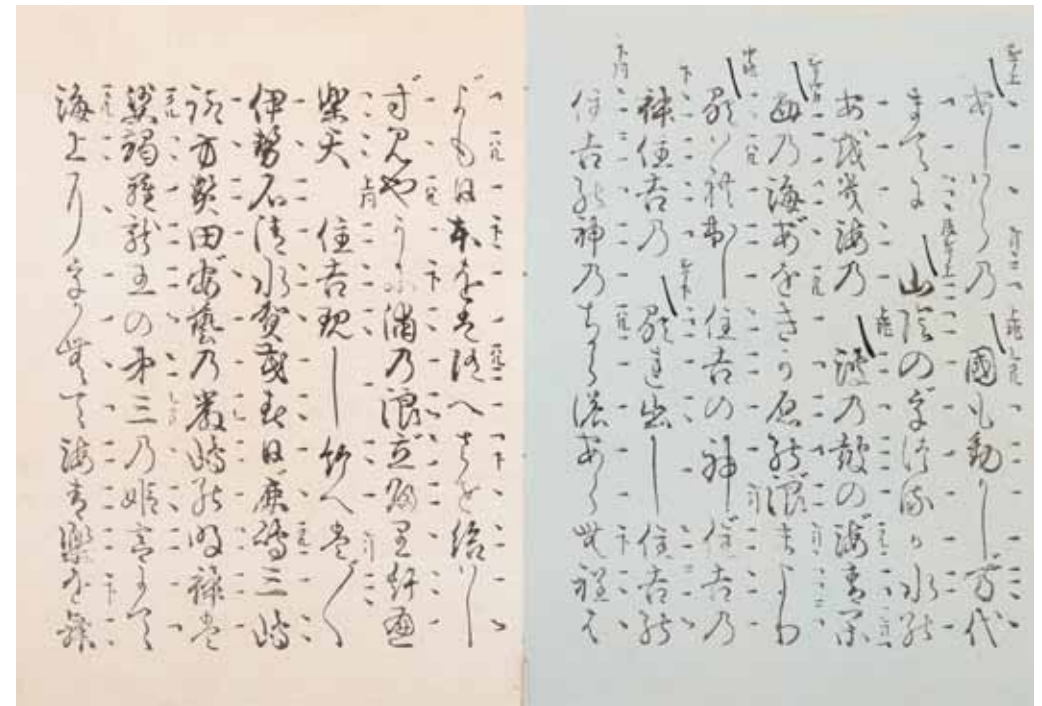
scale of books composed as homogeneously decorated printed works of art did not occur until the appearance of the French livres d'artiste in the late nineteenth and early twentieth centuries.”—Hillier, *The Art of the Japanese Book*, pp. 51-54.

These *Koetsu utai bon* were produced in three levels of luxury. The finest had mica patterns printed on the text leaves and cover sheets before the text was printed. The next level (our example) also has mica-printed covers but employed papers of different colors (in our copy: cream, pale blue, pale pink, and pale yellow) for the text leaves. The least luxurious version used only cream-colored text paper and had mica patterns printed on the covers.

The movable type characters are based on the calligraphy of Hon'ami Koetsu (1558-1637); this type is called *hiragana majiri*, a combination of *kanji* and *kana* accompanied by dashes next to each syllable. These dashes are the notations for the pitches to be sung. The notes are not written as specifically as they are in Western sheet music. If the dash goes up, the pitch is raised; if it is straight, the same pitch is continued; and if it goes down, the pitch is lowered.

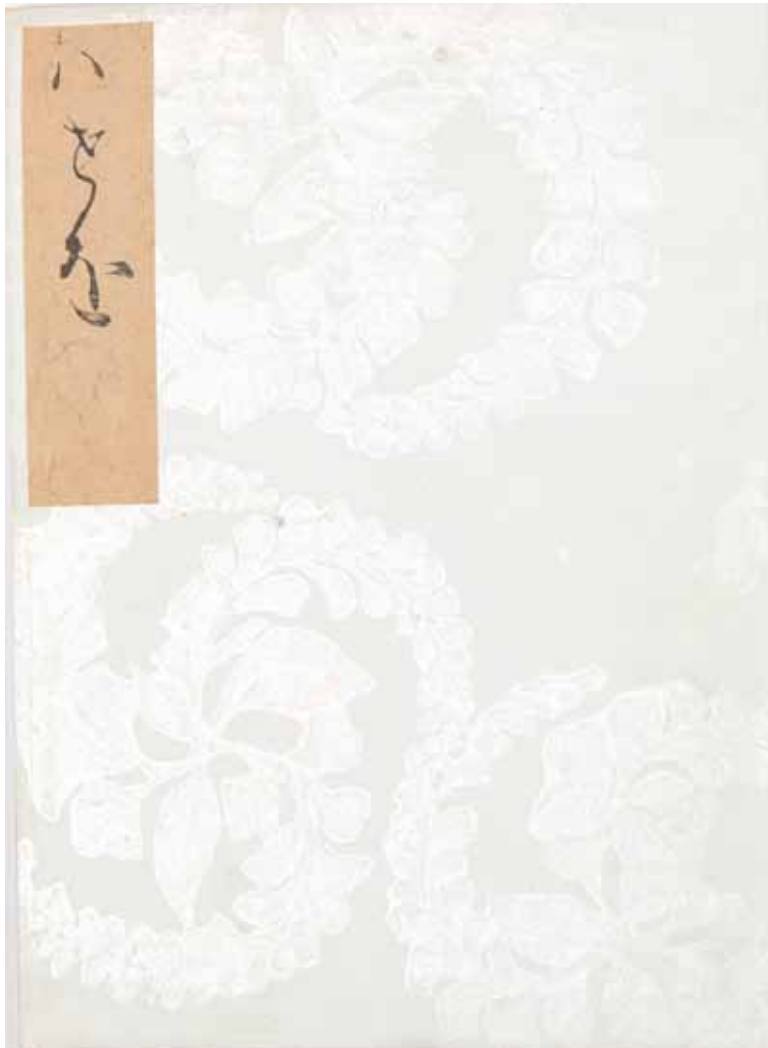
A very fine and fresh copy, preserved in a *chitsu*. These *Koetsu utai bon* are very rare on the market, especially when in excellent condition like our example. The example at the Smithsonian has a variant label on upper cover.

❖ Fischer et al., *The Art of Hon'ami Koetsu, Japanese Renaissance Master*, pp. 174-75—“The deluxe editions of utai-bon that were printed at the Saga presses, where Koetsu and Suminokura Soan collaborated to produce classics of earlier Japanese literature, were intended for amateur connoisseurs like themselves. The thick paper, mica-printed motifs, and carved wood type were all part of an artistic whole, meant to complement the aesthetic pleasure of the utai vocal performance.” Murase, *Tales of Japan. Scrolls and Prints from the New York Public Library*, pp. 157-59.





# Koetsu Utai Bon from The Saga Press

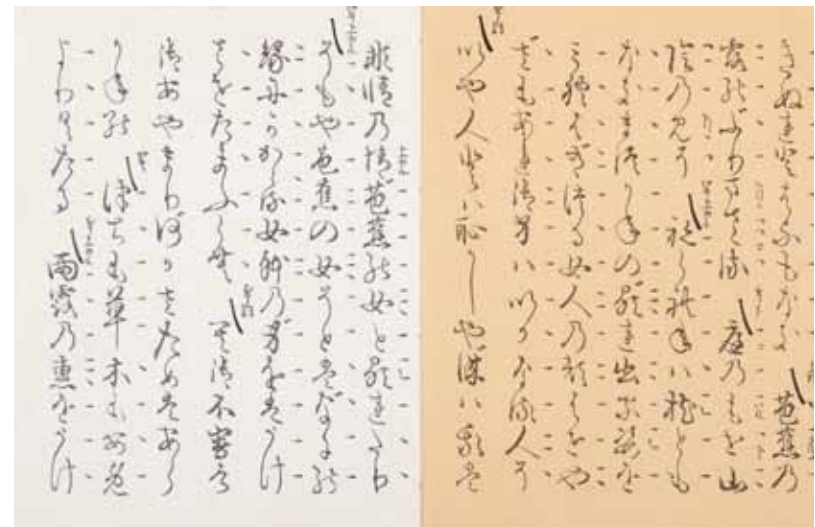


*Haseo* [libretto for the *Noh* play *Haseo*]. 14 leaves of differing color *gampi* paper treated with *gofun*, bound in two “quires” & sewn together. Small 4to (238 x 179 mm.), orig. semi-stiff pale gray wrappers with mica woodblock-printed designs of wisteria in a garland pattern (upper cover with a small stain), orig. printed label on upper cover. [Saga, near Kyoto: about 1607].

