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Cover illustration from Item 11.

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PRINTED IN CHINA

We have recently acquired a large private collection of Chinese books, all in fine condition, and a first selection appears in this catalogue. The collection is rich in humanistic scholarship from the late Qing and Republican periods, with special foci on historical phonology; the history of China's Inner Asian neighbors, especially in the Song period; Beijing local history; and classical philology. These were all fields of study that flourished in the 19th century and into the 20th.

The collection was formed by a French businessman and his Chinese female companion. He travelled frequently to Shanghai in the 1930s-1960s, where he had a store selling French mattresses and beds. Due to the political changes, he closed his store and they returned to France. Their collection of books came with them.

JAH
Christmas Day 2021



1 **ABDOMINAL DIAGNOSIS & more.** Manuscript on paper, entitled on first leaf "Genji ne shoto. Zasshu. Zen" ["1864, Early Winter. Collected Works. Complete"]; manuscript title on label on upper cover "Fukushin shisho zu" ["Abdominal Diagnosis, Illustrated"]. 20 fine color paintings in the text. [1, 3, 3, 2, 11] folding leaves. 8vo (242 x 179 mm.), orig. wrappers, new stitching. [Japan]: "1864." \$6500.00

A most interesting and varied manuscript, written in several hands, in four parts:

1. Following the title-page, we find three folding leaves with two prefaces by Ryuji Suzuki written in the style of *kyobun* ["crazy verse"].
2. The next three leaves, in a different hand and written in *kanbun*, end with the date 1864, the name of the teacher ("Nakamura") who owned the source texts and lived in today's Okabe juku, Shizuoka Prefecture, and the copier's name ("Seiho Satoda"). The text is not medical until the final page, which contains names of ingredients for medicines and their benefits.
3. The next two leaves are entitled "Toso shozai ryakki" ["Recipes for Curing Smallpox Briefly Noted]." The name of the teacher, "Nangai [Yoshimasu]," is given. Yoshimasu (1750-1813), wrote on smallpox and mental diseases.
4. The final 11 leaves, entitled "Fukushin shisho zu," are written by "Shigakusai" (clearly a pen name). This section deals with the practical diagnostic art of palpation of the abdomen. Based on the *Shanghan lun* of Zhang Zhongjing (late 2nd century CE), this technique developed in medieval Japan and flourished in the Edo period. It was one of the most important aids in determin-



ing whether the patient should be treated by acupuncture or herbal medicines. Our manuscript describes 19 types of abdominal palpation, finely illustrated by 20 brush & ink colored paintings. It is interesting to note that all the patients in these illustrations are in Chinese garb. Each illustration has accompanying text describing the illness depicted and the method of palpation. A number of the illustrations depict pregnant women.

Fine condition.

2 **AGUI & YU, Minzhong, supervisors.** *Manzhou yuan liu kao* [*Researches on Manchu Origins*]. 20 juan in four vols. 8vo, orig. wrappers, orig. stitching. [China]: n.d. but 1893-1934. \$1750.00

A scholarly edition of this imperially authorized examination of the origins of the Manchus; it is a major work of court historiography produced under the Qianlong emperor.

This work, completed in 1783, “aimed to establish a grand narrative of Manchu history linking the founders of the Manchu Qing dynasty to those of the Jurchen Jin centuries before, both in terms of ancestry as well as in terms of shared geographical origins in the Changbai Mountains . . . By grounding the Manchus firmly in Chinese antiquity and by framing the rise of the Manchus to imperial power as the outcome of inexorable historical process, Qianlong succeeded in providing all Manchus with their first coherent ‘national’ history. But the *Researches* did



more than just this. Because it included sections on geography, genealogy, and customs, Qianlong's compilation, like his earlier poem on Mukden, fleshed out other aspects of the Manchu heritage and helped in the construction of a more stable (so he hoped) identity that would endure beyond his own reign and serve to perpetuate Qing rule for generations to come."—Mark C. Elliott, *Emperor Qianlong. Son of Heaven, Man of the World*, pp. 59-60—(and see pp. 58-60 for a full account).

The nominal supervisors of the original compilation of this work were Agui (1717-97) and Minzhong Yu (1714-80). Both were confidants of the Qianlong emperor.

Fine set, preserved in a *hantao*.

✦ Pamela Kyle Crossley, "Manzhou Yuanliu Kao and the Formalization of the Manchu Heritage" in *The Journal of Asian Studies*, Vol. 46, No. 4 (Nov. 1987), pp. 761-90.

Mao Zedong Used a Copy of This Edition

- 3 ANON. *Zeng guang shi yun quan bi* [Enlarged Complete Jade Disks of the Rhymes of Poetry or Enlarged Rhyming Dictionary for Writing Poetry]. 127; 140; 104 folding leaves. Five juan & two addenda in three vols. Small 8vo, orig. printed wrappers, orig. stitching. Shanghai: Hong bao zhai shu ju, 1920. \$2750.00

This is an enlarged (*zengguang*) edition of *Shiyun hebi* [Combined Jade Disks of the Rhymes of Poetry], first published in 1884. The enlarged edition has a preface dated 1890.

Both editions are representative of an important trend in late imperial Chinese publishing, in which the complexities of the Chinese written language and its literary forms were made more accessible through compendia and reference works. The "combined jade disks" of its title was a metaphor that here re-



ferred to dividing up the printed area into several panels, so that several pieces of text could run simultaneously across the pages. The original featured three panels on one page; in this edition it has been enlarged to five. Each panel contains text from a different work useful for the student of poetic composition. In an indication of the commercial nature of these publications, "combined jade disks" has become "complete jade disks" (*quanbi*) in the expanded edition to which this copy belongs, further highlighting the work's comprehensive character.

Mao Zedong — who wrote classical Chinese verse and valued its established rules — owned a copy of this edition of the book. His multicolored annotations and punctuation of the entire text suggest the importance of this book for Mao's poetic training.

Fine set, preserved in a *hantao*.

✦ Lin Jianhuang, "Bolan shishu de Mao Zedong" ["Mao Zedong, Avid Reader of Books on Poetics"], *Fujian dangshi yuekan*, No. 11 (2002), pp. 18-19.

4 ASHIO RAILWAY CONSTRUCTION. A collection of manuscripts & printed documents, photographs, & orig. drawings concerning the construction of the Ashio Railway. [Japan]: ca. 1898-1912. \$7500.00

Copper mining at Ashio in Tochigi Prefecture began about 1600 and production continued until 1973; in the late 19th century, it produced 39 percent of Japan's copper output. At the end of that century, it was decided to build a railway connecting the mine to major rail lines to facilitate transportation of the outbound copper ore and inbound supplies (horses had carried or pulled everything before). The engineering problems were considerable: the line runs along the Watarase River through a deep valley subject to frequent flooding. The railway was finished in 1911-12.



The collection contains a series of letters containing reports on design and construction, printed documents regarding the stock company formed to finance the building of the railway ("Ashio Tetsudo Kabushikigaisha"), reports from engineers regarding preparations, further reports regarding expected capacity needs for the railroad line, six photographs of the construction, and a very fine and large (1820 x 760 mm.) manuscript diagram on four joined sheets of tissue paper showing the route through the valley and elevations. This large diagram has been heightened in color (green, blue, red, and brown).

