

*Japanese, Chinese, & Korean
Books, Manuscripts, & Scrolls*

辨狀

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*Marking Jonathan's
50th anniversary in
the antiquarian
book world*

CATALOGUE 235

*Japanese, Chinese, & Korean Books,
Manuscripts, & Scrolls*



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Selective Subject Index at end

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1. **ASADA, Sohaku.** *Kokoku meiiden* [*Biography of Eminent Physicians of Japan*]. 52; 32; 36 folding leaves. Three vols. 8vo, orig. aubergine patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto, Osaka, Edo, & Nagano: latest Preface: Izumoji Bunjiro et al., 1878. \$1750.00

Second edition (1st ed.: 1851 or 1852). "Koretsune or Ritsuen or Sohaku Asada (1813-1894) was a famous physician and a prolific writer on a variety of subjects in Japanese medicine, best known, perhaps, for his work entitled *Kokoku meiiden* (n.d.), a biographical dictionary of famous Japanese physicians of an earlier time, which also contained a list of works relating to the history of medicine in Japan. Asada began the study of medicine at the age of 13, soon coming under the influence of old Chinese physicians in Kyoto, a circumstance which was to have a powerful effect on his later life. At the peak of his career he was summoned to the court of the Shogun where he was 'retained' as one of the most skilful physicians in Japan. Because of his early training, Asada and also Dohaku Mori were known as 'resistors' of Western medicine, that is to say they were the foremost physicians of the On-Chi-Sha, the contemporary Chinese school of medicine in Japan."—Mestler, "A Galaxy of Old Japanese Medical Books," III, p. 130.

Asada has provided biographies of about 140 doctors; for a number of these men, this is the best or only record that survives today.

Fine set. A little worming, repaired.

*Rare Commentary on the Earliest Biography
of the First Chinese Doctor*

2. **ASAI, Tonan.** *Henjaku Soko retsuden kakkai* [*Commentary on Bianque Canggong zhuan*]. 24; 46 folding leaves. Two vols. 8vo, orig. blue wrappers, orig. block-printed title labels on upper covers, new stitching. Osaka, Kyoto, Nagoya, & Edo: Kawachiya Kihei et al., 1848. \$2950.00

Second edition (1st ed.: 1770); both editions are very rare. This book, in Chinese with Japanese reading marks, is the commentary by Asai (1706-80), the famous painter of bamboo and court physician of the Owari fiefdom, on the biography of Bian Que (active sometime in 5th-3rd centuries B.C.), the founding father of scientific Chinese medicine. This biography first appeared in *Shiji* [*Records of the Grand Historian*], written by Sima Qian. The *Shiji*, completed ca. 94 B.C., is the first of the monumental series of Chinese dynastic histories.

“Bian Que is said to have learnt and applied a range of medical techniques including acupuncture and moxibustion, drug preparation, and therapeutic massage. He is also credited with special expertise in pulse diagnosis. *Shiji* calls him China’s first pulse-diagnostician, and presents him as a key figure in the early differentiation of a Chinese medicine, as groups of practitioners distanced themselves from the practice of magic in favour of treatments based on the emerging theories of the Yin and Yang channels and of Qi.”—Ma Kanwen in Lo & Barrett, *Imagining Chinese Medicine*, p. 446.

Fine set. Minor marginal worming.



¶ Needham et al., *Science & Civilisation in China*. Vol. 6, Part VI: *Medicine*, p. 45.

The Art of Bamboo Painting

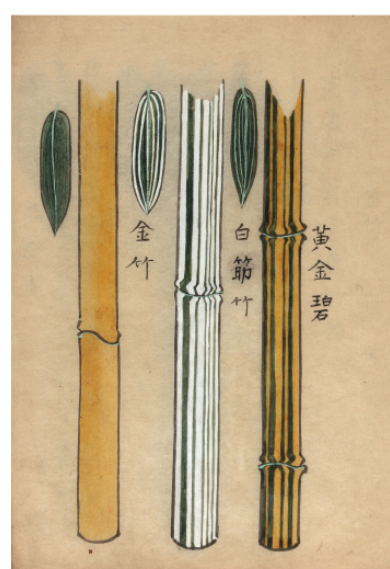
3. **BAMBOO PAINTING TREATISE.** A fine and beautiful album concerned with various genera of bamboo, showing how to depict them in calligraphy & painting; extract medicines from them; & compose them in a series of complex paintings. Our manuscript, written in Chinese characters but with references to Japanese names of the bamboo, has three titles on the first leaf: “Chikuho higa sho” [“Collection of Secret Methods of Drawing Bamboo”], “Chikuga hidden sho” [“Pictures of Bamboo Using a Collection of Secret Methods here passed on”], & “Chikuho hichu sho” [“List of Secret Information about Bamboo”]. 30 fine color paintings & 24 black ink drawings of various parts of the bamboo. 50 leaves. 4to (275 x 206 mm.), modern bright silk brocade wrappers, stitched as issued. [Probably Japan: late Edo]. \$16,500.00

A beautiful album of finely rendered drawings of bamboo, accompanied by explanatory text. There has been a long tradition in both China, since the eighth century, and Japan of illustrating bamboo, with much thought given to composition and the painting of the stems, knots, branches, and leaves. A number of treatises were written on the subject.

This handsomely painted manuscript contains many illustrations, all finely painted or brush-drawn, of bamboo. Following the title, there are two leaves, which are somewhat soiled, illustrating the yin and yang of the three variations of bamboo painting. Instructions indicate how to place the brush on the drawing surface and how to maneuver the brush and lift it at just the right moment (the calligraphy techniques are named). Following this are two fine calligraphic illustrations, using black ink, of bamboo branches (again the calligraphy methods are named), and then a leaf of instructions.

Next are 18 pages of illustrations of leaves, with each illustration becoming increasingly more complex.

Then the manuscript text turns to the botanical aspects of bamboo: where it grows, the genera, uses, appearance, how to propagate, etc. Both Chinese and Japanese names are given, with references to the classic botanical guide *Bencao gangmu* [*Compendium of Materia Medica*]. Next, we have 28 fine full-page illustrations of many genera of bamboo (some pages contain multiple images), each preceded by text describing the examples depicted. They are very vividly colored and finely painted, using many techniques, including the application of mica. Among the elaborate and richly colored illustrations are cross-sections, roots, sprouts, leaves, and fruits. Some of the examples are very exotic.



Finally, we have a section with six artistic renderings of bamboo in art and literature. They include various iconic Chinese scenes, including variations of literati in bamboo groves and the Seven Sages of the Bamboo Grove. Each painting is preceded by a leaf of text with a description and historical background of the scene.

In fine condition. A contemporary reader has made some neat annotations in red ink. Final leaf has the artist's pen name, written "Seigetsu an." Several minor and marginal wormholes. Preserved in a *chitsu*.

Now we come upon two full-page color illustrations of tools for cutting and trimming bamboo and for the extraction and preparation of medicines, with two pages of explanatory text.

The Summit of Japanese Cuisine

4. **BANQUETS FOR THE KOREAN DELEGATION TO JAPAN.** Manuscript on paper, entitled on paper label on upper cover “Chosen jin tochaku on kondate” [“Banquet Menus for Korean Delegations”]. 36 folding leaves, of which four are blank. 8vo (240 x 170 mm.), orig. blue semi-stiff wrappers (wrappers somewhat worn), orig. label, heightened in gold, with manuscript title, new stitching. [Japan]: n.d. \$7500.00

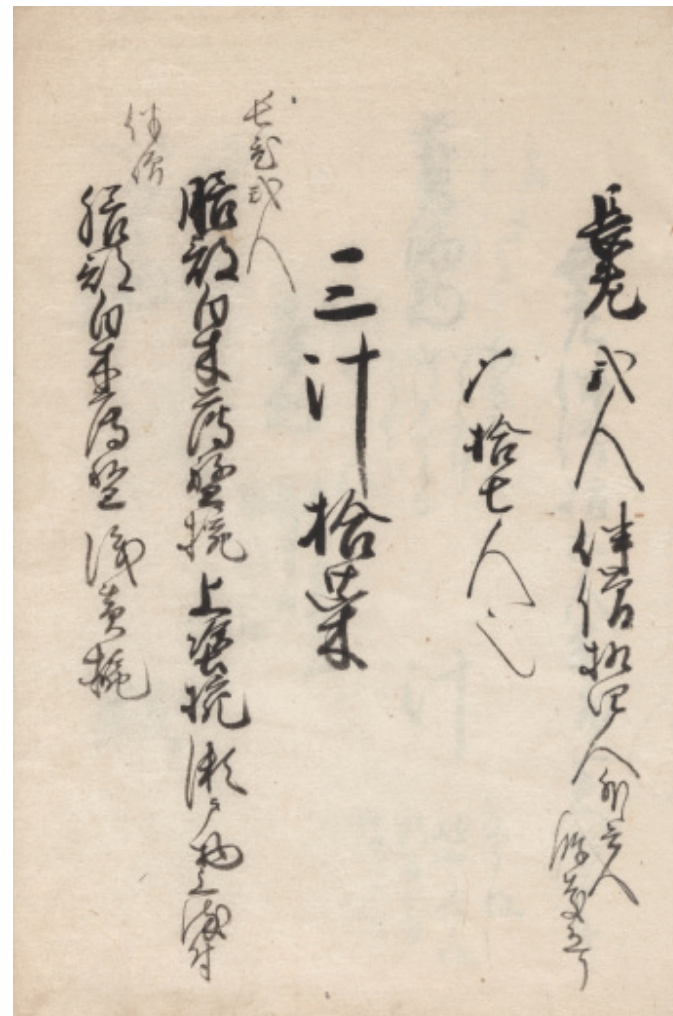
During the Edo period, there were 12 Korean delegations to Japan, whose purposes were mostly to congratulate a new Tokugawa shogun. The missions, which normally included 300-500 Koreans, accompanied by roughly 1500 Japanese escorts, symbolized the amicable relationship between the two nations and, in the early years, served to legitimize the Tokugawa shogunate.

These delegations, which usually took nine or ten months round-trip, were enormously expensive undertakings for both countries. The Koreans brought many luxurious presents, both public and private gifts, and the Japanese, in turn, furnished equally lavish gifts, including large quantities of silver. Also, the receiving Japanese were obligated to fund a number of elaborate and costly banquets during the delegation’s travels on the mainland and in the capital city as well as provide accommodations throughout.

Our manuscript is concerned with one of the three final missions, which took place in 1748, 1764, and 1811 (this last mission was held on the island of Tsushima, located roughly halfway between Kyushu and the Korean mainland). All three of these missions experienced considerable cost-cutting. We suspect our manuscript is a record of the banquets for the final, 1811 mission, as there is a reference to a Russian translator (at this time, there was considerable tension between Japan and Russia because of the Russian desire to open trade with the island nation).

Our manuscript describes a series of banquets served during one of these three final missions. In spite of the newly instituted austerity, it is clear that the participants ate very well. For each of the 13 banquets, we are given the number of guests and their official positions, the number of dishes per tray, what foods were served, etc. Some of the banquets were limited to just a dozen or so guests, and others included more than 300 people.

The cuisine is very much in the tradition of the ritualistic preparation and serving of the food on a series of trays known as *honzen ryori* (“main tray cuisine”), which was the dominant banqueting style for the elite from the Muromachi period through the Edo period. Various seafoods (including luxury



items like lobster, smoked fish roe, octopus, and preserved fish) are listed along with preparations of chickens, eggs, many kinds of vegetables (burdock, daikon radish, ginger, eggplant, wild wasabi, and many vegetables that are today quite obscure), cooked in various ways, pickles, mushrooms, fruits (persimmons, pears, yuzu), nuts, rice and other grains, and elaborate confections (including sweets of Portuguese origin, like pound cake or *kasuteru*).

Fine copy, preserved in a *chitsu*.



An Unusual “Black Ship Scroll”

5. **BLACK SHIP SCROLL.** A richly illustrated & lengthy scroll composed of 35 joined thin paper sheets (13,240 x ca. 275 mm., height not entirely uniform), containing contemporary reports & copies of letters delivered by American & Russian representatives during the countries’ first consequential expeditions to Japan. Numerous ink, brush & wash drawings in red, blue, black & gold, with manuscript text. Japan: [from first passage]: “Kae 6,” i.e., 1853, and at end “copied 1854.” \$29,500.00

A rare type of “Black Ship Scroll”: our scroll is unusual as it has accounts of not only the first Perry expedition but also the competing Russian mission of August 1853. Moreover, it contains many finely rendered illustrations that do not appear in the majority of other extant “Black Ship Scrolls.”

The opening of Japan to trade was a goal of many European nations from the 17th century onwards. All attempts fell short until 1853, when the United States forced negotiations to open the island nation. These manuscript reports contain confidential Japanese observations on the near-simultaneous American and Russian efforts to initiate commercial relations with Japan. The Russian Empire was wary of the United States extending its influence to the Pacific Rim. Upon learning that President Fillmore had sent Commodore Perry to end Japanese isolation, the Russians prepared an expedition led by Vice Admiral Euphimijs Putiatin. The Americans disembarked at Kurihama in July 1853, while the Russians appeared off Nagasaki a month later. This collection of reports — produced by eyewitnesses and those involved in the negotiations with both the Americans and Russians — presents Japan’s perspective on the two nations vying for geopolitical supremacy in eastern Asia. Such accounts were compiled in multiple copies and sent throughout Japan to the principal fiefdom lords to keep them ap-



prised of the tumultuous and profound challenges precipitated by the arrival of foreign warships.

This scroll begins with an extensive Japanese briefing on the United States of America. It explains that it is a country of about 30 distinct states, with its capital in a town called Washington. The Japanese note that Perry’s squadron of four vessels departed from the nation’s west coast and first went to China. This section provides the transliterated names for the *Susquehanna*, *Mississippi*, *Plymouth*, and *Saratoga*. The report also records each ship’s class and size, number of crew and cannons, and describes its ornaments. The final passage in this section communicates that this is a copy of the original report sent to Toda Izu no kami, the Japanese plenipotentiary.

The subsequent passages of text enumerate the local defense forces that arrived to protect Japan from a possible invasion. It mentions troops from local fiefdoms under the command of Toda Izu no kami, Ido Iwami no kami, Ii Naosuke, and three officials from the Matsudaira clan. We learn the number of troops, whether they are infantry or on horseback, and their equipment — e.g., spears, “handheld cannons,” and swords. This portion ends with a list of Japanese officers and their responsibilities.

A short passage afterwards describes Americans employing 14 small boats to land at Kurihama with a letter to deliver to the Japanese emperor. There were five delegates, joined by a translator. Their arrival was announced by a six-cannon salute and a marching band.

The next segment provides physical descriptions of the American leaders, Perry, Buchanan, Adams, etc., and explanations of their ranks. We then find a list of ranks and the number of sailors of each rank, as ascertained by the Japanese. It notes that there are 284 foot soldiers. Seven categories represent those in the marching band: “taiko,” “small drum,” “horizontal flute,” “vertical flute,” “curved tube,” and two more we are unable to translate.



Then there is a report on the American landing party, which consisted of about 400 men. Around 12 lines of text detail the position of the American ships in Uruga Bay. A large passage of text is likely a Japanese translation of a letter sent by Captain Buchanan.

Following the information on the American squadron, we find this scroll's first illustrations, which show four armed American sailors who were likely present at one of the earliest negotiations. The artist has closely reproduced the Americans' muskets fitted with bayonets, unsheathed swords, and uniforms, down to the epaulettes and headwear. The adjacent text notes their ranks and parts of their equipment. The next set of illustrations is devoted to an examination of American headwear (and its indication of rank); it shows the American translator wearing a straw hat. An array of musical instruments (e.g., drums, tambourines, trumpets, flute) reminds us that two American bands were part of the landing party on 14 July, when Commodore Perry imperiously announced his arrival on Japanese soil, unsettling Japanese horses (McOmie, pp. 119-22).

Two American rowboats are depicted next; these ferried American sailors and officers to the first formal meeting between the United States and Japan, which took place at a hastily constructed reception hall just off the beach. Above the two boats is a close-up of a sheathed American sword. Text regarding these illustrations details their functions and measurements.

Subsequently, there is an arresting drawing of Perry's flagship, the *Susquehanna*. From the billowing black smoke to the golden waves surrounding the ship, the illustrator of this scroll has carefully rendered one of the American "Black Ships." On board, we see crew members and, below them, the port-holes for cannons. The artist has also reproduced the paddle wheel on one of the ship's sides. Tied to one of the masts on the left is an American flag, crudely rendered. Manuscript notes at the center of the ship mark Perry's chambers. The text above the vessel presents measurements of the sails and the number of cannons, describes 28 holes for "arrows" to be shot through, and estimates that such a ship necessitated a crew of 500.

This is followed by several depictions of the American landing party that disembarked on 14 July to establish diplomatic relations with Japan. A drummer, flagbearers, and trumpeters lead a long column of armed troops, ahead of a smaller column with an officer in red uniform, who must be Commodore Perry. He marches right behind two "young boys" who carry chests with the official diplomatic letter from President Fillmore addressed to the head of the Japanese state. The next segment charts their route from shore to the reception hall, as denoted by small yellow dots. The banners of two regional clans are planted next to the path, showing which troops stood guard during these tense moments.

After this is a panorama of the Japanese reception hall at Kurihama and its surroundings. Surrounded by several dozen small Japanese boats and approximately 3000 soldiers on shore, Perry, his officers, and sailors landed on the beach here. The Japanese, led by the Hikone fiefdom lord, awaited the American representatives inside the tent in the middle. Four American officers, including Perry, entered the tent to initiate formal negotiations between the two nations. To the left of this panorama, we find a detailed bird's-eye view of Uraga Bay depicts two large American steamships, Japanese coastal defenses, and several towns and villages.

The remainder of this scroll is concerned with the Russian expedition led by Putiatin to Nagasaki, which reached Japan a month after Perry. It begins with a report on the strength of the foreign expedition: four ships, about 400 men on the frigate *Pallada*, 38 on the steamboat, around 100 on the corvette (probably the *Olivutsa*), and 28 on the transport ship *Knyaz Mnshikov*. A passage of text gives important details on the initial interactions with the Russians.

We then find depictions of several groups of Russian sailors. The first, a group of three low-level troops, shows them carrying red chairs, presumably for their commanders to sit on. The following series illustrates a column of Russians, with those in the middle carrying a flag with a black eagle on a red background. The text written above identifies Putiatin, his officers, and lower-ranked members of the expedition. The majority of them have swords in red sheaths. Those at the head of the column all bear muskets with bayonets attached. Just behind them, an officer carries a diplomatic letter from Tsar Nicholas I. The text of this letter is subsequently translated and copied in both Chinese characters with Japanese reading marks and in Japanese. The contents of these letters are exhaustive and continue for the final fifth of this scroll.

Signed at the end, “detailed copy by Fujita Sakube, 1854 in Edo.”

Overall in fine condition, with a few correction slips pasted over text. There is some marginal worming to the beginning and end of the scroll, just touching the text on a few occasions. The drawings are untouched by worming. Towards the end, one of the places where two sheets have been joined is a little loose and split.

¶ See Renata V. Shaw, “Japanese Picture Scrolls of the First Americans in Japan” in *The Quarterly Journal of the Library of Congress*, Vol. 25, No. 2 (April 1968), pp. 134-53. For helpful recapitulations of accounts from each country, William McOmie, *The Opening of Japan, 1853-1855: A Comparative Study of the American, British, Dutch and Russian Naval Expeditions to Compel the Tokugawa Shogunate to Conclude Treaties and Open Ports to Their Ships* (2006).

The Beijing Observatory

6. **CHANG, Fuyuan.** *Tian wen yi qi zhi lue* [*A Short History of Astronomical Instruments*]. 12 full-page illus. in the text. 42 folding leaves. 8vo, orig. blue wrappers, block-printed title printed on upper cover, new stitching. [Beijing]: Zhen qun guo yin shu ju, [1921?].

\$950.00

First edition of this historical account of the astronomical instruments constructed by the Jesuits in the 17th century at the emperor's request for the Beijing observatory. There are 12 full-page illustrations of the instruments. Chang has also provided a history of the observatory.

Chang (1874-1939), a graduate of the Northern Naval College in Tianjin, was a student of Yan Fu (1854-1921), scholar and translator, who is most famous for introducing Western ideas, including Darwin's “natural selection,” to China in the late 19th century. Chang was familiar with astronomy, calendar calculations, and mechanics. He became a leading historian of Chinese astronomy and astronomical instruments.

Fine copy.

“The First to Give an Illustration of the Chinese Abacus”–Needham

7. **CHENG, Dawei.** *Xin zeng suan fa tong zong da quan* [*General Source of Computational Methods*]. Full-page woodcut of a mathematician teaching two students & many woodcut diagrams in the text, including an abacus. 12 parts in six vols. 8vo, orig. wrappers (a little frayed), new stitching. [China]: Sao ye shan fang, 1883.

\$1650.00

A late edition (1st ed.: 1592) of this important work on mathematical computation and the abacus; it contains 592 problems in 12 chapters. Cheng (1533-1606), was a government official and an avid collector of books on mathematics. The present work, while not particularly original, is important for its compilation of problems from earlier works. It is a practical book aimed at assisting those who need to calculate.

The original edition of this book is the “oldest now extant that contains a diagram of the form of the abacus, called *suan-pan*, and the explanation of its use...[and is also] famous for containing some magic squares and magic circles.”—Cajori, *A History of Mathematics*, p. 76.



This was “a work that greatly influenced Japanese mathematics,”—Smith & Mikami, *A History of Japanese Mathematics*, p. 34.

Very good set. WorldCat does not record our edition.

¶ Needham, *Science & Civilization in China*, Vol. 3, Mathematics, pp. 16, 51-52, 55, 60, 64, 69, 75, 122, 569, & fig. 70—“important historically because, though so late, it was the first to give an illustration of the Chinese abacus, with instructions for its use.”

*Selections from the Lotus Sutra with Commentaries;
A Rare Movable Type Edition*

8. CHIH YUN. J.: *Myokyo mongu shishi shohon yogi*; [Ch.: *Miao jing wen ju si zhi zhu pin yao yi*; *Selections from the Lotus Sutra with My Commentaries & Summaries of Miscellaneous Works*]. Ten columns per page, 18 characters per column. 49; 55 folding leaves. Two vols. 8vo (280 x 198 mm.), orig. brown wrappers (upper cover of Vol. I somewhat soiled, wrappers of Vol. II a little wormed), new stitching. [Japan, perhaps on Mount Hiei: ca. 1600-40]. \$10,000.00

An extremely rare movable type edition; not in Kawase or Sorimachi. World-Cat locates only a copy, at Kyoto University. Our copy comes from the famous collection of Toshie Obama with his seal at the foot of the first leaf of Vol. I.

Chih yun was a disciple of Tiantai Zhiyi (538-97), one of the most influential monks in Chinese Buddhist history and the founder of the Tiantai zong. Zhiyi had studied the Lotus Sutra and in 587 wrote an authoritative commentary on it entitled *Fahua Wenju*, considered to be one of Zhiyi's three greatest commentaries. The commentary was put into writing by a disciple named Guanding (561-632), in 10 or 20 rolls. Chih yun, about whom little is known, based his own commentaries on Zhiyi's writings. We know that Chin yun was a resident of Shigu Temple in Dalian.

From the final page of Vol. II we learn that in 913 the Japanese Buddhist



priest Kakuman, living in the Enryakuji monastery in the Senkoin building, carefully copied the text from a Chinese manuscript.

This book could well be an “Eizan-ban,” printed at the Enryakuji monastery complex on Mount Hiei, which specialized in Chinese works as well as Tendai scriptures.

A rather nice copy, preserved in a *chitsu*. Some worming, both marginal and textual, but never obscuring the characters.

¶ Buswell & Lopez, *The Princeton Dictionary of Buddhism*, pp. 290 & 911-12.



9. CHINESE WOODEN MOVABLE TYPE. Three wooden type cases (1: 305 x 170 x 21 mm.; 2: 310 x 180 x 21 mm.; 3: 337 x 212 x 31 mm.), containing two different font sizes of wooden type. Approximately 1470 pieces of type. [China: ca. 1862-74]. \$7500.00

A rare and notable survival: a collection of ca. 1470 pieces of wooden movable type of the late Qing dynasty. These three cases of wooden movable type of Chinese characters come from the collection of retired Prof. Shiro Nakabayashi of the Daito Bunka University in Tokyo, where he taught Chinese literature for many years. On his website (see below), he describes and illustrates the largest font case, which contains the larger type (each 16 x 16 x





20 mm.), as having been cut ca. 1862-74. The smaller type measures 7 x 7 x 17 mm. and appears to be of the same period.

By the middle of the 19th century, Western printing technologies had completely replaced any need for wooden type in China. Its use was limited to print runs of 100 copies or fewer, mostly of privately published or forbidden books.

In fine condition.

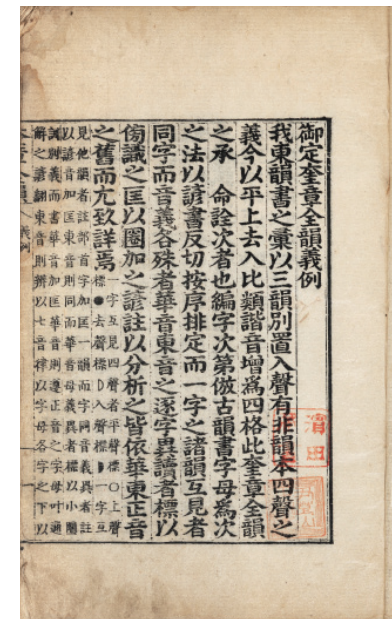
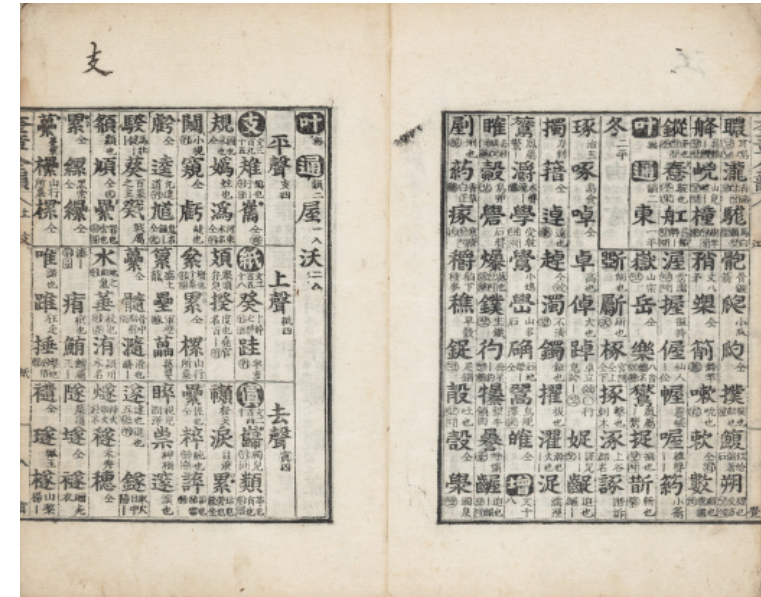
¶ See <http://www.ic.daito.ac.jp/~oukodou/kosyo/kosyo-100.html> for an illustration of the large font case belonging to Prof. Nakabayashi.

A Royal Edition

10. CHONGJO, King of Korea, supervisor & editor. *Ojong kyujang chonun* [*Royal Rhyming Dictionary*]. Largely compiled by Tong-mu Yi. 1, 2, 44, 43 folding leaves. Two parts in one vol. Small folio, orig. wrappers (somewhat tired & a little soiled, some light staining & soiling here & there), manuscript title on upper cover, later stitching. [Hansong (Seoul): Kyujanggak (the Royal Library), Preface dated 1793 & 1796]. \$9500.00

First edition of this handsome and large-format (323 x 217 mm.) royal publication. King Chongjo (1752-1800), was one of the most intellectual and enlightened of the Korean monarchs. Perhaps Korea's greatest bibliophile, as royal patron he supported all aspects of the book: typographers, printers, authors, librarians, and lexicographers. A number of "royal" editions were published under his auspices. He founded the Kyujanggak Library in 1776, now part of the library of the Seoul National University.

"The official rhyming dictionary of Chinese characters compiled under the supervision of King Chongjo and engraved in 1796. The arrangement is dif-



ferent from the usual Korean system in that instead of three rows of characters in the same rhyme, there are four rows, with the ipsong characters distributed in the bottom row."—Fang, *The Asami Library. A Descriptive Catalogue*, 12.3.

The main compiler of this work was the reformer Tong-mu Yi (1741-93), who had travelled to China and was an important member of the Northern Learning School. This group of intellectuals recognized the practical benefits of commerce and technology and urged the modernization of Korean society. Yi was appointed by King Chongjo as one of the famed four editors of the Royal Library, overseeing the publication of books.

A very nice copy.

Sanskrit for Beginners

11. CHOZEN. *Shittan gusyo* [or] *gusho* [*Sanskrit for Beginners*]. 37; 51 folding leaves. Two vols. Large 8vo, orig. yellow wrappers (covers rubbed & somewhat soiled), one (of two) orig. block-printed title labels on upper cover, new stitching. [Japan, probably Kyoto]: on final page of Vol. II: “1668.” \$3500.00

First edition and very rare. Chozen (1613-80), a senior Shingon priest and scholar at the Chishaku-in Temple in Kyoto, was a leading teacher and scholar of Siddham (or Shittan). Siddham was the script of Sanskrit and was used to write the Buddhist scriptures that were transmitted from India to China and then on to Japan. Siddham script was introduced into Japan by the monk Kukai in the 9th century, and the school he founded — Shingon — was a chief center for Shittan and its script for many centuries.

The characters of Siddham are known as *bonji* in Japanese. Chozen studied old scripts of Siddham and devised a unique calligraphic style of the script (known as Chozen ryu), which is used in this book.

The Sanskrit syllabary is presented here employing Chozen’s calligraphy. In the first volume, each character is calligraphically printed, along with an extensive discussion of the sound, printed in *kanji* and *katakana*. The second volume consists of 18 chapters on the most common ligatures.

Very good. There is some worming, touching the text, and minor damp-staining.



*The Life
& Religious Acts of
Yongming Yanshou*

12. DAHE (J.: DAIEI or DAIKAKU). *Eimyo doseki* [or] *Yomei doseki* [Ch.: *Yongming Daoji*; *The Religious Activities of Yongming Yanshou*]. 32 fine full-page woodcuts. 42 folding leaves. Large 8vo, orig. blue wrappers (wrappers rather rubbed, minor soiling), modern manuscript label on upper cover, new stitching. [Japan]: from the Japanese colophon on the penultimate leaf: “Nakano Zesui had the woodblocks carved & published this book mid-July 1655.” \$4750.00

First edition to be published in Japan, printed in Chinese with Japanese reading marks. Yongming Yanshou (J.: Eimei (or Yomei) Enju, 904-75), was a Chan master who had a profound impact on the development of Buddhism in East Asia. Yanshou was a widely influential proponent of a scripture-based Chan, in opposition to the rhetorical and iconoclastic Chan of the Linji school. He became the first master to teach both Meditation and Pure Land Buddhism, a synthesis that dominated Chinese Buddhism after the Song dynasty.

This finely illustrated biography of Yanshou was written by the late Ming monk Dahe. It contains the later notes contributed by Yu Chunxi (*jinsi* 1583) and Huang Ruheng (1558–1626). Yu Chunxi was a good friend of Zhuhong (1535–1615), and active in the late Ming Buddhist revival. Huang Ruheng, who moved in the same intellectual circles, was a noted calligrapher.

This rare work is well illustrated with a series of 32 full-page woodcuts, starting with a “true image” of Yanshou. The remainder of the woodcuts show the major religious events in his life, from his youth to old age. We learn from the final leaf that our edition was copied from the Chinese edition of 1606.

Some worming throughout. The woodcuts are largely free of worming at the beginning, but the final eight leaves are more affected.

¶ In WorldCat, the authorship of the copy at Harvard (accession no. 43420760) is given as Daiei.



“Seminal”–
Laamann

13. DONG, Mingdo (or DONGGIYA or Mingduo). [Ch.]: *Yin Han Qing wen jian*; [Manchu]: *Nikan hergen i ubailiyambuha manju gisun i buleku bithe*; [*A Translator’s Chinese-Manchu Dictionary*]. Ten vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers in Chinese, orig. stitching; orig. publisher’s *chitsu* with block-printed title label in both Chinese & Manchu. [China, probably Beijing]: from the “pillar” at the edge of each folded leaf: “Kong gu jushi”; end of Preface in Vol. I: 1869. \$2500.00

A reprint, with additions, of the “seminal” (Laamann) Chinese-Manchu dictionary first published in 1735 by the 18th-century scholar Mingduo Dongjia. It is a revised version of the great Chinese-Manchu dictionary first published under the sponsorship of Emperor Kangxi in 1708. As in the Kangxi edition, the material in Dongjia’s edition is arranged according to topics. “It was repeatedly reprinted from the commercial publishers in Beijing (one reprint is dated 1757) and remained in print for some time.”—Marten Soderblom Saarela, *The Early Modern Travels of Manchu. A Script and Its Study in East Asia and Europe* (2020), p. 143.

Fine set. No copy of this edition in WorldCat.

¶ Lars Peter Laamann, in his review of Jerry Norman’s *A Comprehensive Manchu-English Dictionary* in *Bulletin of the School of Oriental and African Studies*, Vol. 77, No. 2 (2014), p. 403—“Seminal.” Yong & Peng, *Chinese Lexicography. A History from 1046 BC to AD 1911* (Oxford, 2008), p. 397.

正人形第四

黃帝問岐伯曰：凡人中風半身不遂，如何灸之？岐伯答曰：凡人中風時，一兩月或三五箇月前，非時足腫上，百會穴，然痰厥重頭，非良方，解此乃將中風之候也。便須灸三里，穴與絕骨，先四處各三壯，後用薄荷柳葉四味煎湯，淋洗交際，驅逐風熱，於口中出也。冬瘦者，春秋秋更灸，秋秋春更灸，常冷而脚上有灸痕為妙。凡人不信此法，或飲食不節，酒色過度，忽中此風，言語塞，半身不遂，於七處一齊下火，灸三壯，如風在左灸右，在右灸左。

一百會穴 二耳前髮際 三前井穴 四風市穴
五三里穴 六絕骨穴 七曲池穴

右件七穴神効極多，不龍具錄，依法灸之，實無一失也。

正人形第五

紫包一穴在華蓋下，于陷者中，仰而取之，灸七壯，飲食不下，嘔逆煩心，上氣吐血及腫，如自膠乳根，二穴在乳下，寸六分，陷者中，仰而取之，灸五壯，主胃下清，胃脘及乳痛也。華佗明堂云：主胃氣不下，食噎，動少衝，三穴在手小指內廉之側，去中甲如韭葉，灸三壯，主煩心，上氣，卒心痛，惡寒，入善驚，手拳不得伸，掌中熱痛也。秦祖明堂云：主驚，動吐沫，出北，主金撈玄操，同湧泉，二穴在脚心底，宛中，白肉際，屈足，掩指，得之，灸三壯，主心痛，小兒食婦人無子，咳嗽，氣短，喉閉，身熱，胃腸清，頭暈，痛目眩，男子如盤，女人如妊，孕足指盡疼，不得踐地也。



14. DOU, Guifang, trans. & proofreader. *Shinkan Kotei meido kyukyō* [The Yellow Emperor's Canon of Moxibustion]. 45 woodcut illus. in the text. 29 folding leaves. Three vols. in one. Large 8vo, orig. wrappers (rather rubbed, some light dampstaining), remains of block-printed title label on upper cover, modern stitching. [Kyoto]: Osumi Seibei, [Foreword dated 1311, colophon dated 1675]. \$7500.00

The third edition — preceded by an undated early 17th-century undated edition and a 1659 edition — of this collection of dissertations on moxibustion and acupuncture. It concerns moxibustion treatment for adults and children with 36 pictures of adults and nine of children, illustrating the locations of acupuncture points with explanations of efficacies. This edition is notable for presenting an entirely new set of woodcuts, smaller in size.