\$7000.00

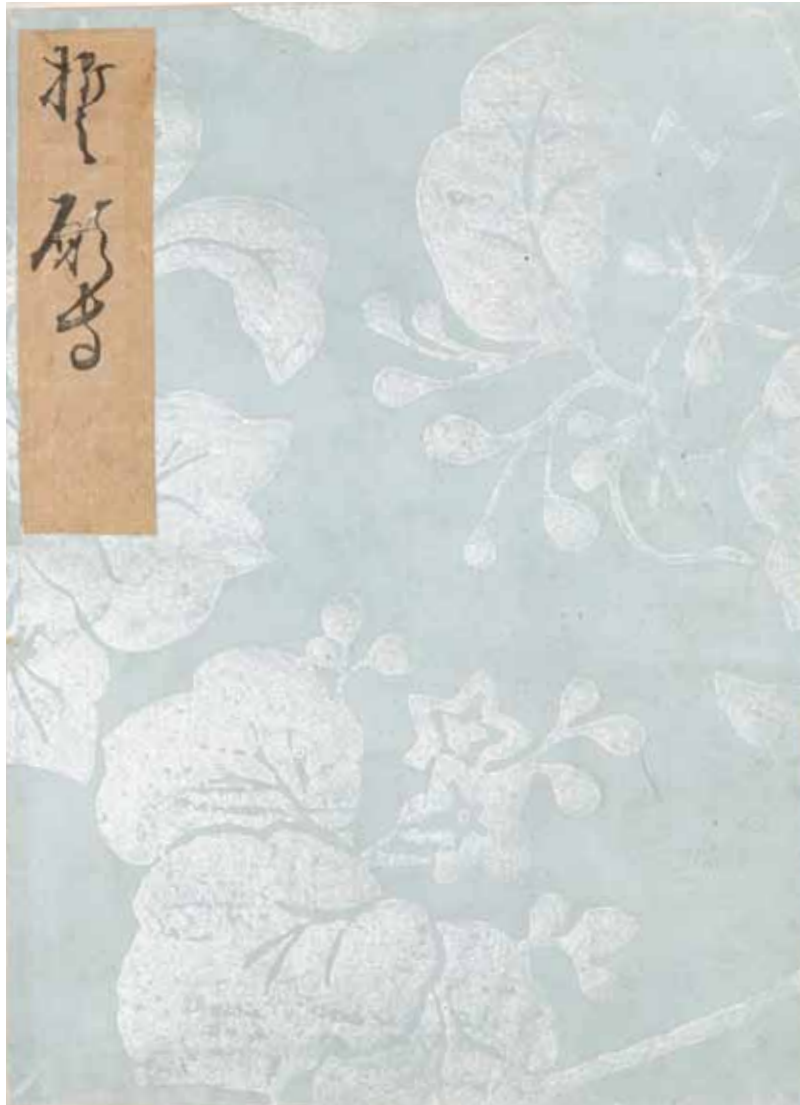
Another in the series of 100 *Noh* plays produced at the famous private press in Saga, just north of Kyoto.

A very fine and fresh copy, preserved in a *chitsu*. These *Koetsu utai bon* are very rare on the market, especially when in excellent condition like our example. The example at the Smithsonian has a variant label on upper cover.



# Koetsu Utai Bon from The Saga Press

10

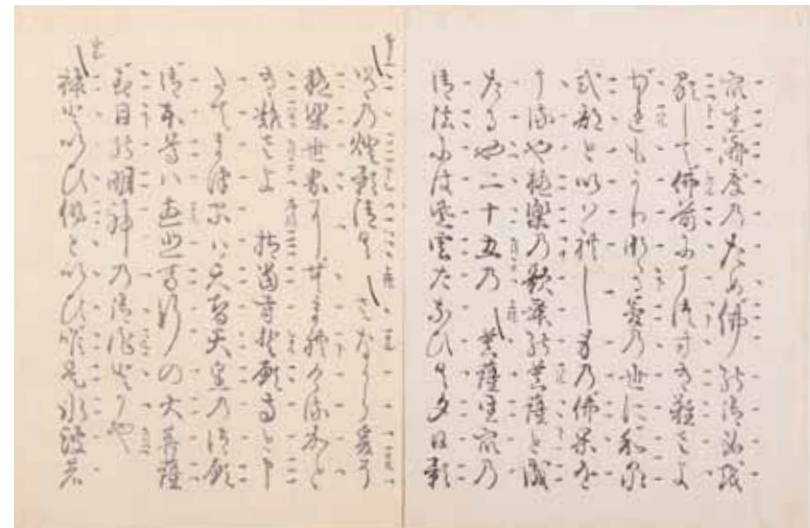


*Seiganji* [libretto for the *Noh* play *Seiganji*]. 14 leaves of differing color *gampi* paper treated with *gofun*, bound in two “quires” & sewn together (stitching a little loose). Small 4to (238 x 179 mm.), orig. semi-stiff pale blue wrappers with mica woodblock-printed designs of leaves & flowers, orig. printed label on upper cover. [Saga, near Kyoto: about 1607].

\$7500.00

Another in the series of 100 *Noh* plays produced at the famous private press in Saga, just north of Kyoto.

A very fine and fresh copy, preserved in a *chitsu*. These *Koetsu utai bon* are very rare on the market, especially when in excellent condition like our example. The example at the Smithsonian has a variant label on upper cover.



# Hogen Heiji Monogatari



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

\$75,000.00

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

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

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

*The Tale of Hogen* and *The Tale of Heiji* are a pair of war tales (*gunki monogatari*) composed during the 13th century, which together tell the



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

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

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

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

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

## Inkyo

[in Chinese: *Yunjing; Mirror of Rhymes*]. 11 columns per page, 20 characters per column. Written in Chinese with manuscript Japanese reading marks. 52 folding leaves. Large 8vo (290 x 205 mm.), orig. wrappers (wrappers somewhat worn & rubbed), manuscript title-label on upper cover, new stitching. From the colophon: “Kyoto: Kotetsu shoin, 1608.”

\$25,000.00

A very rare movable type 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). It contains Zhang’s Prefaces of 1197 and 1203. There were many editions of the *Inkyo* in following centuries. For the earlier edition of 1564, see item 4.

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, with the seal of the Mitsui family. Minor worming, touching a few characters. Light staining towards end.

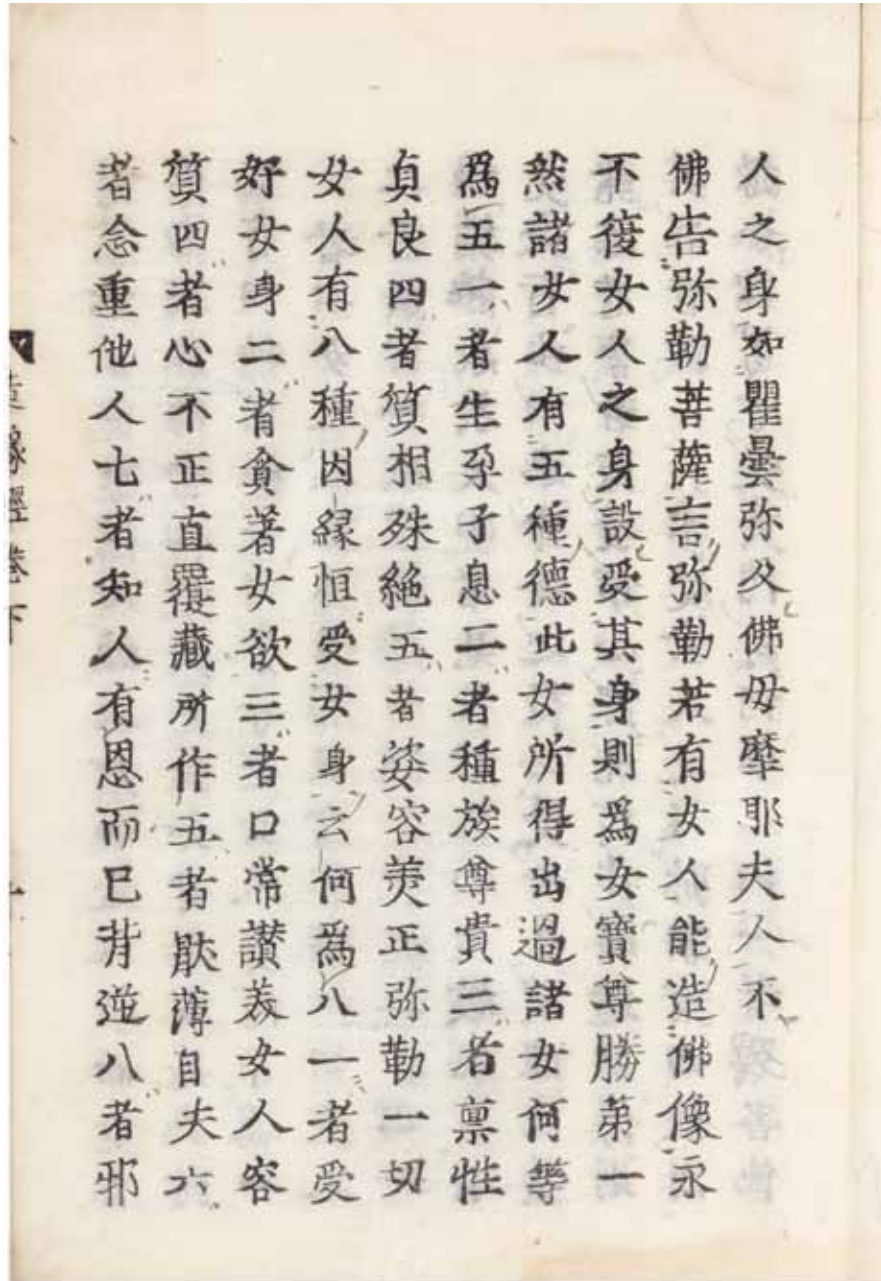
☛ Kazuma Kawase, *Kokatsuji-ban no kenkyu* [Study of the Early Typographic Editions of Japan] (1967), I, p. 379 & III, p. 75 for a reproduction of the colophon.