In fine condition.

5 CHIBA. Manuscript on paper, a hand-drawn scroll (268 x 2720 mm.), depicting the coast of Chiba in the first half of the 19th century, annotated with the names of many villages, towns, islands, shrines, temples, & ports, and the distances between them. Black ink & washes of different colors. Japan: late Edo. \$4500.00

A finely executed panoramic map, in scroll format, of the shores of the western portion of Boso Peninsula and the Chiba region's coastline, which leads into Tokyo Bay. We believe this map was created as part of Japan's preparations against foreign invaders. In the 1830s and 40s, on several occasions, nations like Russia, Britain, and the United States tried to reconnoiter this area and establish diplomatic relations with the Japanese, only to be forcefully turned away. The coastline depicted in this map was vital to Edo's security because local officials could alert the capital of interlopers as they approached Edo Bay.

This cartographic scroll, with cardinal directions indicated in several places, begins at Hasama village, passes Tateyama, and proceeds until approximately modern-day Minato. The art-



ist has beautifully re-created the hills and forests behind the towns. Much of this coastline, especially to the north, has been considerably altered today by major landfill projects that have expanded the shore for industrial parks, ports, and recreational areas.

In addition to small villages, shrines, and temples that are marked, a number of *jinya* are denoted. These were regional administrative buildings that served as the offices of governors or magistrates. Distances between many of the locations are noted.

The scroll has been expertly backed in recent years and has a new, thick wooden roller. Some spotting in a few sections, otherwise in fine condition. Housed in a wooden scroll box.



A Large Collection of Japanese Chopstick Wrappers
6 CHOPSTICK WRAPPERS. A collection of approximately 1650 chopstick wrappers, all of Japanese origin, pasted in four 8vo and two large 8vo albums, various bindings. Japan: ca. 1920-30. \$4500.00



A remarkable collection of more than 1600 Japanese chopstick wrappers, all carefully mounted in six albums. The wrappers vary from very plain to highly elaborate and offer a wide range of design and typography. Many have telephone numbers. The anonymous collector painstakingly (and lovingly) assembled this collection in the 1920s and 1930s; the wrappers advertise famous and forgotten restaurants, which served mostly Japanese but also Chinese and Western cuisines, from almost



everywhere in Japan, ranging from Hokkaido in the north to Kyushu in the south, including Tokyo, Kyoto, Osaka, prominent hot spring resorts, and many famous sightseeing destinations. The restaurants served a wide range of cuisines including sushi, kaiseki, vegetarian foods in temples, health foods, various kinds of Western foods, etc. Most of the restaurants were located in major cities, but our indefatigable collector has gathered wrappers from restaurants in local train stations, country inns, bunraku and kabuki theaters, and hundreds of other food establishments, most of which no longer exist.

The first four albums (230 x 155 mm.) are bound in the original wrappers, which have been decorated by the collector with drawings of entrances to restaurants. Each volume has a

manuscript label pasted on the upper wrapper, reading *Kuidoraku* (*Gourmandism*). Additionally, each volume has on the first folded leaf a poem or story in manuscript about the pleasures of food. These are illustrated with four scenes of happy times at the Japanese table, including one depicting foreigners. The final two albums (305 x 210 mm. and 280 x 180 mm.) are bound in silk-covered boards and are accordion-style.

The collector must have been a wealthy gourmet to have travelled so widely and eaten so well, and making these albums was a long-term commitment. In the early 20th century, there was a popular style of fiction in Japan, called the gastronomic novel, where food was the primary subject. This literary movement had wide ramifications in eating styles and tastes throughout Japan and introduced the consumption of meat and European cuisines.

In fine condition.

Pivotal Moments in Japan's History

7 EARLY FOREIGN ENCOUNTERS. A group of drawings & Japanese internal government communiqués on foreign incursions. Three large folded sheets & two lengthy letters with their original manuscript envelopes. Japan: ca. 1822-31. \$7500.00

An exceptional collection of documents on two consequential early Western visits to Japan in the 1820s: the first landing of the *Saracen* at Uraga and the Takarajima incident. During this period, accounts of these incursions were kept top-secret as matters of Japanese national security. Pre-Commodore Perry materials, such as ours, are extremely scarce. This collection also contains well-rendered drawings of foreigners and their ships. The letters sent by government officials speak to the widespread

anxiety throughout the country in the face of much more frequent sightings and occasional landings of Western ships.

Historian David L. Howell writes in his article “Foreign Encounters and Informal Diplomacy in Early Modern Japan” that beginning in 1820 “the number of foreign vessels that approached the coast of Japan surged, the result of an influx of whalers working the so-called Japan Grounds, an area of the northwest Pacific rich in cetacean life . . . Whereas sightings of foreign vessels had been exceedingly rare throughout Japan before the whalers moved in, afterward they became almost commonplace” (p. 301).

Two significant episodes are touched upon in this archive. The first involves the *Saracen*, an English whaler, which anchored at Uruga in 1822 (and would also reappear offshore in 1824). The Japanese did not allow the crew to disembark but provided the ailing men with supplies, following established policy. Our archive includes a contemporary ink drawing of the *Saracen*, annotated with information on the vessel’s crew of 34, and its appearance in Uruga Bay on 29 April 1822, and its eventual departure on 8 May. As Howell describes (p. 302), it was an entirely peaceful encounter, unlike the incident at Takarajima, which occurred two years later.

“In the second month of 1825 [the shogunate proclaimed] an order known most commonly in English as the ‘shell and repel’ edict, but which I have rendered here as ‘don’t think twice.’ It supplanted an earlier order, issued in 1791 and revised in 1806, which had instructed local officials to provide foreign vessels with fresh water, food, and fuel, even as it admonished them to avoid trade and remain vigilant in the face of possible violence . . .

“The shogunate formulated the new policy specifically in response to . . . a subsequent encounter with a British vessel. In the seventh month of 1824 . . . men from another English whaler landed on Takarajima, a small island far to the southwest of Ky-



ushu, which belonged to the Satsuma domain. The men tried to barter for cattle, but when that failed they mounted an armed attack on the island, which ended in the death of the leader of the English landing party and the loss of several heads of cattle.”—Howell, p. 309.

The documentation of this incident includes a drawing depicting the slain Englishman, possibly named Stephen Josephson. It is a drawing typical of early Japanese encounters with Westerners. The artist has accentuated his “deep-set” eyes, red hair, large nose, and strange garb. The very tall subject is also holding a firearm.

The remaining manuscripts in this collection include:

- Two long written letters (ca. 1825) from a *bakufu* official reporting on an English ship that asked for water, firewood, and food and furthermore conducted “aggressive actions.” He expresses grave concern about the growing number of foreign ships sighted offshore.
- An undated sheet recording the estimated distances from Nagasaki to foreign countries, cities, and islands, like Nanjing, Shandong, Fujian, Beijing, Yunnan, Taiwan, Luzon, Cambodia, Sumatra, Jakarta, Madagascar, England, Portugal, Holland, and Russia.
- Manuscript copy of an illustration and text from *Oranda sanbutsu zuko* (1798), a book by Motoyoshi To about the curiosities and wonders of Holland. An image of a Dutch ship is closely reproduced here on the sheet.