This work is a commentary and explanation of the *Ling-shu*, which “formed [along with the Su Wen] the theoretical basis of classical Chinese medicine...the *Ling-shu*...discusses mainly therapy — mostly centered on medicinal prescriptions, but also including physical therapies such as boneset-

背人形第一

小兒腹脹，過飽，胸膈腫痛，不可忍，者，灸百會一穴，三壯，在頭中心陷者是也。壯如小麥大。小兒新生，三五日內，着驚，不沈，驚多，者是客風，中於胸膈，流至心脾，二經，遂使舌強，唇腫，妨不得，斯病所施方藥，不有十全，利木，抵以去客風，無過灸，兼灸一穴，七壯，在下脘，後下穴，中是也。次灸頰車，二穴，各七壯，在耳下曲頰骨後，柱如雀屎大。

小兒食時頭痛及五心熱者，灸噎噎二穴，各一壯，在第六椎下兩傍，各三寸，宛中，柱如小麥大。

小兒三五歲，兩眼每至春秋，忽生白翳，遮瞳子，疼痛不可忍，者，灸元推，上一壯，柱如小麥大。

背人形第二

小兒五六歲，不語者，心氣不足，舌本無力，發熱，難食，心俞穴三壯，柱如小麥大，在第五椎下兩傍，各一寸半，陷者中。

小兒胸下赤白，木脫，疔，每腫，壯，不可忍，者，灸十，一推下，節間名，揆，奇穴，灸一壯，柱如小麥大。

黃帝問岐伯，小兒疳積，腹脹，體瘦，渴飲，形容，憔悴，諸般，醫治，不效，者，灸，四，聖，常，上，三，寸，背，陷，間，三，壯，柱，如，小，麥，大，或，灸，三，伏，內，用，楊，柳，水，浴，孩，子，午，正，時，當，日，灸，之後，用，青，布，子，拭，弟，有，似，見，疳，蟲，子，隨，汗，出，也，此，法，神，効，不可，量，也。

岐伯灸法，療小兒，疳，肚，瀉，血，秋，深，不，較，灸，龜，尾，一，壯，柱，如，小，麥，大，者，端，窮，骨，也。



正人形第三

三，四，二，穴，一，名，手，三，里，在，曲，池，下，二，寸，按之，肉起，宛肉之端，灸三壯，主肝腎虛，重，肩，脚，難，食，並，祖，明，堂，云，主，五，勞，虛，之，四，肢，筋，瘦，天，池，二穴，在，乳，後，一，寸，著，脇，直，腋，腋，助，筋，灸三壯，主寒熱，瘧，瘧，熱，病，汗，不，出，身，熱，頭，痛，四，支，不，舉，脈，下，腫，土，氣，胃，中，有，聲，喉，鳴，也，宦，門，二穴，在大，橫，文，外，直，臍，季，肋，端，側，附，臍，上，足，伸，下，足，舉，臂，取之，灸七壯，主腸鳴，盛，然，食，飲，不，化，腸，痛，不，得，前，煩，熱，口，乾，不，嘗，食，胃，腸，支，滿，腰，背，助，閉，痛，不，可，轉，側，身，黃，腫，瘦，四，肢，怠，倦，腹，中，膨，脹，兩，脇，積，氣，如，死，石，也，中，港，二穴，在，手，小，指，次，指，本，節，後，間，陷，骨，中，灸三壯，主百脫，無所見，肘臂酸痛，手五指不握，握痛也。

正人形第四

輸府二穴，在旋機傍，各三寸，陷者中，仰而取之，灸三壯，主欬逆，上氣，喘急，嘔吐，不，下，食，飲，胃，中，痛，也，曾，淵，二穴，在，周，榮，下，一，寸，六，分，陷，者，宛，中，灸，三壯，主，胃，腸，支，滿，却，引，背，痛，不，得，卧，轉，側，難，也，偏，歷，二穴，在，腋，後，三，寸，陷，者，中，灸，五壯，主，發，寒，熱，瘧，久，不，愈，目，視，物，不，及，胃，腎，肝，脾，肺，腎，痛，難，屈，伸，及，頭，疼，多，言，豐，隆，三穴，在，外，臍，上，八，寸，陷，者，中，灸，七壯，主，腹，滿，胃，痛，氣，刺，不，可，忍，腹，中，如，刀，切，大，小，便，難，四，肢，不，收，身，體，倦，怠，臍，腹，脹，滿，屈，伸，難，也，曾，淵，三穴，在，足，外，踝，後，跟，骨，上，陷，者，中，灸，三壯，主，寒，熱，瘧，疾，目，眩，身，熱，難，屈，伸，足，重，不，欲，起，仰，難，屈，伸，人，言，女子，絕，產，也，厲，均，二穴，在，足，大，指，次，指，之，端，去，中，甲，一，寸，灸，一壯，主，厥，逆，不，知，入，多，睡，善，驚，而，上，浮，腫，也。





ting and breathing exercises, and stimulation treatments such as acupuncture, moxibustion and massage.”—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85.

Very good copy; WorldCat lists only one copy, at NLM.

Early Dutch Medicines in Japan

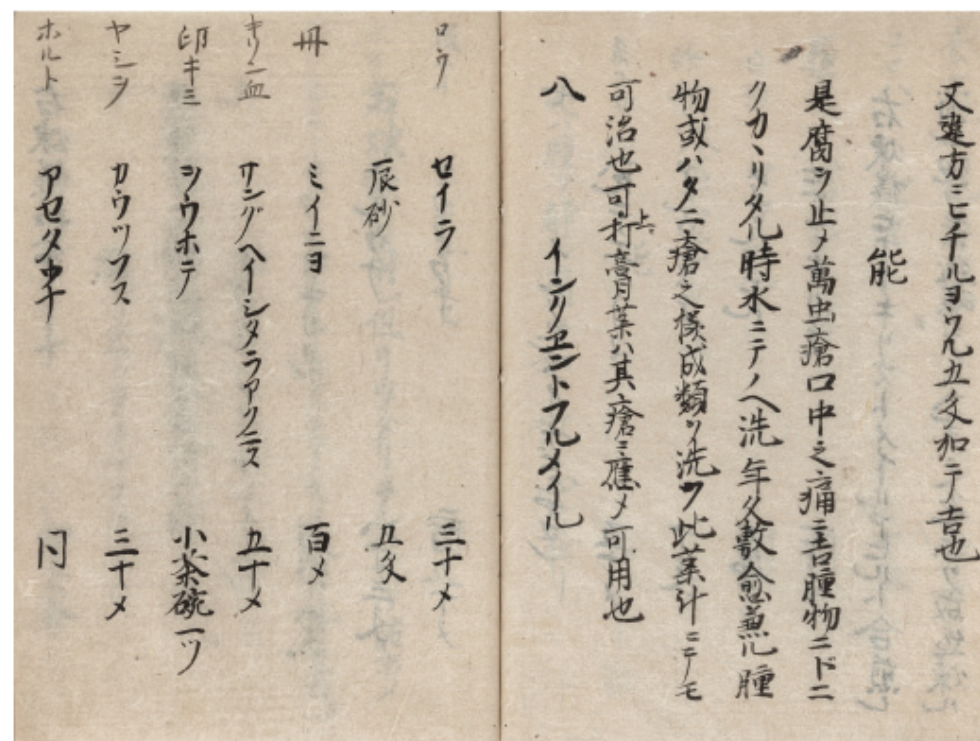
15. DUTCH MEDICINE IN JAPAN. Manuscript on paper, entitled in manuscript on label on upper cover “Oranda kowa bassui” [“Excerpts of Translations of Dutch Medicine”]. 13; 14; 23 folding leaves. Three parts in one vol. 8vo (237 x 170 mm.), orig. gray wrappers (discolored, some unimportant worming), new stitching. [Japan]: on final leaf, in trans.: “given to Itakura on 9 February 1675.” \$6500.00

A very early manuscript concerning the transmission of Western medical knowledge to Japanese doctors. We learn from the end of each part that the information on Dutch medicines presented here was given by Dutch doctors to Sosetsu Yamamura, who, in turn, gave it to Un’an (or Munekatsu) Takahashi, who wrote the present manuscript. Takahashi then gave this manuscript on 9 February 1675 to Itakura.

The first part is entitled “Oranda kowa bassui” [“Excerpts of Translations of Dutch Medicine”] and gives in *katakana* the Dutch names of a series of ingredients for medicines, along with their translations in Japanese, written in *kanji* and *s*. The ingredients include oils and essences derived from plants, fruits, woods, insects, animal organs, and minerals.

Parts II and III both have the same title: “Oranda den nanko ho” [“Dutch Ointments and Methods of Treatment, passed on”]. In these two parts we find the names of the medicines and the diseases they could cure, very exact recipes with ingredients, instructions, measurements, methods of application, and results.

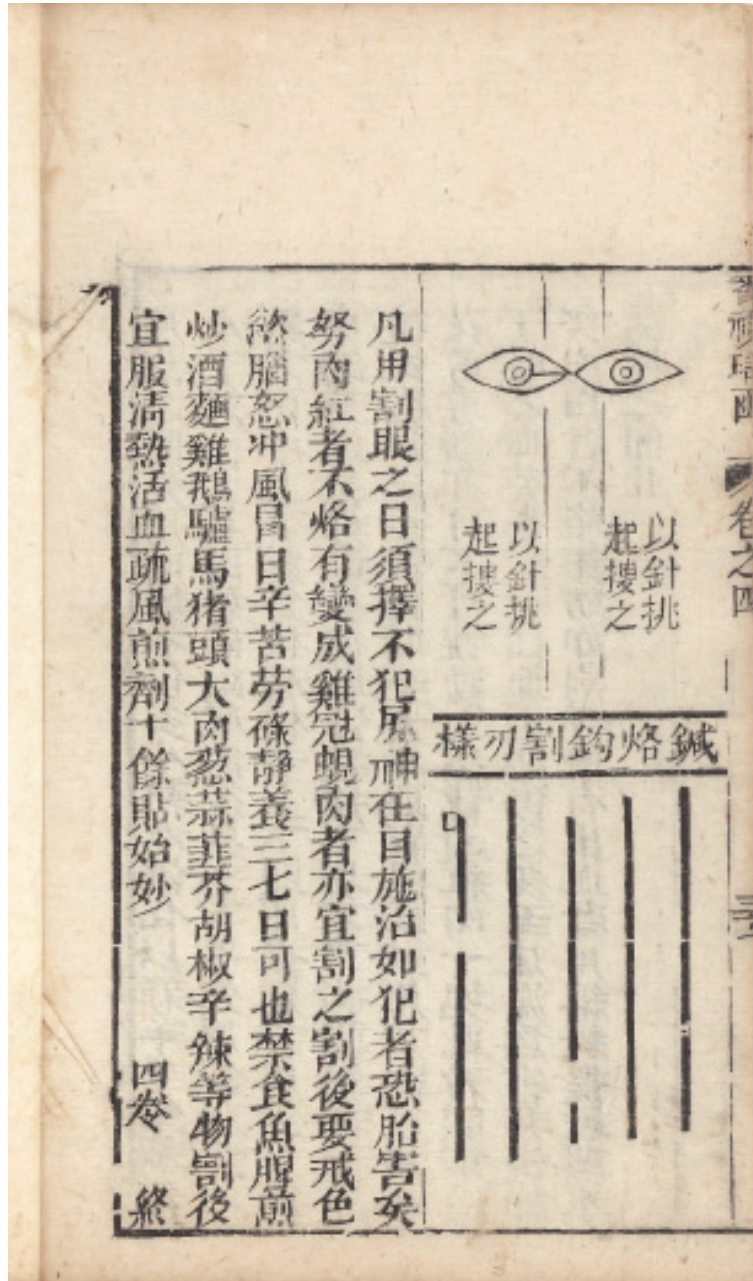
Very good copy, preserved in a *chitsu*.



An Important Chinese Ophthalmological Work

16. FU, Renyu. *Fu shi yan ke shen shi yao han* (alternative title: *Yan ke da quan*) [*Dr. Fu's Study and Treatment of Eye Diseases* (alternative title: *Precious Book of Ophthalmology*)]. Illus. in the text (Vol. 6 has 13 full-page illus.). Six vols. 8vo, modern wrappers (first leaf of Vol. IV with small defect obscuring one or two characters, Vol. VI with two natural paper flaws touching a few characters of text), new stitching. [China]: two Prefaces dated 1644. \$15,000.00

First edition of this influential Chinese ophthalmological work, which records 108 types of eye diseases and has more than 300 prescriptions as well as illustrations and plentiful data. The book discusses medical records of ophthalmology and the theory of five orbiculi (illustrated in the first volume), the eight regions of the whites of the eyes, and the relationship between the eyes and Zangfu channels and collaterals. The book introduces acupuncture in ophthalmology and cataractopiesis with a golden needle in detail. There are sections on acupuncture and moxibustion for treatment of headaches. Many pharmaceutical recipes are also provided.





Vol. 4 contains an illustration of five kinds of golden needles. The full-page illustrations in the sixth volume depict various patients, their case histories, relevant pressure points (with details of how often to insert the needles), infected eyes filled with pus, wounds to the eye, etc.

Nice set. As usual, the paper is lightly browned. Vol. III with some unimportant dampstaining in upper blank margins.

¶ Paul U. Unschuld, *Medicine in China: a History of Ideas* (University of California Press, 1985), p. 147.

History in Its Entirety

17. GAO, Shigi, et al. *Jiu chao ji shi ben mo* [*Historical Events of Nine Dynasties in Their Entirety*]. 52 vols. Small 8vo, orig. wrappers, orig. block-printed title labels on upper covers. [Shanghai]: Yu lin shu ju, [1902]. \$3500.00

First edition of this important collection of classic Chinese historical texts, all written in the jishi benmo style, in which particular historical events are

arranged around certain central themes. We have listed the authors and texts below, and all quoted texts are taken from the online resource ChinaKnowledge.de, maintained by Dr. Ulrich Theobald at the Department of Sinology, University of Tübingen.

The authors and texts are:

1. **GAO, Shiqi** (1645-1704). *Zuo zhuan ji shi ben mo* [*Historical Events of Master Zuo's Commentary [to the Spring and Autumn Annals] in Their Entirety*]. This is a history of the “Spring and Autumn Period” (770-5th century BCE). Gao was a scribe and historian at the Hanlin Academy.

2. **YUAN, Shu** (1131-1205). *Tong jian ji shi ben mo* [*Historical Events of the Comprehensive Mirror in Their Entirety*]. The 142-juan work “comprises 1,362 separate historic events in their entirety, beginning with the dissolution of the ancient regional state of Jin by the marquesses of Han, Wei and Zhao in 403 BCE... and end[ing] with the foundation of the Song dynasty (960-1279) in 960.” The structure of this work was influential: it “proved so useful and easy-to-read that it became the ancestor of a throughly new tradition of historiography, the *jishi benmo* type.”

3. **CHEN, Bangzhan** (d. 1623). *Song shi ji shi ben mo* [*Historical Events of the Song Period in Their Entirety*]. “The Ming period was a time when historians began rewriting of the history of the Song period, trying to describe both her weaknesses... as well as her strengths... A first attempt to write a history of the Song in the *jishi benmo*-style had been made by Feng Qi (1559-1603) and Shen Yue (*jinsi* degree 1532), but their book was never finished. In 1604, Liu Yuewu and Xu Shen (*jinsi* 1577) asked Chen Bangzhan if he would be willing to continue this task. He immediately agreed



and finished the book one year later. He had arranged the text in 109 chapters, 89 of them dealing with the Song empire, the rest with the ‘barbarian’ empires of Liao (907-1125) and Jin (1115-1234) and with the Mongols...Chen Bangzhan also provided his own critical statements to the events and affairs he describes.”

4. **LI, Youtang** (1837-1905). *Liao shi ji shi ben mo* [*A History of the Liao Dynasty*]. “The Liao history is divided into two parts, the first consisting of the text based on the official history *Liaoshi*, while the second part is critical comments (*Kaoyi*) on sources whose statements differ from the ‘official’ version. This part is of a great help for the study of the history of the Liao.”

5. **LI, Youtang**. *Jin shi ji shi ben mo* [*A History of the Jurchen Jin Dynasty*]. “The Jin history is divided into two parts, the first consisting of the text based on the official history *Jinshi*, while the second part is critical comments (*Kaoyi*) on sources whose statements differ from the ‘official’ version.”

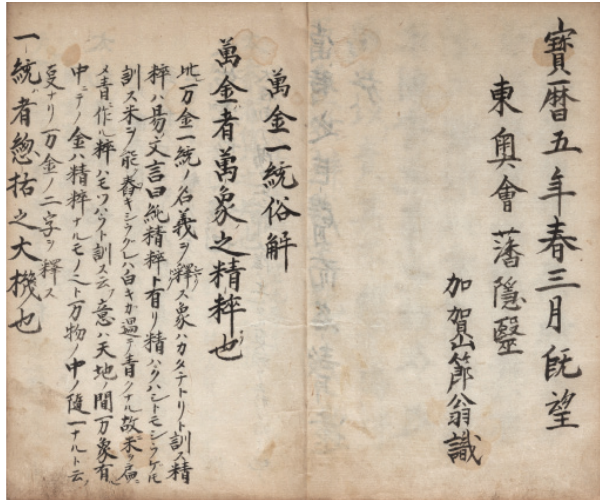
6. **ZHANG, Jian** (1768-1850). *Xi xia ji shi ben mo* [*Historical Events from the Western Xia Empire in Their Entirety*]. “For the compilation, Zhang Jian studied a lot of different sources from the Song (960-1279), Liao (907-1125), Jin (1115-1234) and Yuan (1279-1368) empires. This was necessary because there is no official dynastic history for the Western Xia empire.”

7. **CHEN, Bangzhan**. *Yuan shi ji shi ben mo* [*Historical Events of the Yuan Period in Their Entirety*]. Finished in 1606. “Chen avoided using the official dynastic history of the Yuan period, *Yuanshi*, and made no use of Shang Lu’s (1414-1486) *Xu* (*Song-Yuan*) *zizhi tongjian gangmu*. The book is arranged in titled chapters and thus provides an ideal access to specific topics of the history of the Yuan period. The weakness of the book lies in Chen’s not going into textual critique, and the statements therefore have to be used with care.”

8. **GU, Yingtai** (1620-1690). *Ming shi ji shi ben mo* [*Historical Events from the Ming Period in Their Entirety*]. Each of the 80 chapters “has a short introduction and a resumé at the end. Because of its nature the book only deals marginally with economic or social history and rather stresses events and politics. It also tries to circumvent disputes about the Manchu rulers’ legitimacy. A third point of critique is that it makes use of popular stories whose historical accurateness cannot be proved. The book nevertheless obtained widespread attention because of its easier approach to history than the official dynastic histories.”

9. **YANG, Lurong** (active 17th-18th century). *San fan ji shi ben mo* [*Historical Events Around the Three Princes in Their Entirety*]. Finished in 1717, this work “narrates the history of Prince Fu (r. 1644-1645) in Nanjing, as the successor of the Chongzhen Emperor (r. 1628-1644), and the short reigns of Prince Tang (r. 1645-1646) and Prince Gui (r. 1646-1661) that tried to resist the conquest of China by the Manchus. It ends in 1683 with the submission of Zheng Keshuang (1670-1707), the last supporter of the Ming (1368-1644), to the Manchus. The *Sanfan jishi benmo* is a very concise history of the Southern Ming dynasty which is normally neglected by historians.”

Fine set in six slipcases.



“Abundance of Golden Knowledge Contained in Here”

18. GONG, Tingxian. Manuscript on paper, entitled on label on upper covers “Mankin itto zokukai” [“Commentaries on the Mankin itto” or “Abundance of Golden Knowledge Contained in Here”]. 75; 64 folding leaves. Two vols. 8vo (275 x 180 mm.), orig. pale blue wrappers (label on upper covers rather corroded but legible), new stitching. [Japan]: Preface dated March 1755. \$4750.00

A rare commentary by the Japanese Aizu(?) fiefdom doctor Setsuo Kagayama on *Wan jin yi tong* by Tingxian Gong (1522-1619), physician of the Imperial Medical Academy in Beijing. The *Wan jin yi tong* is part of a larger work, the *Wanbing Huichun* of 1585 [*Restoration of Health from Myriad Diseases*], the author’s most famous work, which had pharmaceutical recipes from about 240 different ingredients.

Gong came from a prominent family of physicians in Jiangxi Province. He became well known at age 71 after curing a case of severe abdominal distention suffered by the favorite concubine of the king of Lu. He wrote many medical books in his later years.

This manuscript presents on each page a passage from the *Wan jin yi tong*, with Kagayama’s extensive commentary. It is important to note that the commentaries contained here are entirely different from those in the 1684 printed Kyoto edition, *Mankin itto jutsusho*.

A fine set. Minor dampstaining.

Privately Printed Using Movable Type

19. HAYASHI, Shihei. [Seiko] *Kaikoku heidan* [*Military Defense of a Maritime Nation*]. Many woodcut illus., some full-page & double-page. Ten columns per page; 20 characters per column. Eight vols. 8vo, orig. brown patterned wrappers, orig. block-printed title labels on upper covers (missing from Vol. I; several of the labels a little defective), new stitching. Japan: Prefaces dated 1786; title-page with the date “1854.” \$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.

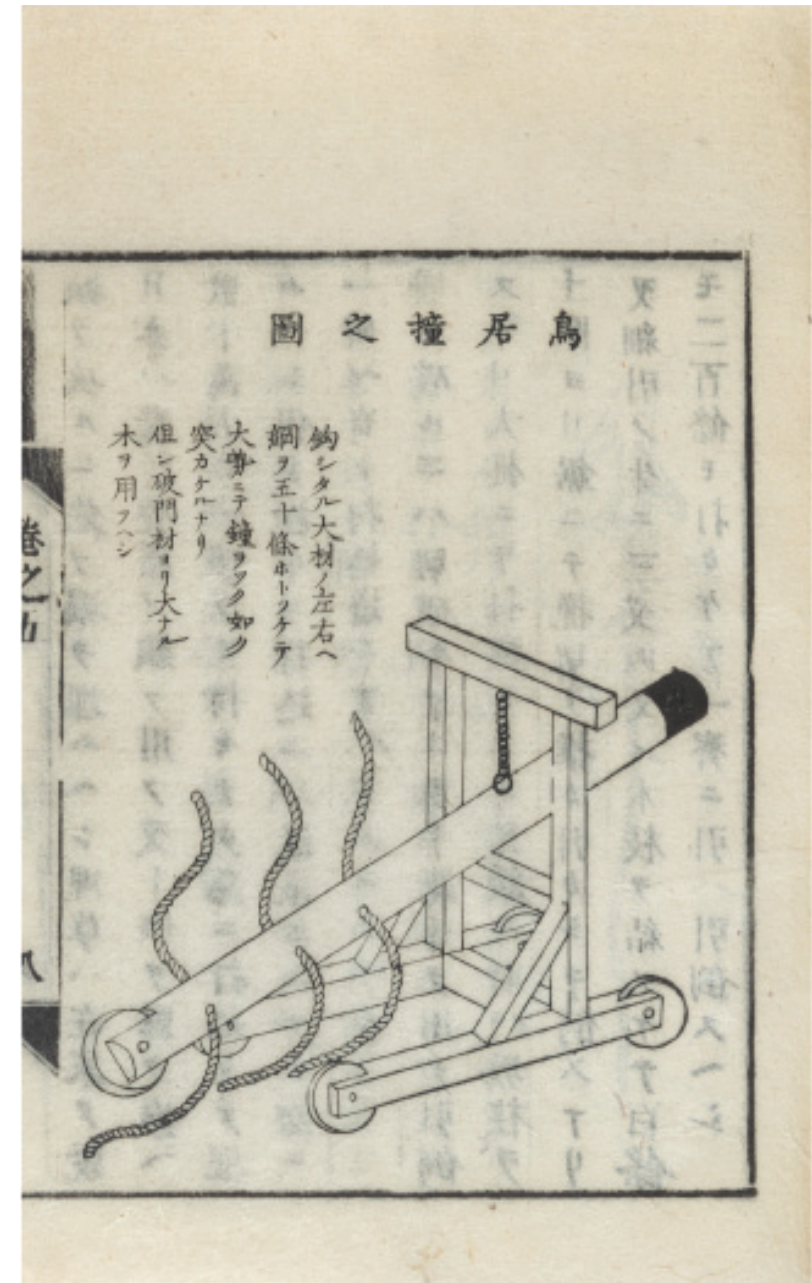
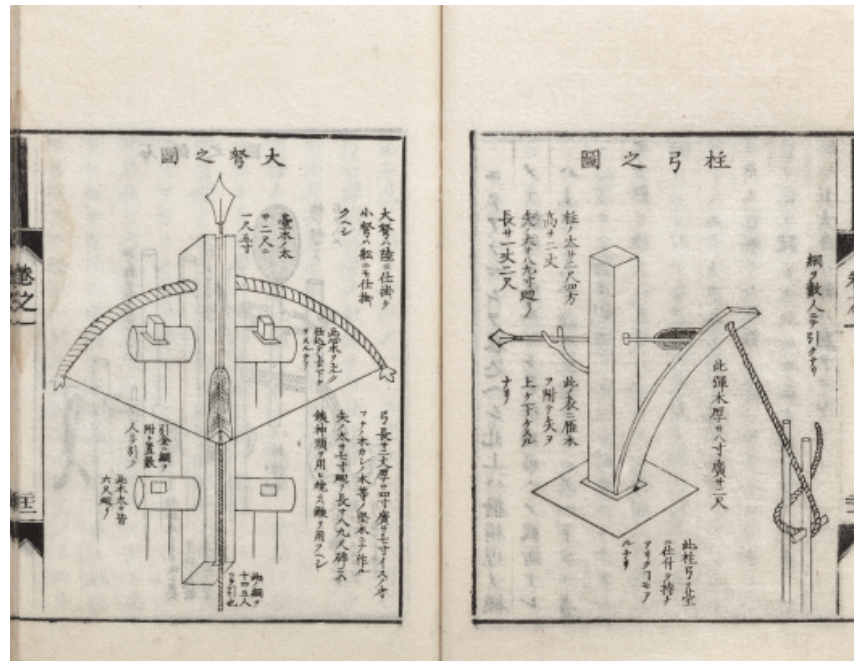
As a result of this journey, he became alarmed at the weakness of Japan’s coastal defenses and ignorance of the outside world. In 1787, Hayashi began to privately issue, in a series of 16 volumes (only 38 sets were produced), his famous and controversial *Kaikoku heidan*, which recommended stronger military forces and a maritime defense capability. Hayashi had money problems and took until 1791 to publish all the volumes. 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 powers and openly criticizes the shogunate for its ignorance of the rest of the world and reliance upon an isolationist policy while neglecting maritime defenses.

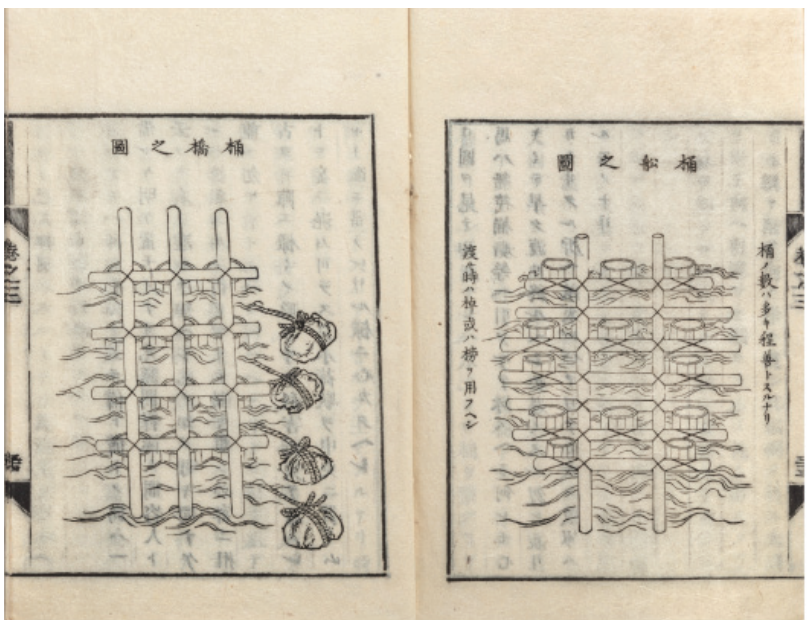
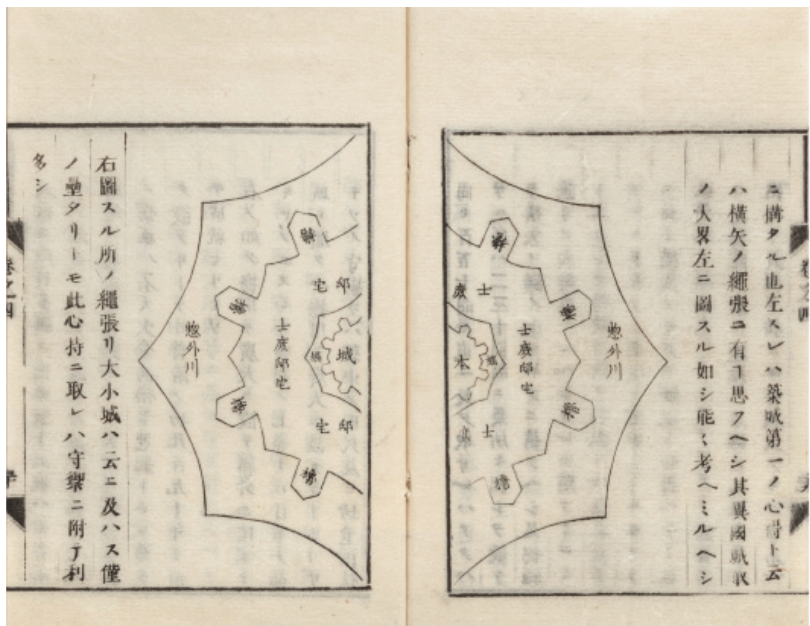
Kaikoku heidan caused a sensation and was banned by the government in 1792, on the grounds that national security matters were being discussed without official consent. Almost all copies and the woodblocks were confiscated (apparently, only the Library of Congress copy survives, acquired in 1949). Hayashi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

Immediately after *Kaikoku heidan* became a forbidden book, 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 heidan* was revived, and in 1851 or shortly thereafter, a 10-volume edition was privately printed using movable type (11 columns per page and 21 characters per column). Demand further increased following Commodore Perry's first visit, and another movable-type edition (our edition) was issued in 1854, now reset with 10 columns per page, 20 characters per column, and printed in eight volumes. Our edition is very rare, with no copy listed in WorldCat. In 1856, three years after Perry's first appearance, there was issued a commercial block-printed edition of *Kaikoku heidan*.

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.

Fine set, preserved in a *chitsu*.

“The First Japanese Monograph on Chemistry”—Mestler

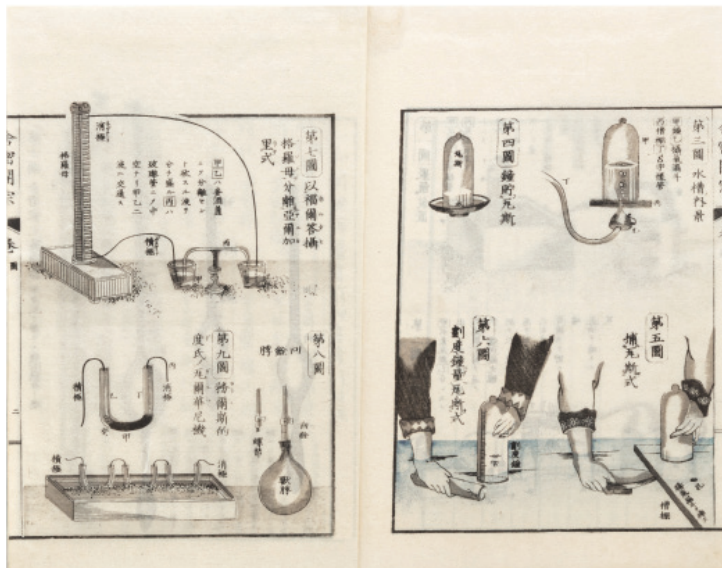
20. HENRY, William. *Seimi kaiso* [*The Elements of Experimental Chemistry*]. Trans. by Yoan Udagawa. 14 finely detailed full-page woodcuts, several heightened in gray, red, silver, or blue wash. 21 vols. 8vo, orig. green patterned wrappers (all wrappers slightly discolored, occasional minor worming with some expert mending, occasionally in images), orig. block-printed title labels on upper covers (labels a little frayed), new stitching. Edo: 1837. \$7500.00

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. Re-working 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 website.

This work describes, for the first time in detail in Japan, the revolutionary 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 fine set, preserved in a chitsu.

¶ *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.”

21. HESHEN, sponsor. *Da Qing yi tong zhi* [*Records of the Unity of the Great Qing*]. Many maps in the text. 500 parts in 60 vols. Small 8vo, orig. wrappers, stitched. [Hangzhou: Zhu jian zhai, 1897]. \$3500.00

The famous *Da Qing yi tong zhi* was the government-sponsored survey and geographical description of the entire Qing empire. The first version, started in 1686, appeared in 1744. Changes in administration, particularly in the border regions, made necessary a new, enlarged edition, which was published in 1784, and additional changes required another, further enlarged edition in 1842. At the end of the 19th, our revised edition appeared.

“Beginning with the capital Beijing, the imperial geography describes every province and prefecture of the Qing empire, ending with the border regions and the tributary states. The geographical description for each location, be it a province (*sheng*), a prefecture (*fu*, *zhou*), or a district (*xian*), follows more or less a fixed pattern. Each chapter begins with a map (*tu*) and a table (*biao* with geographical and chronological overview), and then describes borders to neighbouring units (*jiangyu*), the starry sky at the location (*fenye*), administrative history (*jianzhi yange*), topography (*xingshi*), local customs (*fengsu*), city walls and moats (*chengchi*), schools (*xuexiao*), household numbers (*hukou*), field tax revenue (*tianfu*), other levies (*shuik*), offices (*zhiguan*), mountains and rivers (*shanchuan*), historic places (*guji*), passes (*guan'ai*), fords and bridges (*jinliang*), dams and dykes (*diyan*), tomb hills and graves (*lingmu*), shrines (*cimiao*), Buddhist and Daoist temples (*siguan*), famous officials (*minghuan*), illustrious persons (*renwu*), foreign residents (*liuyu*), outstanding females (*lienü*), noted immortals and monks (*xianshi*), and local products

(*tuchan*).”—ChinaKnowledge.de (online resource).

Fine set, well-preserved in six slipcases.



22. **HOBSON, Benjamin.** *Fuei shinsetsu* [*Manual of Gynecology, Obstetrics, and the Nursing Care of the Newborn*]. Many woodcut illus. in the text. In Chinese with Japanese reading marks. 47; 27 folding leaves. Two vols. 8vo, orig. wrappers (Vol. II with some minor marginal worming), new stitching. Kyoto: 1859. \$5000.00

First edition to be published in Japan of a quite fascinating book. Hobson (1816-73), after studying medicine at University College, London, served with the London Missionary Society in China. Hobson arrived in Macao in 1839 and spent about twenty years in China in hospitals in Macao, Hong Kong, Canton and Shanghai. He was a pioneer in proposing the establishment of a medical school in Hong Kong for Chinese students and wrote many books, including an English/Chinese medical dictionary.

A serious student of the Chinese language, Hobson also wrote in Chinese a series of four original medical books with two Chinese collaborators: *Outline of Anatomy and Physiology* (*Quanti xin lun*, 1850), *First Lines of the Practice of Surgery in the West* (*Xiyi luelun*, 1857), *Practice of Medicine and Materia Medica* (*Neike xinshuo*, 1858), and the present work (1858). These books were not translations of individual European medical works but entirely new and unique distillations of what Hobson considered to be the best in Western medicine. They were widely used within the Chinese missionary medical schools for the rest of the century.



Their immediate success caused the present work to be quickly published in Japan as well. A copy had been presented by one of Hobson's Chinese assistants to the Japanese publisher Fukuchi who added the Japanese reading marks and issued it in Tokyo for the Japanese market in 1859. Vol. I deals with conception, pregnancy, and birth. The second volume is concerned with pediatric medicine.