*The Story of the First Statue of Buddha*

Tiyunbanruo  
(or, in Sanskrit, Devendraprajna),  
trans

13

*Da cheng zao xiang gong de jing*; [in Japanese]: *Daijo zozo kudoku kyo* [Creation of the Statue, a Pious Act]; title in manuscript on upper cover: "Zozo kudoku kyo." Ten columns per page; 18 characters per column. 14; 13 folding leaves. Two parts in one vol. Large 8vo, cont. or later dark wrappers dyed with persimmon juice (*shibubiki*), new stitching. [Japan, probably Kyoto: printed with movable types, ca. 1615-40].

\$25,000.00

A very rare edition printed with movable types, apparently unrecorded in the standard bibliographies, of the story — or legend — of the creation of the first statue of Siddhartha Gautama or Gautama Buddha, the founder of Buddhism. The statue, executed while Buddha was still alive, was commissioned by King Udayana of Kaushambi, a contemporary of Buddha. It was the very first image of Buddha, and is especially important as it was carved from life. Copies of this statue made their way to China with the spread of Buddhism and, later, as we shall see, to Japan.

The text provides a history of the creation of the first statue of Buddha, which is perhaps the most famous of all Buddha images. King Udayana commissioned the statue "so that he could gaze upon the sacred form of the Buddha while the latter was off preaching to his mother in the heaven of Indra. Buddha's disciple Maudgalyayana transported thirty-two craftsmen up to the heavenly realm so that they could observe the special marks of the Buddha firsthand, thereby in-

asuring the representational accuracy of the image they created. When the Buddha eventually returned to the earth, King Udayana's statue rose into the air to greet him of its own accord, and the Buddha proclaimed that it would one day help to transmit his teachings."—Brown, ed., *The Oxford Handbook of Religion and the Arts*, p. 371. We learn that the statue was carved out of sandalwood and that later copies were made of gold, silver, bronze, lead, tin, or iron, as well as of wood.

This text was translated by the Khotanese monk Tiyunbanruo (d. 691 or 692), whose original Sanskrit name was Devendraprajna. Khotan was an ancient Iranian Saka Buddhist kingdom on the branch of the Silk Road that ran along the southern edge of the Taklamakan Desert, near modern-day Xinjiang. Tiyunbanruo came to Luoyang, the "Eastern Capital" of the Tang dynasty of China, in about 688, with a considerable reputation as a Buddhist missionary and set up a bureau to translate Buddhist texts into Chinese. An earlier edition of this text was published in Beijing in 1593, and only one copy is known, at the BnF.

This book was probably printed and issued as a way to reinforce the legitimacy of the famous Buddha statue of the temple of Seiryōji, in the Saga fields of Kyoto. It is one of the chief objects of religious veneration in Kyoto. A copy of the original statue, also commissioned by King Udayana, was brought from the castle at Kaushambi in north-central India to China by Hsuan-tsang in 645. The statue moved many times and ultimately arrived at Kaifeng, the Sung capital. The Japanese monk Chonen (938-1016), who spent the years 983-86 in China studying and collecting texts, had worshiped the statue in Kaifeng and commissioned men in 984 to carve a copy to bring back to Japan. The copy was ultimately installed at Seiryōji and, according to Japanese tradition, the Chinese "original" and Chonen's copy had miraculously changed places — the Seiryōji Buddha was actually the authentic example commissioned by Udayana.

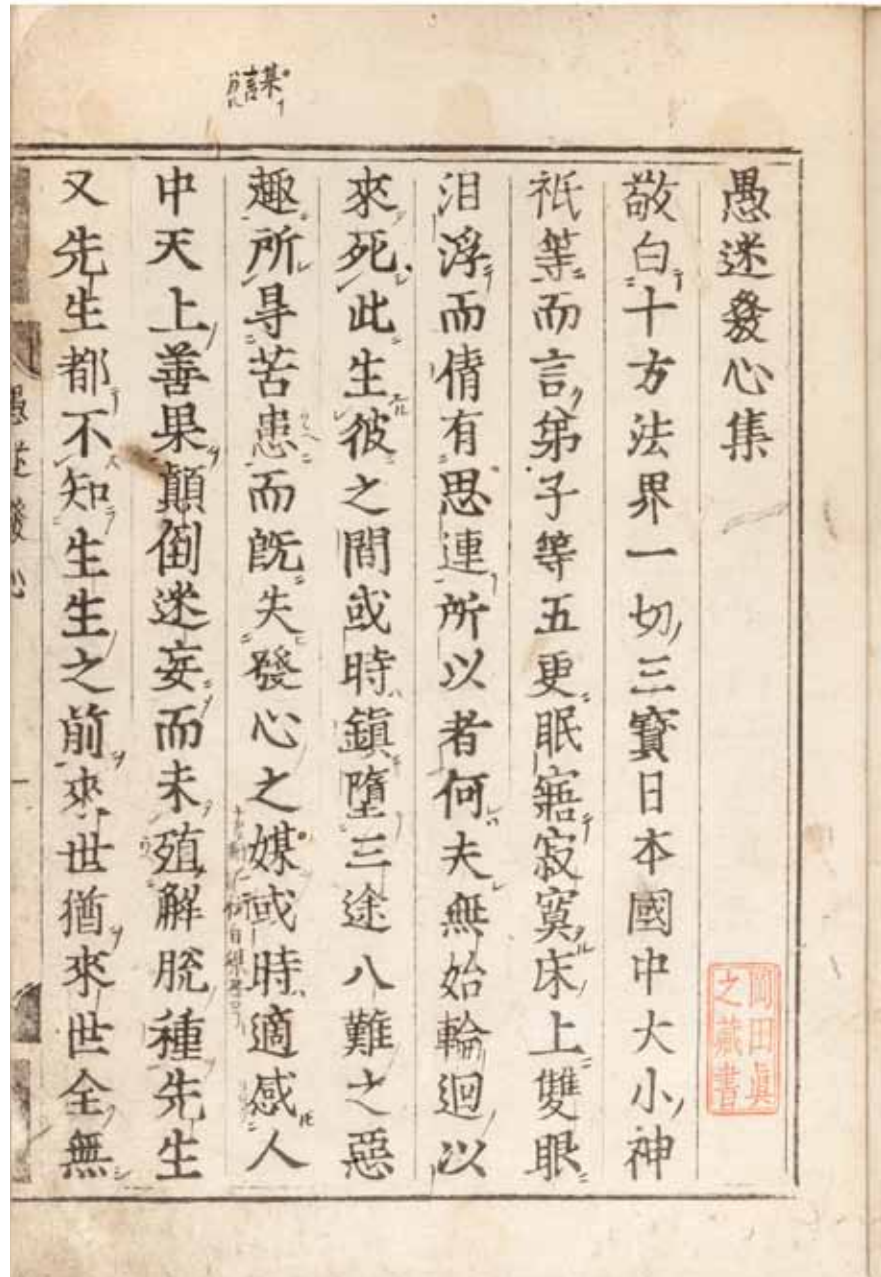
The Seiryōji Buddha is "probably the most important, best-documented and best-preserved sculpture now existing which represents the

school and tradition of Buddhist sculpture connected with the sacred Udayana image of the living Buddha of which Hsuan-tsang brought a copy to the court at Ch'ang-an."—Henderson & Hurvitz, "The Buddha of Seiryōji: New Finds and New Theory," *Artibus Asiae*, Vol. 19, No. 1 (1956), p. 43—(and see the whole fascinating article).