Overall, the collection has been well preserved, but there is some minor worming to the drawings.

📖 David L. Howell, “Foreign Encounters and Informal Diplomacy in Early Modern Japan,” *The Journal of Japanese Studies*, Vol. 40, No. 2 (Summer 2014), pp. 295-327.



8 ENHUA. *Ba qi yi wen bian mu* [Edited Catalogue of Eight-Banner Literature]. 58; 72 folding leaves. Four juan in two vols. 8vo, orig. wrappers (a little chipped), orig. printed title labels on upper covers (labels a little frayed), orig. stitching. [Beijing]: ca. 1941. \$2500.00

The first or early edition of this important bibliography of writings by Qing dynasty bannermen. Enhua (or En-hua; b. ca. 1867, but A.N.U. gives 1879-1954), a prominent Japanese-educated Mongol bannerman from the Zhenjiang garrison, served as vice-minister of laws in 1924 for the Beiyang government. He was a well-known bibliophile, known for his collection of books written by bannermen.

Fine set.

9 **EROTIC SCROLL.** Picture scroll on paper, with ten erotic paintings, with ample use of metallic pigments & paint made from ground-up seashells. Scroll (300 x 4150 mm.), with pale green silk borders & endpapers, wooden core roller. [Japan]: n.d. but probably early Edo. \$5000.00

This is a fine example of an erotic scroll, anonymously painted as usual but with great skill. The scroll contains ten scenes of men (sometimes samurai) and women engaged in various sexual activities. Two of the scenes are threesomes, one of which shows a young samurai copulating with two older women. The hairstyles of both the women and men are typical of the pleasure courts of the early Edo period.

Erotic paintings in Japan have a long tradition, established well before the Edo period. "Many aspects regarding the production of early paintings with sexual content — when, where and by whom they were made, how they were appreciated — are still obscure ... There was apparently a radical change in the form of erotic handscrolls from around 1600 onwards when paintings with a sequence of twelve [our example has ten] erotic scenes became common ... Each scene in handscrolls of this type does not normally show any clear relationship with the adjacent scenes, nor is there usually any development, other than presenting a variety of couplings and sexual techniques. Each group of copulating figures exists within its own enclosed space, set against a plain or simply decorated background, as if functioning as an example of a possible sexual position ...

"*Shunga* handscrolls of the seventeenth century are not usually signed ... The production of *shunga* paintings during the seventeenth century was considerable and widespread, involving artists who ranged from the elite official schools to popular town painters ... *Shunga* painting remained an important genre



in terms of both quality and quantity right up until the modern era, and should no longer be excluded from the study of Japanese art and the broader study of the humanities."—Akiko Yano, "*Shunga* Paintings before the 'Floating World,'" in Timothy

Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), pp. 62 & 70-72.

The paintings are richly detailed with metallic pigments, elaborately detailed hairstyles, liberal use of a thick white pigment giving a 3D effect to fabrics, and sprays of gold and mica.

In very good condition, preserved in a nice old wooden box. Several of the paintings have minor abrading affecting the pigments. There is some unimportant occasional worming carefully backed on verso.

- 10 EROTIC TANZAKU CARDS.** Ten *tanzaku* (tall narrow cards for printing poetry), each consisting of two panels of thick paper joined at head, the upper card with an erotic color-printed woodcut, the lower with printed *kyōka* poetry. Ten cards (181 x 50 mm.), all preserved in the orig. folded color-printed wrapper, entitled on upper panel *Furyū e tanzaku* [*Elegantly Illustrated Tanzaku Cards*]. [Japan: Meiji Era]. \$2500.00

Ten erotic cards, issued together, each in the *tanzaku ban* format, and accompanied by their original color-printed wrapper. *Tanzaku* cards were popular in the Meiji era (1868-1912); see Rosina Buckland's "Erotic Art of the Meiji Era (1868-1912)" in Timothy Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), pp. 454-55.

The upper panel of each is very finely color-printed with saturated inks, embossing, and rich use of metallic pigments, revealing the Japanese printer's art at its best. They all depict men and women engaged in a series of sexual acts. The woodblock-printed lower panels feature the conversations of the couples while engaged in their sexual acts and *kyōka* poems, which are rich in sexual innuendos and racy double-meanings.



The original wrapper that contains the ten cards has also been very finely color-printed, again with saturated colors and embossing.

In fine condition.

- 11 EROTICA, ANON.** *Karitaku zensei kurabe* [*Popularity & Comparison of Beauties in the Temporary Quarters*]. Seven double-page (one of which has flaps & folds out into a four-panel scene) and two single-page woodcuts, all finely color-printed, and nine double-page black & white woodcuts. One color-printed title-page pasted down on inner upper wrapper, 24 folding leaves. Small 8vo, orig. color-printed upper wrapper, with embossing, decorated lower wrapper, new stitching. [Edo]: Preface dated 1864. \$4250.00

First edition and very rare; we find no copy in WorldCat. The Preface was written by Tanekiyo Ryusuitei (1823-1907), using his pen name "Insuitei."



Following one of the frequent fires in the famous pleasure quarters of Yoshiwara, often started by the prostitutes in an effort to free themselves, many brothels temporarily re-established themselves in other locations throughout Edo. This book was issued as sort of a guide to the newly relocated brothels and very much reflects the changes that *shunga* books were going through during the end of the Edo period.

The first double-page woodcut depicts the exterior of a thriving brothel in Edo, with many prostitutes within looking out to the numerous passing men and women on the bustling street. This opens up into a four-panel image of the interior of the brothel, showing men being entertained and engaging in several sexual activities. The following six double-page woodcuts depict the "star" prostitutes, all engaged in sex, with the names of the brothels where they worked. All the rooms shown are very luxuriously furnished with silk screens, ornate fabrics, and beautiful furniture. These woodcuts are all printed in richly saturated colors, including silver and gold pigments, and with complex embossing.

The cult of sex organs, where phalluses are objects of veneration and worship, is also exhibited here in a most uncommon

image. The final color-printed woodcut — single-page — depicts an altar inside the brothel where a phallus is the center of worship. Envelopes containing cash, left by clients, are piled in front. See Suzuki Kenko's most fascinating "Popular Cults of Sex Organs in Japan: Guardian Deities, Auspicious Objects and Votive Paintings" in Timothy Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), pp. 364-67.

The text section contains nine very interesting double-page black-and-white woodcuts showing elaborate scenes of entertainment, men and women having "intimate moments," the aftermath of sex with copious dribbling secretions, used napkin wipes on the floor, etc. These scenes can be described as "action-packed."

Fine and fresh copy. One black-and-white woodcut has two small holes.

12 EROTICA, ANON. *Shiki no en* [*The Four Seasons of Lust*]. 16 double-page & four single-page color-printed woodcuts. 13; 11; 9 folding leaves. Three vols. Small 8vo, orig. speckled semi-stiff boards (boards rubbed), orig. block-printed title labels on upper covers, new stitching. [Japan, probably Edo]: manuscript inscription dated "1832" at end of each volume. \$3750.00

First edition and very rare; we do not find this book listed in WorldCat or in the Union Catalogue of Japanese Books. The Preface is signed by Akikei (or Akikage) Higashikuni.