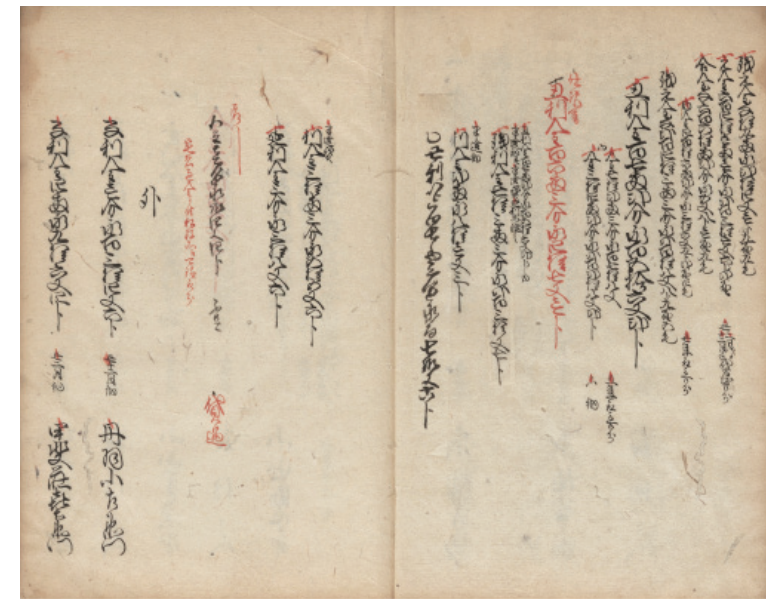
The fine woodcuts depict many views of the pelvic girdle, the fetus and birth positions.

Fine set.

Loans to Money-Losing Mines

23. **IKUNO & ASE SILVER MINES, Hyogo Prefecture.** Manuscript on paper, entitled on label on upper cover "Ginzan Kashitsuke kiroku" ["Loan Records of the Silver Mines"], signed by Chudayu (or Chiwaki) Shiraiishi. 33 folding leaves. 8vo (235 x 168 mm.), orig. blue semi-stiff wrappers, modern stitching. [Japan]: 1853-54. \$2500.00

Silver was mined at the Ikuno Ginzan (Ikuno Silver Mine) from the 9th century until 1973 and was an important source of income for the central government. Lead, copper, zinc, and gold were extracted along with silver. There



were a number of entrances to the mine, and more than 20,000 local residents were in some way involved in the mining industry.

In the 19th century, the mines were running deficits as they were not producing enough silver. This is a fascinating official record maintained by Chudayu (or Chiwaki) Shiraishi (1817-87), of the loans made by the *bakufu* to the Ikuno and nearby Ase silver mines to improve their efficiency and production levels. Shiraishi was at this time working for the *bakufu*, employed as deputy officer of the two silver mines, overseeing their operations and finances. Later, during the Meiji Restoration, Shiraishi became well known as a scholar of *Wagaku* (Japanese studies) and as a journalist.

This manuscript, written in a very beautiful hand, contains detailed accounts of the series of loans made by individual members of the *bakufu* to each mine, with names of lenders, size of loans, interest rates, purpose of the loans (apparently most of the money went to pay the salaries of the miners), etc. The signature of Shiraishi appears on the first and final leaves.

In fine condition; some well-repaired worming touching text. Preserved in a chitsu. Stamp (with release stamp) of the Nagoya Eirin Kyoku (the Forest Management Division of the Nagoya City government).

24. IMAMURA, Akira (or Ryoan or Riyo). *Shinkyu shisho* [Illustrated Explanation of the Locations of Acupuncture Points]. Numerous



woodcut illustrations in the text. Title-page, 31 folding leaves, one leaf of colophon. 8vo, orig. patterned blue semi-stiff wrappers, orig. block-printed title label on upper cover (label rubbed), new stitching. Tokyo, Kyoto, & Osaka: 1864. \$2750.00

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

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

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

Very nice copy. Light stain to first few leaves.

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

“*Hinawaju*”

25. INATOMI MARKSMANSHIP ORIHON. Two finely illustrated orihon and one *orihon* entirely of manuscript (or folded books, accordion style), measuring 249 x 6032 mm. & 249 x 14,832 mm., depicting a series of 44 (of 45, lacking the first image in the first vol.) finely painted scenes relating to marksmanship using matchlock muskets. Title in second vol.: “Teppo gokui meate sadame” [“Ultimate Method of Eyes focusing on the Target using a Matchlock Musket”]. 8vo, orig. shiny stiff wrappers, label on upper cover of Vol. I “Teppo gokuiwaza yokogaki” [“Matchlock Musketry, Ultimate Positioning Techniques”]; Vol. II: “Kugo asagiri” [“Morning Dew”]. See below for third volume. Three vols. In excellent condition, the paper very shiny with mica & specially prepared, all leaves ruled in gold, silver, & red. N.p. [but Japan]: dated in the postscript at the end of second volume “1607.” \$15,000.00

European matchlock muskets (“hinawaju”) were introduced into the island of Tanegashima, Japan, in 1543 by Portuguese traders. The Inatomi school of gun manufacturing and gunnery (“Inatomi ryu”), founded in the latter part of that century, was one of the leading schools of marksmanship in early Japan, employing “hinawaju.”

These two finely illustrated manuscripts depict techniques of marksmanship. In the first volume each of the eight images (of nine, the first is lacking)



depicts a musketeer in different positions, with targets in the distance. The musketeers are finely drawn in black ink with flesh-colored wash, and the muskets are painted in brown, gold, and silver. The musketeers are all depicted nearly naked (but they are wearing the most gorgeous loincloths made of rich colors including gold and silver in different patterns) in order to reveal correct body positioning. Each scene is titled according to the body position; the bodies of the musketeers are surrounded by notes pointing to proper positioning of each body part. There are measurements, comments regarding whether the musketeer is short or tall, how to hold the gun and squeeze the trigger, which part of the body should be tense or relaxed, how to place the barrel on a rest or foot to increase accuracy, etc. Some of the targets are conventional paper targets with bull's eyes and some are very beautifully drawn birds in the water.

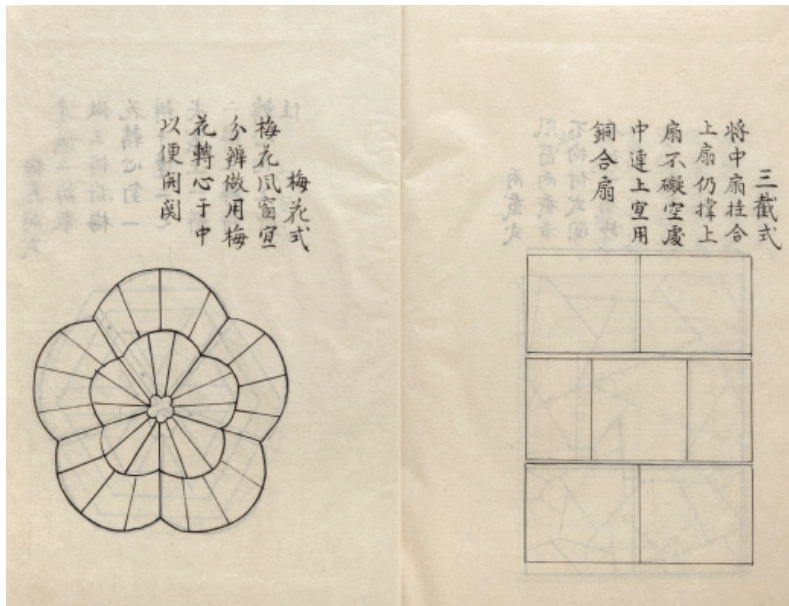
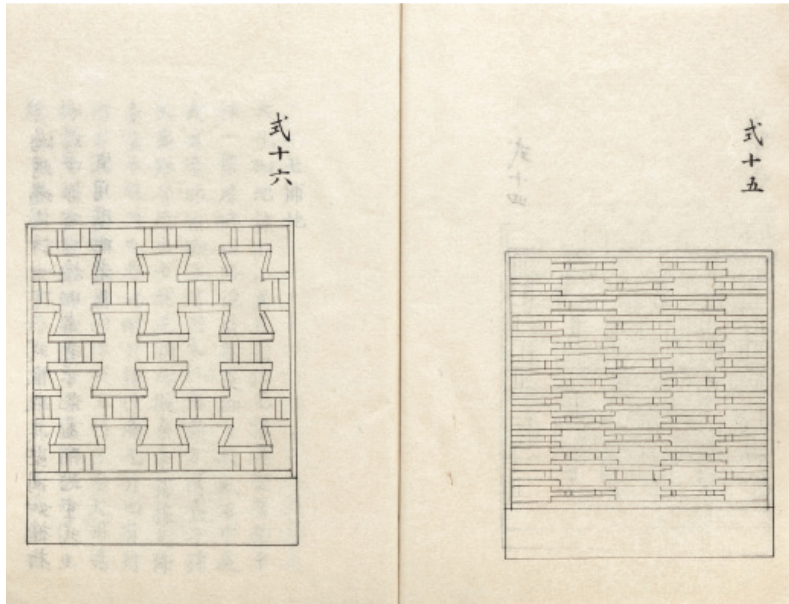
The second volume is concerned with problems of ballistics and marksmanship. There are three kinds of targets: paper with bull's eyes, highly decorative fans (painted in rich colors including gold, silver, red, green, white, blue, and brown), and humans (each wearing different loincloths of richly colored fabrics). The copious notes, written in one fine calligraphic hand, deal with the length of barrel, size of bullet, wind and weather conditions, shooting uphill and downhill, distance to target, etc.

At the end of this volume, there is a postscript where we learn that in 1607 Iganyudo Ichimu Inatomi, the founder of the Inatomi ryu, gave the secrets contained in these manuscripts. The information must be kept secret.

The third and final volume (120 x 8820 mm.) is entirely in manuscript, written in a fine hand with columns on each page ruled in gold (the endpapers are gold as well). The title on the first page is "Teppo hidensho" (trans.: "Collection of Secret Methods of Matchlock Riflery"). The text is devoted to the ballistics of rifles and discusses the lengths of the barrels, caliber and weights of bullets, how to position the hands on the rifle, breathing techniques to increase calmness, etc.

The first volume has some traces of dampstaining on several leaves, causing minor discoloration in blank portion of the leaves. The final leaf of the second volume, where the text regarding who owned these manuscripts, has suffered from some scrapping away. A date has been eradicated along with the names of the owner and recipient of the manuscripts. The kao and the red circle seal, while suffering some scrapping, are largely intact.

¶ Noel Perrin, *Giving Up the Gun. Japan's Reversion to the Sword, 1543-1879*.

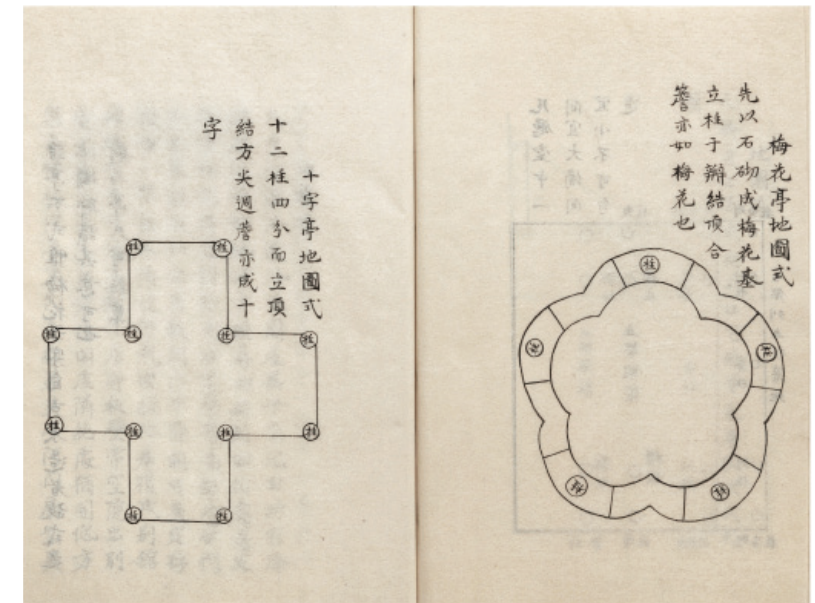


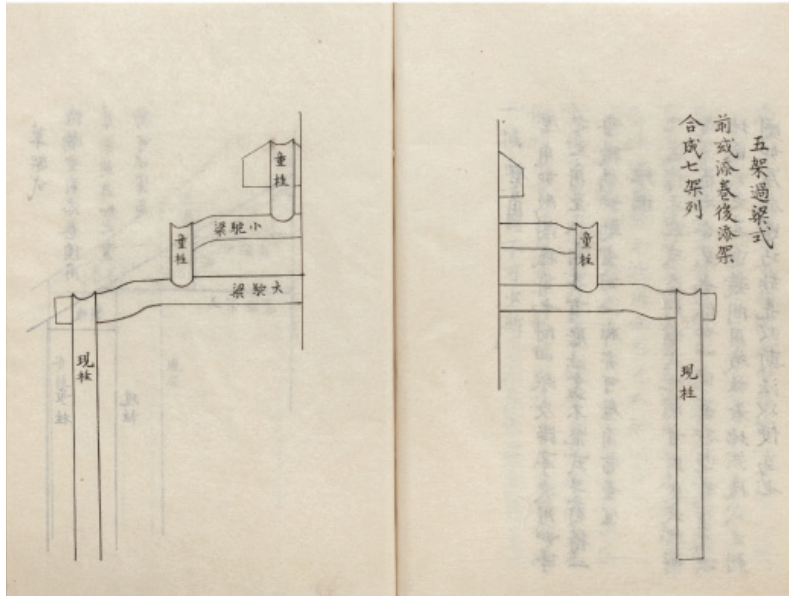
*The Classic Chinese Work on Landscape Architecture;
Shakkei: Borrowed Scenery*

26. **Ji, Cheng.** Manuscript on paper of *Dattenko* [Ch.: *Duo tian gong*; *The Magnificent Human Creation which Looks as if It Were Created by Heaven*], the Japanese version of *Yuan Ye* [*Garden-making & Landscape Architecture*], the most important Chinese work on landscape architecture. Numerous fine drawings & diagrams, all full-page. 73; 80; 50 folding leaves. Three vols. 8vo (258 x 188 mm.), orig. brown wrappers embossed with shell motifs, new stitching. [Japan]: Prefaces dated 1635, 1634, & 1631 [but clearly copied in later Edo]. \$13,500.00

A fine and beautifully written manuscript of the *Dattenko*, the Japanese version of the *Yuan Ye* of Cheng Ji (b. 1582), the prominent Ming-dynasty landscape and rock artist. The *Yuan Ye* was first printed, in China, ca. 1631-35; it remains one of the greatest of all works on landscape architecture.

A copy of the book came to Japan in the early 18th century and was immediately influential, introducing the concept of *shakkei* ("borrowed scenery") into Japanese garden architecture. No early edition seems to have been printed





in Japan. Manuscript copies were made with the title *Dattenko*, and circulated widely.

While none of Ji's gardens have survived, his "greatest contribution to landscape architecture was the *Yuan Ye*, a treatise on garden planning which is the classic work in Chinese on the subject... The first volume has chapters on construction, selecting and investigating sites, placing garden buildings and artificial hills, and on their design and that of latticework grids for doors, windows, and ceilings. The second concentrates entirely on balustrades. The third consists of six chapters: on doors and windows, on walls, pavings, the construction of artificial hills, the selection of rocks, and on 'borrowing' views."—*The Oxford Companion to Gardens*, pp. 303 & 621.

Fine set.



A Rare & Early Surgical Work

28. JINBO, Genshu. *Geka shuho kiku* [*Collection of the Essential Treatment of Surgical Diseases*]. 26 woodcut illus. Seven vols. in one. Oblong 8vo, orig. wrappers (a bit rubbed), printed title labels on upper cover, new stitching. Osaka: 1760. \$3500.00

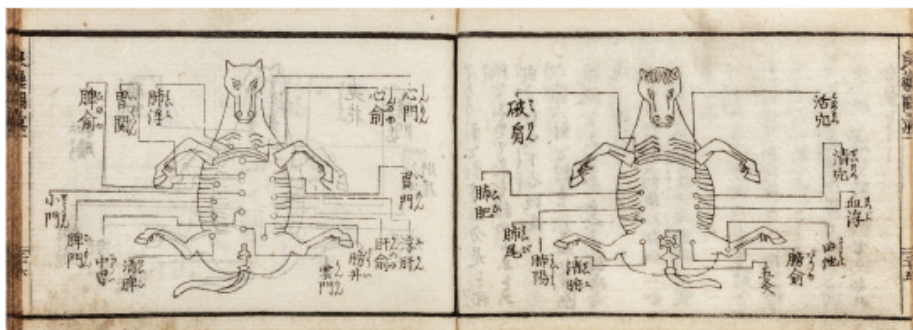
Second edition (1st ed.: Osaka, 1686) of this uncommon and early surgical work ("surgical" is used here in its widest sense); WorldCat locates only one copy of our edition (NLM). Jinbo (active 1688), has provided a number of case histories, divided by the sections of the body (chest and abdomen, extremities, and the head). There are substantial sections on burns, skin diseases, syphilitic symptoms, emergency medicine (frozen bodies, resuscitation from drowning), antidotes for food poisoning, treatment for occupational diseases, rabies, snake bites, acupuncture treatments, pharmacological preparations, etc.

The illustrations depict the various organs of the body, diseases of the breast, skin diseases, pressure points, etc.

While written in *kanji*, there are Japanese reading marks (*yomigana*) throughout to assist readers. In his preface, Jinbo provides a list of ten earlier medical works he used to prepare the present textbook.

Fine copy.





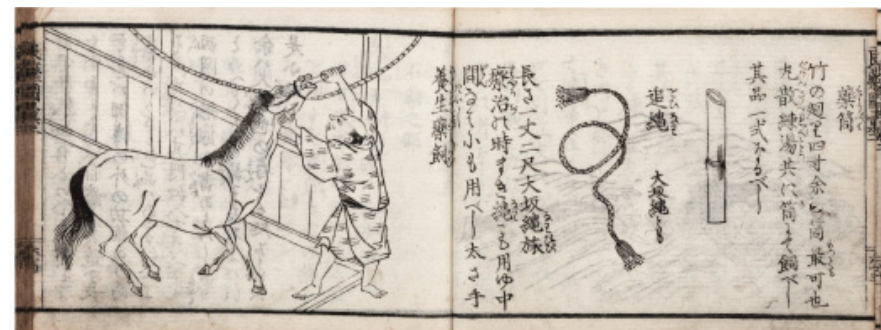
One of the Earliest Chinese Collections of Texts on Horse Medicine

29. JIZANSHI. *Baryo benkai* [Good Horse Treatment Explained]. Many woodcut illus. 159 folding leaves. Five parts in one vol. Oblong 8vo, orig. dark blue thick wrappers (wrappers rubbed), orig. block-printed title label on upper cover (label rubbed & soiled), orig. stitching. Kyoto, Edo, & Osaka: Hishiya magobei et al., 1859. \$4750.00

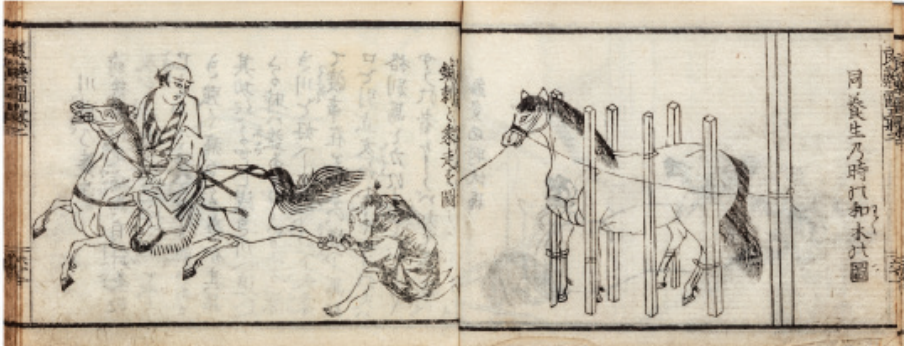
A late Japanese edition of one of the earliest Chinese collections of texts on horse medicine. Our book stems from a “late 14th-century compilation [which] does contain genuine works from earlier times. This is the *Simu anji ji* (Collections for Pacifying Stallions when Administering Flocks), published in 1384. Judging from internal evidence, most of its components are apparently from the 11th and 12th centuries, but some may be later. In particular, some show the signs of the developed correspondence theory that first came to fruition in human medicine during late Song, Jin (1125-1234) and Yuan (1260-1369) times. Most [of its texts] are probably northern in origin (China was disunited at the time) although some, probably those added last, may have been Southern Song (1125-1279).”—Buell, May & Ramey, “Chinese Horse Medicine: Texts and Illustrations,” in Lo & Barrett, *Imagining Chinese Medicine* (2018), pp. 315-16.

The *Simu anji ji* was first published in Japan in 1604, as part of a 12-volume work entitled *Kana an'i shu* [*Kana Book of Old Chinese Remedies for Horses*] by Doha Hashimoto. The text was then separately published under the title *Baryo benkai* in 1732, with later editions in 1759, 1796, and 1859 (our edition).

The first part is devoted to the anatomy and organs of the horse. Part II is concerned with the outer appearance of the horse, with illustrations of



the pressure points, what constitutes an “ideal” horse, and the five elements. There is an extensive discussion on how to judge a horse and its age while considering a purchase. Part III is a dictionary of medicines for horses, divided by source (mineral or botanical). The pulse, blood circulation, and meridians are the main topics of Part IV. Many case histories are provided. Part V contains detailed recipes for medicines, including a number of hitherto “secret” recipes.



The numerous fine woodcut illustrations depict the organs of the horse, pressure points, grooming equipment (such as scissors, knives and tools to trim hooves, acupuncture needles, moxibustion tools, combs, a bamboo torch, etc.), a doctor administering medicine using a bamboo tube inserted into a horse's mouth, horses being treated with acupuncture and moxibustion, horses being restrained after treatment, swimming as a physical therapy, etc.

A very good copy of an extremely rare work in any edition. WorldCat locates no copy.

¶ Taniguchi, *The Education and Research of Veterinary Medicine in Japan* (online resource).

A Time Now Passed

30. JOURNEY TO THE PLEASURE QUARTER. Illustrated scroll on paper, entitled “Shiki no susami” [“Four Seasons of Pleasure Seeking”]. Many finely drawn illustrations in brush, ink, & colors. Scroll (285 x 9310 mm.), 23 joined sheets (some inoffensive worming, carefully repaired). Japan: copied before 1857. \$16,500.00

A finely illustrated scroll, created in the witty and refined realistic style of Yamato-e and Ukiyo-e brush work, depicting the route taken — a distance of about 4 km. — by pleasure-seekers from Ryogoku Bridge to Shin Yoshiwara, the center of prostitution in the city of Edo. By the 18th century, it was the home to some 1750 women. This was an extremely busy section with a strong commercial tradition in what is today's central Tokyo.

Our scroll is an early copy of the original scroll; we do not know if that earlier scroll still exists. It has remarkable similarities to the scroll by Moronobu Hishikawa in the Dr. John C. Weber collection (*A Visit to the Yoshiwara*, late 1680s). It was created by Bunyo Tozaka (1783-1852), a prominent *Nanga*-style

artist who studied with Buncho Tani and specialized in *kachoga* (pictures of flowers and butterflies). The author of the notes was Hirokata Yashiro (1758-1841), the influential historian of Japan and great book collector (he had more than 50,000 Chinese and Japanese books housed in a series of three buildings in Ueno, known at the *Shinobazu Bunko*).

The beginning of our copied scroll depicts several boats holding men (including samurai) and women making their way along the Sumida River from Ryogoku Bridge to Shin Yoshiwara. They disembark at Kumagatado, adjacent to Asakusa Bridge. From there, the men — clearly samurai — mount rented horses (Daiden Horse Co., with very inadequate saddles) and continue their journey. There are images of high-ranking men with their faces hidden by large hats in order to conceal themselves. Their family crests on their kimono are also hidden. They pass through Raijin Gate (today's Kaminarimon) which belongs to Tokyo's oldest temple, Senso-ji. There is a merchant depicted along the side of the road, selling dumplings (the famous *Yone manju*). Finally, the samurai dismount and board small boats at an embankment to cross some wetlands at the *Nihon zutsumi*. They arrive at a commercial area called *Doromachi* (“Mud Town”) where the travellers wash their feet and tidy themselves before entering Shin Yoshiwara and all its pleasures.

Then we see several samurai “interviewing” prostitutes. Heading north, there is a gate through which the samurai enter Shin Yoshiwara. Women are standing, waiting to meet their customers. Some women are serving tea, there is a man carrying a portable lending library on his back, and we see men with hidden faces entering buildings with women waiting inside. There is another building with women sitting, being “showcased” to passing potential clients. Next we have a scene of women entertaining with musical instruments; men are standing outside, making their selections. The following scene shows men upstairs being entertained by dancers and musicians, with food and drinks





being served. A garden is shown. Women are seen on the street, aggressively soliciting men. There are always suggestions of rooms behind rooms, ready for the clients and their women.

The next scene is the kitchen with men preparing octopus, lobsters, and shrimp. Another man is cutting up fish. Women carry the prepared food to another room where men are being served and entertained. At the end, we see a man taking a nap. At the end there are notes — collector's thoughts —

regarding the manuscript: he tells who the original artist and author were and that this is a detailed description of a past time, painted in a style similar to Morunobu Hishikawa and Ichō Hanabusa. The collector considered our scroll to be “finely done” and he has signed his name “Choton [Kishi]” with his seal, which might be painted, not stamped.

Throughout, the artist's sense of perspective and design is extremely fluid and imaginative. Many of the figures and landscapes have been heightened with lacquer, gold, silver, and mica. As we move through the scroll, there is also a sense of the day passing to evening.

With the seal of the founder of the Kishi Library, Choton Kishi (d. 1857), the distinguished book collector and natural historian. This fine scroll was offered for sale by the great bookseller Shigeo Sorimachi in 1977 in his 50th anniversary catalogue. The scroll has been carefully backed in the past century. Preserved in a box with Mr. Sorimachi's handwriting on the upper cover.



A Manual of the Manchu Language

31. JUWENTU (or JUNTU or ZHUNTU). [Manchu]: *Emu be tacifi ilan be hafukiyara Manju gisun-i buleku bithe*; [Ch.]: *Yi xue san guan Qing wen jian*; [*Mirror of the Manchu Language, which Will Direct You to Three Things When You Consult Only One*]. 85 (lacking title); 74; 70; 76 folding leaves. 8vo, orig. wrappers (with some paper

flaws, carefully repaired, mostly with text supplied in manuscript), manuscript title label on upper cover of Vol. I. [Jingdu: Ying hua tang Xu shi shu fang, 1746]. \$4500.00

First edition of this rare and well-known book, a manual of the Manchu language compiled as talks on different subjects. It is a bilingual handbook of words and phrases, expatiating on each entry in the imperial *Qing wen jian* in question- and answer- form.

“As one Manchu scholar noted in 1746 [in the present work], ‘the twelve heads have always been the key entryway [to the Manchu language], but students cannot understand them by themselves unless they come with explanations.’”—Marten Soderblom Saarela, *The Early Modern Travels of Manchu. A Script and Its Study in East Asia and Europe* (2020), p. 72 (& see p. 58).

Very good set, some fairly light dampstaining in each volume. Preserved in a chitsu. The title-page in the first volume was never bound in.

¶ Pang, *Descriptive Catalogue of Manchu Manuscripts and Blockprints in the St. Petersburg Branch of the Institute of Oriental Studies, Russian Academy of Sciences* (2001), no. 319—(their copy seems to lack a number of leaves in the first volume).

Rimpa Perfected;

“Effortlessly, Prodigiously, Boundlessly Imaginative”

33. KAMISAKA, Yukiyo. *Cho senshu* [or] *Cho senrui* [*One Thousand Butterflies*]. 25 double-page stunning plates of colored woodcuts depicting butterflies. Two vols. in accordion-style (orihon). 8vo, orig.



blue silk over boards (a little worn), orig. block-printed title label on upper cover. Kyoto: Yamada Unsodo, 1904. \$7500.00

First edition of this beautifully illustrated work on butterflies; the handsome woodblock double-page plates, several of which are heightened in gold or silver, depict butterflies in a variety of styles.

“Kamisaka Sekka was a genius; effortlessly, prodigiously, boundlessly imaginative; tirelessly inventive, spontaneous, and free. In *One Thousand Butterflies* (*Cho senrui*, 1903 [the book is commonly misdated; it was published in 1904.]) he took a single subject and drew dozens of pictures, each in a different style. There was nothing academic about his approach. Each drawing was

fresh and new; many were arresting and some mirrored new developments in European art . . .

“Sekka loved design. He began to paint under Suzuki Zuigai when he was sixteen and studied textiles in his early twenties. . . He was doubly fortunate that Yamada Naosaburo, the most ambitious, original and enterprising publisher of the early twentieth century, recognized Sekka’s genius and gave him the freedom and support he needed to bring into the world his protean vision of art fused with life.”—Keyes, *Ehon. The Artist and the Book in Japan* (NYPL), p. 240.

Fine set.

¶ Hillier, *The Art of the Japanese Book*, p. 976—“A colour-printed book of elaborate decor based on the forms of butterflies. All the designs are ‘patterned,’ but some conform to the actual shape and markings of believable butterflies, though there is certainly no intention to be entomologically accurate; but in some, the artist simply used the insects as a theme for variations, distorting and manipulating the butterfly shape until it is barely recognizable, often achieving the kind of *art nouveau* that we associate with some Secession jewellery. . . Sekka is especially inventive when he allows swarms of butterflies to float over the page, achieving colourful geometric diagrams, or, in one, amorphous silver shapes outlined in brown, green and yellow, as evocative and irrational as abstracts by Arp.”

“This Is What I Saw & Heard”

34. KENBUNROKU. A collection of manuscript documents in six vols., approximately 487 folding leaves, written in various hands, of the events surrounding the traumatic opening of Japan and its violent aftermath, 1848-63. A number of illus. & maps. Six vols. 8vo (280 x 190 mm.), stitched. Japan: 1848-63. \$25,000.00

During the time of Japan’s official policy of strict isolationism in the first half of the 19th century, the bakufu (the shogun’s bureaucracy) and many private citizens became increasingly alarmed by the frequent foreign intrusions. Dissatisfaction with the weakened bakufu system of government and social unrest, caused by famine, earthquakes, and disease, exacerbated many citizens’ concerns.

The present collection of manuscripts, written in a number of hands, is an example of the Japanese genre *kenbunroku* (“notes on what I have seen and heard”). They clearly were assembled for and were once part of the archive of the family or a close associate of Nariaki Tokugawa (1800-60), the strong-willed lord of Mito and the most active critic of Masahiro Abe (1819-57), the powerful head of the Senior Council to the shogun from 1845 until 1855 and leader of the *kaikoku* (“open the country”) faction, which ultimately prevailed.

Throughout his tumultuous life, Nariaki was the principal spokesman of the joi faction, which opted for war against outsiders. He became daimyo of the Mito fiefdom in 1829 and was determined to prepare his domain for the impending crisis with the West. He inherited the domain’s tradition of imperial loyalism and patronized a reform faction of able men committed to that cause, whose motto was “revere the emperor, expel the barbarians.” While Nariaki’s advocacy of resistance was ultimately rejected (and caused him to be put under house arrest several times), his quarrelsome and influential voice remained important throughout the years during which Japan dealt with the question of its opening. In spite of Nariaki’s opposition, Abe consulted with him on policy matters for many years and, in 1853, arranged for Nariaki to enter the bakufu and to serve as adviser on maritime defense. Nariaki’s seventh son, Yoshinobu Tokugawa (1837-1913), also became a major figure in national politics, and was the 15th and final shogun, serving just over a year (1866-67).

The upper wrapper of the fifth volume bears names from a particular branch of the Kikuchi clan, who were subservient to the lords of Mito. Other internal evidence makes it clear that these manuscripts were part of the family archives of the lords of Mito.

The manuscripts, in six volumes with a total of ca. 487 leaves, cover the years 1848-63, a crucial time in Japan’s history, during which it was forced to open to the world. While the manuscripts include copies of reports created by the bakufu of the shogun as well as various daimyo, the collection also

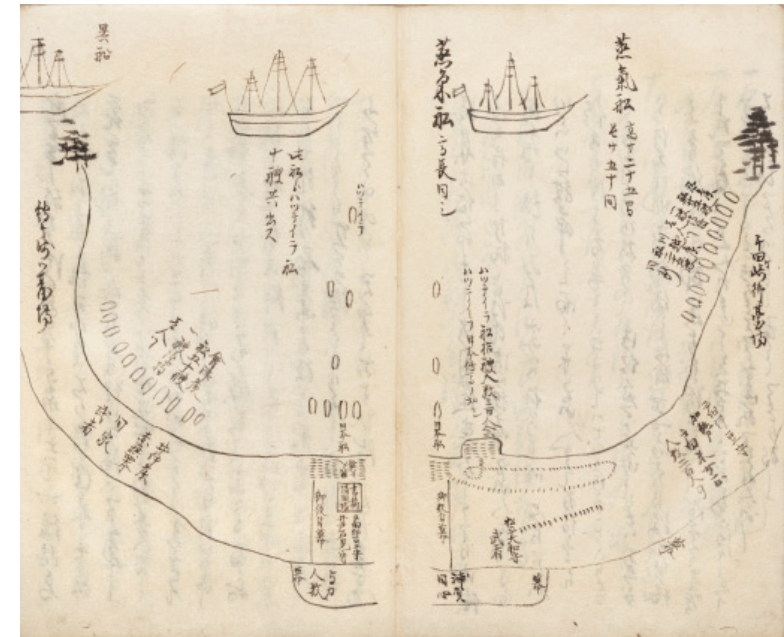


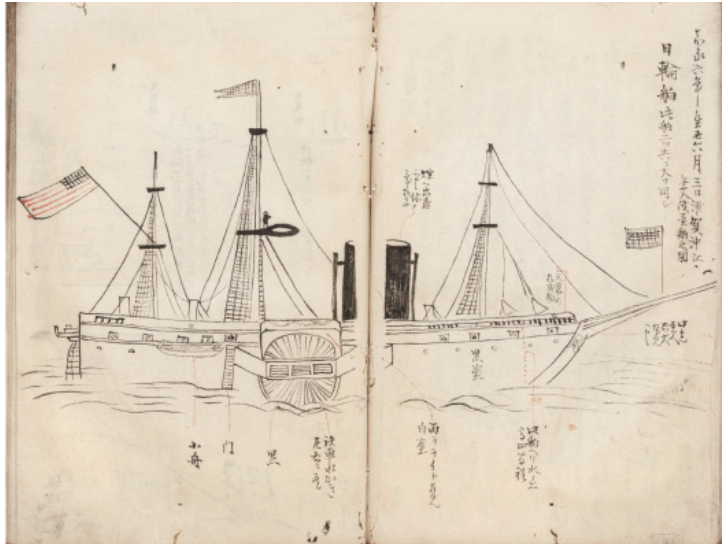
contains many private reports created by individuals of the events of the day, including Commodore Perry's arrival.

This is an abbreviated and selective description of the contents of the six volumes. It is only a suggestion of the riches of research material present here:

Vol. I (40 leaves) covers the years 1848-53, and much of it concerns Perry. It begins with a list of gifts given to Nariaki in 1849, along with their presenters, when he came out from house arrest and renovated his Edo mansion. We also find a series of reports and letters, written in various hands, describing the efforts of the bakufu to halt the printing of *rangaku* (foreign) publications in 1849, especially those on medicine; an edict from the bakufu for each fiefdom to commence training with long guns; and another edict from Masahiro Abe, the chief senior counselor to the shogun, ordering each fiefdom to undertake intense military training and prepare coastal defenses.