As mentioned above, this rare work is printed with movable types. It was, at one time, owned by the great Japanese dealer Shigeo Sorimachi. The *chitsu* has the characteristic handwriting on the label of Sorimachi's assistant, Mr. Mori, who has written: "Zozo kudoku kyo. Genna kan'ei chu kan. Kokatsu ban" ["Creation of the Statue, a Pious Act. From Genna to mid-Kan'ei edition (ca. 1615-40). Movable type"]. It is not cited by Kazuma Kawase, *Kokatsuji-ban no kenkyu* [*Study of the Early Typographic Editions of Japan*] (1967), the definitive bibliography of Japanese movable type books. There is no copy in WorldCat nor the *Union Catalogue of Early Japanese Books*.

In very good condition. The first ten folding leaves, which are a little stained, have some repaired worming and strengthening. The following leaves have some worming, some carefully repaired and others, as the worming lessens, not repaired. Several characters affected by the worming. As mentioned above, the wrappers have been dyed with persimmon juice, which serves a dual purpose: to strengthen the paper and act as an insect repellent.

◀ Wang Zhenping, "Chonen's Pilgrimage to China, 983-986," *Asia Major*, Third Series, Vol. 7, No. 2 (1994), pp. 63-97. Martha L. Carter, *The Mystery of the Udayana Buddha* (Naples: 1990).



An Apparently Unrecorded Edition

## Jokei Gedatsu

14

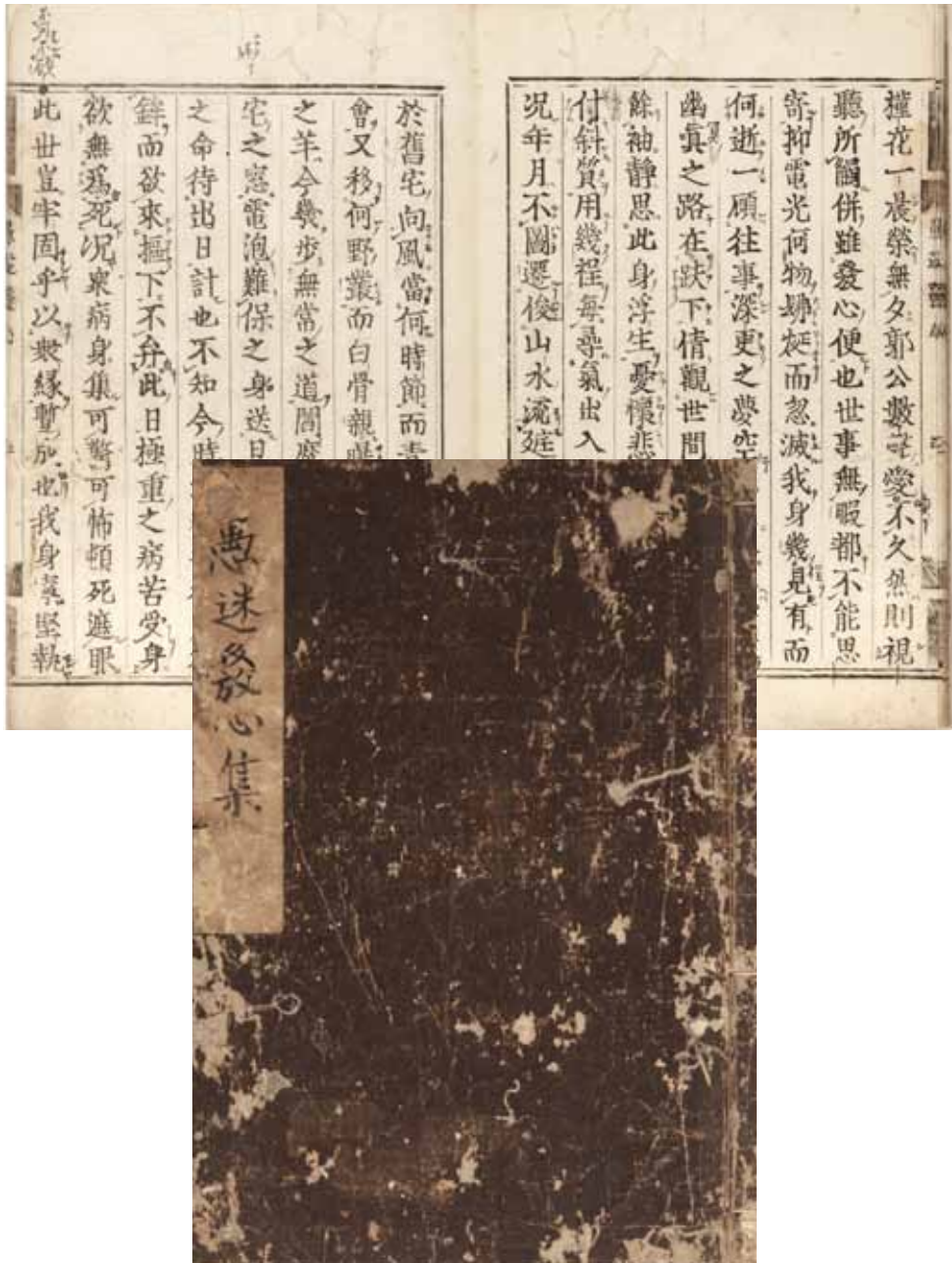
*Gumei bosshinsbu* [*Awakening the Mind from Delusion*]. Eight columns, 17 characters per column. 19 folding leaves. 8vo (268 x 190 mm.), orig. wrappers bound in somewhat later brown wrappers (wrappers rather rubbed), title label in manuscript on upper cover, new stitching. [Japan]: "mid-Kan'ei" (ca. 1634).

\$16,500.00

An extremely rare movable type edition: it was unknown to Kawase, and there is no copy listed in the Union Catalogue of Early Japanese Books or in WorldCat.

Jokei (1155-1213), was an early Kamakura period monk of the Hosso school, the most influential of the six Nara schools of Buddhism up until that time. One of the prominent clerics of his age and a member of the still-powerful Fujiwara clan, he was the pre-eminent Hosso scholar of his generation, writing numerous works on the school's doctrines and Buddhist logic, including the *Jo yuishiki ron dogaku sho*, a massive compendium of Hosso teachings. He also composed a number of *koshiki*, liturgical works addressed to various Buddhas and bodhisattvas, testifying to the breadth and richness of his faith. Moreover, towards the end of his life, Jokei devoted himself to reviving the strict observance of the precepts among the monks of Nara, a movement that subsequently came to full flower with the establishment of the Shingon Ritsu school under the leadership of Eison (1201-90), Ninsho (1217-1303), and others. Finally, he is most famous as the author of the *Kofukuji sojo* of 1205, a petition to the court calling for a ban on Honen's rapidly spreading exclusive (*senju*) nenbutsu movement; Jokei believed this movement was undermining the inherited 2000-year-old Buddhist tradition. This petition





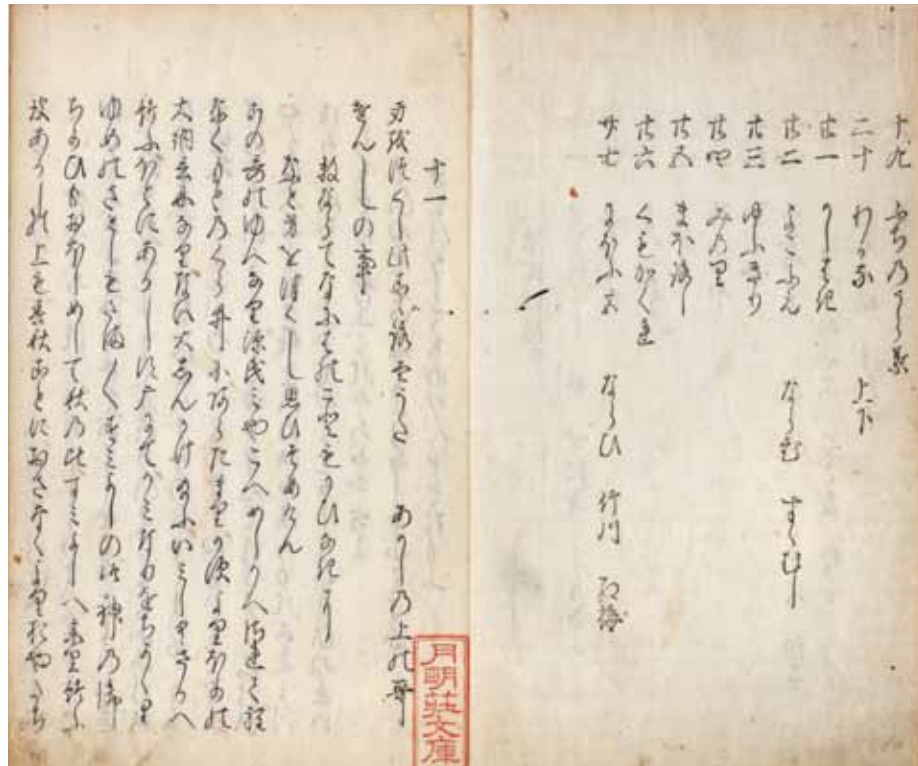
served as a catalyst for the eventual suppression of the movement and Honen's banishment to Tosa province.