This work is an erotic version of *Shiki no en*, an 18th-century group of songs on the four seasons of love from the Yamada ryu school of the Japanese harp (*koto*). The poems of Haku Rakuten (or Bai Letian, 772-846), the Chinese poet of the mid-Tang dynasty, are sources for the songs along with Japanese *waka*



poems. Haku Rakuten “became the favorite poet of Heian times . . . He was the Chinese poet to whom allusions, and from whom recollections, were most frequent in Heian Japan. His verses were often used for *kudai waka*, and he epitomized Chinese poetry.”—Earl Miner et al., *The Princeton Companion to Classical Japanese Literature*, p. 160.

The first color-printed woodcut depicts a woman preparing to play the *koto*. There follows a series of erotic double-page woodcuts: kabuki actors, young samurai, Chinese characters, and women of various social classes are shown engaged in sex through the changing seasons. It is fascinating to see the various rooms and their furnishings, the participants’ costumes, and the landscapes in the background.

The fine woodcuts were clearly created by a member of the Utagawa school, however, we are unable to establish their artistic authorship.

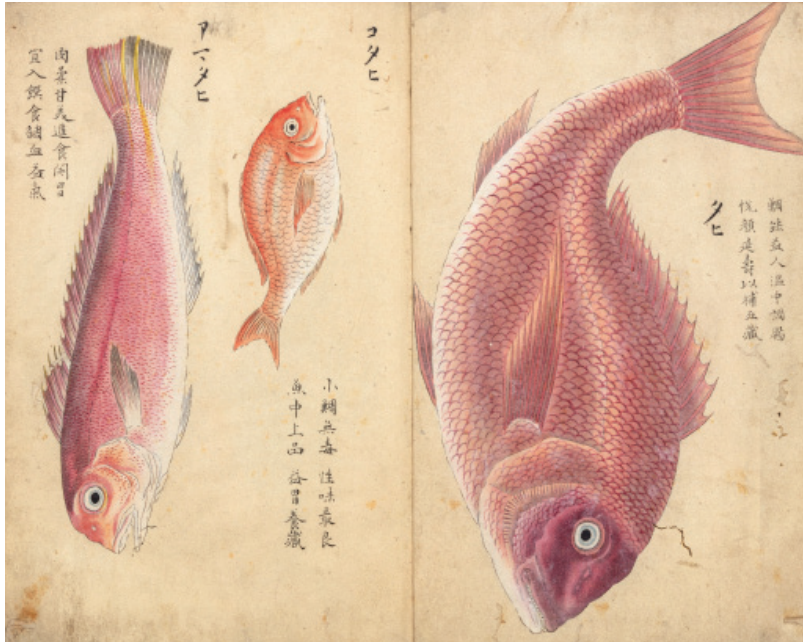
Very good set, but with some thumbing. The second and third volumes have some worming touching several of the woodcuts.

Fruits of the Sea

13 FRUITS OF THE SEA. An album with 76 very fine watercolor illustrations of fish, crustaceans, sea cucumbers, & one sea mammal (a seal), mostly edible specimens but a few poisonous. 26 folding leaves (first & last leaves pasted-down as endpapers). Large 8vo (297 x 204 mm.), orig. decorated semi-stiff wrappers, new stitching. [Japan]: early-mid-19th century. \$25,000.00

A beautifully rendered album on special thick paper, depicting, in 76 highly finished images, a series of edible (and a few poisonous) fish, crustaceans, sea cucumbers, and a seal. The unidentified artist (see below) was clearly very accomplished;





the watercolors are finely executed with rich and realistic colors, employing the full range of effects used in luxury Japanese books and manuscripts, including mica (to provide an iridescence), silver, and a white pigment made from ground-up seashells that provides an almost 3D quality.

For each image, there are contemporary notes, written in scholarly *kanbun*-style text, giving the name of the fish, regions where found, taste qualities, shapes and sizes, and the health benefits: "warming up the body," "good for stomach," improvement of the function of many organs of the body, increase of blood circulation, stimulation of appetite, helpful to flush toxins from the body, useful for eliminating intestinal worms, reduction of mucous in the throat, easing of hemorrhoid conditions, beneficial to children and the elderly, reducing fevers, good for expectant women, provides relief from constipation, etc., etc.

The manuscript begins with illustrations of red snappers of various sizes, tilefish, several sea bream, dace, Japanese eels (both salt- and fresh-water), types of carp, sea trout, catfish, rose fish, ling fish, crucian carp, lamprey eel, flathead fish, rockfish, fat greening fish, red batoid, icefish, whitebait, tiger prawns, striped goby, and Japanese spiny lobster.

The next section of the manuscript is devoted to 11 species of flatfish including varieties of flounder and sole. For each, the artist has depicted both the pigmented upper side and pale lower side.

This is followed by more fish, including bitterling, chum salmon, star butterfish, saw-edged perch, stonefish, mackerel, red rockfish, the scorpionfish, largehead hairtail, salmon, yellowtail, red gurnard, sea cucumbers, and, finally, a seal.

In very fresh condition. There is a bit of worming touching a couple of images. There is a small label pasted on the upper cover from the late 19th century with a note in French dating this manuscript to 1819 and giving the name of the artist as "Shiguemara."

14 (GASTRONOMY). A collection of instructional notebooks containing secrets of gastronomy, etiquette, techniques of preparations for a wide variety of festivities, mostly of the Ogasawara School of gastronomy but also the Shijo School, ca. 1839-ca. 1912. About 60 bound notebooks and about a dozen unbound sheets, many finely illustrated with brush and ink, with colors. [Japan: ca. 1839-ca. 1912]. \$12,500.00

A fascinating and important manuscript archive of notebooks and sheets, many with illustrations, describing the rules of gastronomic etiquette as prescribed by the Ogasawara School of etiquette, developed in the Kamakura period (1185-



1333) and still practiced today. The instructions mostly pertain to the ritualistic preparation and serving of the food on a series of trays known as *honzen ryori* ("main tray cuisine") which was the dominant style of banqueting for the elite from the Muromachi period through the Edo period. It remained the most formal style of eating through the 19th century and is still used today in certain formal ceremonies. For a full account of *honzen ryori*, see Eric C. Rath's wonderful "Honzen Dining. The Poetry of Formal Meals in Late Medieval and Early Modern Japan" in *Japanese Foodways, Past and Present* (ed. by Rath and Stephanie Assmann), 2010, pp. 19-41. See also Rath's *Food and Fantasy in Early Modern Japan* (2010), chap. 3.

One of the prevalent themes in the illustrated notebooks is the concept of the "five elements" (the connection to the five organs; air, wind, fire, water, and earth; a tray composed of rice, pickles, soup, vegetable, and a main course; wood, fire, earth, gold, and water; etc.). Many of the albums contain finely drawn illustrations of trays each containing five seasonal festival dish-

es. Also depicted are knives in ceremonial positions with rich meanings, instructions on the presentations of certain foods on trays (for instance, black beans, kelp, fish, carrots, etc.), displays according to the seasons, the five different tastes and their relation to the five organs, etc. There are frequent notes stating that these notebooks contain secret information passed down to the next generation.

Another notebook is concerned with *shimadai* (presentation trays that resemble an island because of their wavy shapes with elaborate displays). The paper of this notebook contains mica for an enhanced effect. Numerous trays are displayed with illustrations of pickles and lobsters.