Vol. II (61 leaves) is concerned with the events of 1853 and 1854, the years in which Perry made his expeditions. Perry first arrived in Tokyo Bay on 8 July 1853, remaining ten days. Ieyoshi Tokugawa, the reigning shogun, died later that month and his death caused a power vacuum within the government, paralyzing any decision-making process. We find an account of the arrival of the "Black Ships" and the stunned reaction of the observer, who provides an account of the number of cannons on each ship. There are reports from various fiefdoms regarding how many cannons were ready; a report from Matsudaira Higo no kami containing translations of copies of official letters from the Americans and Russians; another report from Matsudaira Kii no kami giving his opinion of the above-mentioned letters; a detailed account of the August 1853 arrival in Nagasaki of the Russian admiral Putiatin with a squadron of four warships (giving the names of the captains of each ship, how many crew members, etc.); the contents of the official letter from the Russian government regarding the opening of Japan for trade and the determination of "the northern territories"; an account of the return of four shipwrecked Japanese sailors; a report by Hoshina, the security head of the Uruga region, describing the meeting area for Perry's impending second visit; a document concerned with the responsibility for supplying security from each fiefdom for Perry's visit (including members of the Matsudaira clan); communications between Abe and Ii Izu no kami and Ido Iwami no kami (who would become the two principal negotiators during Perry's second visit); a translation of another official Russian letter; a copy of a letter from a Chinese correspondent, acquired in Nagasaki, containing news that American ships were planning to come to Japan; a copy of an official letter from the Japanese government to the Russian delegation, signed by Abe, Makino, Matsudaira Iga no kami, and others; a detailed account of the arrival of the ships of Perry's second visit; and accounts, each with strong





opinions from the heads of several fiefdoms regarding their response to Perry's second visit; and a copy of the letter from the Japanese government to the President of the United States. There is also a copy of a letter sent to the Senior Council concerning the donation by Nariaki in January 1854 of 74 antiquated bronze Chinese cannons to the bakufu. There is also a report of the Russian visit to Nagasaki with a detailed account of the number of ships, etc.

Vol. III (69 leaves) deals with the years 1852-55. We find descriptions of the defensive positions at Uraga Bay assigned to each important fiefdom in preparation for Perry's arrival (89,500 soldiers were present); a comprehensive account of the workings of a Western steamship; further accounts of the Russian ships and the food and other supplies furnished to them by the Japanese; an 1852 report from an unnamed source, probably Dutch, that American ships were intending to come to Japan; a copy of the translation of President Millard Fillmore's letter to the Emperor; three double-page brush & ink drawings of the American ships in Uraga Bay and the beach where negotiations took place; responses to Nariaki's famous document of 14 August 1853 in which he gives ten reasons why Japan should choose war with the foreigners; accounts of the number of weapons available for self-defense; and a letter regarding the Russian-Japanese Treaty of Shimoda of 1855.

The fourth volume (77 leaves) is concerned with the events of 1854-56. A list of all the gifts given by the Americans is present (including specific gifts such as perfume, coal, paper, liquor, and tea designated for Japanese negotia-

tors, a scaled-down steam engine locomotive, guns and ammunition, clothes, etc.). Also provided are a list of the names of the American ships and a report containing discussions regarding whether Hakodate would be opened as a supply port for American ships.

During these tumultuous times, Japan also suffered a series of devastating earthquakes, from 1854 to 1860, and there are a number of reports regarding damage (including to a Russian ship); a survey of tsunamis that occurred and their damage; a report by Issai Sato (1772-1859), regarding defensive strategies; translations of diplomatic letters from the Americans; a detailed description of the protocol for the various official diplomatic ceremonies; a two-page brush & ink drawing of the "Black Ships" in Uraga Bay; another illustration of the American ships penetrating deep into Edo Bay for "surveying purposes"; and another list of exchanged gifts, from the Americans and the Japanese, including a telegraph machine.

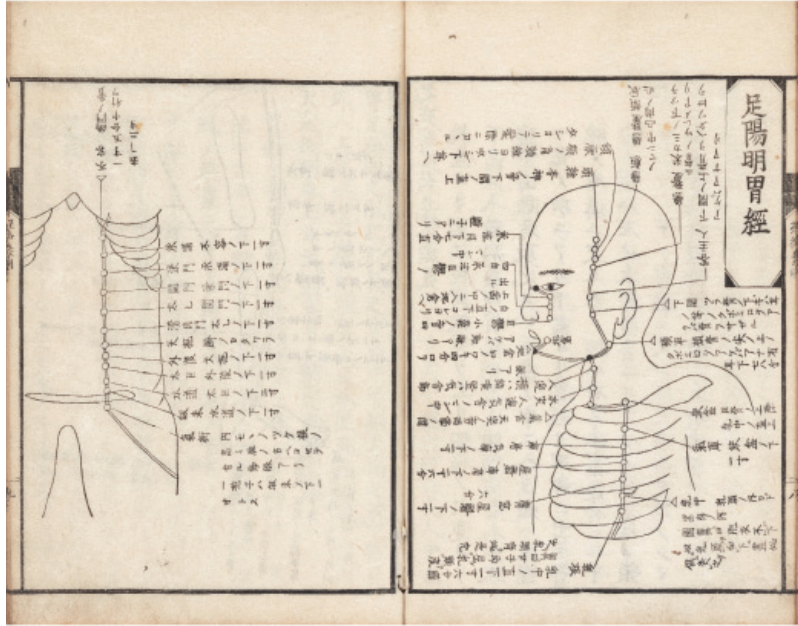
Vol. V (142 leaves) describes events in 1862. Following a series of reports on the building of shrines, we find an account of the controversial wedding between the new shogun, Iemochi Tokugawa (1858-66) and Princess Kazu; accounts of outbreaks of measles and cholera; a printed sheet about the cholera outbreak and how to combat it, with recipes for medicines; many further recipes for drugs to ward off measles and cholera as well as many other diseases; a three-leaf printed pamphlet with the drop-title *Bansa byo no teate narabini chiho* [*How to Treat Cholera*]; Suifu igaku kan [the medical school in Mito fiefdom]: Oct. 1859 (WorldCat lists only the Kyoto University copy); a printed news sheet (*kawaraban*) telling how to deal with cholera; and a series of letters from governmental officials regarding the epidemics. There are also many copies of private letters between fellow politicians and fiefdom lords regarding issues of the day.

Vol. VI (98 leaves) describes events in 1863. There is a series of letters concerning the Tenchugumi Incident, a military uprising in early 1863 supported by the conservative emperor against the more liberal shogun. Next is a document concerning Yoshinobu Tokugawa (1866-67), the 15th and final shogun. We find a copy of the official letter sent by the 14th shogun to his cabinet, in which he proposes to refuse the demands of the English to pay reparations for the murder of Charles Lennox Richardson (the Namamugi Incident), and a folding map of the waters off Kagoshima, where the British Royal Navy squadron bombarded the city.

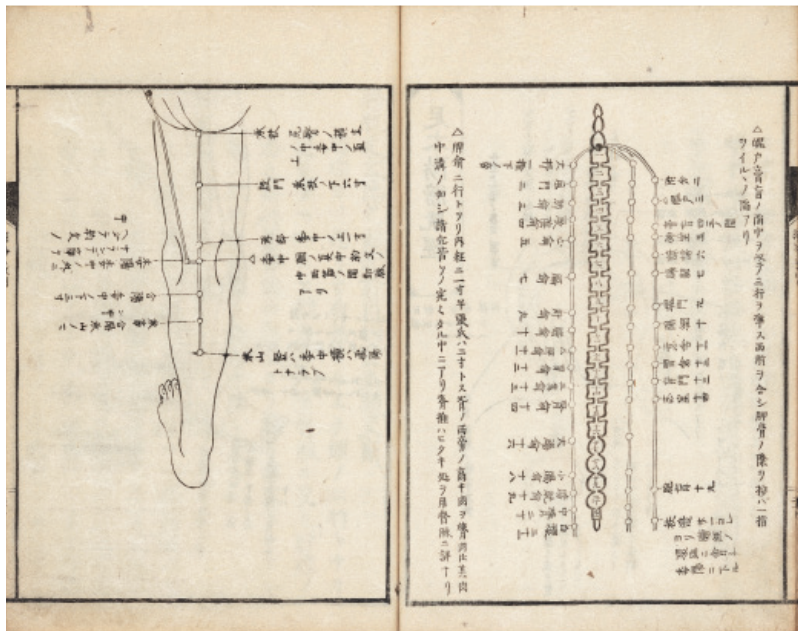
In very good condition, preserved in a wooden box. Some worming and soiling, especially in the final volume. The texts are entirely legible.

¶ Matthew V. Lamberti, "Tokugawa Nariaki and The Japanese Imperial Institution: 1853-1858" *Harvard Journal of Asiatic Studies*, Vol. 32 (1972), pp. 97-123. William McOmie, *The Opening of Japan 1853-1855*.

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The Fourteen Meridians

35. KIKUCHI, Genzo. *Keiraku hatsumei* [Study of Meridians]. Numerous woodcut illus. in the text. 51 folding leaves. 8vo, orig. wrappers (wrappers a little worn), manuscript title label on upper cover, new stitching. Edo: Yorozuya Tajiemon, 1753. \$3250.00

First edition of this rare work on acupuncture; it is a revision of one of the most important works of Chinese acupuncture, written by Shou Hua (fl. 1360-70), the famous doctor of the Yuan Dynasty. He did textual research on the pathways of meridians and collaterals as well as their relationship with acupuncture points. Expanding on the twelve meridians established by Sun Simiao (581-682), one of the most influential physicians in the history of Chinese medicine, Hua expanded the theory of the meridians and added two further meridians, the *Governor vessel* and the *Conception vessel*. These fourteen meridians became the standard in acupuncture in most schools of medicine. In 1341 Hua wrote the book *Shisijing Fahui* or *Exposition of the Fourteen Meridians*, which further developed the theory of meridians, acupuncture, and moxibustion.

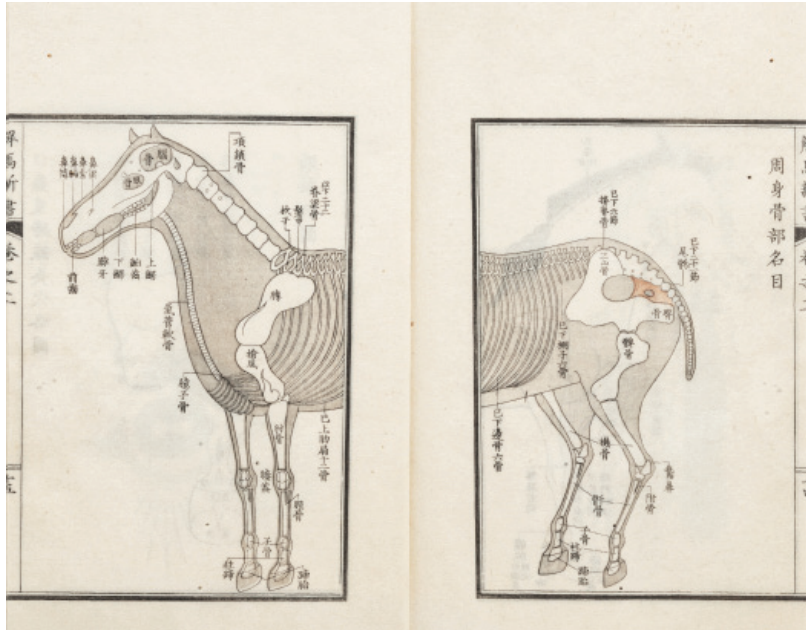
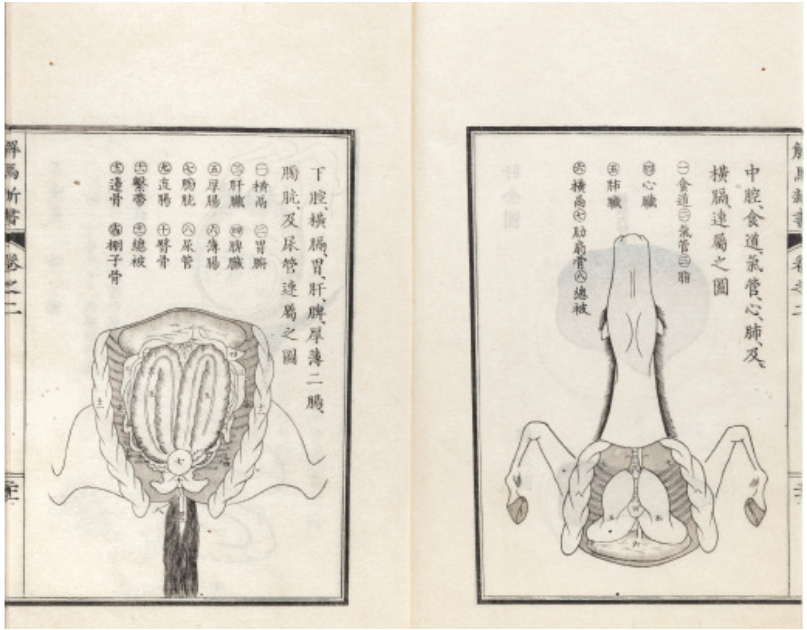
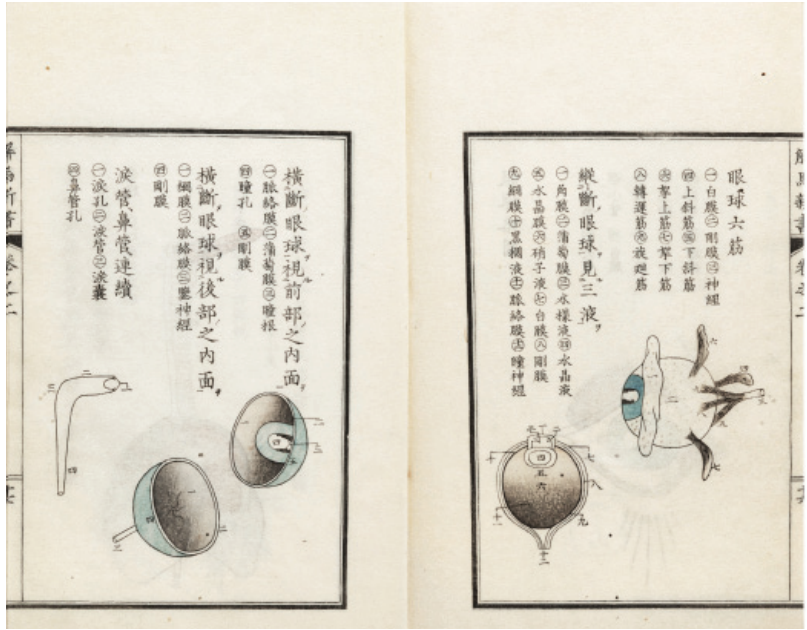
In the present work, Kikuchi (fl. 1753), explains the locations and relations of the fourteen meridians and acupuncture points using the illustrations in the text. There are also sections on the pulse. It is interesting to note that there was a reprint of this book in 1974.

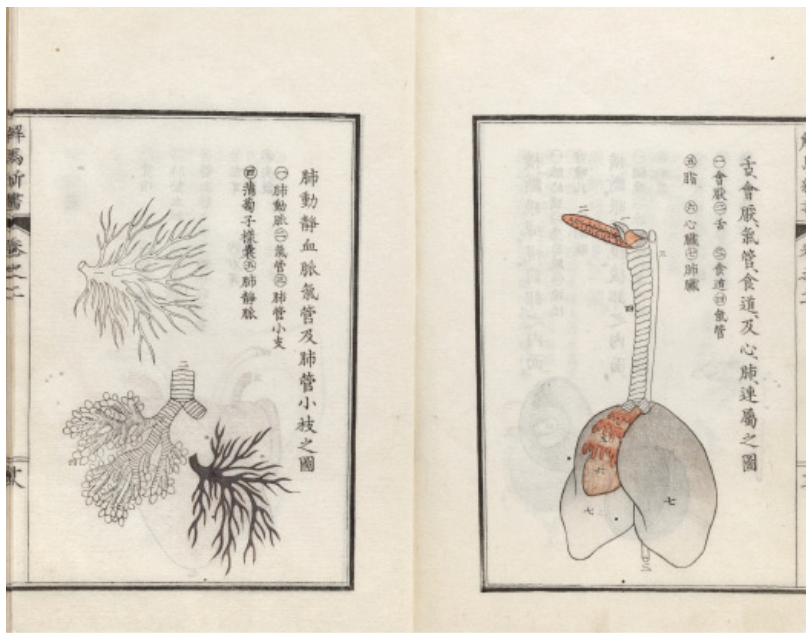
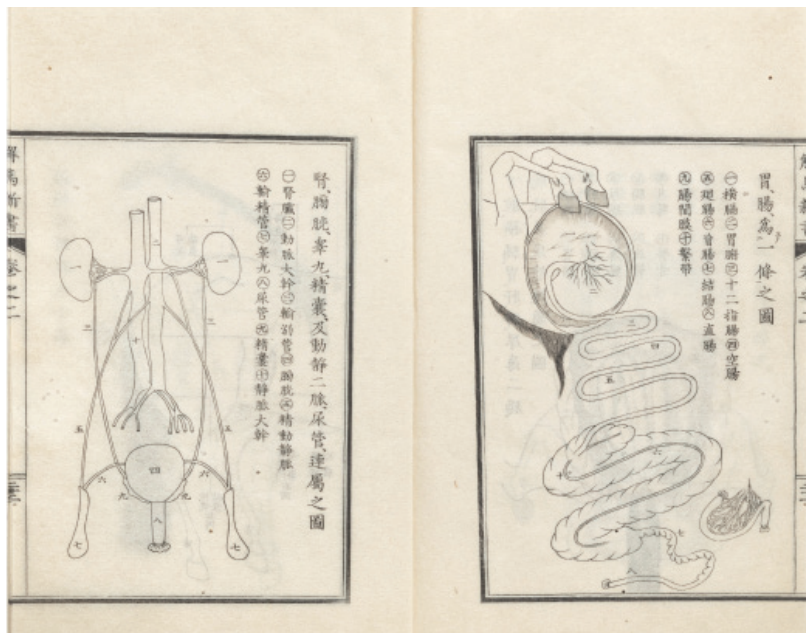
Nice copy. Minor, mostly marginal, worming to 17 leaves.

Started a New Age of Japanese Veterinary Medicine

36. KIKUCHI, Tosui. *Kaiba shinsho* [New Book on the Anatomy of the Horse]. 18 woodcut illus. (several color-printed). 23; 25 folding leaves. Two vols. 8vo, orig. yellow wrappers (wrappers a little soiled), new stitching. [Japan]: Preface dated "1851," published in 1852. \$7500.00

First edition and very rare. Kikuchi (fl. 1848-64), was responsible for starting a new age of Japanese veterinary medicine (see Alexander Kast, "Johannes Ludwig Janson, Professor of Veterinary Medicine in Tokyo in 1880-1902" in *Acta med-hist Adriat* (2010); 8 (1), p. 116). Before this work, all books on veterinary medicine published in Japan were either entirely dependent on Korean or Chinese traditions or were mere translations of Dutch texts that had passed through Dejima Island at Nagasaki. This book was the first work by a Japanese horse doctor to contain the author's own independent observations, gained by his own dissections and experiences.





Kikuchi studied in the Taishi-ryu school of horse medicine, which was founded in Japan in 595 and was based on Korean concepts. While Kikuchi had a classical Japanese training in veterinary medicine, he independently performed a number of dissections, a procedure still uncommon in Japan.

In the fascinating Preface, Kikuchi writes that he was influenced by three Western texts: Noel Chomel's *Dictionnaire oeconomique* (he probably used the 1732 Amsterdam ed. or a Japanese manuscript translation); the works of classification by Linnaeus; and an author whose name sounds like "Benmuru." Kikuchi was particularly inspired by Chomel's detailed description of the organs of the horse.

This book is the first scientific anatomy of the horse to appear in Japan by a Japanese doctor, based on dissection and observation; Kikuchi systematically describes the function of each organ and the anatomy of each body part.

The finely engraved woodcuts include four handsome double-page illustrations of the horse, one of them colored-printed. There are also 14 fine full-page woodcuts, seven of which are color-printed. While pressure points are located, the illustrations are thoroughly and strikingly "modern."

Very fine set. Very minor worming, mostly marginal.

His Final Book

37. KITAO, Masayoshi (or KUWAGATA, Keisai or KITAO, Keisai). *Imayo shokuninzukushi uta-awase* [*Artisans' Trades poetically described*]. 36 finely color-printed full-page woodcuts. 40; 53.5 folding leaves. Two vols. Large 8vo, orig. pale-blue patterned wrappers, orig. block printed title labels on upper covers, new stitching. Tokyo: 1825. \$7500.00

First edition of Masayoshi's final book. Kitao (1764-1824), was a painter and print artist who trained under the color-print master Kitao Shigemasa. Kitao then worked as an ukiyo-e artist and later became official painter to the daimyo of Tsuyama. During this period, he worked in the Kano style, using the name Kuwagata Keisai. During his period of activity as an ukiyo-e artist, Kitao Masayoshi produced mainly novelette illustrations. After 1794, however, when he became painter in attendance to the Tsuyama fiefdom, he switched mainly to paintings and printed albums. He produced many instructional manuals on how to paint in "abbreviated style" (*ryakuga-shiki*).

This book is part of a long literary tradition in Japan: an imaginary poetry contest in which the competing poets are depicted with the garb and tools of various occupations — here, physicians, fortune tellers, dancers, painters, metalworkers, woodcutters, gamblers, and more — with poems attributed to them.







One of the finest of this genre, the present book is a wonderfully illustrated guide to 72 trades as practiced in the Edo period of Japan. Each woodcut depicts two trades, comparing them, and the facing poem concludes which is superior. All the elements of Edo life are here, poetically described and illustrated. A few of the professions described and depicted include a comedian, a flower seller, a used-umbrella seller, a slipper seller, a dealer in used and slightly damaged lacquerware, a juggler, a gun maker, a drummer, a comb maker, a well digger with his ear to the ground seeking a source of water, a candy seller, a potter, a fishmonger, a dealer in potted plants, a dealer in fans, a wire vendor, a hatmaker, etc., etc.

Fine set.

¶ Hillier, *The Art of the Japanese Book*, Chap. 34—"No artist, in or outside the ranks of Ukiyo-e, not even excepting Hokusai, shows such a Protean diversity of styles as Keisai Masayoshi (1764-1824)... This simulation of the style of an earlier age is partly responsible for the somewhat eccentric figures in Masayoshi's last book [the present work], rendered all the more curious because the title emphasizes that the book concerns current, present-day, artisans... But *Imayo*, for Masayoshi, seems to cover the last two centuries, for some of the women depicted have hair-styles and dress patterns that date them to the early seventeenth century. The fine outlines are matched by very delicate, carefully gradated, colours, of 'Flower-sellers', bring the strange charm of these artificial figures..."

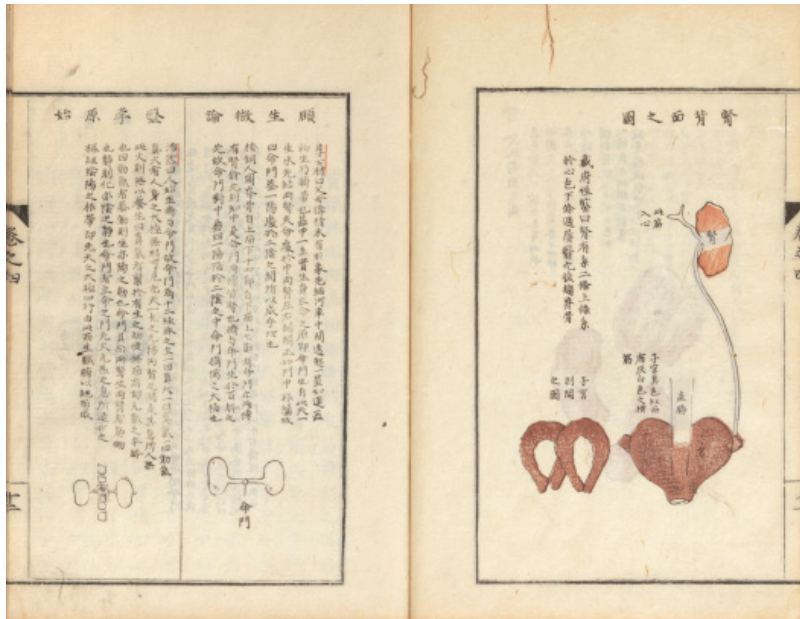
"[In this work] he had achieved a freedom to indulge in what was manneristic, almost whimsical, treatment of a subject that usually called for straightforward literalness."

Woodcuts of the Organs of the Body in Color

38. KOSAKA, Eisho (or Gen'yu). Ch.: *Jing xue zuan yao* [J.: *Keiketsu san'yo*; *Chinese & Japanese Acupuncture explained*]. Numerous fine woodcut illus. (18 of which are finely handcolored). 48 (irregularly paginated); 33; 39; 26; 28, 3 folding leaves. Five vols. 8vo, orig. wrappers (some worming in upper margin of each vol.), orig. block printed title label on each upper cover, new stitching. Edo: Mankyudo Hanabusa Heikichi, [Preface dated 1810]. \$8500.00

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 which had circulated in Japan. Another important aspect of this book is that eighteen of the woodcuts, each depicting organs of the body, are finely handcolored.





Also, the body is described in full, from head to foot, and is not entirely dependent on the fourteen meridians.

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

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

Very good set.

39. KURIHARA, Nobumitsu. *Shiba hitsuyo* [Essential Guide on How to Take Care of a Horse]. Three double-page & four full-page woodcut illus. 25 folding leaves. 12mo, orig. yellow wrappers (upper wrapper a little soiled), orig. block-printed title label on upper cover, new stitching. Kyoto: Chojiya Kurouemon & Murakami Kanbei, 1869. \$1650.00

Second edition (1st ed.: 1854), of this detailed guide to the medical care of horses. Kurihara (1794-1870), was a historical scholar, specializing in armor, swords, and military uniforms. Closely connected to the prominent Takeda clan, he also wrote a number of works on veterinary medicine and the traditional methods of training horses.



The present work has a new Preface, dated 1868. Kurihara discusses the general principles of horse nutrition, providing a number of recipes for feeding horses (with details on the ingredients' costs), recommendations on stable maintenance, breeds of horses, excessive sweating in horses, hoof hygiene (with a rather interesting long passage on the merits of Western metal horse-shoes), tongue diagnosis, respiratory illnesses, etc. Recipes for medications are also given.

Three of the handsome double-page woodcuts depict the pressure points on the horse. The fourth shows training routines. One of the single-page woodcuts shows horse dentition.

Fine copy. Both editions are very rare; neither are found in WorldCat.

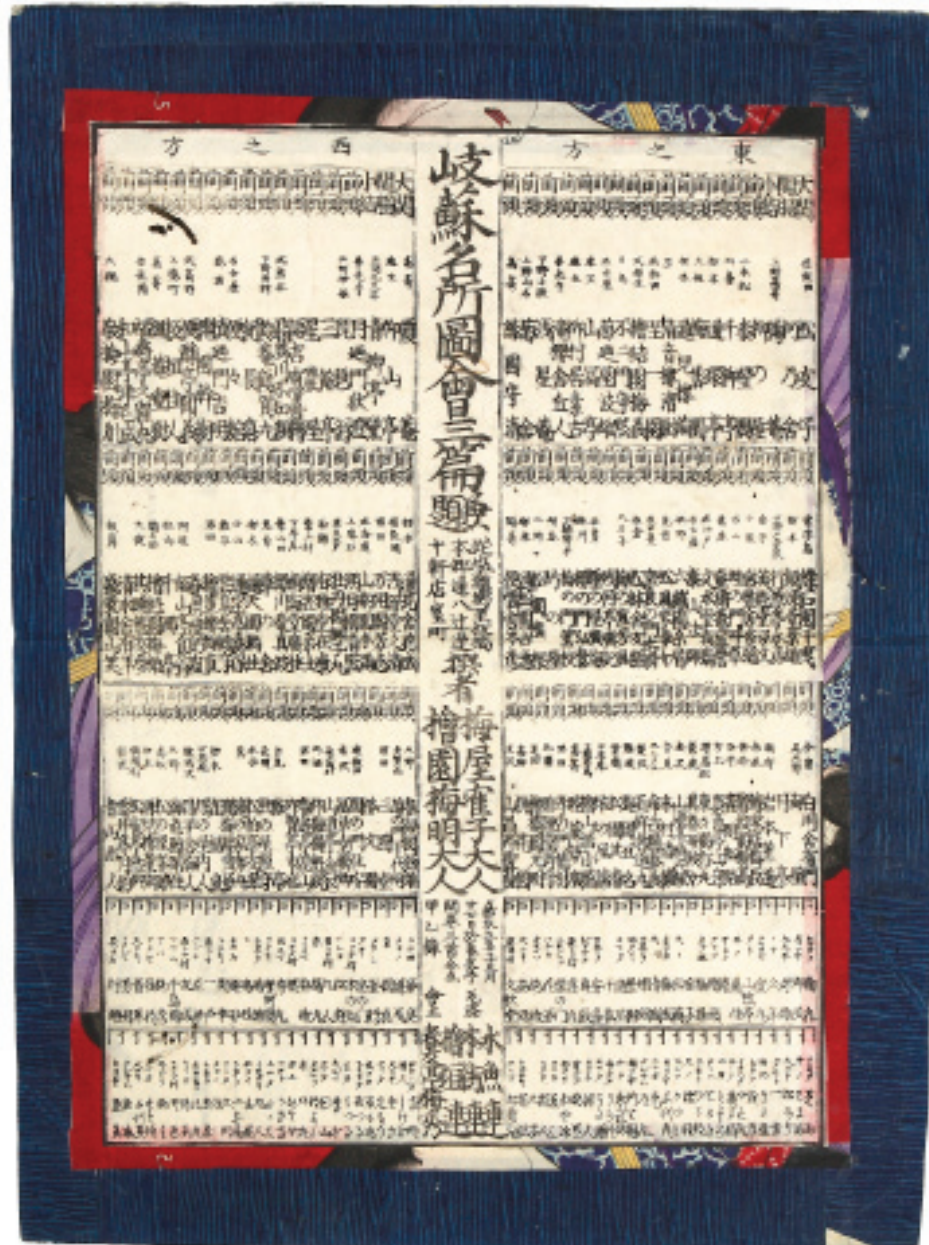
40. KYOKA POETRY SOCIETIES. A collection of 118 printed broadsides, ranging from 308 x 450 mm. to 156 x 95 mm., produced as notices by various *kyōka* poetry societies, all carefully bound in one *orihon* silk-covered album. Upper cover title-slip: “Dai surichirashi shuran” [“Various broadsides & sheets collected & pasted in an album”]. Japan: 1838-65. \$35,000.00

An important and remarkable survival. “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. 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.

This unique collection of broadsides and handbills issued by many of the *kyōka* societies demonstrates the intense activity which took place nationwide. These broadsides are, by their nature, extremely ephemeral, and our collection offers a unique window into this world of amateur poetry writing in late Edo Japan. The many types of broadsides were issued for different reasons: announcements of forthcoming publications and meetings, names of the judges and editors, themes of *kyōka* (flowers, Spring, Summer, the turning of maple leaves in the Fall, snowy days, etc.), mentioning how a “superstar” of *kyōka* will write verse for an individual club, lists of those chosen as participants in competitions, names of the individual clubs and societies, announcements of the artists and calligraphers participating in publications of *kyōka*, requests for submissions and dates when submissions will be selected, cities in which the competitions will be held, pen-names or nicknames of the contributors (all







witty), rewards of silver for the best submissions, announcements of recently deceased *kyōka* writers and appeals for written contributions to their memorial volumes, etc., etc.

The broadsides also include *banzuke* (rankings of the poets, almost like batting averages in baseball).

Many of the broadsides contain color-printed illustrations, backgrounds, or borders.

In fine and fresh condition. Some of the broadsides are somewhat wormed. Preserved in a *chitsu*.

A History of the Southern Ming

41. LING, Xue. *Nan tian hen* [*Traces of Heaven in the South*]. Six vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers removed, orig. stitching. [China]: Fu ku she, from back of title & from colophon: "1910." \$1650.00



First edition of this controversial history of the southern Ming governments, a group of scattered rump states, which, following the collapse of the Ming dynasty in 1644, continued until 1661, all resisting the Qing. Ling has provided biographies of the men who were enthroned as emperors and pretenders as well as the leading players in the politics of the time.

The publication of this book was frowned upon by the Qing government due to its discussion of the notorious Yangzhou massacre and subsequent atrocities. The appearance of *Nan tian hen* was delayed by nearly 40 years from the time of its composition, and it was published only as the Qing dynasty was collapsing. The title labels on the upper covers have all been carefully removed

(though traces remain) to ease commercial release.

Fine set, preserved in a Western slipcase.

42. LINQING. *Hong xue yin yuan tu ji* [An Illustrated Record of Goose Tracks in the Snow]. Numerous illus. in the text. Six vols. Small 8vo, orig. protective wrappers (some protective wrappers defective or detached) over orig. blue wrappers (some foxing & waterstaining), orig. block-printed title labels on upper covers, orig. stitching. Shanghai: Dianshizhai, 1879. \$1250.00

A reduced lithographic reprint of this famous book, the autobiography of Linqing (1791-1846), who belonged to a family closely associated with the Imperial family. As a high government official, he travelled widely in China. His autobiography gives a clear account of the workings of the Qing government during the first half of the 19th century. He served in several posts in which he oversaw many river-control projects, recorded here. Linqing was also deeply interested in garden architecture, and many passages in these volumes recount his visits to temples and their gardens.

This work was originally published over a series of years; the first fully illustrated edition in six volumes appeared 1847-49. Our edition was published by the famous Dianshizhai Lithographic Bookstore, the first privately owned commercial Shanghai lithographer to print books.

Good set, preserved in a modern cloth slipcase.

¶ Christopher A. Reed, *Gutenberg in Shanghai. Chinese Print Capitalism, 1876-1937*, pp. 79-83.



A Bibliography of Lei-shu

43. MAEDA, Kikuso (or, on title: ISSHIKI, Tokimune). *Niyudo* [Ch.: *Er you dong; Precious Books from the Cave*] [or, from title label on covers]: *Tohon ruisho mokuroku*. 73; 60 folding leaves (pagination in Vol. II continued from Vol. I). Two vols. 8vo, orig. wrappers (wrappers rather worn), orig. block-printed title labels on upper covers (frayed), new stitching. Kyoto: Hayashi Kuhei & Takemura Shinbei, 1699.

\$2500.00

First edition of this valuable bibliography of Chinese encyclopedias or *lei-shu* (classified books); this is an important guide to the corpus of *lei-shu*.