This devotional work was written after 1192 when Jokei unexpectedly left the famous Kofuku-ji Temple and moved to a remote temple named Kasagidera, a well-known center of Shugendo, or mountain ascetic practice, northeast of Nara. Much of the present work is concerned with the arousal of *bodbicitta* (aspiration for enlightenment/enlightened mind), which represents the key first step on the bodhisattva path. Jokei writes as a deluded being lost in the world of afflictions seeking the help of gods and buddhas in his quest to arouse *bodbicitta*. In his debates with non-Hosso monks, including his critique of Honen, he stressed the importance of arousing *bodbicitta*. Against Honen, he argued that among other things, this was an important criterion for rebirth in Amida's buddha realm. We believe this text was first printed in 1260.

In very good condition, preserved in a *chitsu*. There is some worming throughout, sometimes well-repaired and sometimes not repaired at all. The worming touches the text, but all characters are completely legible. The final leaf is lightly stained.

Richard Bowring, *The Religious Traditions of Japan 500-1600*, p. 250. We also thank Prof. James L. Ford, author of *Jokei and Buddhist Devotion in Early Medieval Japan* (Oxford University Press, 2006) for his help in preparing this description.

# Murasaki Shikibu



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

\$45,000.00

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

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

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

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

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

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

### *The Fourteen Meridians*

## Katsu, Ju (Chinese name: Hua, Shou)

16

[Title at beginning of text]: *Jusbikei Hakki* [*Explanations of the Fourteen Meridians*]; [alternate title on first leaf of first Preface]: *Shinkan Jusbikeiraku Hakki* [*Newly Edited Expression of the Fourteen Meridians*]. 16 full-page woodcut illus. in the text. Ten columns per page; 22 characters per column. 69 folding leaves. Three parts in one vol. Large 8vo, orig. orange wrappers (rubbed & a little tired, some browning), new stitching. From the colophon: Kyoto: Baiju, 1625.  
\$95,000.00

The second of the three editions of Katsu's *Jusbikei Hakki* to be printed by movable type in Japan; all are of the greatest rarity, and none are located in WorldCat. These editions (1618, our edition of 1625, and 1631) mark the first appearances of Katsu's important text on acupuncture in Japan and are important examples of the new technology imported from Korea. The three editions are all printed in Chinese with Japanese reading marks.

Katsu (whose Chinese name is Shou Hua), was a Chinese physician active 1360-70. He published *Shisi jing fabui*, translated as “Routes of the Fourteen Meridians and Their Functions,” a classic used in the practice of acupuncture. To the twelve standard meridians, Katsu was the first to add two extra meridians, the “governor vessel” (*du mai*) and “conception vessel” (*ren mai*); the fourteen meridians then became the standard major meridians in most schools of clinical application.

The work is divided into three parts: the first dealing with the circulation of the *yin* and *yang* in the arms and legs; the second with the course of the *qi*, which gives life energy to the body and protects it from illness, pain, and disease through the fourteen meridians; and



愚迷發心集

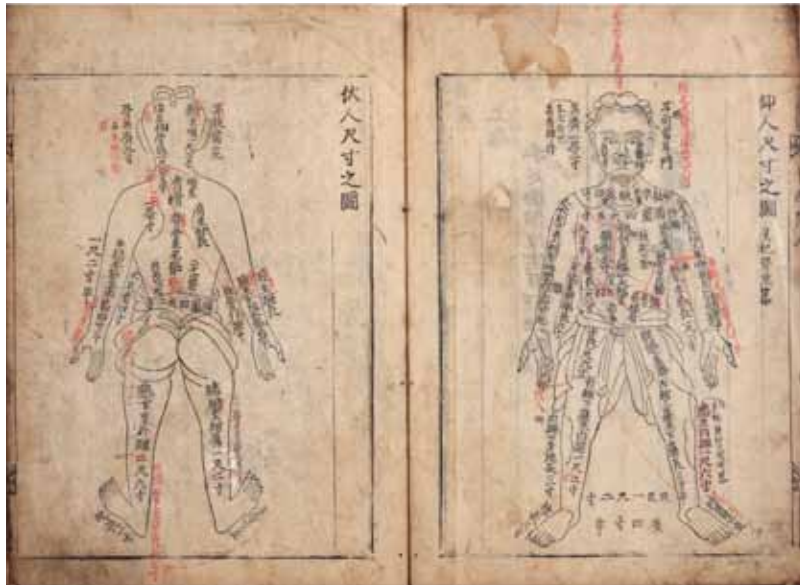
岡田真之藏書

敬白十方法界一切三寶日本國中大小神  
 祇等而言弟子等五更眠寤寂寞床上雙眼  
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 來死此生彼之間或時鎮墮三途八難之惡  
 趣所身苦患而既失發心之媒或時適感人  
 中天上善果顛倒迷妄而未殖解脫種先生  
 又先生都不知生生之前來世猶來世全無

手少陰心經之圖



內經作開  
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 寸口大三倍於人迎虛者寸口反小於人迎也



the third with the eight “extraordinary vessels.” The publisher was a doctor known as Baijuken (who may have been the same person as the Kyoto commercial publisher known as Baiju Joemon). He was active for around 30 years and more than 30 medical books published by him have been identified. Most of his publications are Chinese works.

The 16 full-page woodcut illustrations explain the centers for acupuncture.

This edition has four prefaces: 1. by Sei Oyo Shiken, dated 1528; 2. by So Ren, not dated; 3. by Ryo Fuku, dated 1364; and 4. by the author, Katsu Ju, dated 1341. The text has been annotated throughout in red and black with additional readings.

In very nice condition internally. A few minor stains and natural paper flaws. Some dampstaining in upper margins, occasionally touching text. We cannot locate any other copy of the 1618 edition nor of our edition; there is one copy of the 1631 edition at the Iwase Bunko Library.

◀ Kazuma Kawase, *Kokatsuji-ban no kenkyū* [Study of the Early Typographic Editions of Japan] (1967), Vol. 2, p. 753 & Vol. 3, p. 238, no. 706 for the illus.

*A Collection of Lessons on the Lotus Sutra*

## Zhiyi

17

*Hokkai shidai sbomon* [Chinese: *Fa jie ci di chu men*; *Introduction to the Sequence of the Boundaries of the Dharma*]. Ten columns, 20 characters per column. 34; 33; 42 folding leaves. 8vo (270 x 193 mm.), orig. pale brown wrappers (some relatively minor worming, mostly confined to the margins, but occasionally touching a character), new stitching. [Mount Hiei: before 1625].

\$15,000.00

A very rare movable type *Eizan-ban*; WorldCat and the Union Catalogue of Early Japanese Books do not record a copy. Kawase knows only of another edition with 19 characters per column, dated mid-Kan'ei (1615-33) and printed at Nishi Honganji Temple in Kyoto.

*Eizan-ban* are books published at the Enryakuji monastery complex on Mount Hiei outside of Kyoto. “Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures . . .”-K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

Zhiyi (538-97), was the founder of the Tiantai (Japanese: Tendai) tradition of Buddhism in China. “Tiantai was the earliest of the three great traditions to emerge in the sixth and seventh centuries (Faxiang and Huayan being the other two), and it wrought a fundamental change in Chinese Buddhism, marking a shift away from the kind of transla-



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心王但取相應諸心數法也二者非心法即過去未  
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寬永二條壬子年三月廿五日 本僧重録五言 經泉坊法華堂

### 法界次第初門卷第一

天台山修禪寺智者大師說

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聖教所制法門淺深之次第三為學三觀之者當以  
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tion and exegesis that had been driven mainly by a desire to understand correctly the writings of the Indian masters towards a Buddhism more in tune with Chinese attitudes, thought and habit.”—Richard Bowring, *The Religious Traditions of Japan, 500-1600*, p. 119. Zhiyi’s *Fa jie ci di chu men* was composed sometime between 578 and 585; it is a collection of lessons on the *Lotus Sutra*, the ultimate teaching of the Buddha.