Other illustrated notebooks are concerned with how to display seafood on a medium-sized dish (these are very finely illustrated), *otekake* and *mizu shugi* (beginning of the year festivity displays of food), rules of the 5 – 5 – 3 tray setting with excellent pictures, *shiki sankon* (three toasts of sake), another album devoted to *shimadai*, an album depicting a white fish terrine with elaborate cross-sections (*kamaboko*), an album depicting trays and tools of the ceremony, an unillustrated album contain many menus, an album describing how to ceremonially carve fish and fowl, another album devoted to knife techniques of the Ogasawara School with beautiful illustrations of knives and chop sticks, etc.

Another ten notebooks, all illustrated, are devoted to the theme of *koshirae* (recipes, instructions, and techniques for the preparation of ceremonial meals), the etiquette for eating and drinking, secret cooking techniques, rules for the ceremonial offering of sake, and the rules of etiquette for engagements and weddings. Again, the illustrations are fine and detailed.

There are a further eleven illustrated albums concerned with the rules of presentation and etiquette for a variety of ceremo-

nies. Another eight albums, unillustrated, contain menus and recipes.

Finally, there is a group of about twenty booklets giving menus and recipes. There is also a group of sheets which appear to be shopping lists. Another sheet is a bibliography of cook books.

All in fine condition.

15 **HAN, Shanzheng.** *Qian Menggu ji shi ben mo* [Early Chronicle of the Mongols]. Printed by lithograph. 39; 38 folding leaves. Two vols. Small 8vo, orig. wrappers, orig. block-printed title labels on upper covers, orig. stitching. Shanghai: Chun ji, 1905.

[WITH]:

— *Hou Mengguji shi ben mo* [Later Chronicle of the Mongols]. Printed by lithograph. 39; 54 folding leaves. Two vols. Small 8vo, orig. wrappers, orig. block-printed title labels on upper covers, orig. stitching. Shanghai: Chun ji, 1905.
\$4750.00

First edition of this scarce history of the Mongols; it is considered to be one of the best works on the subject of its time. It is written in the *jishi benmo lei* style of history, in which historical events are reported in an annalistic style, but in a coherent way so that integral themes can be understood from their beginnings to the very end.

Han Shanzheng (n.d.), from Jiangsu in the lower Yangzi region, had earlier (1897) edited a collection of medical texts. His books on Mongol history followed a series of works on this subject published from the 18th century, when the Mongols became firmly integrated into the Qing imperium. In the late

19th century, this brand of scholarship was complemented by historical materials translated into Chinese from Western languages, notably in Hong Jun's (1839-93) *Yuan shi yiwen zhengbu* [Verified Additions from Translated Texts on Yuan History]. In the last years of Qing rule, Mongol history thus started to move out of the framework of Chinese dynastic historiography, which conceptualized the Yuan as primarily within the framework of the history of Chinese empires.

Han's *Menggu ji shi ben mo*, in two parts, was one of the first publications of Qing scholarship where this trend is clearly evident. First, Han made use of Hong's sources (and perhaps other material that is not in Hong's collection as we have it today), and then added his own commentary. Second, Han did not write a book about the Yuan dynasty but about the Mongols as a people; his history extended back far before the founding of the Yuan and continued long past its fall. In both these regards, Han anticipated later historiography on the Mongols, such as Tu Ji's famous *Mengwuer shiji* [Historical Records on the Mongols],



published in installments beginning in 1911 and then in a posthumous edition in 1934.

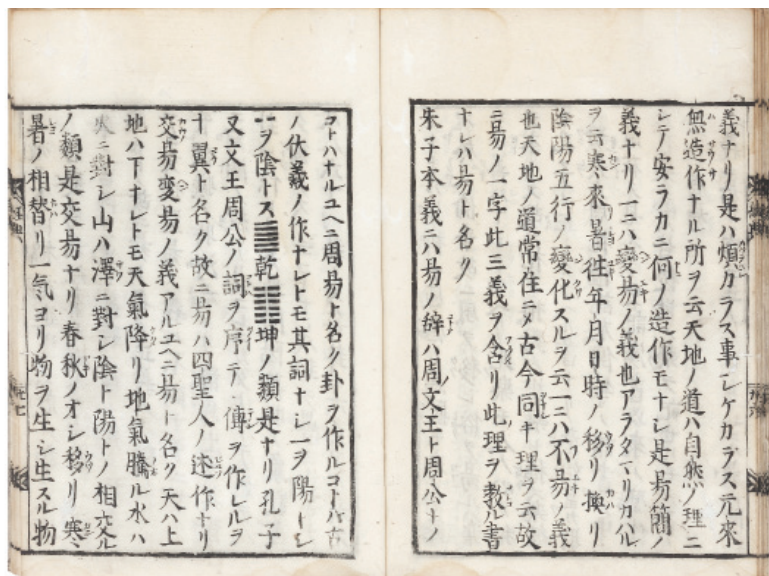
Heilong, "Menggu jishi benmo jiqi jiazhi shuping" ["Complete Annals of the Mongols and an Appraisal of their Values"] in *Guji zhengli yanjiu xuekan*, no. 6 (2016), pp. 7-13. "Bibliographical Essays," in *The Cambridge History of China, Volume 6: Alien Regimes and Border States, 907-1368*, edited by Herbert Franke & Denis Twitchett (Cambridge: Cambridge University Press, 1994), pp. 665-726. Our description is largely dependent on the researches of Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Fine set, preserved in a *hantao*.

Two Classic Works of Japanese Bibliography

16 HAYASHI, Razan [& Gaho]. *Nihon shojaku ko; Part II: Keiten daisetsu* [Explanatory Guide to Japanese Books & Texts] [&] *Explaining the Titles of Sutra*. Two parts in one vol. 60 folding leaves. 8vo, orig. aubergine patterned wrappers (covers a little defective), orig. block-printed title label on upper cover (label soiled & rubbed), new stitching. Osaka: Harimaya Risuke, 1843 [colophon of the first part is dated 1667; the second part is dated 1816; & the colophon on the rear pastedown is dated 1843]. \$3750.00

Second edition of two classic works of Japanese bibliography; the texts were essential guides. Razan Hayashi (1583-1657), was a Japanese neo-Confucian scholar, diplomat, translator of Sinitic texts, and shogunal adviser. He, and his third son Gaho, wrote and edited a number of important chronicles and histories of Japan. One of Razan's descendants, Akira Hayashi, was the chief Japanese negotiator in dealing with Admiral Perry and signed the Treaty of Kanagawa.



Both of these works were jointly written by Razan and Gaho (who uses the pen name “Koyorinshi” in the first part). “The earliest published books about books were Hayashi Razan’s *Keiten daisetsu* (1667) and his son Gaho’s *Nihon shojaku ko* (1665), which gave brief summaries of a selection of Chinese and Japanese texts respectively. Although not explicitly stated, Razan and Gaho had these works published as education aids to guide inexperienced readers, perhaps particularly those with teachers who were trying to find their way through the bewildering variety of printed works currently available.”—Kornicki, *The Book in Japan*, p. 441.