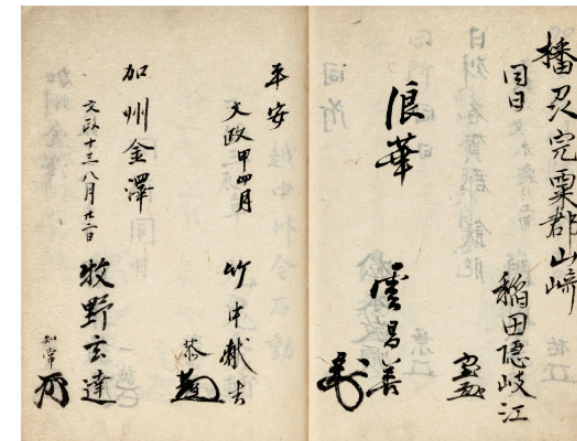
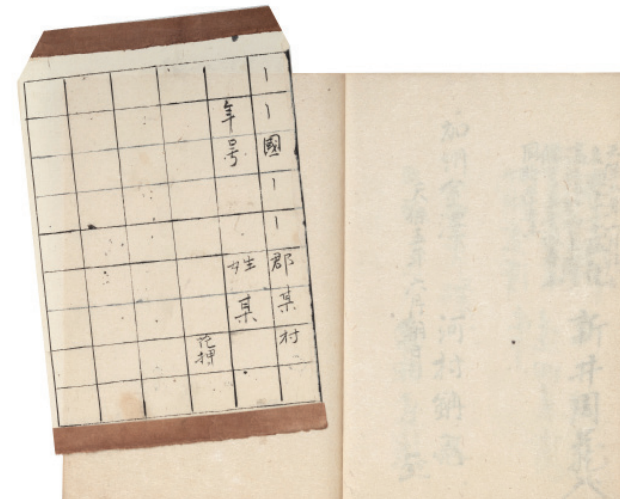
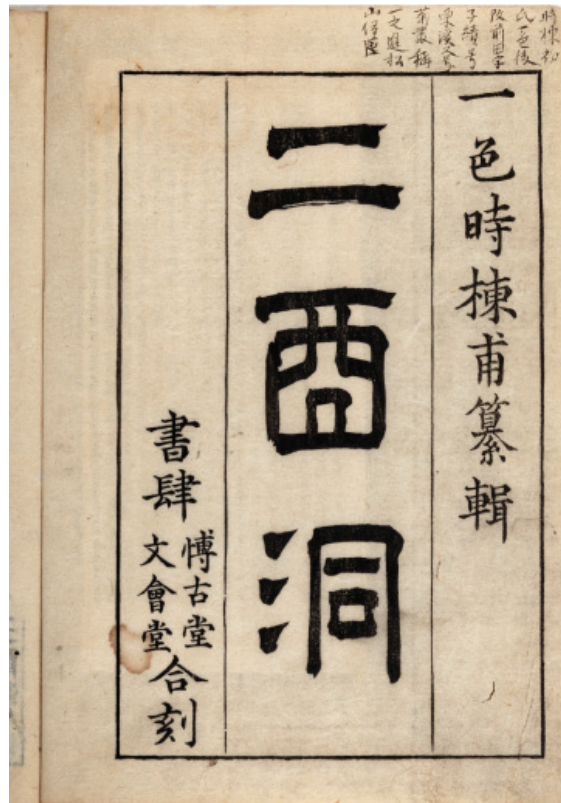
The term “encyclopedia” is not used in the Western sense. *Lei-shu* “is the name given a genre of collectanea of literary and non-literary materials compiled in pre-modern Chinese history. Commonly translated ‘encyclopedia,’ *lei-shu* is more accurately rendered ‘classified book,’ from the categories of topic, genre, or rhyme that were typically used to organize the contents. *Lei-shu* are properly regarded as encyclopedias in that they were intended to encompass and present synoptically the total of either existing knowledge or a specified field of knowledge. However, they did so in a characteristically Chinese way, by quoting existing texts and placing them in a synthetic rearrangement. *Lei-shu* contain little or no original writing, unlike our modern



encyclopedias, a fact that suggests their compilation was motivated by a desire to preserve texts as well as to provide accessible surveys of knowledge. That *lei-shu* contain virtually no new material should not lead to an underestimation of their importance and influence. Many *lei-shu* in their time exerted great influence in shaping education, the intellectual climate, and literature by making available a particular selection of materials to a large number of readers from a vast canon of existing texts not readily available to them. *Lei-shu* were the emperors' and officials' digests of important texts, the primers of early education, the handbooks of poets and playwrights, and the study guides of examination candidates...

"The durable *lei-shu* tradition is to be credited with the preservation of a vast amount of texts from pre-Ming China."—Nienhauser, ed., *The Indiana Companion to Traditional Chinese Literature*, Vol. I, pp. 526-29.

Very good set. Some worming touching but not obscuring characters.



44. MEDICAL GUEST BOOK. Manuscript on paper, entitled on upper cover "Koshosai jugyo seishi roku" ["List of Class Participants for the Lectures by Koshosai"]. 29 leaves & a number of blanks. Large 8vo (267 x 190 mm.), orig. semi-stiff wrappers. From the Preface: "Kyoto: January 1800." \$1500.00

The Preface is signed by Jungo Kato, whose grandfather must have been a well-recognized Kyoto physician. Presumably, he was also named Kato. We learn here that the grandson regularly received disciples who wanted to gain the secret medical knowledge which had been passed down from his grandfather. Because of the precious nature of this knowledge, it was prohibited to

reveal any of it to outsiders unless the recipient was a direct descendant of the disciple or a close family member.

There follows 108 entries of the names of disciples who came to Kato in Kyoto to receive instruction in this knowledge. The visiting dates range from 1802 to 1834. The regions or towns of the disciples are given and, for some, their medical affiliation is provided. The visiting doctors' home towns ranged throughout the main island and Kyushu. For almost all the entries, the hand-written seal of the doctor is added.

A sheet of paper with instructions for the signatories is present; it was slipped in the folding leaf and served as a guide on what must be filled out: province, village, date, name, and the stylized seal (kao).

Fine condition.

45. MEDICAL VOCABULARY. *Igaku jikai* [*An Ocean of Medical Words*]. 113 folding leaves. 12mo, orig. wrappers, manuscript title label on upper cover, new stitching. From the colophon: Osaka: Kashiwaraya Seiemon & Surugaya Kyubei, 1715. \$2500.00

Second edition (1st ed.: 1696) of this rare medical vocabulary; these kinds of useful manuals were consulted to death and rarely survive. As is customary with Japanese dictionaries, terms are arranged by the number of strokes of the first *kanji* character. Explanations are written in *katakana*. A number of icons — early-day emojis — are also used throughout.

The small format of the book — *shuchinbon* [“easy to carry in the sleeve book”] — was designed for easy transport and ready availability.



A little thumbbed and soiled throughout but a nice copy. Some worming. WorldCat locates only one copy, at Kyoto University.

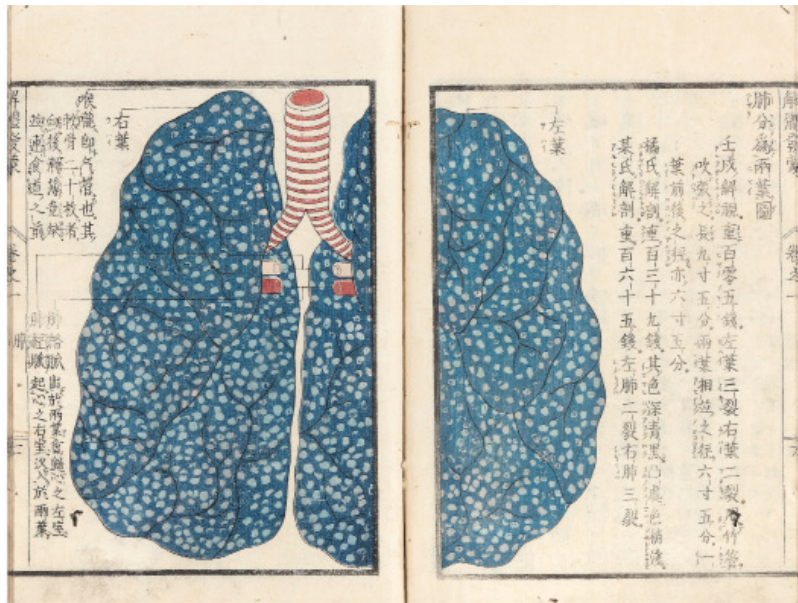
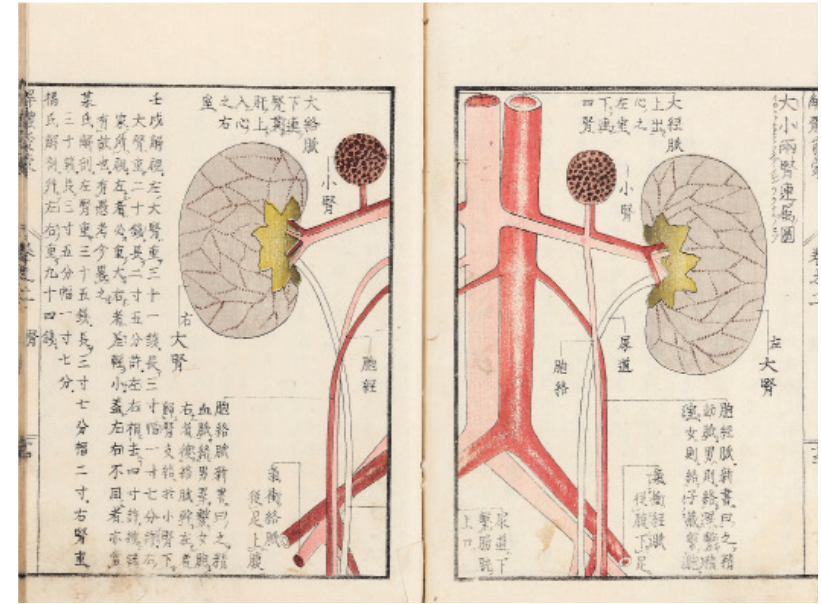
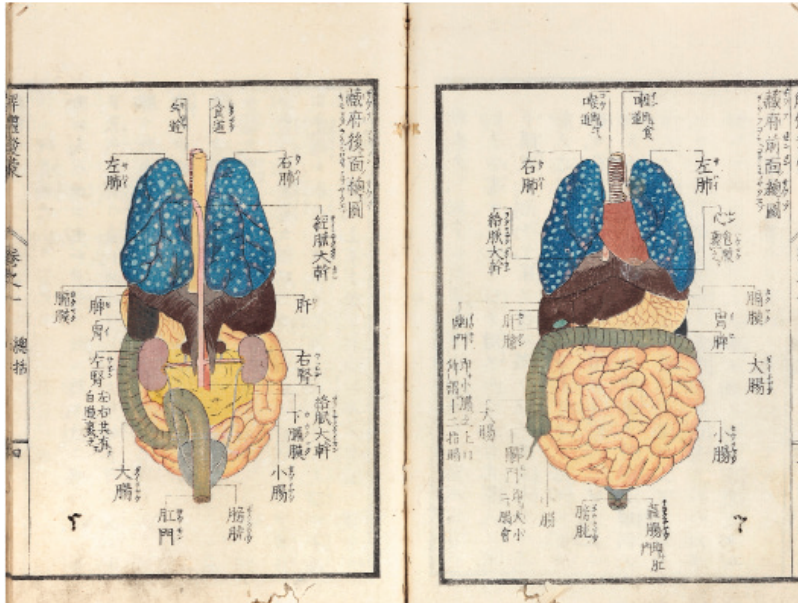
The First Japanese Exposition on the Whole System of Human Anatomy, Based upon Original Observation

46. MITANI, Soshu. *Kaitai hatsumo* [*Explanation of Human Anatomy*]. Many fine woodcuts printed in color. Five vols. 8vo, orig. patterned wrappers (some occasional worming, mostly confined to the margins), orig. block-printed title labels on upper covers, new stitching. Osaka: Kawachiya Mohei & others, First Foreword dated 1810 [published in 1813]. \$30,000.00

First edition of this important anatomical work which collects the records of three dissections performed in Kyoto in 1783, 1798, and 1802. The author explains them based on theories of both traditional Chinese medicine as well as Western medicine.

“A Japanese treatise on anatomy and anatomical dissection in five volumes was published in 1813 by Shoshui or Boku or Koki Mitani (1774-1823) with the title *Kaitai hatsumo*. This was not the first original Japanese work on dissection, since priority in that respect had been established by the appearance in 1759 of the *Zo-shi* of Toyo Yamawaki. But that earlier work was short and its illustrative material limited to a few crude drawings of the viscera. *Kaitai hatsumo* appears, however, to be the first Japanese exposition on the whole system of human anatomy, based upon original observation (including dissection) and knowledge of other anatomical works. An inserted advertisement for this book [not present in this and many other copies] is translated to read as follows: “This book is *Kaitai hatsumo*, on some new Dutch theories and moreover some dissections of a real dead body to make it sure. And it has become clear that the Dutch theories are right and the traditional Japanese and Chinese theories which [have been] with us for 3000 years [are] quite wrong.” (Somehow one gets here the impression of a persistent reluctance to relinquish the traditional anatomical beliefs in favor of the European knowledge which had come into Japan. After all, the gross inaccuracies of the traditional teachings had been firmly established by the work of Gempaku Sugita and his friends in the previous century)...

“Scattered throughout the text of *Kaitai hatsumo* is a series of anatomical plates printed in color. These drawings were very well executed, and illustrate the following structures: thoracic and abdominal viscera, in situ; the lungs, with a careful dissection of the bronchial tree; the heart; the diaphragm; the spleen; the stomach; the liver and gall bladder; the kidneys, with their blood supply, and the ureters; the urogenital system, in male and female, with the plexus of veins draining testes and ovaries; the uterus, with Fallopian tubes



and ovaries (the ovaries are shown as contained *within* the uterine tubes); the urinary bladder in the male, with testes and accessory organs of reproduction (seminal vesicles, prostate), and penis; the small and large intestines, with the vermiform appendix; the blood supply to the intestine through the mesentery; the pancreas; a schematic diagram of the lymphatics (called ‘water-ducts’) associated with the small intestine (the function of the lymphatics, it was believed, was to control blood volume of the body); the general vascular system of the entire body; the system of spinal nerves; and, finally, the gross appearance of the brain...

“The last volume of *Kaitai hatsumo* is in the form of an appendix, written by one of Mitani’s pupils named Konsei Minamoto. This work was of sufficient historical importance to be entirely reprinted in a facsimile edition as recently as 1930.”—Mestler, *A Galaxy of Old Japanese Medical Books with Miscellaneous Notes on Early Medicine in Japan Part I. Medical History and Biography. General Works. Anatomy. Physiology and Pharmacology*, pp. 316-18.

Fine set preserved in a *chitsu*.

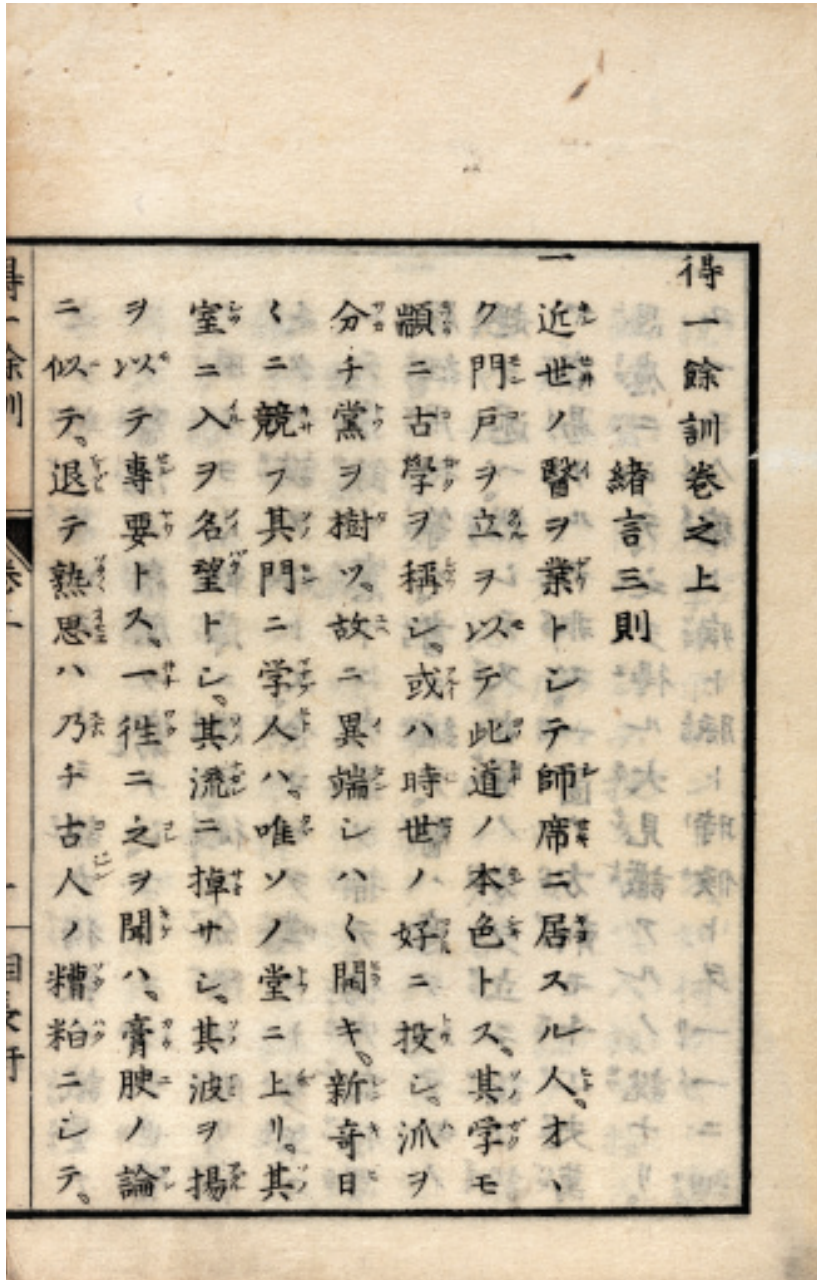
47. MURAKAMI, Kageyoshi. *Tokuichi yokun* [*Essential Supplementary Medical Knowledge*]. 28; 28 folding leaves. Two vols. 8vo, orig. wrappers (wrappers a little defective), orig. block-printed title labels on upper covers, new stitching. Osaka, Kyoto, & Edo: 1789. \$3500.00

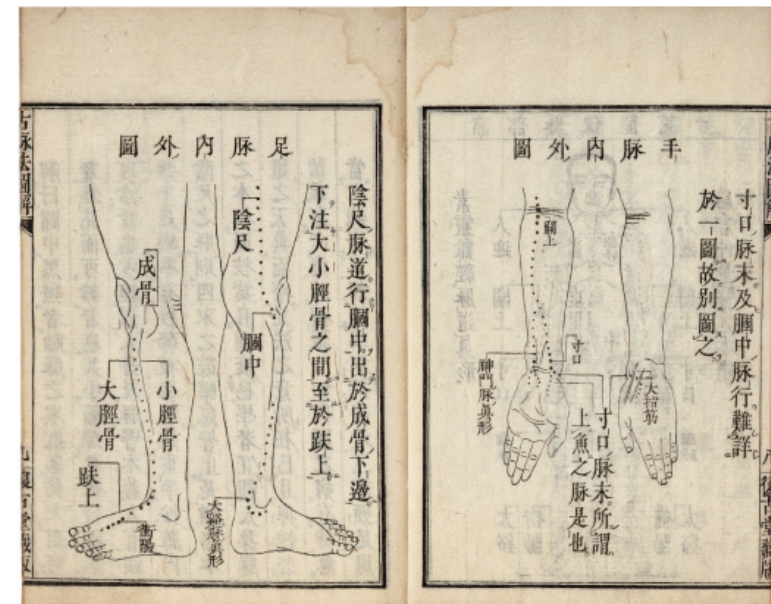
First edition and very rare; WorldCat locates only a digital copy at Kyoto University. Murakami was a physician in Osaka, and in this work he outlines for the general public the principles of how to maintain good health, with many references to Chinese medicine. He was a practitioner of *yojo*. “The notion of ‘cultivation of life’, known as *yojo* in Japanese (*yangsheng* in Chinese), has its ultimate origins in ancient China, as the pursuit of a higher and more sophisticated way of life through managing the body and mind. The knowledge and practice of *yojo* began to be transmitted to Japan around the seventh century CE. In the Edo period, *yojo* took shape as a phenomenon that became an everyday concern for many people, and crossed social class lines... *Yojo* texts are usually written in simple language, and are aimed as much at non-medical lay people as at medical professionals. In most cases the authors are medical professionals or at least have substantial medical knowledge. Being manuals of popular practical medicine, these texts often cover such topics as hygiene, dietetics, basic physiology, nursing, medicine, first aid, and simple remedies. The author set out to produce books with a broad popular appeal, and so they suited their style and content to a mass audience, and tried to make them relevant to the everyday lives of their readers.”—Keiko Daidoji, “What a Household with Sick Persons Should Know: Expressions of Body and Illness in a Medical Text of Early Nineteenth-Century Japan,” SOAS thesis (online resource).

Murakami is rather critical of a number of treatments and drugs administered by other physicians.

We learn from the advertisement leaf that Murakami, about whom little is known, intended to publish three further medical works, but these apparently never appeared. The present book seems to be his only publication. The rear inside endpaper of Vol. II has a pasted-on printed ad for an unrelated publication.

Fine copy. Some carefully repaired worming in the upper margins.





“The Pulse Classic”

48. MURAYAMA, Koremasu. *Komyakuho zukai* [*The Pulse Classic*]. Seven full-page illus. 31 folding leaves. Large 8vo, orig. blue wrappers (rubbed), orig. block-printed title label on upper cover (label partly rubbed away), new stitching. Kyoto: Hishiya & Katsumura, 1796. \$6500.00

First edition of this very rare book on the pulse; it is a revision of the book — known as “the pulse classic” — written by Wang Shuhe in the third century. Composed of ten volumes and 98 chapters, it is the first work entirely devoted to pulse study in ancient China. It categorized all the pulse conditions into 24 types and described each in detail.

“The pulse lore of Chinese medicine is famous. Among the many treatises on this subject, which found its application in so much of Oriental medicine, was the well-known work entitled *Muo-ching*, on the theory of the pulse, by Wang Shu-Ho who lived in the Tsin era (265-317 A.D.) compiled from earlier writings, principally those in the *Nei Ching*, the *Nan Ching*, the *Shang-han-lun* and the *Chia-i-ching*. Wang pretty well summed things up when he said, ‘The different kinds of pulse are easy to understand for the intellect but not so for the finger’... The *Muo ching* was revised several times by later authors, and

was even translated into German by Franz Hubotter.”—Mestler, *A Galaxy of Old Japanese Medical Books*, Part II, p. 469, note 3.

The handsome woodcuts depict pressure points on the body.

Fine copy. Rare; WorldCat locates only the NLM copy in North America.

¶ Sugimoto & Swain, *Science & Culture in Traditional Japan*, pp. 85 & 281.



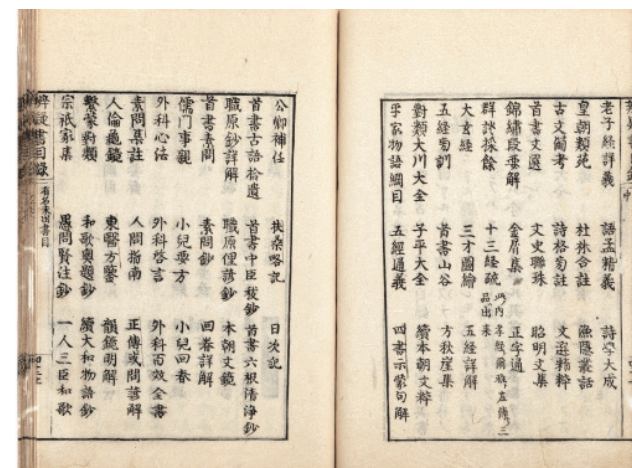
An Important Bibliography

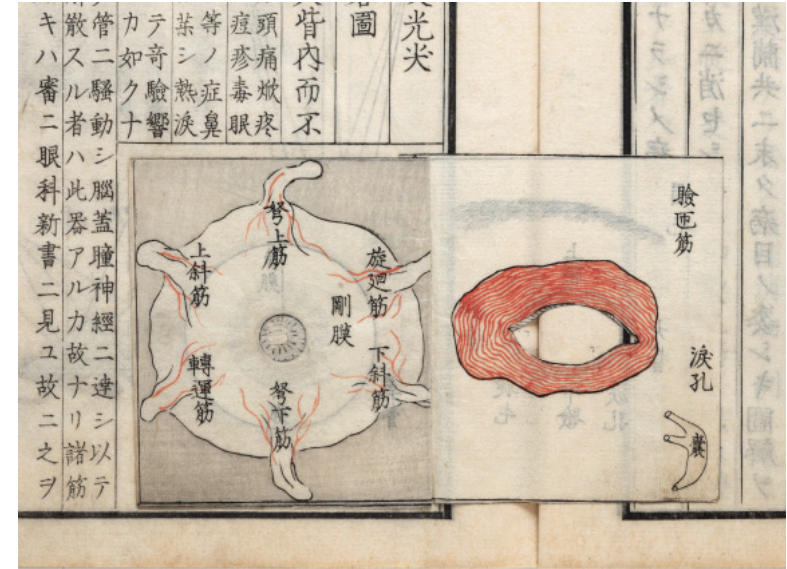
49. NAKAMURA, Tomihe (or Magobei). *Bengisho mokuroku* [*List of Scholarly Books*]. 151 folding leaves. Three parts in one vol. Thickish 8vo, orig. patterned wrappers (upper wrapper a little worn), orig. block-printed title label on upper cover (label somewhat defective), new stitching. From the colophon: Kyoto: Nakamura Magobei, 1710. \$2950.00

First edition of this important and useful bibliography. In 1710 “the Kyoto publisher Nakamura Magobei compiled a catalogue known as *Bengishomokuroku*. The aim of this catalogue was to help the reader disentangle book titles which could be easily confused because they were read in the same way, because they used the same characters but different readings, or because they were known by several titles... Nakamura Magobei included manuscripts (*kakihon*) and explained that he had ‘given the majority of the many titles of manuscripts that have been circulating since past times’.”—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. 206n & 245.

Nice copy, preserved in a *chitsu*. Some minor worming, carefully repaired.

¶ Peter Kornicki, *The Book in Japan*, pp. 441-42.—“The publication of *Bengisho mokuroku* in 1710 went considerably further. The author was Nakamura Magobei, a Kyoto publisher and bookseller, and it was written for fellow members of the book trade. He considered books printed with movable type as a separate category and was the first to draw up a catalogue of them. He directed some attention to the book trade, which also explains his attention to the titles of books not yet published and to books with homophonic titles that could easily be confused. At the same time, the compilation of catalogues for commercial and for private purposes was becoming commonplace, and bespeaks a growing concern with the identification of books by their distinguishing characteristics.”

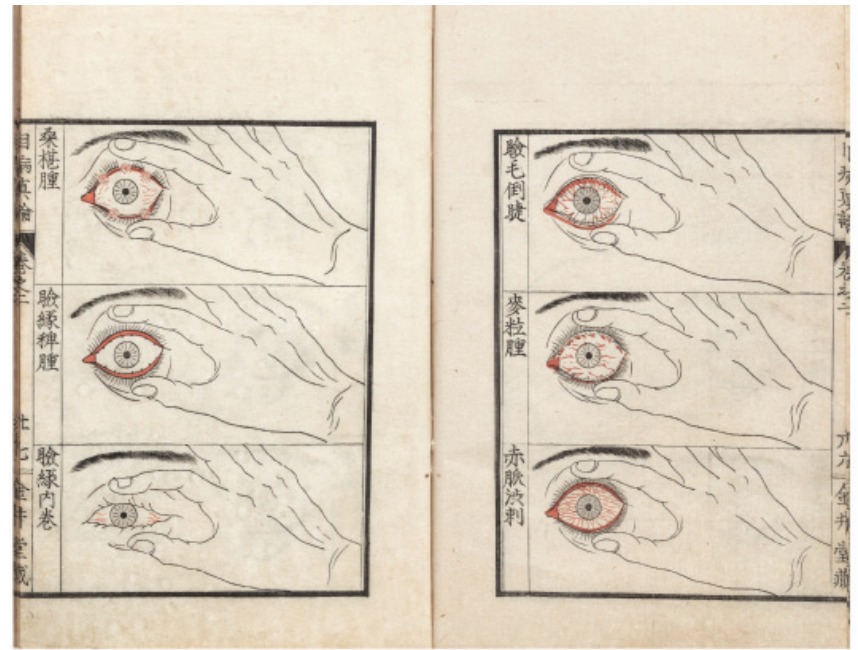
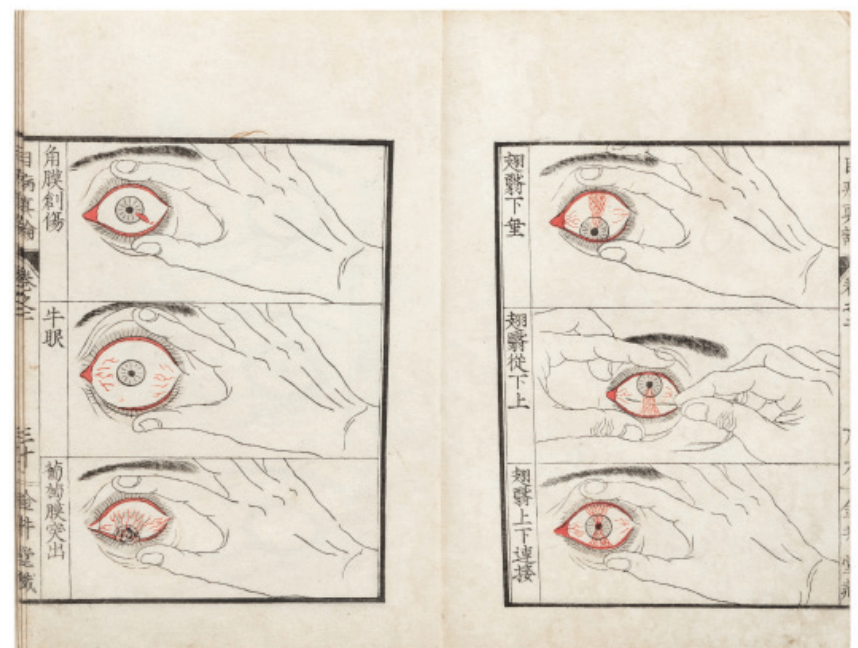


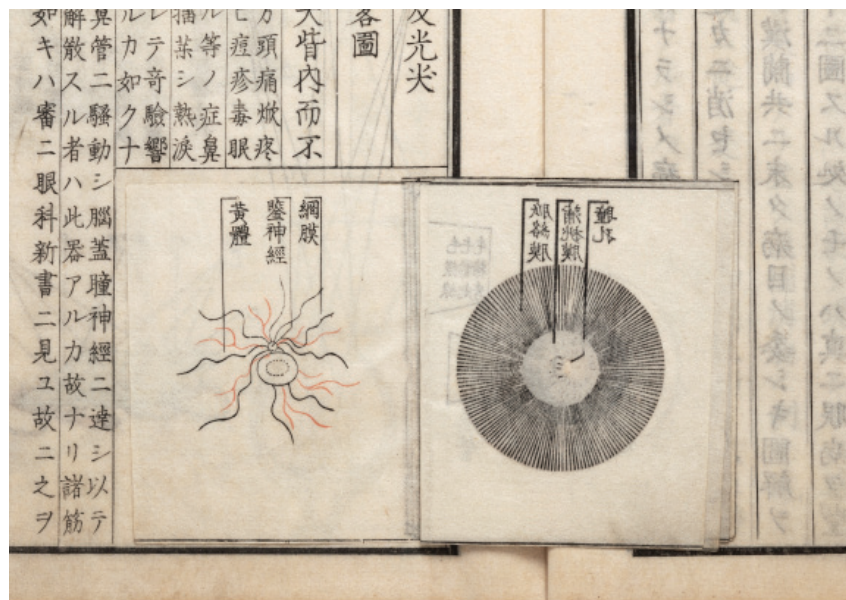
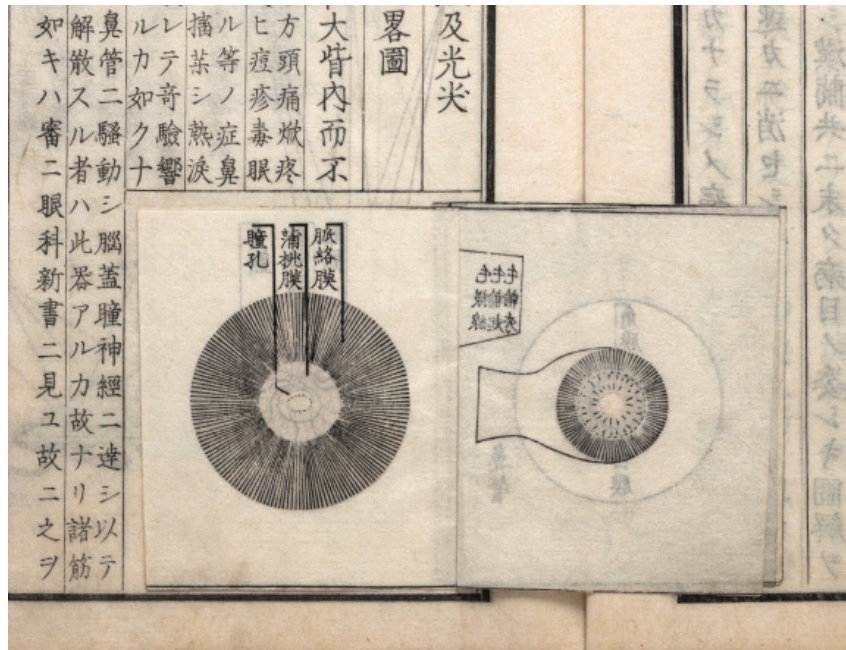


50. NAKANOME, Dojun (or NAKAME, Juzan). [From the title-page in Vol. I]: *Ganmoku* [or *ganbyo*] *shinron*; [from the title-labels & first leaf of text]: *Kokon seisen mokubyo* [or *ganbyo*] *shinron* [*Ophthalmology in Veracity*, but a better trans. is: *Selected True Ophthalmology of All Times*]. Many full-page woodcuts, of which a number are color-printed, & one remarkable text woodcut that has five color-printed flaps of considerable intricacy. 31; 32; 29; 25 folding leaves. Four vols. 8vo, orig. brown wrappers, orig. block-printed title labels on upper covers, new stitching. [Japan]: Kanaido, 1850. \$12,500.00

First edition of this very rare and beautifully illustrated surgical work, with no copy in WorldCat. This was the first ophthalmological work published in Japan that did not depend on secret traditions of private medical schools but, instead, incorporated the most up-to-date writings, both Chinese and Western, on the subject.

“Nakame Juzan (1808-1854), was born in Sendai and practiced in Edo and Osaka. He taught many students. He performed cataract surgery with excellence, using mydratics (hyostiamine). In 1850, he wrote a two-volume book *Kokon seisen ganka hosen* (Selected Ophthalmology of All Times) and [the present work] *Ganka* [sic, a typo, should be *mokubyo* or *ganbyo*] *shinron* (Ophthalmology in Veracity). He included Chinese and Western methods of cata-



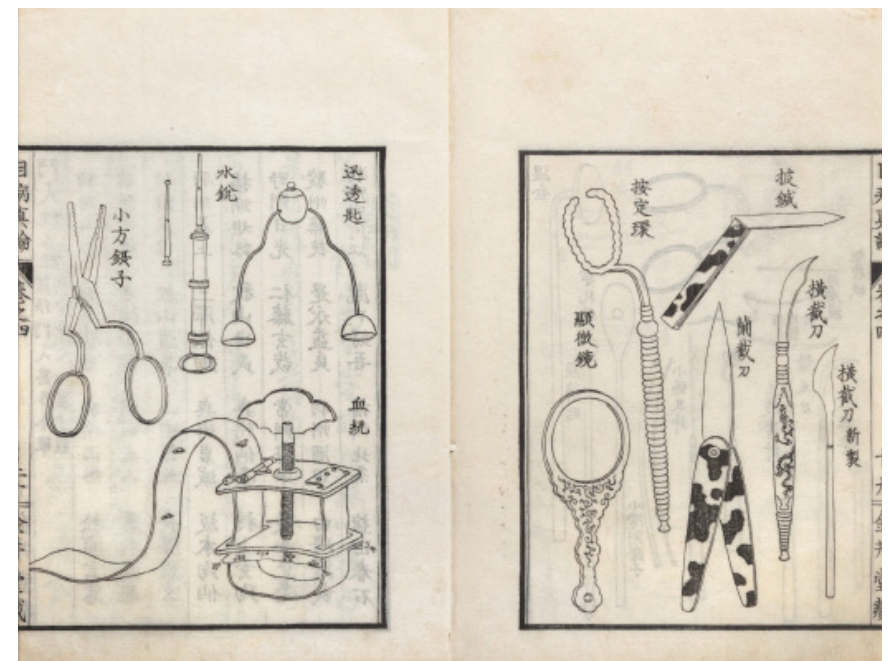


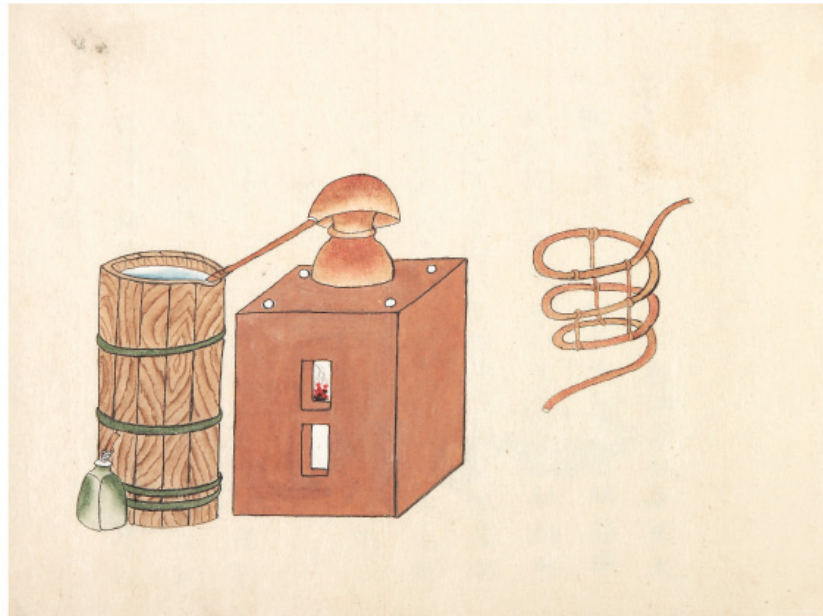
tract surgery, theory of image formation on the retina, and various instruments of Western ophthalmology. His description is much more advanced than those of other Chinese-Dutch ophthalmologists.”—Saiichi Mishima, *The History of Ophthalmology in Japan*, p. 173 (& see p. 196 for a discussion & illus. from this book of Nakanome’s method of cataract reclination).