Saicho (767-822), a monk who meditated and studied on Mount Hiei, became interested in the Tiantai doctrinal tradition. He decided to go on the extremely dangerous trip to Mount Tiantai in China for further study and to bring back more accurate texts. He departed in 803 and, after great hardship and study, returned to Japan in 805. On his way back, his luggage carried about 230 copies of texts of Tiantai writings. Thanks to his efforts, Saicho became the founder of the Tendai school of Buddhism in Japan.

This copy is quite similar to the one (item 368) described in Shigeo Sorimachi’s monumental 40th anniversary catalogue of 1972, devoted to movable type books. Like his copy, ours has a contemporary manuscript note, here found at the end of Vol. 2, stating (in trans.): “23 February 1625 I added the reading marks to the text and I paid in silver five *monme*. Kansenbo Rissha Norimori [or] Josei.” In the Sorimachi copy, this inscription was at the end of the first volume, and the wrappers were described as dark brown.

In fine condition. Final ten leaves of Vol. 3 with the blank outer upper corner renewed.

*An Unrecorded Edition*

## Zongmi (Japanese: Shumitsu [or] Sumitsu) 18

*Daihokoengaku ryakusho chugyo*; [Chinese title: *Da fang guang yuan jue lue su zhu jing*; *Commentary on the Sutra of Perfect Enlightenment (The Yuanjuejing)*]. Eight columns per page, 17 characters per column. Three sizes of type. 42; 41; 38; 40 folding leaves. Four vols. Large 8vo (280 x 195 mm.), orig. dark wrappers dyed with persimmon juice (*shibubiki*), new stitching. [Enryakuji Temple, Mount Hiei: mid-Kan’ei, ca. 1626-30].

\$17,500.00

An unrecorded movable type edition of the commentary and subcommentary of Zongmi (780-841), on the Sutra of Perfect Enlightenment. This is a rare example of an Eizan-ban, a book printed with movable type at the temples on Mount Hiei, outside of Kyoto, where Enryakuji Temple, one of the most important monasteries of Japan and the headquarters of the Tendai sect of Japanese Buddhism, is located. Printing began there in the 13th century. “There were few of these [printed books] in the medieval period, perhaps due to the dominance of Kyoto itself as a printing centre . . . Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan’ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures, publication and distribution at Hieizan began to develop into the beginnings of a commercial enterprise.”—K.B. Gardner, “Centres of Printing in Medieval Japan: Late Heian to Early Edo Period,” reprinted in Brokaw & Kornicki, eds., *The History of the Book in East Asia* (2013), p. 450.

The writings of Dushun (557-640), Zhiyan (602-68), Fazang (643-712), and Zongmi are considered by many as the “crowning glory of Chinese thought . . . marking the maturation of a process by which the Chinese made Buddhism their own.”—Bowring, *The Religious Traditions of Japan 500-1600*, p. 104.

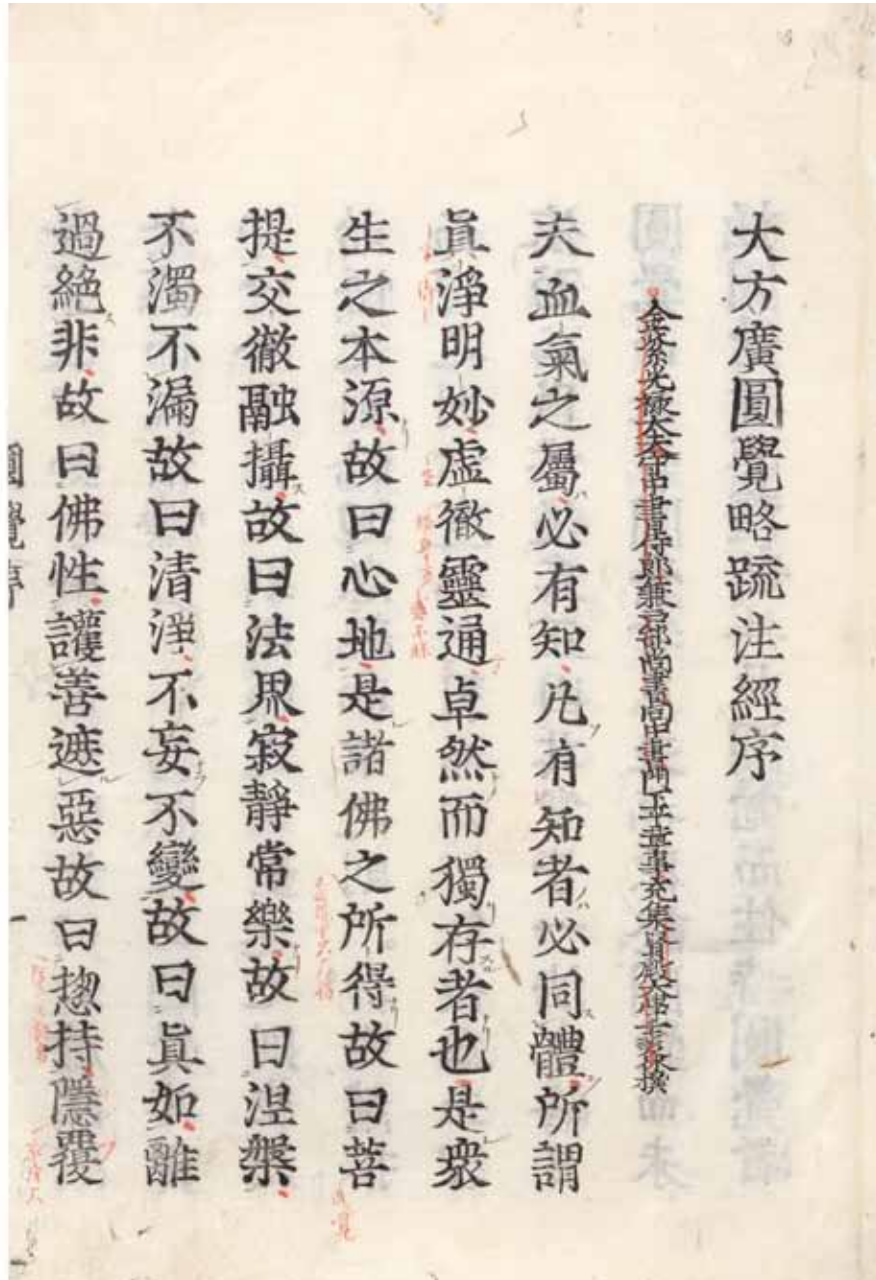
Zongmi was a Tang dynasty Buddhist scholar monk; he was the fifth patriarch of the Huayan school as well as a patriarch of the Heze lineage of Southern Chan. The *Sutra of Perfect Enlightenment* was the scripture that led Zongmi to enlightenment in 808; he resolved to prepare a commentary and subcommentary on the text, which he accomplished fifteen years later.

As stated above, this movable type edition is unrecorded. Kawase, in his bibliography of Japanese movable type editions, records another printing of this text, dated 1626, but with ten columns per page and 20 characters per column (Vol. I, p. 304). Sorimachi, in his amazing 40th anniversary catalogue of movable type books, issued in 1972, describes what appears to be yet another movable type printing of this text, with the same number of columns and characters as the Kawase example but using three different sizes of type (they might be the same printing). It is described as four parts in two volumes (in their original bindings), printed in mid-Kan'ei (ca. 1630), and with a slightly different title. The NIJL records no movable type editions and only the woodblock-printed Seihan edition of 1644.

On the printed title-labels of the second and fourth volume covers, the title is given as *Engaku ryakusho chu*. The labels on Vols. I and III are no longer present.

As mentioned above, the wrappers have been dyed with persimmon juice, which serves a dual purpose: to strengthen the paper and act as an insect repellent. Nevertheless, the wrappers are somewhat wormed.