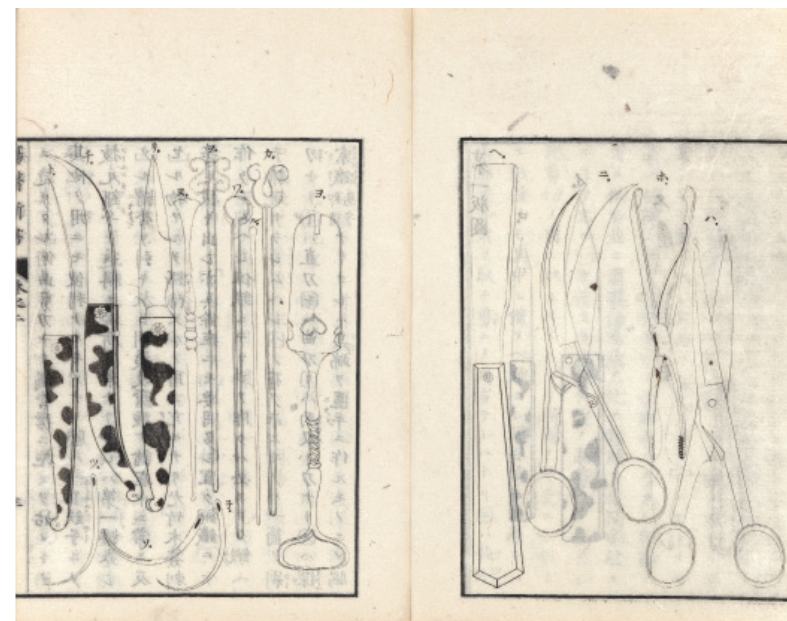
It should be noted that Razan died from the shock of a fire which totally destroyed his house and enormous library of books and manuscripts. He escaped from the house carrying a single book: the book he had been reading at that moment.

Very good copy with some mostly marginal worming. The first edition is an extremely rare book.

“Hopelessly Mixed Up”

- 17 HEISTER, Lorenz. *Yoi shinsho* [sub-title]: *Yudo hen* [New Text on Surgery]. Six full-page woodcut illus. in the text. 30; 28; 27; 34 folding leaves. Four vols. 8vo, orig. yellow wrappers, orig. block-printed title labels on upper covers, new stitching. Edo & Kyoto: 1825. \$6500.00

First edition in Japanese. As Mestler writes: “The situation with regard to the ‘*Yoi shinsho*’ is all but hopelessly mixed up” (p. 213 in his *A Galaxy of Old Japanese Medical Books*, V). He goes on to somewhat clear things up, and we shall try to make them even clearer. When a copy of the 1755 Dutch edition of Heister’s great work on surgery was brought to Japan in 1767 or 1768, several famous Japanese medical doctors made translations. In 1792 (or 1790) Gempaku Sugita made a translation of part of the work, but it was never published. Later in the same year, Gen-



taku Otsuki, who was well-versed in the Dutch language and compiled the first Dutch grammar in the Japanese language, finished a translation in 50 manuscript volumes – with the Japanese title *Yoi shinsho*. However, this was never published as a whole.

In the second and third decades of the 19th century, portions of *Yoi shinsho* were published (we learn from an ad in this copy that publication of the entire work was intended). The first section was Genkan Otsuki's work *Geka shuko*, on bandaging, published in 1813-14. Genkan was Gentaku's son and fellow translator. This was followed by *Shiraku-hen* in 1822-25. The present work, *Yudo hen*, appeared in 1825, and according to Mestler, appeared in three volumes; he was unaware of the introductory volume, *Shu kan*, making four volumes. Mestler states that *Yudo hen* was written by either Gentaku Otsuki or by



Gempaku Sugita, or jointly. Other portions were intended to be published but never appeared in print. No complete edition of Sugita's translation has ever been published.

The final two volumes contain fine woodcuts of surgical instruments and bandages.

Fine set, preserved in a *chitsu*.

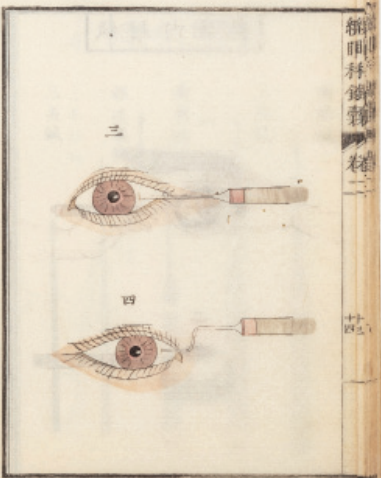
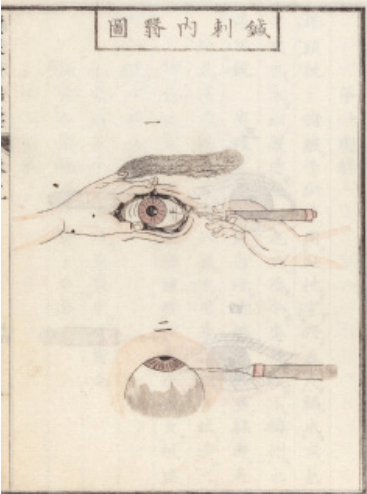
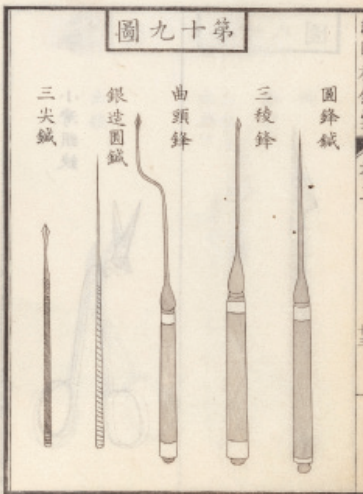
The Japanese Bible of Ophthalmology of the 19th Century

18 HONJO, Fuitsu. *Ganka kinno* [Causes, Diagnoses, & Treatments of Eye Diseases]. Woodcut illus. in the text, many finely color-printed. Four vols. 8vo, orig. yellow patterned wrappers (wrappers slightly soiled), orig. block-printed title labels on upper covers, stitched as issued. Kyoto, Edo, & Osaka: 1831.

[WITH]:

— *Zoku ganka kinno* [. . . Second Series]. Woodcut illus. in the text (many color-printed). Two vols. 8vo, orig. yellow patterned wrappers (wrappers slightly soiled), orig. block-printed title labels on upper covers, stitched as issued. Kyoto, Edo, & Osaka: 1837. \$6500.00

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

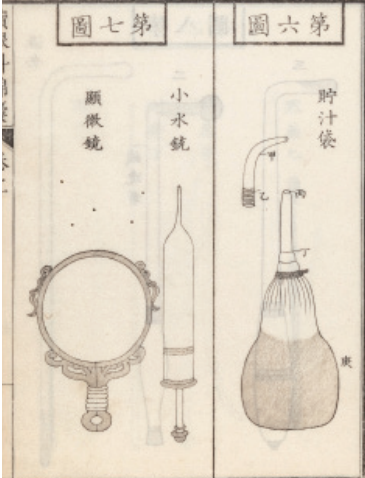


第一圖解
 將頭枕 諸般手術皆用此枕 宜將 露此編成或蒸
 皮包水 以製造亦可也 此要冷 患者頭不轉則也
 遮風鏡 患者之人步走 台地時換過砂塵躲避光
 輝或保養視為苦用 此器宜用薄板或厚紙造之
 ①外面圓孔可貼着綠玻璃然僻地若大玻璃
 須以綠紗代之
 ②左右二小孔裝淺茶發蒸之處也
 ③左右絲繩用 以繫于耳矣
 第二圖解