As mentioned above, this book is finely illustrated with a series of color-printed depictions of the eye, surgical procedures, and Western surgical instruments. There is a very remarkable text woodcut consisting of five flaps of complex construction, color-printed on both sides, depicting the interior of the eye. The illustrations are printed in a series of colors including blue, gray, yellow, red, black, and pale brown.

Nakanome received his medical training from many of the leading ophthalmologists of the time. He founded his own ophthalmological school called Nakanome ryu and wrote many books on his specialties, especially treating cataracts. He stressed that Asian and Western medical traditions each had merit and selected the best from both. At the end of Vol. IV, there is a most interesting list of all the medical students who had studied with Nakanome.

A fine set. Minor marginal worming.





*The Arrival of Western Surgical Techniques in Japan;
A Richly Illustrated Luxury Manuscript*

51. NARABAYASHI, Chinzan. Manuscript on high quality mulberry paper, entitled “Geka Soden” or “Koi Geka Soden” or “Nanban Geka Soden” [“Complete Manual of Surgery” or “Red-Head Style Surgery Text”]. 134 finely drawn & colored illus., including multiple illus. on many of the leaves, some full-page. 38 leaves (two are blank); 38 leaves (two are blank); 25 leaves (two are blank). Three vols. Small oblong folio (235 x 325 mm.), orig. patterned wrappers, new stitching. Japan: Preface in first volume dated 1706. \$95,000.00

A richly illustrated manuscript, important and influential in the history of medicine and surgery in Japan, revealing the introduction of European medical knowledge in Japan, through Ambroise Paré’s *Chirurgie*, Scultetus’s *Armamentarium Chirurgicum*, and Spigelius’s *Opera*. This is a luxury copy (only one similar set survives, at Nagasaki), in oblong folio format, and written and finely illustrated on fine thick mulberry paper. Our manuscript contains 134 exquisitely drawn and richly hand-colored illustrations.

Chinzan (or Eikyu) Narabayashi (1648-1711), belonged to a family of professional interpreters in Nagasaki and became proficient in the Dutch language. He had contact with several Dutch physicians on the island of Dejima and their influence inspired the young Japanese to forsake his profession to study medicine. By 1691, the shogunate offered him a position of “official physician.”

Narabayashi learned Western medicine from the Dutch doctors on Dejima and from them he acquired an edition of Paré’s *Chirurgie* in 1688. That very copy remained in the family until 1891 when it was presented to Tokyo University Library. It was destroyed during the 1923 earthquake and fire.

“Geka Soden” is based on the masterworks of Paré, Scultetus, and Spigelius and also took into consideration oral instructions given by Dutch physicians to Narabayashi, along with his own theories derived from his own surgical experiences. The text also reflects Chinese influences including the explanation of in-yo (the positive and negative) and applying prescriptions used in Chinese medicine. There are considerable similarities in structure in the first part to Chin Jikko’s (or Chen Shigong, 1555-1636) *Geka Seiso* or *Waike zhengzong* [*Principles of Surgery*], first published in China in 1617.

In 1706, Narabayashi’s “Geka Soden” first appeared in manuscript in three parts or volumes and copies were immediately made (the original manuscript seems to not survive and the text was never printed).

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錄又通痲油藥等貼亦可也



保保湯之法

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白朮 木香 降香 水香 蘇合
丁香 胡椒子 丁香 蘇合
肉桂 丁香 胡椒子 丁香 蘇合
右川芎肉桂木香胡椒子丁香各五味除餘
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頭破打腫痛者先刺髮之上下各三寸方
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湯矣



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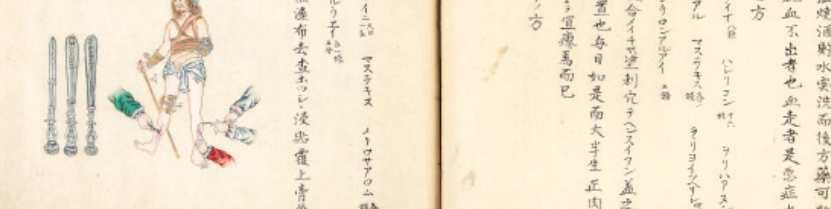
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者方用之宜瘰癧馬而巴
ラウレット方

THE MANUSCRIPT: Our copy of "Geka Soden" is in three oblong folio volumes.

The first volume — "Geka Soden" — is unillustrated. It is a general discussion on the pathology of diseases and their treatment. There is a Preface dated 1706 by Kaibara Ekiken (1630-1714), the most famous scholar in Japan at the time, and who was familiar with Western science, especially botany.

The second volume is "Kinso tetsuboku-bu" and the text and illustrations clearly derive from Paré, Scultetus, and Spigelius along with information received from Dutch doctors on Dejima and readings of Chinese texts. The

numerous illustrations are very finely drawn and are in rich fresh colors. There are illustrations of the opened skull, many kinds of saws and surgical instruments, a trepanned head from the front, a levatory placed on the trepanned head, the bandage of Galen, a dry suture to heal a facial wound, a patient with an eye injury, treatment of a hair lip, a bandage on a mutilated arm, dismembering knives, restorations of dislocated shoulders, restoration of a dislocated spine, extension of a broken humerus, surgical tools to remove bullets, amputation of a leg, removal of an arrow and a dart from the leg and thigh, more surgical tools, etc., etc. While the human figures in the illustrations are in Western dress, they have “orientalized” faces.

The third volume is entitled “Orandakoku yaku yu shuge” — describes various medications and oils, many of which clearly come from Dutch pharmacopoeias. Others derive from Narabayashi’s own experiences and from Chinese medicine. The name of each medicament is followed by its source, therapeutic effect, herbs and other materials used, and method of preparation. It is finely illustrated with depictions of distillation apparatus, furnaces, cooling vessels, and receiver and storing flasks which Narabayashi saw at Dejima. The distillation apparatus is clearly Western.

Our fine and beautifully illustrated manuscript consists of three parts — the only texts originally conceived by Narabayashi in 1706 — each in a separate volume; it was prepared in a luxurious oblong folio format and displays the most sophisticated drawings and ornamentation of any of the surviving manuscripts (along with the Nagasaki example which is in bad condition). Our manuscript was acquired by Jean Blondelet in Japan sometime in the 1960s and was sold at auction in Paris in 2001 to Dr. Gabor Lukacs, who prepared a monograph which deals in part with “Geka Soden.” Regarding this manuscript, he has written: “The only known facts about its provenance is that the volumes were bought in Japan in the middle of the 1960s. The manuscript, in an exceptionally fine state of preservation in a pavlovnia wood-box, does not carry any seal. It consists of three oblong-folio volumes, bound in brown, unrepaired, decorated paper. Endpapers protect the text on both sides. The leaves are unnumbered. The text is written on thick leaves made from mulberry, the most commonly used material of the period for papermaking. The manuscript, destined for the elite, is written in Chinese, the language of scholarship. Its compilation in the first years of the eighteenth century, coincides with the rise of Chinese cultural influence to an unprecedented level. The quality of the regular script, emphasizing the clarity of the ideographs, is indicative of a professional scribe without a particularly fine hand...

“The magnificent, coloured, carefully brush-painted, richly ornamented illustrations mark out the manuscript as a copy originally destined for an

important person. To find illustrations at this level of execution in a medical work written before the Genroku period (1688-1704), or even during the whole of the eighteenth century is highly unusual, if not unequalled...

“The artist, endowed with an imaginative and unconventional mode of expression, must have received an advanced degree of formal training in one of the major workshops of Nagasaki. He was unquestionably intimately acquainted with the intention of the manuscript’s author. All the illustrations of Kinso tetsuboku zu appear to be the work of the same hand. The name of the artist remains unknown.”—Lukacs, *Kaitai Shinsho. The Single most famous Japanese Book of Medicine. & Geka Soden. An early very important Manuscript on Surgery* (2008), p. 220.

As noted above, a very similar copy with the same contents survives at the Nagasaki University Medical Library. The same scribe and artist may have prepared that manuscript as well.

Afterwards, Narabayashi added one further text (“Koyaku sho”) and, in later years, additional texts were added by students. By 1740, the “Geka Soden” consisted of six parts:

1. “Geka Soden” [or, according to Mestler, “Shikake sho”] (introduction to pathology and treatment of disease),
2. “Geka Soden Kinso tetsuboku-bu” (illustrations of the treatment of wounds),



3. "Orandakoku yaku yu shuge" or "Abura-no-sho" (on Dutch treatment by oils),
4. "Koyaku sho" (on treatment by the use of ointments and plasters),
5. "Kinso sho" (on the treatment of wounds),
6. "Yushuyo shozu" (on the removal of oil).

According to Mestler (Part V, p. 192), the whereabouts of the original manuscript by Narabayashi is unknown and the only copies with six parts are in the Tokyo University Library (it is in octavo format and prepared much later) and the Takeda Science Foundation, Osaka (but this manuscript is in 8vo format, less finely illustrated, seems to be rather later, from the 1740s or later, and written by a student or disciple). Following the appearance in 1706 of Narabayashi's original manuscript, the text and illustrations immediately became well-known and were very popular. Right away, the "Geka Soden" was copied in codex format and in scrolls and all of them, with the exception of the above-mentioned much later copies at Tokyo University and Takeda Science Foundation, included only selected parts. Even the now lost Narabayashi family copy — not the original manuscript — contained only four parts. It is unknown whether this family copy was in oblong folio format or a much later copy.

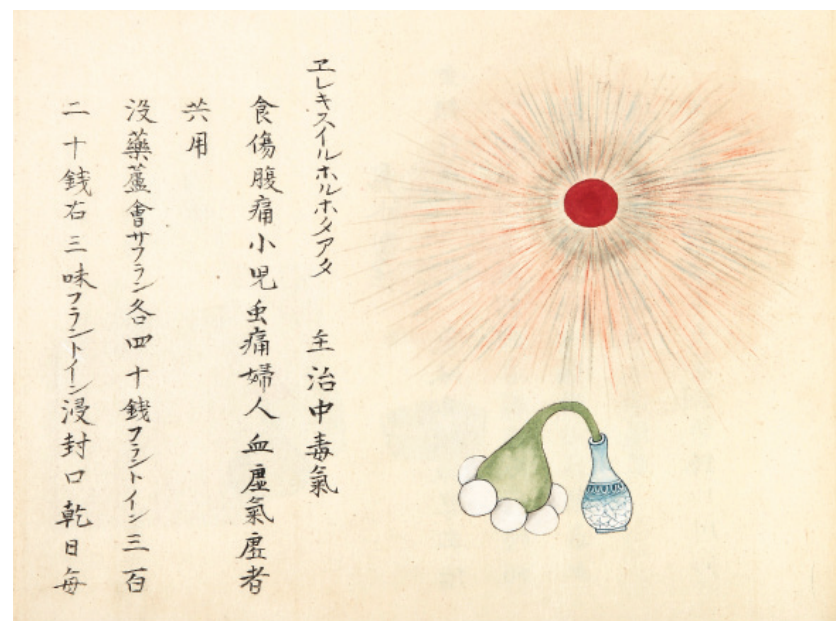
The "Geka Soden" was never published.

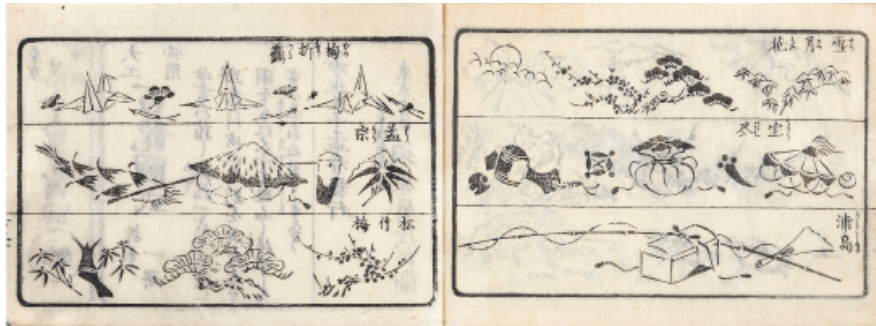
Mestler writes: "It is not certain what may have been the full content of Narabayashi's manuscript, either of text or of pictures...Chinzan's manuscript was very popular among the Japanese, and is known to have been copied and recopied several times, in the process of which parts of the original work were almost certainly lost or substitutions made."—Part V, p. 192.

The *Geka Soden*, in "one or another copy of it is known to have influenced the surgical practice of Hanaoka (1760-1835), who may be considered as a sort of link between the 'old' and the 'new' surgery in pre-Meiji Japan."—Mestler, V, p. 194. Hanaoka discovered and used anesthesia forty years before it was utilized in the West.

We cannot trace any manuscript of "Geka Soden" in any library outside of Japan (and very few in Japan). This is the finest manuscript of this text to ever appear on the market.

In fine condition, preserved in a wooden box.





Complex Designs for Transoms

52. OCHIAI, Norikuni. *Shinpen ranma hinagata* [*New Designs for Transoms*]. Numerous full-page & double-page woodcut illus. 30; 30 folding leaves. Two vols. Oblong 8vo, orig. blue wrappers (some worm-ing very carefully repaired), orig. block printed title labels on upper covers, new stitching. Edo: 1852. \$1500.00

First edition of this finely illustrated work on the design of transoms (*ranma*) situated above the *fusuma*, or sliding panels constituting walls, of a Japanese house. The *ranma* offered scope for decoration, the wood often being carved, or carved and pierced in highly decorative and complex patterns. Many *kumiko* lattice work designs are depicted. Unusually, this book was laid-out in the landscape format — that is, with the pages greater in width than height, the better to accommodate the shape of the *ranma*. For each transom design, Ochiai has provided a caption naming the design and the materials used (different woods, bamboo, etc.).

At the end of Vol. II, there are six pages of motifs depicting traditional patterns, auspicious symbols (pine, bamboo, plum), symbols of longevity (cranes and turtles), origami cranes, etc. which could be incorporated in the design of transoms.

Ochiai wrote a series of works on design, architecture, and carpentry.

Very good set.

53. OGATA, Kenzan? Two *orihon* (accordion) albums containing 24 double-page ink & brush paintings, each 480 x 360 mm., entitled, from the manuscript labels on the upper covers “Ogata Kenzan kindei kacho gajo” [“Flowers & Birds, Heightened with Gold Sprays, by Ogata Kenzan”]. Two vols. Small folio (363 x 242 mm.), modern yellow-green silk brocade over boards, endpapers in each volume with speckled gold. [Japan: n.d.]. \$13,500.00







Each of the 24 beautifully rendered double-page paintings in these two albums bears the signature “Kenzan,” although this appears not to be his autograph signature. In the first volume, his seal of “Ogata Kenzan” is stamped, and in the second volume the seal used is that of his artist name, “Shinsei.”

Ogata (1663-1743), was a painter and one of the greatest ceramicists of the Tokugawa era, famous for the skill of his brushstrokes. He was the younger brother of Korin Ogata (1658-1716), with whom he collaborated on many projects. “Kenzan was fundamentally a Rimpa in his painting and pottery as his elder brother Korin; indeed, Bernard Leach, in his engagingly biased documentary, *Kenzan and his Tradition*, argues a case of Kenzan being the more original of the two.”—Jack Hillier, *The Art of the Japanese Book*, pp. 667-68.

The paintings, which may be by Kenzan, are very beautiful, depicting scenes of plants, butterflies, birds, landscapes, all with ample use of gold.

In fine condition, with occasional faint spotting. Accompanying these two albums is an appraisal report, dated 1932, with the stamp of “Teikoku bijutsu hozon kai no in” [“Seal of the Japanese Art Preservation Association”], stating these two albums contain 12 paintings, each by Kenzan.

These albums are preserved in three wooden boxes, each fitting within the next larger box. The innermost box has a silk pillow upon which the two albums rest. On the two smaller boxes, it is written that these albums contain paintings by Kenzan Ogata.





54. OKADA, Kinshu. *Gedai kagami* [*Bibliography of Yomihon*]. 82 folding leaves. Small oblong 8vo, orig. pale blue wrappers (wrappers a little soiled), new stitching. Edo, Kyoto, & Osaka: Chojiya Heibei [trade name for Kinshu Okada's company, which published *yomihon*], 1838. \$2500.00

First edition of this rare bibliography of *yomihon* (“books for reading”), prose fiction mostly published in Edo between 1750 and 1850. “Typically, the early *yomihon* consisted of adaptations of Chinese vernacular fiction, collections of tales with a historical setting, Buddhist narratives, or anthologies of supernatural stories. Edo *yomihon*, by contrast, though also in a literary style,

recall to the reader, because of their greater use of Chinese idiom, not court romances but military tales. Mostly they were historical novels set in the Kamakura or Muromachi period...

“By far the greater number of Edo *yomihon* were written by Santo Kyoden (1761-1816) and Takizawa Bakin. Their efforts during the first decade of the nineteenth century to create historical novels about Japanese heroes gave the *yomihon* its ultimate form and marked the last great achievement of Tokugawa literature. Complex though unified plots, a didactic tone, character development, Chinese flavor, supernatural elements, and a bold mixture of colloquial and classical idiom distinguished Bakin and Kyoden’s work from most Kamigata *yomihon* and from earlier prose fiction.”—Leon Zolbrod, “Yo-



mihon: The Appearance of the Historical Novel in Late Eighteenth Century and Early Nineteenth Century Japan” in *The Journal of Asian Studies*, Vol. 25, No. 3 (May 1966), p. 487.

More than 100 titles are listed, arranged by series and giving authors’ and artists’ names (Hokusai illustrated many *yomihon*), number of volumes, and oftentimes descriptions of the plots. At the end are indices of authors and artists.

Shunsui Tamenaga (1790-1843), the famous author, contributed to the compilation of this book, using his pen-name “Sasaki Sadataka.”

Fine copy. A few wormholes touching characters, well mended.

Locust Prevention & Drying Rice

55. OKURA, Nagatsune. [From the title-page & label:] *Hokaroku* [List of Ways to Increase the Farmers’ Earnings]; [from the “pillar”:] *Nokaeki* [For the Farmers’ Benefit]. Four full-page woodcut illus. & two woodcuts in the text. 26 folding leaves. 8vo, orig. patterned wrappers, orig. block-printed title label on upper cover, new stitching. Osaka: Aiwaen, 1810. \$4500.00

First edition and rare; we find no copy of this first edition in WorldCat. Okura (1768-1856?), was one of the three most eminent agronomists of the Edo period. A reformer and advisor to several *daimyo*, he wrote more than 20 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.

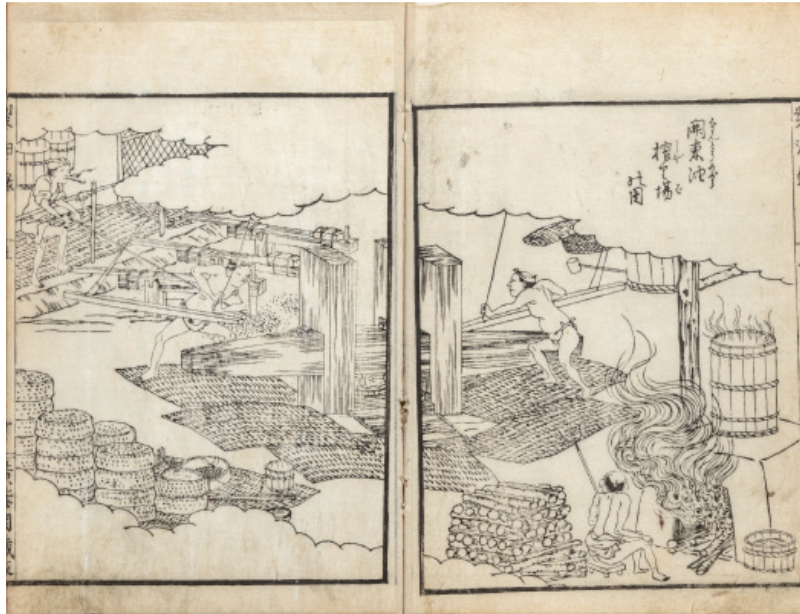
The first part of this book is concerned with the problem of controlling locust swarms, which caused extensive damage to crops. Okura recommends using whale oil as a pesticide. The second describes improved methods of drying bundles of rice before threshing.

The woodcuts are most appealing. The first full-page woodcut depicts the celebration following the departure of the locusts. One of the text illustrations shows the tools used to spread whale oil over the rice fields, with a full-page picture showing the farmers distributing the oil in the fields. Two of the other full-page illustrations depict various racks to hold the bundles of rice for drying.

A very nice copy. Minor worming.

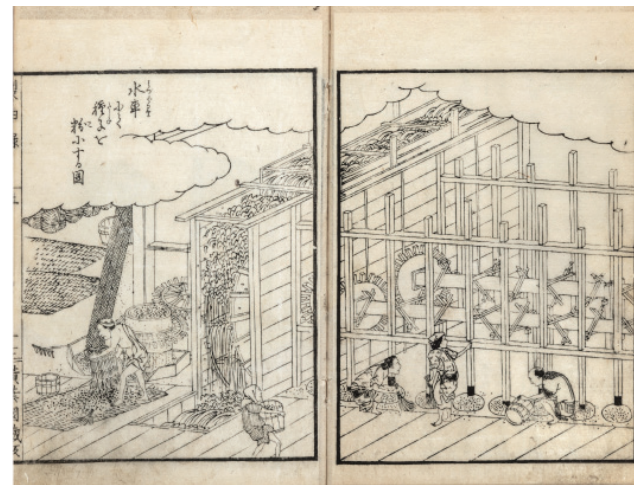
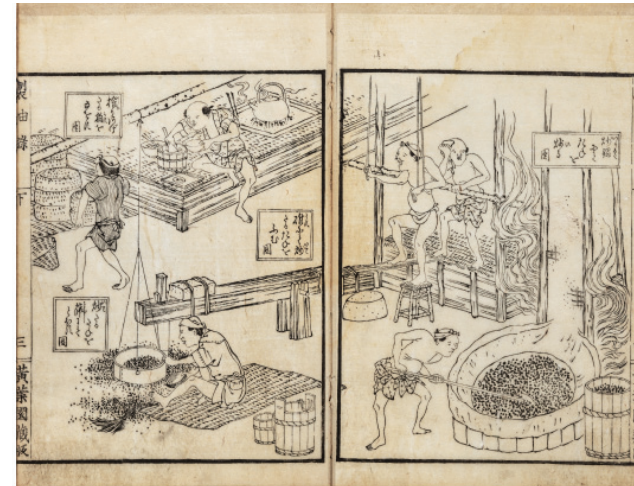






Cotton: A Major Cash Crop

56. OKURA, Nagatsune. *Seiyuroku* [On the Manufacturing of Oil]. Many full-page & double woodcut illus. 23; 29.5 folding leaves. Two vols. 8vo, orig. pale gray wrappers (wrappers quite rubbed), orig. block-printed title labels on upper covers (labels somewhat defective), new stitching. Osaka & other cities: Okada Gungyokudo, Kawachiya Chobei et al., from the colophon: "1836." \$3500.00



First edition. Rapeseed oil has been the favored cooking oil in Japan for more than 1000 years, since the introduction of Buddhist vegetarian cuisine. It was also widely used for illumination. The present book is concerned with improved methods of the complex steps required to transform rapeseed into oil and to manufacture its meal as a by-product (used as an animal feed and a fertilizer). The fine woodcuts, by the famous Osaka *ukiyo-e* artist Hanzan Matsukawa, depict all the many stages of production. There is a series of really fine depictions of the presses and different methods and machinery used in the regions of Edo, Nada, and Osaka.

Okura also provides statistical information regarding production levels in various regions of Japan, labor costs, potential profits from successful crops, etc. He writes about rapeseed oil as a commodity and its country-wide market and trading. At the end of the first volume there is also a discussion of manufacturing cottonseed oil (*watami abura*).

Very good set. Vol. II has some marginal worming and some light damp-staining.

Massage Therapy

57. OTA, Shinsai. *Anpuku zukai* [*Illustrated Account of Massage*]. Numerous illus. in the text (many full-page). 30 folding leaves. 8vo, orig.



patterned wrappers (rubbed & a little worn, some worming in blank upper margins), orig. block printed title label on upper cover, new stitching. Osaka: 1827. \$3000.00

First edition. “The last monograph of importance on massage in old Japan was the *Ampuku zukai*, compiled and published by Shinsai Ota in 1827, which gave the technique of massage in text and illustrations.”—Mestler, *A Galaxy of Old Japanese Medical Books*, II, pp. 485-86.

This work by Ota, a physician in Osaka, serves as the foundation of modern Anpuku therapy. “Anpuku,” which means to “ease or calm the abdomen,” is a massage therapy which can be traced back to the Nara and Heian periods in Japan (710-1185 A.D.). It is still practiced in Japan.

The illustrations depict the therapist applying pressure to various parts of the body, pressure points, a baby receiving a massage, an expectant mother receiving a massage, a self-massage, the therapist massaging the breasts of a woman to stimulate her breast milk, etc.

A very nice copy.

Published by Murakami Kanbee

58. PEI, Xiu, compiler & editor. *Huangbo shan Duanji chan shi chuan xin fa yao* [*Essential Teachings on the Transmission of the Mind by the Chan Master Huangbo Xiyun*]. 40 folding leaves. Large 8vo (275 x 180 mm.), orig. wrappers stained dark brown with fermented per-simmon juice to prevent worming, new stitching. From the final leaf: “Nijo tamaya cho Murakami Heirakuji” [this is a town within Kyoto known as Nijo tamaya cho; the publisher was Kanbee Murakami, and his shop’s name was Heirakuji], “1632” & “1634” [the final leaf gives these two dates based on the zodiac]. \$5500.00

Second edition to be published in Japan, printed in Chinese with Japanese reading marks. This is a very rare book, and we find no copy in WorldCat. Kawase records an extremely rare *gozan ban* edition printed in 1283 at one of the five temples at Kamakura.

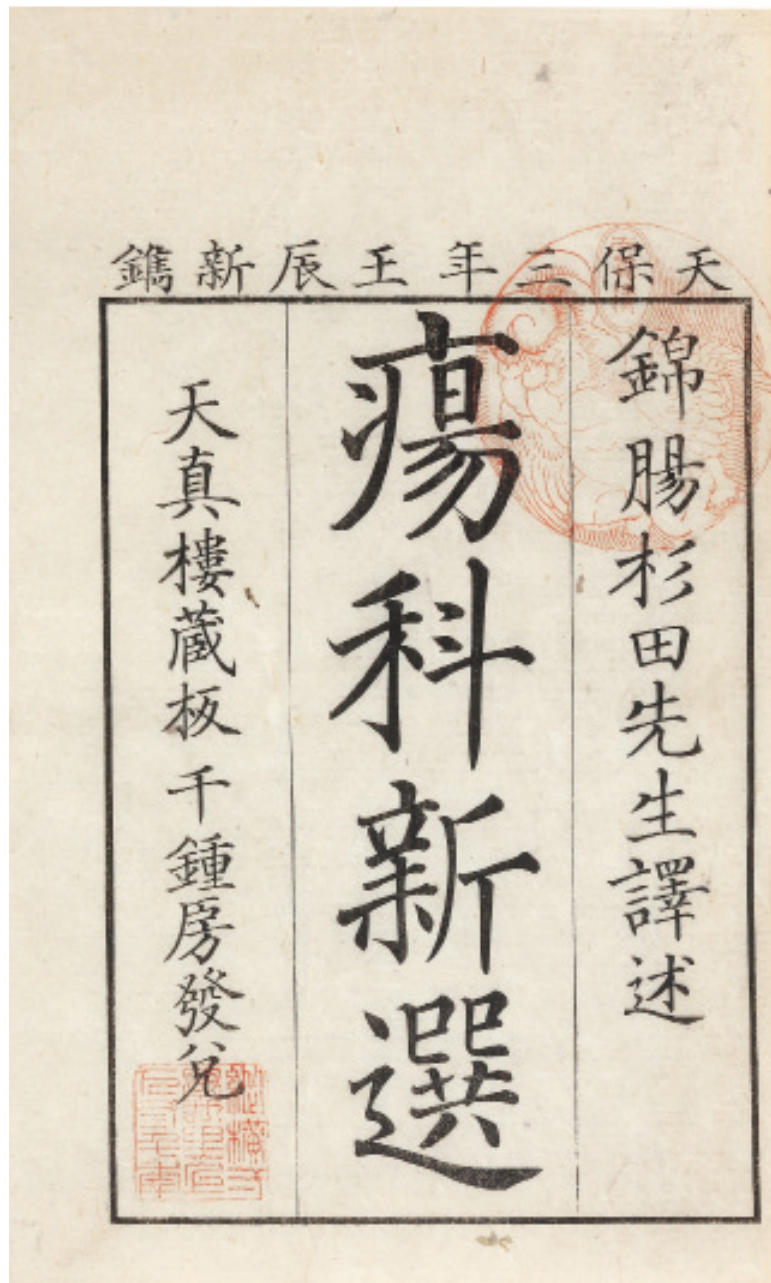
These lectures, delivered at the monasteries of Longxingsi and Kaiyuan by the Chan master Huangbo Xiyun (d. 850), were recorded by Pei Xiu (787?-860), the powerful Tang dynasty minister of state. Pei, a devout Buddhist, was a prominent lay disciple of Huangbo. Pei provided a preface to the lectures, dated 857, and “edited his notes together as the *Chuanxin fayao* and *Wanling Lu* [both contained in the present book]. The two texts seem to have circulated together until the eleventh century. The central



tenet of the *Chuanxin fayao* is the teaching of the 'one mind'. Since everything, including Buddhas and sentient beings, are all considered to be aspects of the one mind."—Buswell & Lopez, *The Princeton Dictionary of Buddhism*, p. 191.

"The firm of Murakami Kanbee, which also went under the name of Heirakuji, is not only one of the earliest Kyoto commercial publishers that can be identified, but it is also one of the few publishing enterprises of the Tokugawa period that is still in business... The firm was founded in the early years of the seventeenth century and, according to its records, initially printed sinology, Buddhist books and works of Japanese history with movable type."—Kornicki, *The Book in Japan*, p. 208 & see pp. 208-10 for more on this publishing company.

Fine copy. Minor soiling and thumbing.



“Important”

59. PLENCK (or PLENK), Joseph Jacob, Ritter von. *Yoka shinsen* [*New Selection on Surgery*]. 37; 22; 17; 25; 21 folding leaves. Five vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, new stitching. Edo, Osaka, & Kyoto: 1832. \$5500.00

First edition in Japanese and an important book. “Kincho or Rikkyo [or Rikkei or Ryukei] Sugita (1786-1846), the son of the famous Gempaku Sugita, published a work in five volumes in 1830 [this is wrong or a typo; the correct date is 1832] entitled *Yoka shinsen*, which was a translation of [the Dutch translation] of Joseph Jakob von Plenck’s *Compendium institutionum chirurgicarum*... (Viennae: R. Graeffer, 1780). The *Yoka shinsen* was important as the first complete translation of a Dutch surgical work into the Japanese language.”—Mestler, *A Galaxy of Old Japanese Medical Books*. III, p. 157.

Vols. I and II are concerned with tumors; Vol. III with ulcers; Vol. IV with wounds; and the fifth volume deals with pharmacology. In this volume, many of the drugs appear with Latin and Dutch names and Japanese translations.

Plenck (1738-1807), a member of the Viennese School, was, at one time or another, professor of chemistry, botany, surgery, anatomy, and obstetrics at the Joseph Academy at Vienna.

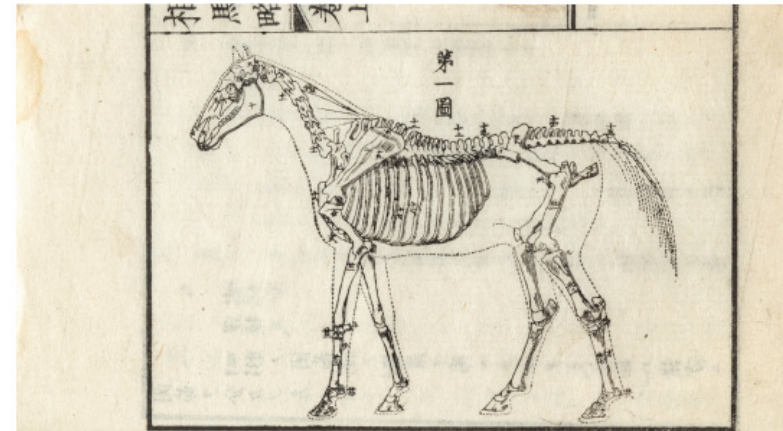
Fine fresh set.

¶ Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 386—“the crucial work on surgery was *Yoka shinsen* (New selections on surgery) by Sugita Ryukei (1786-1845; Gempaku’s son by a mistress), which was printed in 1832.”

Introduces Western Veterinary Medicine into Japan

60. POLL, Frederik van de(r). *Soba ryaku* [*Comprehensive Manual of Equine Medical Knowledge*]. Trans. by Kiyojiro Kawamoto. 62 woodcut illus. 55; 54 folding leaves. Two vols. Small 8vo, orig. green wrappers, orig. block-printed title labels on upper covers (one label a little defective), new stitching. [Edo]: Seishudo, 1867. \$3250.00

First edition in Japanese (1st ed., in Dutch: 1864, with the title *Handleiding tot de Paardenkennis*), translated by Kiyojiro Kawamoto, a high government official. He was the son of Komin Kawamoto (1810-71), who is known as the “father of chemistry” in Japan, for his translations and writings on Western science and technology (he also was the first to brew beer in Japan). Both were Rangaku scholars and medical doctors. Van der Poll was a veterinary medical doctor who taught at the Waran Hei Gakko, the Japanese-Dutch military academy.



In the very interesting Preface, which discusses the genesis of this edition, Kawamoto states that a great number of technical words including anatomical terms are either coined in *kanji* or phonetically spelled in katakana. The vocabulary for veterinary and equine anatomical terms established in this book is still used in Japan.

The text and illustrations are highly Westernized; Kawamoto states that it was important to introduce European veterinary medicine into Japan by means of publishing this well-illustrated book. It contains many illustrations of the skeleton of the horse. There are many pharmaceutical recipes.

Fine set and not in WorldCat. This was a successful text in Japan, with a second edition in 1871.

61. QIANLONG, Emperor, sponsor. [Manchu]: *Han-i araha ubaliyambuha duin bithe*; [Ch.]: *Yu zhi fan yi si shu*; [Imperially Commissioned Translation of *The Four Books of Confucianism*]. Trans. originally overseen by Ortai (or E'ertai). Parallel texts of Manchu & Chinese. Five vols. 8vo, orig. wrappers (some browning), new stitching. [China] Preface dated 1755, but probably printed in the 19th century.

\$1750.00

A reprint, of uncertain date, of the famous Manchu-Chinese edition commissioned and sponsored by the Emperor Qianlong, of *The Four Books of Confucianism*, which, together with *The Five Classics*, make up the basic canon of Confucianism. During the Ming and Qing dynasties *The Four Books* were made the core of the official curriculum for the civil service examinations.