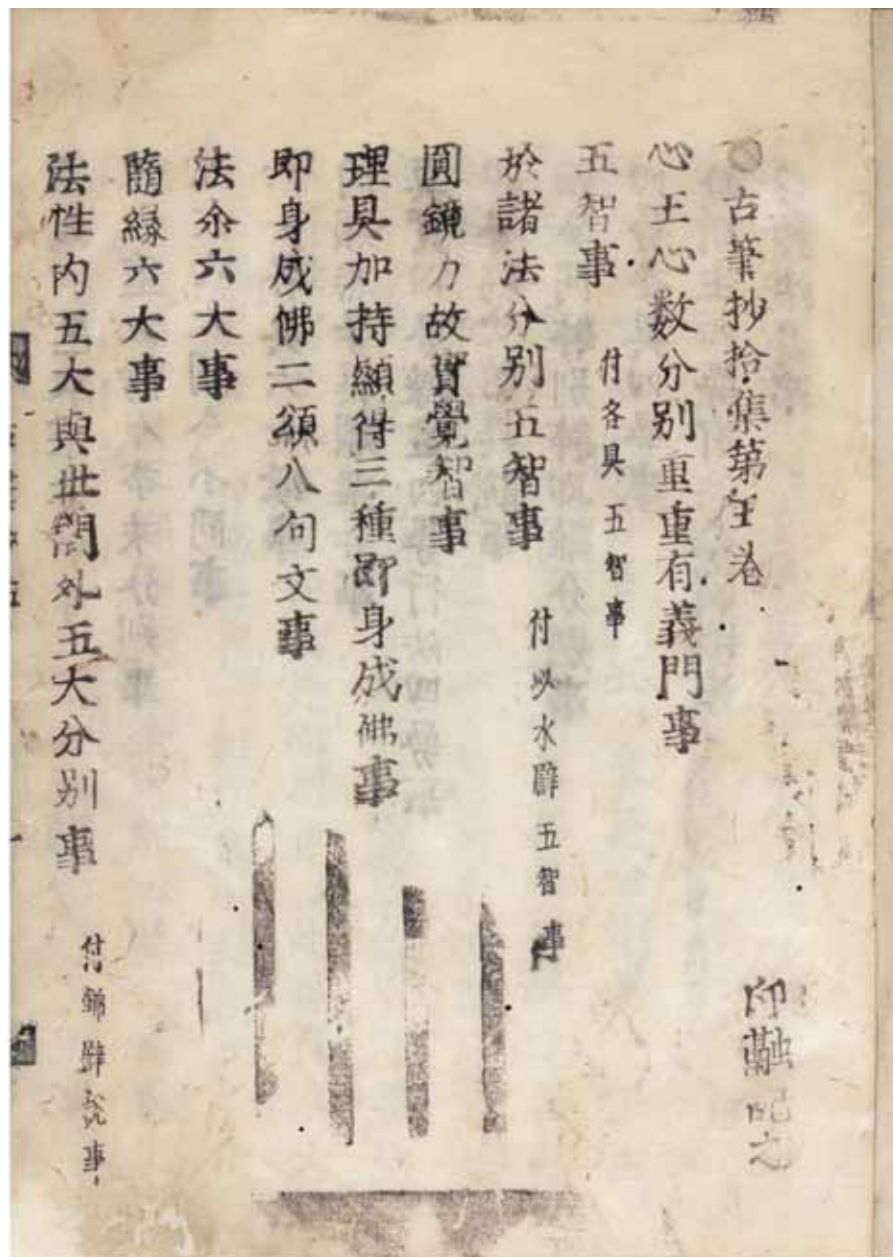
Each volume has some worming, but this set is in rather fresh and appealing condition.



大方廣圓覺略疏注經序

金粟光嚴太子當尊難留書函書函王並事充集持製律書換

夫血氣之屬必有知凡有知者必同體所謂  
真淨明妙虛徹靈通卓然而獨存者是衆  
生之本源故曰心地是諸佛之所得故曰菩  
提交徹融攝故曰法界寂靜常樂故曰涅槃  
不濁不漏故曰清淨不妄不變故曰真如離  
過絕非故曰佛性護善遮惡故曰惣持隱覆



*A Very Rare Koya-ban*

## Inyu

19

Kohitsu shushusho [or] Kohitsu shuisho [or] Kohitsusho [Collections of Old Writings]. Several fine woodcuts in Vol. I. Ten columns per page; 20 characters per column. 86; 95; 76 folding leaves. Six parts in three vols. Large 8vo (280 x 200 mm.), orig. brown wrappers, orig. manuscript title labels on upper covers, new stitching. From the final leaf of Vol. III: “Koya san Ojoin . . . Kan’ei 12” [“printed at Mount Koya in Ojoin, 1635”].

\$15,000.00

First edition of this very rare (not in WorldCat) and handsome movable type book, printed on Mount Koya, south of Osaka, the center of the Shingon sect of Japanese Buddhism. This is a most unusual example of *fukun shokuban*, a technique that enabled typesetters to also add (*shoku*, “plant”) small reading marks alongside the right side of the main columns of movable characters. Kawase states in Vol. I, p. 313, in a discussion of our book, that this technique mainly existed in the Kan’ei period (1624-43) and that the name most commonly associated with this technique is “Sen’o,” whose name is printed on the leaf of the colophon (Kawase makes a typo here by giving the name as “Osen,” reversing the characters). The illustration of the colophon, appearing in Vol. III, p. 45, of Kawase’s bibliography, is identical to our colophon. Kawase states that “Sen’o” was affiliated with Hokoin on Mount Koya. This technique of *fukun shokuban* was first developed on Mount Hiei outside of Kyoto in the 13th century (“Eizan-ban”).

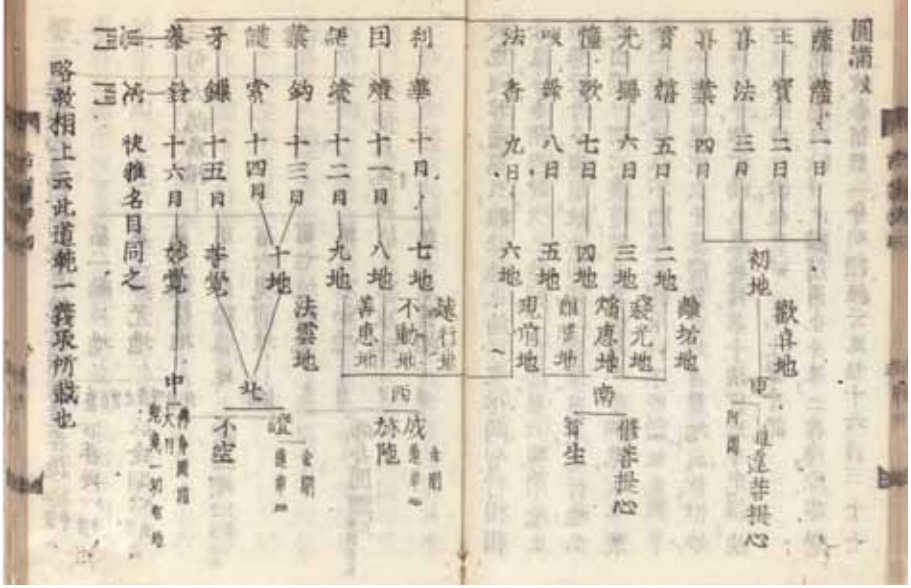
“From late Heian, under the stimulus of Kyoto and Nara, the great Shingon monastery complex on Mount Koya began to publish books in large numbers, chiefly Shingon scriptures . . . Koya-ban



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publications closely resemble Kasuga-ban in their use of black ink, but the kanji strokes are generally thinner than those in Kasuga editions. Some fine examples of Koyasan printing were produced in the Kamakura period, distinguished for their bold, regular and large-sized script, but the quality of printing declined from the mid-fourteenth century onwards. Printing on Koyasan revived again in the movable-type period from the Keicho to Kan'ei periods, and blockprinted as well as movable-type editions were published in large numbers.”—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. 162.

Inyu (1435-1519), was a Shingon scholar priest who pursued his studies in three temples on Mount Koya: Muryokoin, Kangoji, and Sanneji. This is a collection of earlier Shingon Buddhist writings with Inyu's commentaries.

In essentially fine condition, preserved in a *chitsu*. There is some worming, well-repaired, to the wrappers. There is also worming to the text, which is sometimes well-repaired and sometimes not repaired at all. Minor dampstaining, mostly marginal.

☛ The Union Catalogue of Early Japanese Books locates only one copy, at Koyasan Sanpoin.

*Ikebana: Oldest Text on the Japanese “Way of Flowers”*

Fuami, attributed to

20

*Sendensho* [or] *Sendensh* [*Secret Methods of Flower Arrangement, passed down*]. Five full-page woodcuts, woodcuts in the text, & one full-page diagram. 11 columns per page; 21-22 characters per column. 39 folding leaves. 8vo, orig. wrappers (a little tired & rubbed, minor soiling), orig. block-printed title label on spine, new stitching. Kyoto: privately printed before ca. 1640.

\$45,000.00

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

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

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

technique but also philosophy. One or more manuscripts of his secret teachings were passed on to later generations.