第一腫孔 松煙 在油膏二味調勻
 第二毛狀線 松煙 在油膏二味調勻
 第三蒲桃膜 松煙 在油膏二味調勻
 第四剛膜 白蜜 在油膏二味調勻
 第五白膜 白蜜 在油膏二味調勻
 彩畫全形圖
 製法之法大略如此 工拙在其人矣 若有眼目所陷
 凹者 輝填充實於眼後而 而要使之圓者 若夫少
 壯之婦人 深聞之 處女不幸 患是等之証 則自愧其
 醜態 有醫不見入者 其意實可憐矣 此其難無益於



雖親美好 其外貌 聊足以掩醜矣 所謂測隱之心 仁
 也 頑頑小技 亦是一點之仁耳
 苦寒之辨
 大凡苦味之藥劑者 其性溫熱 而強壯胃 增膽汁 專
 資水穀 消化之力 散血中滯滯之邪者也 古人不通
 其理 漫謂苦味也者 其性寒故 配當家 妄迷目病 屬
 火之空彈 主張苦寒 涼血之說 設苦味制火之理 論
 蓋乎 如指影繁風 何得 極的當之治 哉 蓋胃者 受容
 飲食 而輸送之 於腸 製運靈血 二液 以榮養百骸 保
 全性命之根基也 故溫涼滋和 無所不關 焉 然人不



acute conjunctivitis. Volume 3 elaborated the diseases and pathology of the internal eye (i.e. the eyeball). Volume 4 consisted entirely of prescriptions for the treatment of eye diseases. At that time in Japan ophthalmological science was a combination or admixture of Chinese and Dutch knowledge, and the *Ganka kinno* was considered the best monograph on that practice . . .

“A continuation of that work by Fuichi Honjo appeared in 1837 under the title *Zoku ganka kinno*, in two volumes. That was a sort of clinical section to the earlier work. A series of wood-block illustrations, some in color, showed a variety of ophthalmological instruments, with textual descriptions of their use, and pictures of their application. For example, an instrument for applying medicine to the eye was made by tying a bag containing the medicine around the end of a wooden handle, and used by squeezing it against the eye with the head tilted backward. An eye-dropper, syringes, and a magnifying glass for use by the oculist were figured. Ophthalmological instruments consisted of various kinds of spoons, tubes, loops, forceps, scissors, needles, lances, knives, and clamps. Illustrations of each of these are shown. Retractors for the eyelids were of bamboo or of copper. Metallic instruments (cautery irons) to be heated in a charcoal fire were shown, with an illustration of them in use. Other pictures showed the use of special needles in the treatment of cataract.”—Mestler, *A Galaxy of Old Japanese Medical Books* . . . Part IV. *Ophthalmology, Psychiatry, Dentistry*, pp. 334-35.

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

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

The Burial Sites of the Emperors

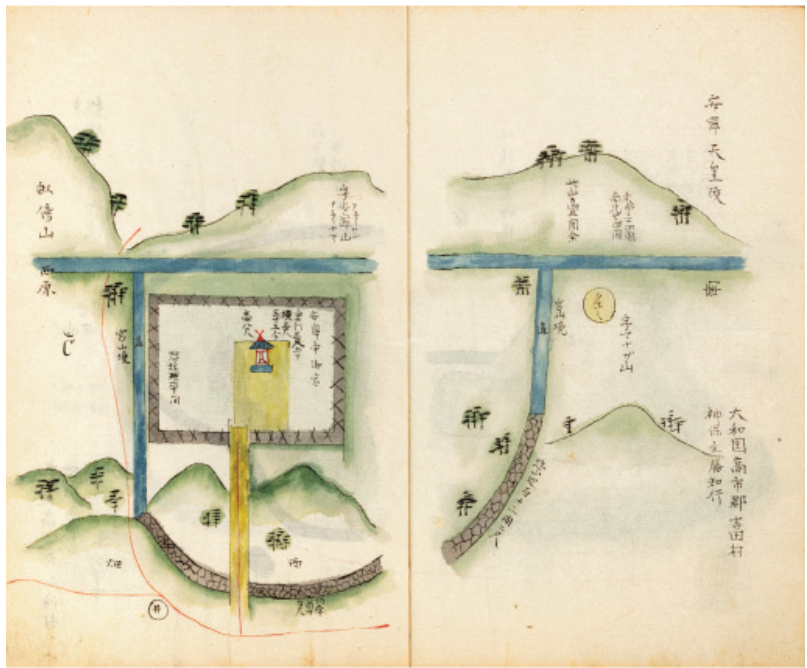
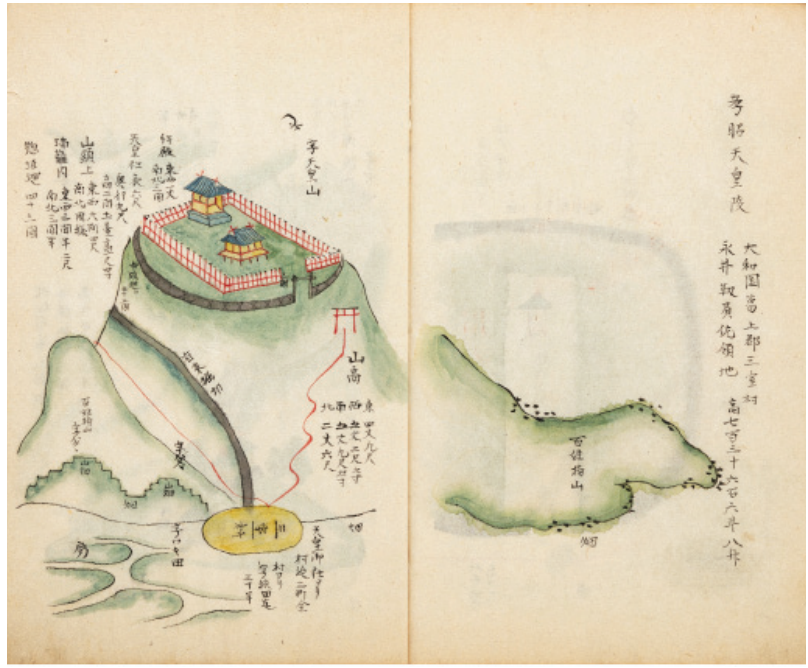
19 HOSOI, Kotaku (or Chishin or Tomochika).