An intellectual and ardent Confucian, Emperor Qianlong ordered standardized, fully annotated translations of *The Four Books* and *The Five Classics* into Manchu that would reflect the emperor's own understanding of political philosophy and history. "He read and reread the classics and listened regularly to learned scholars expounding on their deeper meaning. His insistence on linguistic precision eventually provoked in him such dissatisfaction with the existing Manchu versions of the classic texts, which had been made in a hurry in the 1630s and 1640s, that he ordered completely new translations, to be published by the palace press."—Mark C. Elliott, *Emperor Qianlong. Son of Heaven, Man of the World* (2009), pp. 76-77.

The first Qianlong edition of *The Four Books* was published in 1755; the editing was overseen by Ortai (Ch: E'ertai, 1680-1745), the leading Manchu minister to both Emperor Yongzheng and his son, Emperor Qianlong. Ortai was, until his death, the most powerful Manchu in China after the emperor.

This copy agrees with the Harvard-Yenching copy (accession no. 57561203) and appears to be 19th century.

Nice set, preserved in a *chitsu*. Paper somewhat browned.



“*This Masterpiece of Classic Chinese Gardening*”

62. QIANLONG, Emperor. *Yu zhi Yuan Ming Yuan tu yong* [Forty Scenes of the Garden of Perfect Brightness]. 40 folding lithographed plates. Prefaces by emperors Yongzheng & Qianlong printed in red. 75; 49 folding leaves. Two vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers. Tianjin: [on verso of title-page]: Shi yin shu wu, 1887. \$3750.00

An excellent lithographic facsimile of this famous book, containing poems by Emperor Qianlong, complementing the 40 illustrations of the most beautiful views of the now destroyed gardens of the Yuan Ming Yuan, known in English as the “Garden of Perfect Brightness” or the “Perfect and Brilliant Garden.” This imperial estate, also known as the Old Summer Palace, was the favorite dwelling of Emperor Qianlong. In the outskirts of Beijing, “it was once joined to the Chang Chun Yuan, or Garden of Everlasting Spring and Wan Chun Yuan, or Garden of Ten-Thousand Springs, and all three were collectively known as Yuan Ming Yuan...Regrettably, this masterpiece of classic Chinese gardening was destroyed and looted in October 1860 by the combined forces of Britain and France...

“The predecessor of Yuan Ming Yuan was a private garden owned by a relative of the Ming emperors. In 1707, the Emperor Kang Xi of the Qing dynasty gave it to his fourth son, Yin Zhen, who, when he came to the throne as the Emperor Yong Zhen in 1723, ordered it to be expanded into an imperial garden and gave inscriptions for the creation of 28 separate scenes. During the reign of the Emperor Qian Long (1736-95), another 12 scenes were added...In most of these architecture played an important role...

“Yuan Ming Yuan is celebrated for the many smaller gardens, each with its own characteristic features, contained within it, so that it has long been called the garden of ten thousand gardens.”—Jellicoe et al., *The Oxford Companion to Gardens*, p. 620.

The Old Summer Palace, encompassing 860 acres (350 hectares), was five times larger than the Forbidden City and larger than Versailles. It was “an intricately structured, man-made landscape of hills, ponds, watercourses, islets, terraces, groves, flowering plants, rocks, and a full array of garden architecture, from corridors and gazebos to halls and temples.”—Richard E. Strassberg, “War and Peace: Four Intercultural Landscapes” in *China on Paper*, eds. Marcia Reed and Paola Demattè (Getty: 2007), p. 106.

The text contains Emperor Qianlong's 40 poems as well as elaborate commentaries by learned scholars on almost every verse.



The woodcuts are based on 40 paintings on silk executed by two court artists, Shen Yuan and Tandai, a Manchu. These remarkable paintings are now in the Bibliothèque Nationale. The woodcuts, which contain features not in the paintings, were drawn by Sun Yu and Shen Yuan. Together, the paintings and woodcuts give us a more complete view of the Yuan Ming Yuan than we can find in any other period.

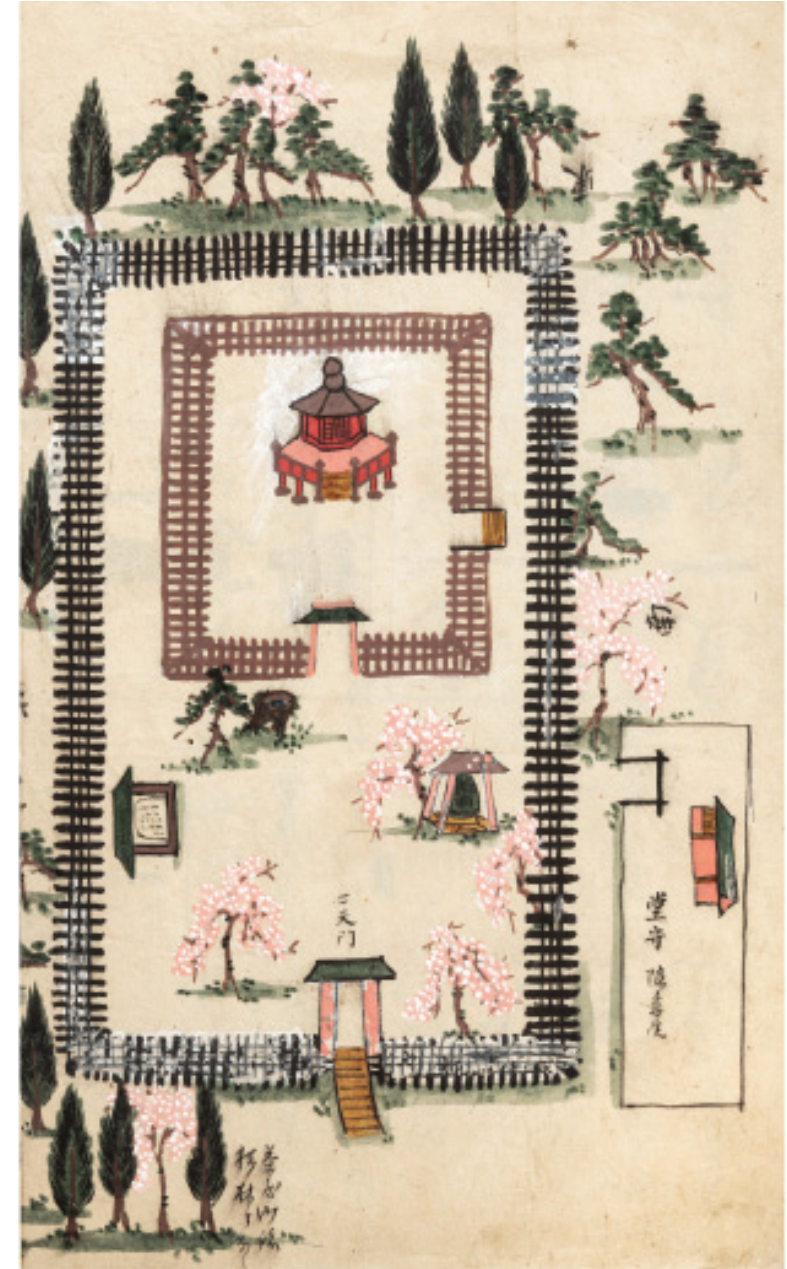
The first edition was issued sometime before 1750.

Fine and fresh set.

¶ Carroll Brown Malone, *History of the Peking Summer Palaces under the Ch'ing Dynasty* (Urbana: University of Illinois, 1934)—giving an extended account of the garden, this book, and each woodcut scene.

The Landmarks of Sendai

63. SENDAI KANOKO [*The Fawn in Sendai*]. Manuscript on paper with one map, 14 full-page, & about 20 smaller illus., finely drawn in brush & various colors. 53 folding leaves. 8vo (295 x 195 mm.), orig. blue wrappers (rubbed & a little worn), manuscript label on upper cover with "Sendai Kanoko" written, new stitching. [Japan]: from final page (in trans.) "copied 1839." \$13,500.00





The earliest survey of the wealthy Sendai fiefdom — known as the *Sendai Kanoko* — was prepared in 1695. At that time, the domain was led by Tsunamura Date (1659-1719). The survey was part of a nation-wide effort in the Genroku era to increase the amount of new farmland and improve irrigation works. When Tsunamura finally was able to exercise his own authority (following the famous succession feud *Date Sodo*), he ordered a series of public-works projects including building windbreaks and improving flood controls and irrigation. He also sponsored the construction of numerous Buddhist temples and Shinto shrines.

Many of his efforts were incorporated into the *Sendai Kanoko*, which first appeared in 1695 in manuscript. Copies were made over the following decades and centuries, and it was finally published in an unillustrated 1899 edition.

The text begins with a history of the Sendai region, followed by a pasted-in double-page map of the castle and surrounding city of Sendai, which includes some of the notable religious landmarks. Next are descriptions of Kinoshita, Tsutsujigaoka, and Aobayama, nearby gardens Tsunamura built for his citizens, with a series of fine and colorful illustrations of the main features of these places, especially waterfalls and rushing streams with water of great purity. There is also an illustration of a structure designed to capture wolves, suggesting the region had excellent hunting.

The text then continues with a series of local histories of each part of the region: Kawachi, Yahatado, Komegafukuro, Daicho, Shinkoji, Kouchinuma, Onchabatake, Yachi, Hachizuka, Odawara, Hachiya, and others. Following this is a series of fine illustrations of the various buildings of the Yahata shrine.

The next section of the manuscript lists the district judicial courts of the region with the number of judges (*Kendan*) and the number of local village leaders (*Kimoiri*). This is followed by illustrations of two *Seisatsu*, public structures built to display *kosatsu* (boards upon which regulations, edicts, and notices were written). There are three boards mounted on the first *Seisatsu*, including a *Kirishitan Kosatsu*, which demanded that all Christians be turned in to the local government. The following pages give the texts of the three boards (the second deals with ethical behavior, filial piety, loyalty to the governing lord, and the third with regulations regarding the treatment of horses). The second *Seisatsu* depicts four boards, one of which deals with express deliveries (akin to our pony express). Another board contains regulations regarding fraudulent products.

There are references to Basho Matsuo and some of the sights he visited in his masterwork *Oku no Hosomichi* [*The Narrow Road to the Deep North*]. There is also an important section on the Korean mission's visit to Sendai in July 1663.

The next section lists temples of the region, their sects, and brief histories, accompanied by a series of charming illustrations of the Yakushido shrine buildings and gate, the Atago jinja shrine's structures, the Yahata daijin shrine, the Issan jinja shrine and its numerous buildings, the Toshogu shrine in Nikko (with an account of Tsunamura's involvement in the repair of the shrine in 1689-90), Shakado (Tsunamura's mausoleum for his late mother), and Tenmangu. Many of these buildings were constructed by Tsunamura's ancestor Masamune Date (1567-1636), who was responsible for making Sendai an important domain.

The rather poetic title suggests the purity of the region's water would attract fawns to drink.

The final page contains an inscription by the 1839 scribe, whose pen name is "Shogetsudo doshuo [or toshuo]."

In fine condition, preserved in a *chitsu*. The first six leaves have a stain on the upper portion. There is a smallish wormhole in the final 11 leaves.

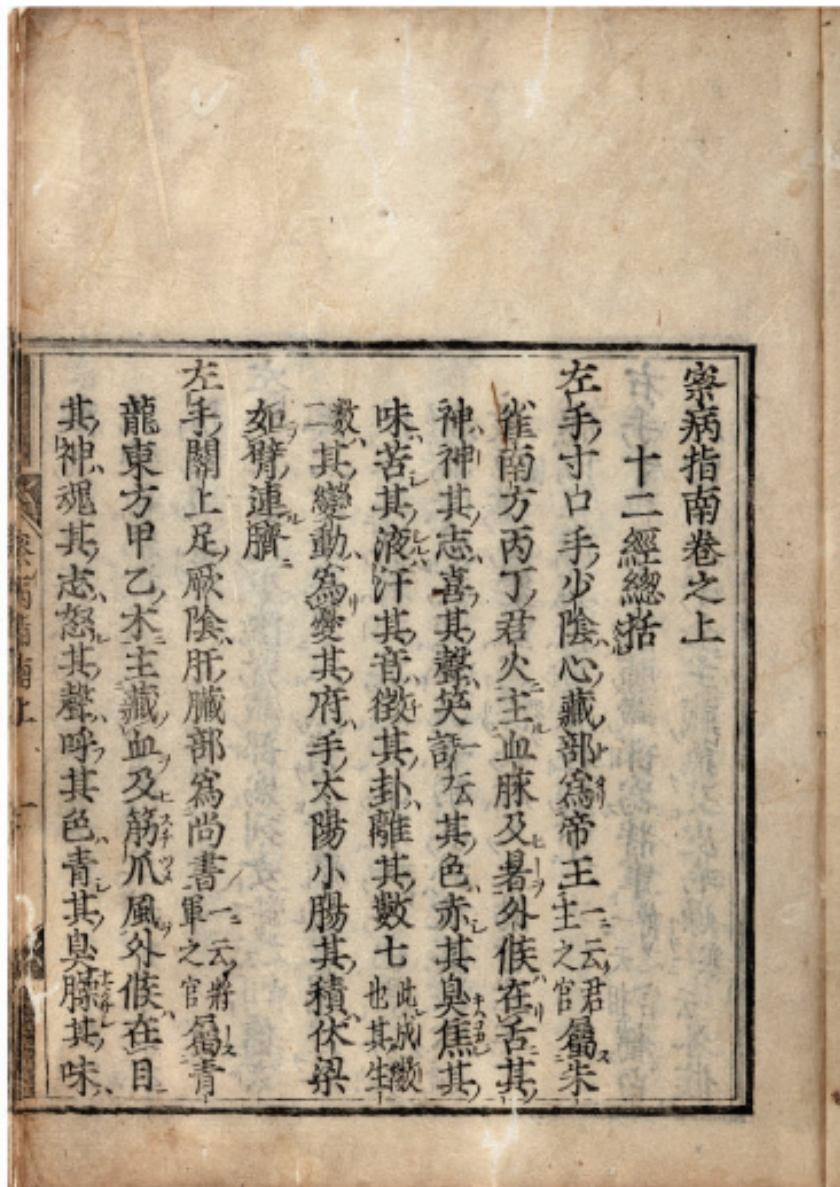


¶ Sansom, *A History of Japan 1615-1867*, pp. 63-67 & 158.

64. SHI FA (or SHI, Guitang, or ZHENG, Qing; J.: SHIH, Fa). *Satsubyo shinan* [Ch.: *Cha bing zhi nan; Guide to Diagnosis*]. Several small woodcuts in the text. 52 folding leaves. Three parts in one vol. Large 8vo, orig. wrappers stained dark brown with fermented persimmon juice (well repaired). [Japan]: from the final leaf: "mid-Autumn 1622." \$8500.00

Second edition to be published in Japan (1st ed.: a movable type edition printed ca. 1600-15), printed in Chinese with Japanese reading marks. Shi was a Southern Song dynasty doctor who wrote this work on the pulse and diagnostic methods. It was first published in China in 1241. WorldCat lists only one copy outside of Japan, at the BSB in Munich.

Shi describes the classic methods of diagnosis: the general observation of the patient and his skin color; the shape, color, and markings of the tongue; unusual odors of the body, mouth, and urine; listening to the patient's speech, respiration, and other sounds for illness; and inquiring about the patient's medical history.





He also explains how to make a diagnosis by feeling a patient's pulse and relating the sounds to a complicated pulse system. There is much on acupuncture and moxibustion as well as the preparation of herbal drugs. Shi also discusses the five organs, the twelve meridians, the seven varieties of irregular pulses (scattered, intermittent, swift, hollow, faint, surging, and hidden) and their relationships to certain diseases (including typhoid, fevers, diabetes, diarrhea, intestinal problems, hemorrhoids, cough, stroke, insanity, cholera, internal bleeding, and poisoning), methods of diagnosing internal diseases, various symptoms (sweating, nausea, palpitations, etc.), obstetrical and pediatric matters, etc., etc.

The series of small woodcuts in the second part depict in a most interesting way the kinds of irregular pulses.

A very good copy. Minor browning and dampstaining. A number of leaves have careful repairs of worming in the upper margins (occasionally touching the text).

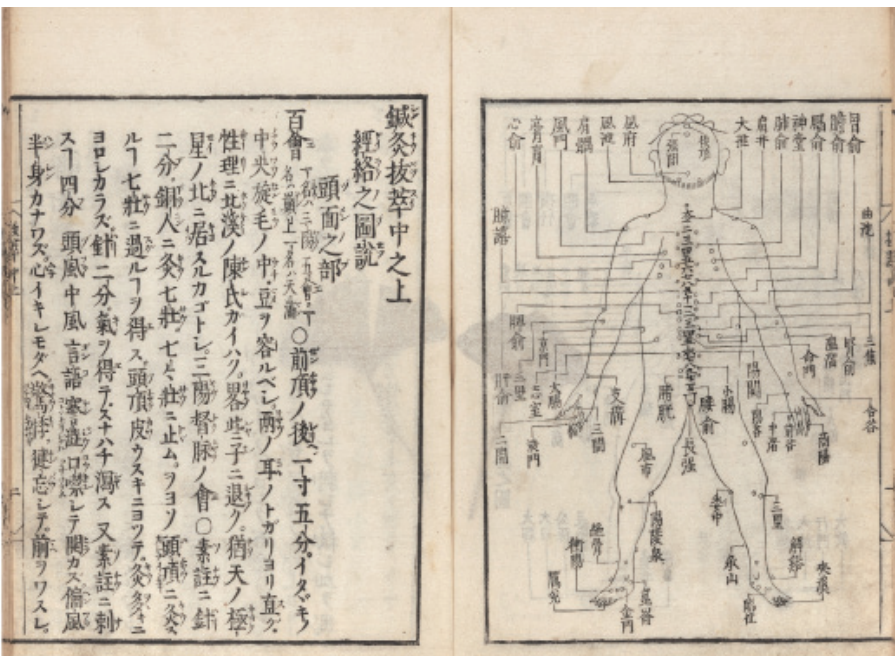
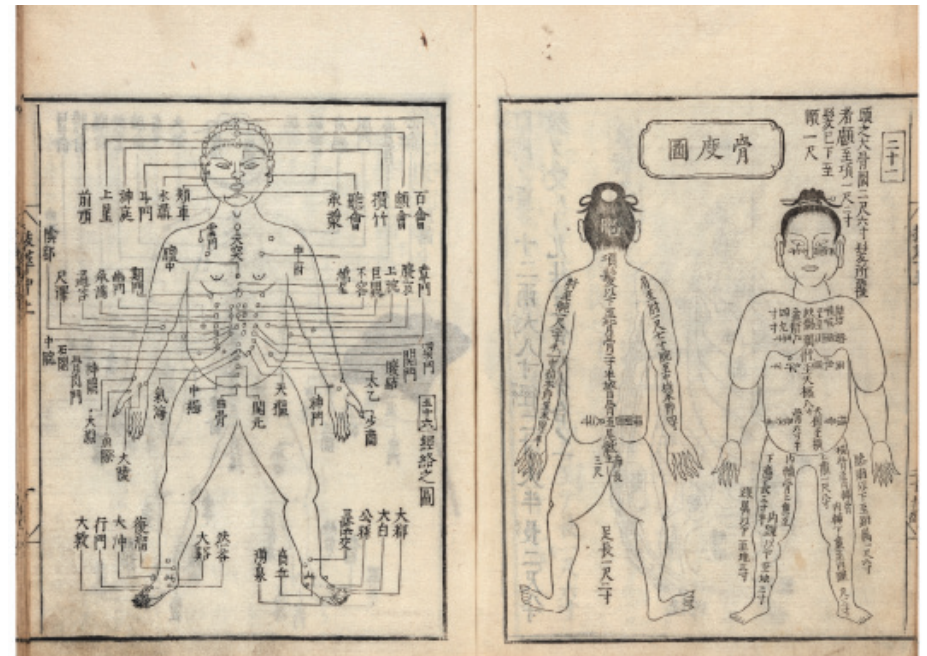
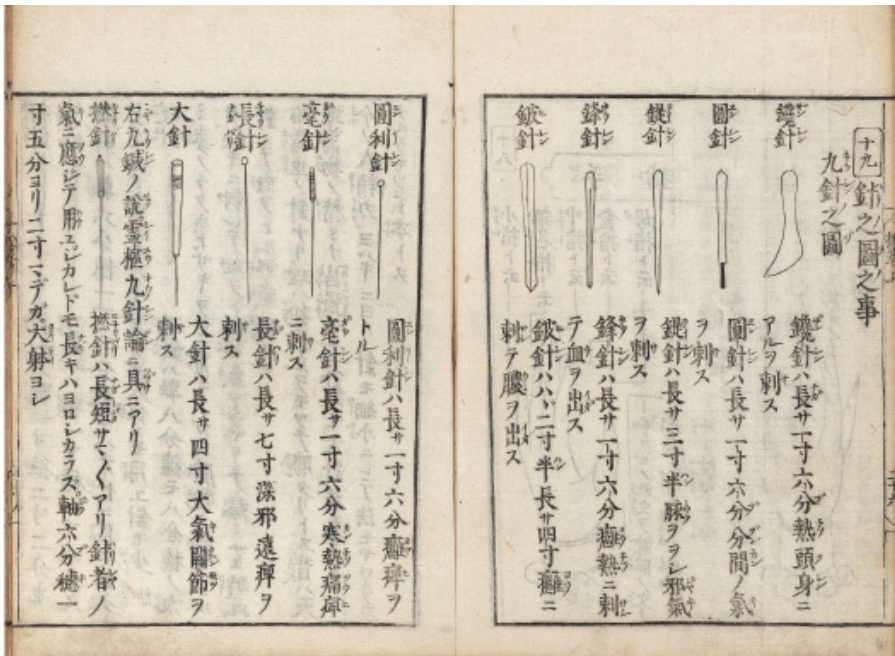
Acupuncture & Moxibustion; "Impressive"

65. SHINKYU BASSUI. [*Essentials of Acupuncture and Moxibustion*].

Woodcut illus. in text (some full-page). 117 folding leaves. Five parts in two vols. 8vo, orig. wrappers (wrappers somewhat tired & rubbed, minor dampstaining in upper outer margins on Vol. II), orig. block-printed title labels on upper cover (label on Vol. I largely perished), new stitching. From the colophon: Kyoto: Honya Kichizaemon; Preface dated 1674.

\$9500.00

First edition of this very rare book on acupuncture and moxibustion, the taking of the pulse, and traditional Chinese medicine; it was one of the three most influential works on these subjects of the Edo period. "*Shinkyui bassui*, by an unknown author or editor, published complete in five volumes in 1685 [Mestler is referring to the 2nd edition of the present work]. This treatise refers to an earlier Chinese work, unnamed, but probably meaning the *Rei-su* (or *Ling-shu*), traditionally ascribed to the famous Chinese physician-emperor, Ko-Tei (or Hwang Ti). The detail available in *Shinkyui bassui*, especially regarding descriptions and instructions for use, is impressive — no less than 22 sections consider the following aspects of moxa and acupuncture: theory; relationship to the pulse; stomach; other internal organs; treatment (which was differentiated by sex); the 'philosophy' of acupuncture; cautions in the use of acupuncture and moxa; the preparation and use of moxa cones; how to



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

Very good copy.

Sojutsu, Art of the Spear

66. SOJUTSU, ART OF THE SPEAR. Illustrated scroll on fine thick paper, entitled at beginning “Shisso Shudan” [“Method of Handling the Spear”]. Scroll (365 x 5560 mm.), with gold endpaper at beginning, on a wooden roller. [Japan]: at end, in trans.: “this secret information was given by Shichibei Itsuki to Shingobei Saijo in 1769.” \$4750.00

The spear (*yari*) was one of the primary weapons used in the feudal period of Japan. Many variations of the head of the spear were developed, some for thrusting by foot soldiers and some for slashing, designed for men on horseback.

This finely illustrated scroll describes the teachings of the Oshima ryu (school) of fighting with a spear (*sojutsu*). The Oshima ryu traces its origins to the 16th century and the first prominent teacher was Yoshitsuna Oshima (1588-1657). He taught the fiefdom lord of Kii Wakayama, Yorinobu Tokugawa (1602-71), the tenth son of Ieyasu Tokugawa. The school continued for several centuries, with branches throughout Japan.

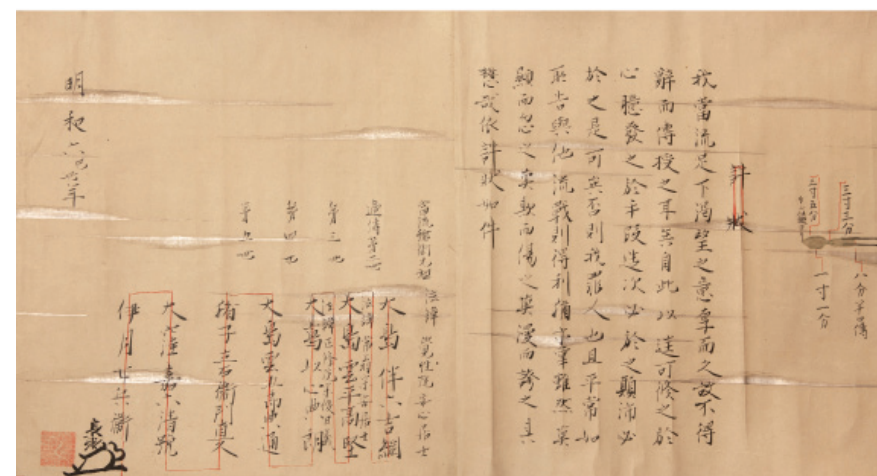
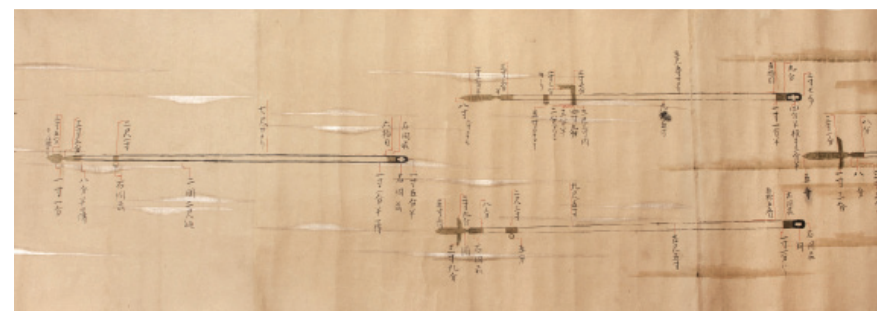
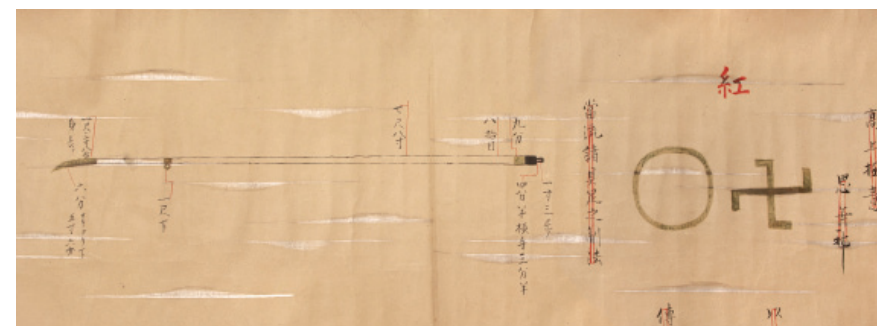
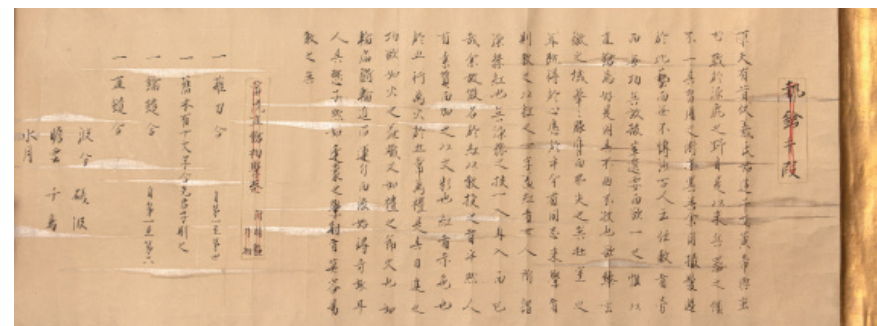
The scroll is beautifully heightened with gold and silver motifs of mist throughout. It begins with a history of the school and its essential tenets and disciplines necessary to fight skillfully with a spear. The following text describes the varieties of spearheads used by the school (*naginata*, *jumonji*, two kinds of *kagi*), techniques of handling the spears (using wonderfully poetic phrases), physical positioning of the body for the most efficient use of the spear, the nuances of movement in combat, and additional remarks.

The motto of the school, given next, is, in rough translation, “Reach high for the school’s knowledge with a clear and sharp mind, and focus on understanding your opponent.”

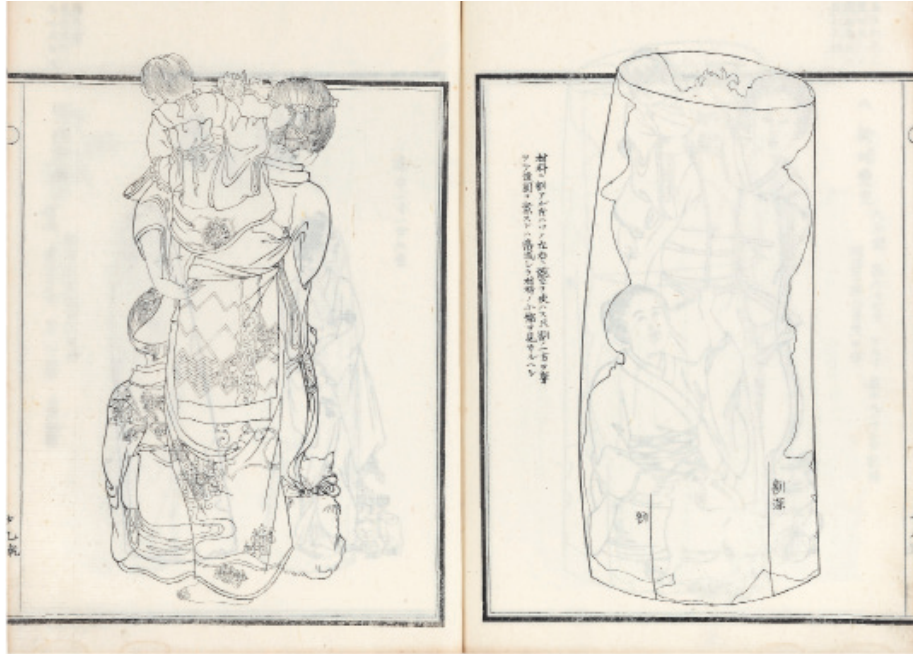
Following this are a series of illustrations, beginning with icons of the school and five illustrations of different spears and spearheads. For each spear, measurements are given. Each spearhead is painted with gold pigment.

At the end, there is written a certificate granting permission to transmit this secret information and, then, a most valuable family tree of the primary teachers of the Oshima school, beginning with Yoshitsuna Oshima. Finally, there is the seal of Shichibei Itsuki, the provider of this secret information.

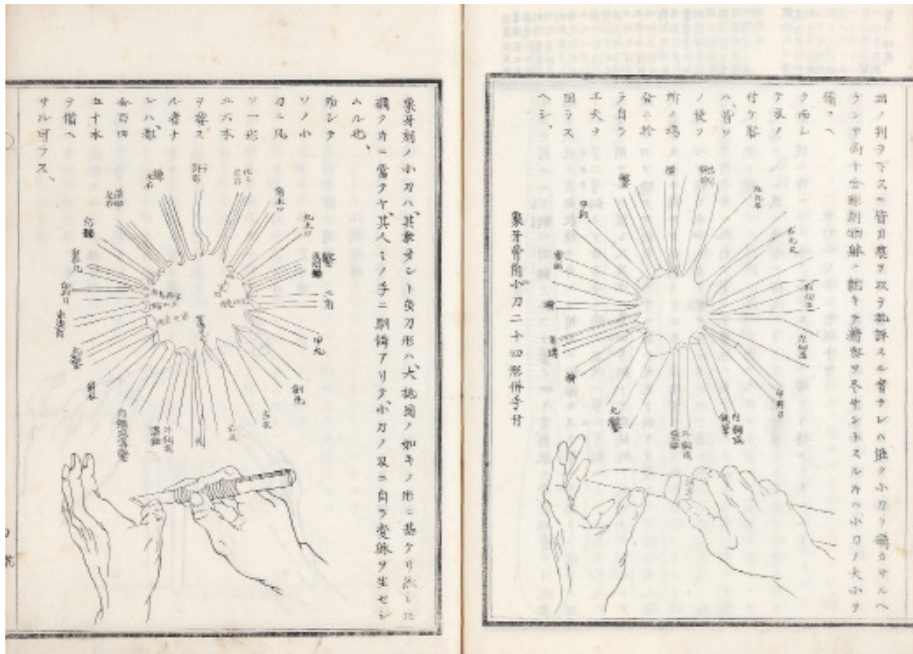
In fine condition.



ITEM
67



ITEM
67



“The Author Stands Absolutely
at the Head of his Class”
—Kunz

67. SOMA, Kuninosuke (pen-name: Senrei). *Zoge chokokuho* [*Technique of Ivory Carving & Sculpture*]. Many woodcut illus. in the text. 45; 30 folding leaves. Large 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Tokyo: Kinbe Yoshida, 1900. \$2650.00

Second edition, enlarged (the first edition of 1890, privately printed, is very rare), of this classic Japanese work on ivory carving. Kuninosuke Soma, whose pen-name was Senrei Soma, was one of the leading ivory carvers of his time (see *Encyc. Brit.*). George Frederick Kunz, in his magisterial *Ivory and the Elephant in Art, in Archaeology, and in Science* (1916), wrote “this new book of Mr. Sen-rei is a brilliant achievement. Students will understand what I mean, a treasure house of valuable information for those who have any wish to utilize it. The author stands absolutely at the head of his class” (p. 272).

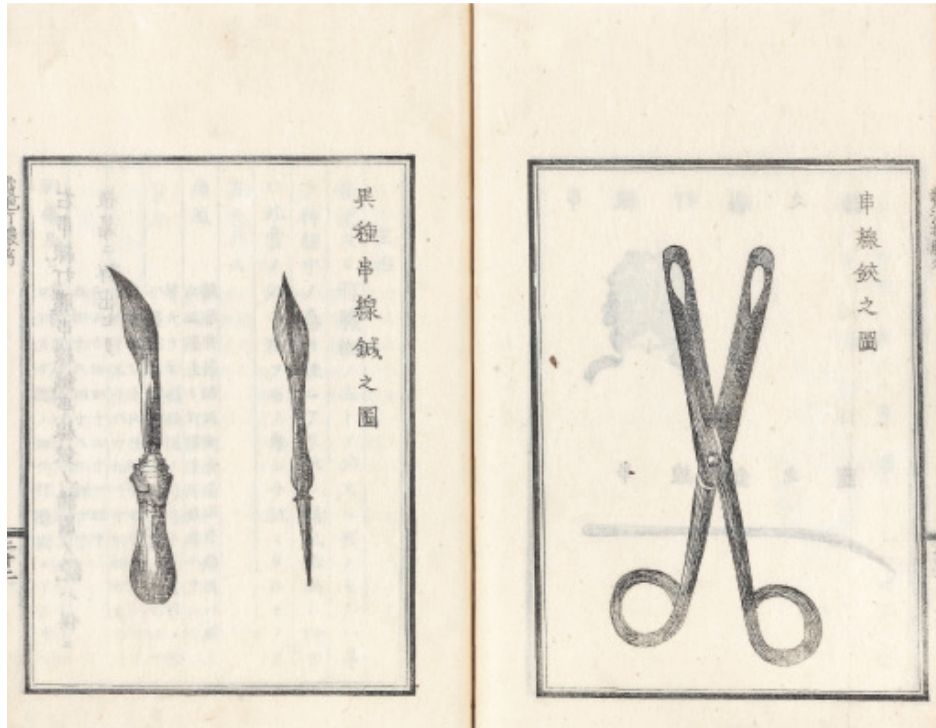
The fine illustrations depict the tools employed by the ivory carver, problems of measurement and proportion, scenes of a carving workshop, the various steps of transforming a piece of ivory into a highly complex carving, etc.