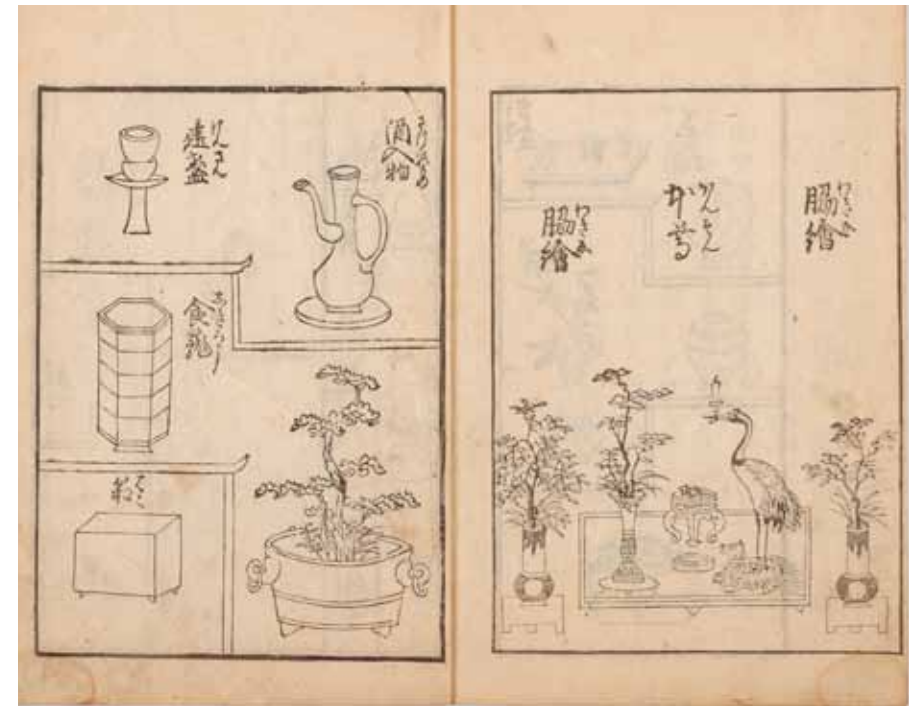
The secret text was not printed until the early 17th century, and several of the earliest editions were privately issued using movable type. In the Union Catalogue of Early Japanese Books, we find four editions printed in movable type: 1. 1596-1623; 2. 1615-43; 3. 1624-44; and 4. no date. Our copy, also printed with movable type, does not seem to correspond exactly with any of the above-mentioned editions, although the undated edition might well be the same (there is no digital version of this). There is also a 1643 woodblock-printed edition.

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

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

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

The next woodcut depicts *mitsu-gusoku*, the traditional arrangement of three ceremonial articles, including a vase of flowers, an incense burner, and a candelabrum, in front of a painting of Buddha and two





other paintings (the paintings are represented by words). These are, in turn, surrounded by two more vases with flowers.

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

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

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

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

## *Movable Type or Woodblock?*

# Lu, Zhi

21

*Ojong Yuk chu yakson*. Edited by King Chongjo. Ten columns per page, 18 characters per column. 2, 37, 34, 1 (=74) folding leaves. Two parts in one vol. Small folio (350 x 228 mm.), orig. wrappers (wrappers rather rubbed & somewhat soiled), later stitching. [Jeolla Province: the Governor's Office], from the colophon: July 1797.

\$4750.00

A most uncommon Korean woodblock (? see below) book, which reproduces the finest of the Korean movable metal typefaces, the *kabinja*. "Selections from the memorials of Lu Chih (754-805), the great statesman of the T'ang dynasty. The selections were edited by King Chongjo in 1794 and first printed in mid-1797 by the Royal Printing Office with type from the *kabinja* font of 1777. It was from a copy of the movable-type edition that this woodblock edition was made by the Governor's Office of Chollado."—Fang, *The Asami Library*, 18.37.

Zhi Lu was chancellor during the reign of Emperor Dezong, who greatly valued Lu's opinions. Lu left a large body of writings, mostly advice for the emperor on political matters and how to run the country. While he had a tumultuous political career, which ended in exile, Lu's posthumous reputation was favorable.

Zhi Lu would have appealed to King Chongjo (1752-1800), one of the most intellectual and enlightened of the Korean monarchs. He was perhaps Korea's greatest bibliophile and, as royal patron, supported all aspects of the book: typographers, printers, authors, librarians, and lexicographers. He founded the Kyujanggak Library in 1776, now part of the library of the Seoul National University.

In spite of Fang's statement quoted above, the title-page states that this is a movable type edition. And, indeed, the cataloguer of the Kyoto University copy can't quite decide, after some considerable head-scratching, whether this is movable type or woodblock printing (though the cataloguer leans in the direction of the latter). The Kyoto University copy does not have the printed colophon on the final leaf (that section of the leaf is blank).

Very good copy. Minor soiling.



*Privately Printed Using Movable Type*

## Hayashi, Shihei

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[*Seiko*] *Kaikoku heidan* [*Military Defense of a Maritime Nation*]. Many woodcut illus., some full-page & double-page. Eleven columns per page; 21 characters per column. Mis-paginations in Vols. 3, 7, & 8. Ten vols. 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Japan: Prefaces dated 1786 & 1851.

\$7500.00

A privately printed edition of this famous text and an extremely rare example of a *mokkatsujiban* (a movable wooden type Japanese book printed after 1653; for a fascinating discussion, see Kornicki, *The Book in Japan*, pp. 159-63).

Hayashi (1738-93), was a Japanese scholar and a specialist in military affairs. In 1777, he travelled to Nagasaki, where he was greatly impressed by the size and strength of the Dutch ships. While there, he also learned of the Russian intentions to advance south from Siberia into Asia. This prompted him to go to the northernmost island of Hokkaido to study the situation.

As a result of this journey, he became alarmed at the weakness of Japan's coastal defenses and ignorance of the outside world. In 1787, Hayashi began to privately issue, in a series of 16 volumes (only 38 sets were produced), his famous and controversial *Kaikoku heidan*, which recommended stronger military forces and a maritime defense capability. Hayashi had money problems and it took until 1791 for all the volumes to be published. His series is a remarkable example of a study on modern strategy, introducing the military sciences of the West to Japan. Hayashi describes the powerful weaponry of the Western pow-





ers and openly criticizes the shogunate for its ignorance of the rest of the world and reliance upon an isolationist policy while neglecting maritime defenses.

*Kaikoku beidan* caused a sensation and was banned by the government in 1792 on the grounds that national security matters were being discussed without official consent. Almost all copies and the woodblocks were confiscated (apparently, only the Library of Congress copy survives, acquired in 1949). Hayashi was placed under house arrest in 1792 and died the following year.

Immediately after *Kaikoku beidan* became a forbidden book, many manuscript copies were made from Hayashi's retained original manuscript and circulated. Hayashi and his fears were soon vindicated: in September 1792 a Russian mission arrived in Hokkaido to press Japan to commence trade. As a result, Hayashi's controversial views continued to receive serious attention and discussion for many years.

By the early 1850s, the Japanese government had received a number of unwanted foreign missions demanding that the country end its policy of seclusion and open its doors to commerce. The interest in Hayashi's *Kaikoku beidan* was revived, and in 1851 or shortly thereafter, our edition was privately printed using movable type.

The choice of employing movable type instead of woodblocks for our edition was deliberate: the print run was intended to be limited because of the controversial text, issued *sub rosa* and not for commercial distribution. Books printed in movable type were less subject to government censorship and typically do not carry a colophon (our example does not have a colophon), which was required for commercial block-printed books (again, see Kornicki, cited above). The greater fragility of wooden type precluded running off large numbers of copies.

While some of the woodcuts depict Western cannons and equipment, most of the illustrations depict Japanese defensive techniques. These include protecting ships with bamboo girding the hull; a flying ship (based on that of Lana Terzi); catapults for throwing boulders;

spears; shoes designed to slide on top of the snow; pontoon bridges; Dutch, Portuguese, and Chinese style swords; fortification for castles (with an illustration of fortification designed by Vauban); battering rams; assault ladders; treatment for horses; how to build horse stables; etc., etc. The text is also fascinating: Hayashi states that foreigners become weak when the fighting gets bloody, etc.

In 1856, three years after Perry's first appearance, there was issued a commercial block-printed edition of *Kaikoku beidan*.

Fine set, preserved in a *chitsu*. We have located only one other copy of this edition, at the Aoi-Bunko Collection at the Shizuoka Prefectural Central Library (the official library of the Tokugawa Shogunate).

人之身如瞿曇彌及佛母摩耶夫人不  
佛告彌勒菩薩言彌勒若有女人能造佛像永  
不復女人之身設受其身則爲女寶尊勝第一  
然諸女人有五種德此女所得出過諸女何等  
爲五一者生孕子息二者種族尊貴三者稟性  
貞良四者質相殊絕五者姿容羨正彌勒一切  
女人有八種因緣恒受女身云何爲八一者受  
好女身二者貪著女欲三者口常讚羨女人容  
質四者心不正直覆藏所作五者狀薄自夫六  
者念重他人七者知人有恩而已背逆八者邪