Soma, a native of Mutsu province (today’s Tohoku region), exhibited his carvings at the 1893 World’s Columbian Exposition in Chicago.

Fine set of a fascinating and beautifully illustrated work.

The Treatment of Infections

69. TAKEBE, Yu. *Happo dano ko* [*Study of Drainage from Western Medicine*]. Seven full-page woodcuts & a few smaller text illus. 49 folding leaves. 8vo, orig. wrappers, orig. title label on upper cover with title in manuscript, modern stitching. Wakayama: Kasedaya Hiemon et al., 1818. \$2950.00



First edition of Takebe's translation and commentary of Lorenz Heister's writings on infections and their treatment. Heister (1683-1758), wrote one of the best and most complete works on surgery of the 18th century. Translated into Japanese, it was enormously successful, introducing Western methods to many Japanese surgeons.

Takebe (1782-1842), a samurai, has included here all of Heister's writings on infections and has provided a number of his own cases histories. A number of pharmaceutical recipes are described including aloe (the plant is illustrated on two pages). Methods of lancing are illustrated along with a number of Western surgical instruments.

Very nice copy.

Kokonoe no mamori
 "Veritable Encyclopedias of Buddhist Iconography"

70. TALISMAN BUDDHIST SCROLLS. A collection of ten talisman (or amulet) Buddhist woodblock-printed scrolls on paper, of various heights & lengths, ranging from 60 to 80 mm. in height & from 4360 to 10,715 mm. in length (the longest scroll is modern), in varying condition but generally in very good state. [Japan]: mid- to late-Edo, except for the longest, which is modern. \$5000.00

Ten very rare examples of *kokonoe no mamori*, good luck talismans printed in the form of extremely long and narrow scrolls; because of their ephemeral nature, they are rare today. These talisman scrolls were not really meant to be unrolled and studied; instead, they were intended to be tightly rolled and kept in a small pouch close to the chest for good luck.

"Such narrow but extremely long handscrolls, veritable encyclopedias of Buddhist iconography, received the name *kokonoe no mamori* (amulet in nine layers) during the Edo period, because they begin with [but not always, there are many without] a red seal in the shapes of a cauldron containing characters that can be read *kokonoe no mamori*. All the scrolls start with [but not always, there are many without] an image of Ususama Myoo (S: Uchushma), the king who has the power to burn away impurity and evil, and is followed by powerful magical syllables (J. *shingon*, S: *mantra*), various 'seed' mandalas in Sanskrit, and sutras in Chinese. Next, Buddhist deities, including Esoteric icons, are depicted along the length of the handscroll; buddhas, bodhisattvas, the four guardian kings, the five great kings of light, Yakushi Buddha with sixteen protectors, and a thousand-armed Kannon (S: Sahasrabhuja) with twenty-eight attendants. Many cosmological deities are included: the nine luminaries and Taizanfusei (related to the Big Dipper). Such popularized Esoteric icons as Shoten (S: Nandikeshvara), Dakiniten (S: Dakini), Idaten (S: Skanda), Gozu Tenno, and Tawara Daikokuten (S: Mahakala) are also shown. The last section of the scroll contains a series of dharani sutras in Sanskrit, magical formulas of knowledge that are composed of syllables with symbolic content...

"Two types of *kokonoe no mamori* became popular in the Edo period as talismans for journeys and pilgrimages and as a part of the wedding trousseau. One type has at the end of the scroll a portrait of Kukai, the founder of Shingon Esoteric Buddhism, while the other portrays Saicho, the found of Tendai Esoteric Buddhism."—Masako Watanabe, *The Written Image. Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection*, item 22 (pp. 86-88).



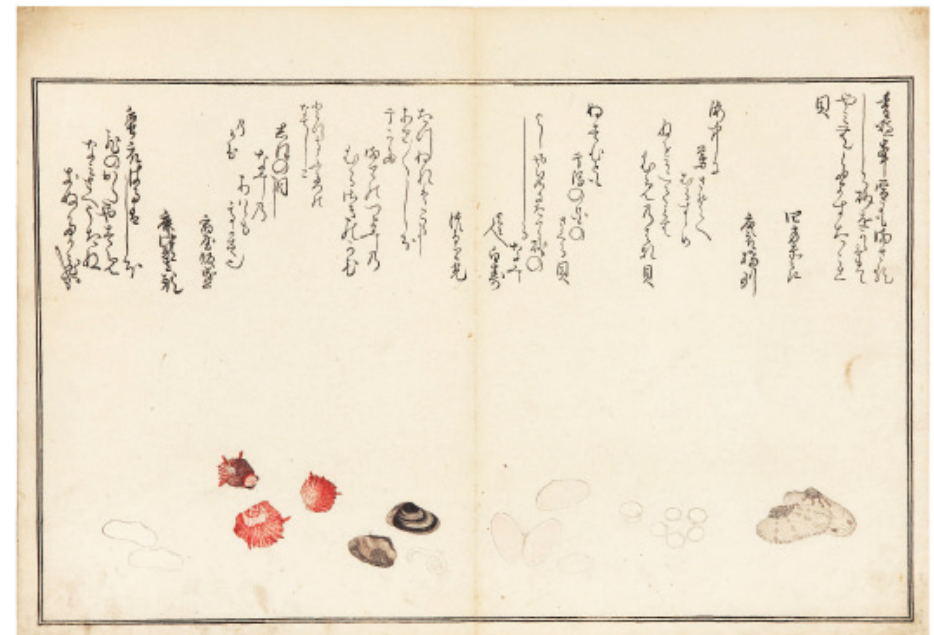
As noted, these scrolls are in good to very good condition. Some have wear or are wormed or have some considerable repairs. A few have dampstaining. As mentioned above, the longest scroll is modern.

“Without Precedent in Concept and Fulfilment”—Hillier
Utamaro’s Shell Book

71. UTAMARO, artist. *Shiohi no tsuto* [*Gifts of the Ebb Tide*]. Eight double-page color-printed woodcut illus., luxuriously heightened with gold, metallic dusts, & embossing. One leaf of preface (blank verso pasted onto upper cover, nine folding leaves, one leaf of postface (blank recto pasted to lower cover). 8vo (*orihon*), orig. blue patterned wrappers with waves (rubbed), orig. block-printed title slip on upper cover (slip a little frayed). Edo: Juzaburo Tsutaya, 1789. \$95,000.00

First edition of perhaps the greatest of all Japanese illustrated books. “Even among Japanese books, the ‘Shell Book’ must be considered remarkable, hardly another has quite the same concinnity of subject, text and illustration ... Its title is a poetic one that strikes the chord for the whole work — *Shiohi no tsuto* — ‘Gifts of the Ebb-tide.’ The poems were contributed by the members of a poetry club...

“After the foreword, comes the first print which is introductory to the main





theme, the shells themselves. It is a picture of people gathering shells along Shinagawa bay at ebb-tide, and what more charming beach scene exists in art? The retreating sea, indicated by the most fragile washes of ultramarine, is ribbed with a perfectly apt blind-printing that casts minute shadows like shallow wavelets. . .

“Then follow six [double-]pages that are designed to bring our eyes closer to the shells, as though on some propitious day the tide had been unusually prodigal and strewn the sand with a hoard of different treasures. The sea, receding to the top of each page in wine-coloured lines of conventional wave form [a characteristic of the third edition and not present in our copy] lays glinting as if the water had indeed just washed over it. Stranded as if by the cast of the last wave, are the ‘Gifts of the Ebb-Tide,’ shells of a wide variety of creatures, of fluted shellfish and whorled snail, ‘awabi,’ mussels, scallops, ‘cherry-blossoms’ and other shells of quaint shape and translucent colour. . .

“Every device of the printer’s art and artifice is used to embellish the shells. Gold and mica dusts overlay faint tinges of rose that shine through with a suffused glow, the nacre of the *awabi* has an iridescent lustre, tiny garlands of button-like shells glimmer and sparkle with a wet sheen, others have the fragility of a dragonfly’s wing, with fretted shining surface; furrowed or encrusted, silvered or gold-dusted, the shells almost trespass into the realm of the lacquerers’s art, with its subtleties of variegated texture and inlay work. . .

“As the first plate was the induction to the pages of treasure-trove, so the last is a sort of epilogue. The party has returned from the beach and the girls sit in a circle around shells arranged in concentric rings upon the floor, representing a certain stage in the popular shell-game called *kai-awase*. . .

“J.J. O’Brien Sexton, whose word on such matters is to be respected, wrote of this book [in the *Burlington Magazine*, March 1919]: ‘From a technical point of view, it is in my opinion, the finest example of wood-engraving and colour-printing that the world has ever seen.’—Hillier, *Utamaro. Colour Prints and Paintings*, pp. 59-63—(& with two illustrations from what is now known as the third edition).

“One of the most beautiful books ever published. . . How does an artist make his most beautiful book more beautiful? By paying close attention, thinking like a printer, preserving successes, drawing new effects out of the matrix of blocks, and adding subtle details. The first edition of *Gifts of the Ebb Tide* was a triumph. No one had ever drawn shells with more authority, more sensitivity, more painstaking detail. No printers had used such a variety of textures, and none since the days of Harunobu had employed such a range of colorants or produced such an array of special effects. . . The third edition is less carefully printed. . . Its distinctive feature is a wavy band of color printed

over the verse on the shell prints.”—Roger S. Keyes, *Ehon. The Artist and the Book in Japan* (New York Public Library, 2006), p. 114—(describing & using for the frontispiece, dust-jacket, and a plate in the catalogue illustrations from the NYPL’s copy of the second edition).

It was thought until recently that the purple wavy line over the verse on the shell plates indicated the first edition, but thanks to the latest research of Roger S. Keyes (see above), it is now considered to be an indication of the third edition. Hillier in 1987 was already equivocal and wrote in his *The Art of the Japanese Book*: “Impressions are known without the wave-line at the head of the prints of shells, and they are usually considered to be of a later issue, though there seems to be no incontrovertible proof of that supposition. The absence of the wave-line is thought by many to improve the designs which, with their full complement of wave-lines and metallic overlays, tend to be somewhat cluttered” (p. 421). He chose a copy without the wave-lines to be illustrated.

A nice copy, with mica and metallic dust details and the use of gold in the final shell-game scene. It should be noted that the heavily wormed Hyde copy of what is now considered the third edition brought \$49,500 in 1988 (Christie’s NY, 7 October, lot 130).



ITEM
72



ITEM
72



72. WOODBLOCKS. Three consecutive woodblock boards (195 x 245 x 15 mm.), carved on both sides of each block, of pages 1-12 of a late Edo- or early Meiji-period edition of the famous and tragic love story, taken from real life, Hirai Gonpachi hiyokuzuka. The woodblocks include the frontispiece wood engraving of the hero, Hirai Gonpachi, and his lover, Komurasaki, along with the first full-page woodcut in the book, depicting Hirai disguised as a Buddhist practitioner and carrying a *shakuhachi*. [Japan: late Edo or early Meiji]. \$2950.00

A most attractive set of three woodblock boards, carved on both sides, containing the first twelve pages, including two full-page illustrations, of a yet undetermined late Edo or early Meiji illustrated edition of the tragic love story of Hirai Gonpachi. Hugely popular in the late Edo period, it is the story, based on actual events, of Hirai, a warrior of the Tottori fiefdom in western Japan, who fled to Edo after committing a murder. He was apprehended and sentenced to death in 1679. His distraught lover, the courtesan Komurasaki, committed suicide at his grave.

In fine condition. A few corners a little worn, but the carvings are fine and fresh.

A Woodblock of Actor Prints

73. YAKUSHA-E WOODBLOCK. Meiji-period wooden board (395 x 260 x 15 mm.), carved on both sides. The obverse is from a triptych print entitled “Kabukiza nakamaku” by Kunisada III. The reverse shows a man gripping a sword, & in the lower left corner, we find carved Kunisada III’s artist’s name, “Kochoro Hosai.” [From the carved seal on obverse]: “Tokyo Fukuda Hatsujiro,” [ca. 1897]. \$1500.00

This finely carved woodblock was used as one part of a triptych print depicting Kabuki actors originally created by Kunisada III. The carved image on the reverse is unrelated, and demonstrates the way in which such boards could be re-used for other compositions. We have not been able to identify where this other image appeared.

On the obverse, the small carved seal with text provides us with the services (publisher, printer, and distributor) offered by Fukuda Hatsujiro, along with his address. Curiously, this side also has empty carved boxes for the title and the actor’s role, indicating that they would be printed from separate woodblocks, often with additional colors. In a reproduction of this triptych, the



space above the actor gives his name and title: “Nishikido Taro, Onoe Matsu-suke.” We find kento on both sides; these were notches used to ensure accurate registration of the image during printing.

A nice example of a woodblock used for producing popular actor prints. Some evidence of worming and wear to the edges, but not affecting the image on the obverse. The worming just touches the hilt of the sword as well as the lower portion of the actor’s kimono on the reverse.

¶ A professional conservator has treated the former furniture beetle infestation by freezing the woodblock for 17 days. She has judged that all life stages of the furniture beetle have been killed (conservation report available on request).

75. YAMAZAKURA, Renren, & IKKEN YOSHU. *Ken hitorigeiko* [*Manual of Hand Games*]. Many illus., some full-page. 29 folding leaves. Small 8vo, orig. orange wrappers (rubbed), block-printed title label on upper cover, new stitching. [Japan, probably Osaka:] Preface dated 1830. \$2500.00

First edition and rare. Complex hand games played by literary groups have a long tradition in Japan. Originally, these were Chinese drinking games, known as *ken*, introduced to Nagasaki in the 17th century, where they were known as *hon ken* or *Nagasaki ken*. The Japanese altered the games to suit their own tastes. They became popular in brothels — as a form of foreplay — and literary groups, well before they were played by children.

The game described here is known as *Osaka ken*, a form of *sukumi ken* played in the city of Osaka, using six hand gestures, making it a far more complex game than the usual three-gesture version. The numerous woodcuts depict the hand gestures, rules of the game, strategies, and chants (still using Chinese numbers). According to Prof. Hironori Takahashi of the Osaka University of Commerce, in his article “Nihon no ken yugi” (online resource), this is the only book on *Osaka ken*.





This game was played by wealthy and elite groups of literati in Osaka. There is a fine double-page woodcut showing a group of men, apparently in a brothel, eating, drinking, and playing *Osaka ken*. The artist, Toyoharu Kitagawa, depicts on each man's kimono one character of his name, with a list of their pen names displayed in the upper left-hand corner. Several of the men are sitting beneath an elaborate canopy playing the game. The legend on the canopy suggests they are in the Kansai region and members of the Yamazakura group of literati.

Fine fresh copy.

A History of the Southern Ming Dynasty

76. YANG, Lurong. *San fan ji shi ben mo* [*Historical Events Around the Three Princes in Their Entirety*]. 42; 26; 31; 38 folding leaves. Four vols. 8vo, orig. wrappers, new stitching. [China]: on title-page & at end of Preface: "1717." \$1950.00

First edition of this well-regarded standard history, finished in 1717, which "narrates the history of Prince Fu (reigned 1644-1645) in Nanjing, as the successor of the Chongzhen Emperor (reigned 1628-1644), and the short reigns of Prince Tang (reigned 1645-1646) and Prince Gui (reigned 1646-1661) that tried to resist the conquest of China by the Manchus. It ends in 1683 with the submission of Zheng Keshuang (1670-1707), the last supporter of the Ming (1368-1644), to the Manchus. The *Sanfan jishi benmo* is a very concise history



of the Southern Ming dynasty which is normally neglected by historians.”—ChinaKnowledge.de (online resource).

Fine set of a scarce work, preserved in a slipcase. First leaf of Preface a little defective, with loss of about eight characters.

¶ Kenneth M. Swope, *On the Trail of the Yellow Tiger. War, Trauma, and Social Dislocation in Southwest China during the Ming-Qing Transition* (University of Nebraska Press: 2018).

77. **YOSHIWARA, Gento (or Ryusen)**. Manuscript on paper entitled on label of upper cover “Kyoinsai seikotsu shinshi” [“Kyoinsai’s Hands-on Orthopedic Manipulations”]. 27 folding leaves. 8vo (234 x 158 mm.), orig. wrappers, manuscript title label on upper cover, new stitching. [Japan]: on final page, in trans.: “Copied 1854 by Wakabayashi in [today’s] Tottori Prefecture, a member of the Shinshoken.” \$2250.00

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.

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, whose trade name or mark was “Kyoinsai,” studied both Dutch medicine in Nagasaki and Chinese medicine, and was 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; the present manuscript contains a reworking of that text. The beginning of the main part of the text, on the fifth leaf, provides the name of Yoshiwara and the location of his school in Hizen province (today’s Nagasaki Prefecture), and the name of two disciples, Wada and Abe.

The text describes 13 types of treatment in detail including treatments of dislocated shoulders, fingers, and jaws; spinal stretching, dealing with hip

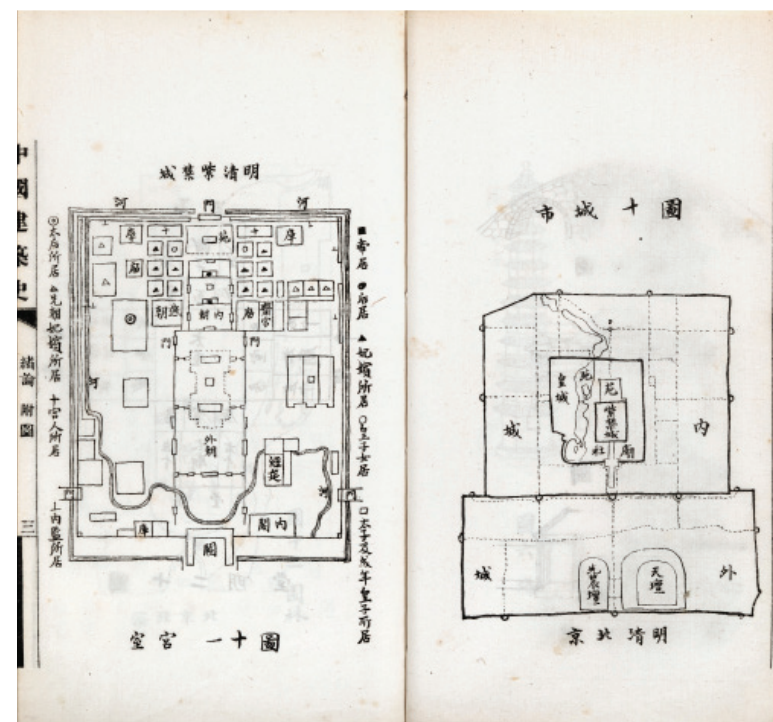
problems, etc. Many of these treatments have rather fanciful names: “Wind-mill,” “Bear Hug,” “Bird’s Wing,” “Control the Wind,” “Crane Feather,” “Playing with a Fish,” “Worm,” “Playing with a Jewel,” “Tail of the Bird,” “The Snail Method,” “Riding on the Dragon,” “Swallow’s Tail,” etc.

Some relatively minor worming at the beginning, and light marginal dampstaining.

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

“*The First Book on Traditional Chinese Architecture by a Chinese Author*”

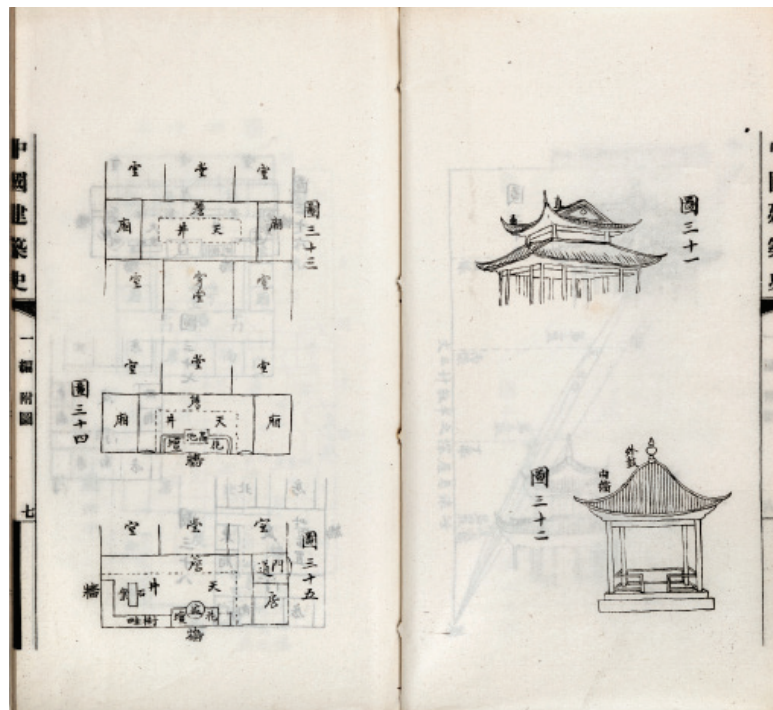
78. **YUE (or LE), Jiazao**. *Zhongguo jian zhu shi* [*History of Chinese Architecture*]. Numerous woodcut illus. (some folding), in Vol. III. Text vols.: 73; 45 folding leaves. Three vols. 8vo, orig. brown wrappers (several wrappers somewhat defective), new stitching. [Hang Xian: 1933]. \$2000.00



First edition of “the first book on traditional Chinese architecture by a Chinese author.”—Shuishan Yu, “Chang’an Avenue and the Axes of Beijing” in *Chang’an Avenue and the Modernization of Chinese Architecture* (University of Washington Press), p. 261.

This is a pioneering work in Chinese architectural historiography. Yue (1867-1944), was a revolutionary turned literati scholar and served on the faculty of Beijing University’s Department of Architecture. The third volume contains a number of reproductions of line drawings by Yue; many are plans of Chinese cities.

Fine set.



A Rare Commentary on One of the Most Influential Treatises in All of East Asian Buddhism; Printed on Mt. Koya

79. YUKAI. *Shaku Makaenron sho* [*A Collection of Commentaries to the Treatise on the Awakening of Faith According to the Mahayana*]. More than 2150 folding leaves. 45 vols. 8vo, orig. wrappers, block-printed title labels on upper covers, new stitching. From the final two pages of the final volume (in trans. & in a different order): “Mt. Koya; printed at the Kongobuji Temple, the owner of the woodblocks is the Kangakuin Temple, & Yamamoto Heiroku is the general manager of the Eineibo, early spring 1657.” \$6500.00

A very rare and massive Shingon text in 45 volumes with more than 2150 folding leaves, privately printed at the Kongobuji Temple on Mt. Koya. This is an example of a Buddhist work that was not commercially marketable, putting in company with scholarly texts or huge compilations of the full canon. Such works were therefore privately printed at temples (see Kornicki, *The Book in Japan*, pp. 152-53). Printing of Shingon texts on Mt. Koya began in the 13th century, and the printing program of these texts on the mountain remained active into the 19th century.

Yukai (or Shogen, 1345-1416), was a scholar-monk who lived on Mt. Koya. He studied Esoteric Buddhism under Shinko at the Hoshō-in Temple, of which he became head in 1374. There, he established a school called Homon. Yukai is most notable for his criticism of breakaway sects of Esoteric Shingon Buddhism, especially the Tachikawa School, which believed that by incorporating sexual rites combined with “black magic,” its practitioners could achieve enlightenment.

This work is Yukai’s extensive commentary on the *Dasheng qi xin lun* (*Treatise on the Awakening of Faith According to the Mahayana*), at one time attributed to Nagarjuna, the founder of the Madhyamaka school of Mahayana Buddhist philosophy. Later, its authorship was credited to the Indian author Asvaghosa, but it is now widely assumed to be an indigenous Chinese text, composed in the 6th century. “Since its composition, the text has remained one of the most influential treatises in all of East Asian Buddhism. . . The author of the *Dasheng qixin lun* sought to reconcile two of the dominant, if seemingly incompatible, strands in Mahayan Buddhism: *Tathagatagarbha* (embryo or womb of the buddhas) thought and the Alayavijnana (storehouse consciousness) theory of consciousness.”—Buswell & Lopez, *The Princeton Dictionary of Buddhism*, p. 221.

Heiroku Yamamoto was the manager of the printing and publishing activities for five or six temples on Mt. Koya.

In fine and fresh condition. The upper wrapper of Vol. I is a little worn and soiled. Some minor worming in most volumes. One or two of the volumes have somewhat more worming, but nowhere is it serious.

One of the Earliest Chinese Encyclopedias; Influential in Japan

80. ZHANG, Hua. *Hakubutsushi* [&] *Zoku hakubutsushi* [Ch.: *Bo wu zhi* [&] *Xu bo wu zhi*; *Compendium of Extensive Knowledge* [&] *Supplement* [or] *Record of the Investigation of Things*]. 30; 32; 38; 40 folding leaves. Four vols. Large 8vo, orig. dark green patterned wrappers (some worming touching but not obscuring text), orig. block-printed title labels on upper covers, new stitching. Kyoto: Fushimiya Toemon, colophon dated “1683.” \$9500.00

First edition to be published in Japan of this important encyclopedic work, printed in Chinese with Japanese reading marks. One of the first encyclopedias compiled in China, it was written by Hua Zhang (232-300), statesman,

book collector, scholar, writer, and protoscientist, who also wrote, with Xu Xun, the famous catalogue of the imperial library known as *Zhongjing bu* [*Catalogue of the Palace Texts*].

Bo wu zhi was first printed in China in 1505. “The *Bowu zhi* is a collection of 322 items divided into 37 subject headings. Most of the material consists of short anecdotes that are more descriptive than narrative. The first *juan* of the Song edition gives an account of the geography of the realm, including mountains, oceans, rivers, lakes, and unusual phenomena, ending with a rhymed *zan* (appraisal). The *Bowu zhi* is attested as early as the sixth century.”—Knechtges & Chang, *Ancient and Early Medieval Chinese Literature*, I, pp. 50-51 & see III, pp. 2156-63 for a biographical account of Zhang.

This is one of the earliest Chinese encyclopedias to be published in Japan. “Another influential text was Zhang Hua’s *Bowuzhi*, compiled by imperial commission at the end of the third century. Its ten volumes arranged all available information into different headings: geography; foreign lands and their populations; strange and wondrous beasts, birds, insects, fish, trees, and herbs; medicines; clothes and food; people, books, instruments of various kinds, and music; legends and myths; history; and miscellaneous. Zhang Hua was the first to employ the word *bowu* (*hakubutsu* in Japanese) to define the realm of all that is knowable in the universe. In Meiji Japan, the term came to be used as an equivalent for ‘natural history,’ but for Zhang Hua it covered not only the physical aspects of the world but also human civilization, legends, history, and mythology.”—Federico Marcon, *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan*, p. 77.

The final two volumes of our edition contain the supplementary writings



of Shi Li (1127-79), compiled in the mid-12th century. Shi Li has followed the model of the Bo wu zhi, and much of the text is concerned with astronomy.

A very good set and rare, with the rare leaf of colophon in the final volume. This is a rare book, with WorldCat locating only the Harvard copy in North America.

Unrecorded by Kawase

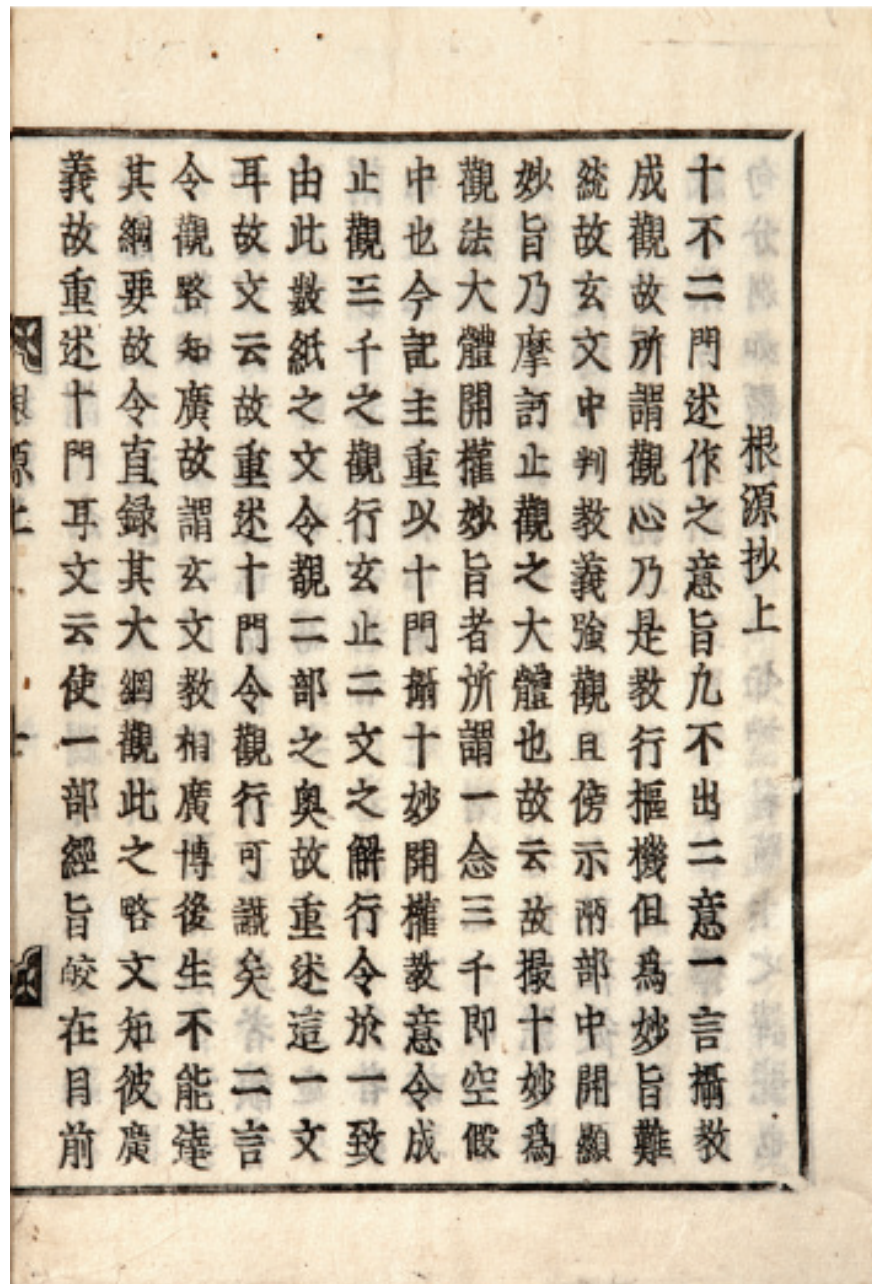
81. ZHANRAN (or JINGXI ZHANRAN). [*Jippunimon* [or] *Jufunimon*] *Kongensho* [*Fundamental Writings with Commentary*]. 13 columns per page, 18 characters per column. 43; 49; 55 folding leaves. Three vols. 8vo (279 x 195 mm.), orig. wrappers stained dark brown with fermented persimmon juice to prevent worming (nevertheless wrappers a little wormed, with careful repairs), cont. manuscript title labels, with “Kongen” written on each cover, new stitching. [Japan]: ca. 1630-40. \$12,500.00

A rare movable type edition, unrecorded by Kawase or WorldCat. Sorimachi, in his wonderful Catalogue 42 (1972) of movable type books, describes a copy (item 419) and gives a date of “mid-Kan’ei” (ca. 1630-40). In his description, Sorimachi states that the full title of this work is *Jippunimon Kongensho* or *Jufunimon Kongensho*. He also suggests that it might well be an “Eizan-ban,” printed at the Enryakuji monastery complex on Mount Hiei, which specialized in Chinese works as well as Tendai scriptures.

This work contains the text in Vols. II and III of *The Essentials of the Ten Gates of Non-Duality* [Ch.: *Shibu'er men*], by Jingxi Zhanran (711-82), the putative ninth patriarch of the Tiantai zong and one of the great revitalizers of the Tiantai tradition. Interspersed with Zhanran’s text is later commentary by other Tiantai monk-scholars.

Vol. I contains further commentaries, including those of Siming Zhili (960-1028), a Chinese monk of the Tiantai tradition. “In 991, [Zhili] became the abbot of Ganfusi, and four years later he began his residence at the monastery Bao’enyuan on Mt. Siming, whence his toponym... Zhili later found himself at the center of the Shanjia Shanwai or ‘Home-Mountain/Off-Mountain’ debate that racked the Song-dynasty Tiantai school.”—Buswell & Lopez, *The Princeton Dictionary of Buddhism*, p. 825.

Zhili’s commentary, written in 1004, was important. “From the Song forward, orthodox Tiantai doctrine has been based upon Zhili’s doctrinal elaborations on Tiantai teachings. Zhili was best known for his interpretation of the thought of Zhanran... who commanded great respect and imperial patronage in the Tang Dynasty...





“Zhili’s doctoral elaboration on Zhanran’s teachings was generated during debates with other Tiantai monk-scholars over Zhanran’s works. The victorious faction, led by Zhili, was retrospectively known as the Home Mountain (*shanjia*) Teaching in contrast to their opponents, labeled the Off Mountain (*shanwai*) Teaching. In [the present work], Zhili criticized his opponents’ interpolation of *Huayan* and Chan thought in Tiantai doctrine...

“Zhili’s interpretation was canonized, other interpretations were left in oblivion. Tiantai orthodoxy for the following centuries was defined during the Song Dynasty.”—Shin-yi Chao, “Chinese Religion in the Song and Alien Dynasties,” in Nadeau, ed., *The Wiley-Blackwell Companion to Chinese Religions*, pp. 106-07.

A very good set, preserved in a chitsu. With some carefully repaired worming throughout, touching characters. In Vol. III, the final 18 leaves have worming that obscures several characters per leaf.

An Unrecorded Movable Type Edition

82. ZHILI (or SIMING ZHILI). J.: *Jippu* [or *Jufu*] *nimon shiyō sho* [Ch.: *Shibu'er men gen zhi yao chao*; *Exposition of The Essentials of the Ten Gates of Non-Duality*]. Ten columns per page, 20 characters per column. 71 folding leaves. Two parts in one vol. 8vo (270 x 180 mm.), orig. wrappers stained dark brown with fermented persimmon juice to prevent worming (nevertheless wrappers a little wormed), new stitching. [Japan]: ca. 1600-40. \$9500.00

A rare movable type edition, unrecorded by Kawase or Sorimachi and not in WorldCat. The copies at the National Diet Library and Bukkyo University Library are different movable type editions. We learn from the final paragraph on the last leaf that this edition is an exact copy of the Chinese printed edition

For a biographical sketch of Zhili, see item 81 just above. This is Zhili’s commentary, written in 1004, on *The Essentials of the Ten Gates of Non-Duality*, by Jingxi Zhanran (711-82), the putative ninth patriarch of the Tiantai zong and one of the great revitalizers of the Tiantai tradition. “From the Song forward, orthodox Tiantai doctrine has been based upon Zhili’s doctrinal elaborations on Tiantai teachings. Zhili was best known for his interpretation of the thought of Zhanran...who commanded great respect and imperial patronage in the Tang Dynasty...

“Zhili’s doctoral elaboration on Zhanran’s teachings was generated during debates with other Tiantai monk-scholars over Zhanran’s works. The victorious faction, led by Zhili, was retrospectively known as the Home Mountain (*shanjia*) Teaching in contrast to their opponents, labeled the Off Mountain (*shanwai*) Teaching. In [the present work], Zhili criticized his opponents’ interpolation of *Huayan* and Chan thought in Tiantai doctrine...

“Zhili’s interpretation was canonized, other interpretations were left in oblivion. Tiantai orthodoxy for the following centuries was defined during the Song Dynasty.”—Shin-yi Chao, “Chinese Religion in the Song and Alien Dynasties,” in Nadeau, ed., *The Wiley-Blackwell Companion to Chinese Religions*, pp. 106-07.

Zhili’s text is preceded by a Preface by his friend and fellow priest, Zunshi (964-1032), who was the other pivotal figure in the Tiantai revival.

A very good and crisp copy, preserved in a most attractive chitsu. With some worming, mostly confined to the gutter or lower margins, occasionally touching a few characters. A few of the final leaves have some worming.



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海輝 覺性既去

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