Illustrated manuscript on paper, entitled “Shoryo shuen jo-juki” [“Comprehensive Survey of Emperors’ Mausoleums”]. 60 double-page (two have flaps) & several single-page illus., using brush & washes of many colors. 30; 31.5; 31 folding leaves. Three vols. Large 8vo (308 x 210 mm.), orig. decorated semi-stiff boards, manuscript titles on upper covers, new stitching. [Japan]: Author’s Prefaces dated 1699 & 1709; Postfaces by Nobutomo Ban dated 1813 & 1841. \$18,500.00

A most interesting and attractively illustrated manuscript. In the late 17th century, the brother of Kotaku Hosoi, Chimei (d. ca. 1697), a samurai in service to the Koriyama fiefdom, visited the Nara area and was saddened by the disrepair of the many mausoleums, tombs, and tumuli of former emperors. Chimei began a survey of grave sites, and his work came to the notice of the shogun Tsunayoshi Tokugawa (1646-1709), who, in 1697, ordered a series of fences to be built around these sites in Yamato no kuni, including Nara, Kyoto, Osaka, Hyogo, and other areas. These fences — pictured in many of our manuscript’s illustrations — were designed to protect the sites from further ruin and robbings.

Upon Chimei’s death, his brother, Kotaku (1658-1735), calligrapher and Confucian scholar, took over the survey, which is contained in the first two volumes of our manuscript. At the beginning of the first volume is a list of all the mausoleums recorded by the Hosoi brothers, with the names of the emperors and the locations, arranged not chronologically but by region. Also included are descriptions of the grave sites and the existing structures.

Each volume includes an attractive series of double-page brush and color-wash illustrations of the 35 actual sites. In the second volume, two of the illustrations contain flaps under





which are shown the interiors of the stone burial chambers. Measurements are given along with details of ownership. Most notable is a fine double-page illustration of the famous Takamatsuzuka circular tomb.

The third volume is an addendum written by Nobutomo Ban (1773-1846), Confucian scholar of *kokugaku* (the study of Japanese history) and samurai retainer, who was famous for the quality of his historical research, especially in archeology and religious studies. In this volume, there are 25 fine double-page illustrations in brush and color wash and some black & white diagrams of more mausoleums, tombs, and tumuli, mostly outside of Yamato no kuni, including the former provinces of Ise, Sado, Harima, Satsuma, Osumi, Kawachi, and others. Ban's explanatory text accompanies the illustrations.

In the first two volumes, Ban has added further notes in red ink regarding other archeologists' researches and reports from local governments.

Fine copy, preserved in a *chitsu*. Some worming, occasionally touching a character or illustration.

❖ Edgren, *Catalogue of the Nordenskiöld Collection* (1980), 490. The Imperial Household Agency Library (*Shoryobu*) owns a rather similar manuscript.

“One of the Greatest Medical Writers of Yuan Times”-LU & NEEDHAM

20 HUA, Shou. *Jushi keiraku hakki wage* [Commentary on *Shi si jing fa hui* in Japanese]; [title on labels]: *Jushikei wago sho*. Trans., edited, & with commentary by Ippo Okamoto. 16 full-page woodcut illus. & numerous illus. in text. 25; 38; 21.5; 29.5; 24; 30.5 folding leaves (some mispaginations). Six vols. 8vo, orig. semi-stiff wrappers (some rub-



bing), orig. block-printed title labels on upper covers, later stitching. Kyoto: Kosaji Han'emon, 1693. \$5500.00

First edition in Japanese of the *Shi si jing fa hui* [Elucidation of the Fourteen Acu-tracts], one of the most important works of Chinese acupuncture and moxibustion, the taking of the pulse, and traditional Chinese medicine. The author, Hua (active 1360-70), was "one of the greatest medical writers of Yuan times."—Lu & Needham, *Celestial Lancets. A History and Rationale of Acupuncture and Moxa*, p. 100 (& see pp. 156-57). 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 published *Shi si jing fa hui*, which further developed the theory of meridians, acupuncture, and moxibustion.

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

The 16 full-page woodcut illustrations explain the centers for acupuncture. The text is concerned with *yin* and *yang* through the arms and legs, circulation of the breath of life through the fourteen meridians, and the eight vital blood vessels.

Nice set, preserved in a *chitsu*. Minor marginal worming in the first, second, & fourth volumes.

"The Major Modern Study"

- 21 HUANG, Cuibo (or Quebo). *Huilin yi qie jing yin yi fan qie kao* [Textual Research on the Sounds & Meanings of Huilin's Sutra]. 2 p.l., 217, [2] folding leaves. Seven juan in one vol. 8vo, orig. printed wrappers, orig. stitching. Shanghai & Beijing: Institute of History and Philology, Academia Sinica, 1931. \$1500.00

First edition of "the major modern study" (W. South Coblin) of the classic Buddhist phonological work *Yiqiejing yinyi* [Sounds & Meanings of All the Buddhist Scriptures] of Huilin (737-820). He was "a monk of Xi Ming Temple in Chang'an (today's Xi'an, Shanxi Province) . . . He had a profound knowledge of Indian philology and exegetic studies. It is recorded that he started to write *Sounds and Meanings of All the Buddhist Scriptures* in 788 and finished it in 810 . . . It has 100 volumes, covering 31,000 entries and the characters individually treated came to 6,000 in total. The words and phrases interpreted and notated in the book are cited from over 5,700 volumes of the 1,300 different Buddhist scriptures, with a total of about 600,000 characters in size. In order to notate and interpret the sound and meaning of the character in Buddhist scriptures, he has broadly cited from various ancient rhyme dictionaries . . . It is a huge masterpiece of notation and interpretation of the sounds and meanings of characters in Buddhist scriptures — exhaustively embracing the ancient exegetic interpretations, phonetically noting the San-

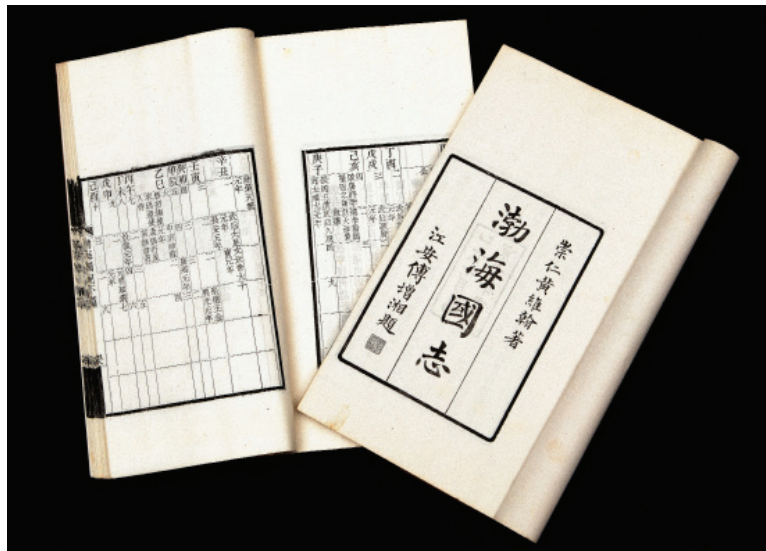
skrit classics — and it is broad in collection and rich in content.”— Yong & Peng, *Chinese Lexicography. A History from 1046 BC to AD 1911* (Oxford, 2008), p. 220.

Huang (1899-1970), trained at the Academia Sinica and was professor of Chinese at Nanjing University, specializing in Chinese phonology, philology, poetry, and history. In this work, Huang uses the *fanqie* system to study Huilin’s work.

Fine copy, preserved in a *hantao*.

✶ W. South Coblin, “A Compendium of Phonetics in Northwest Chinese” in *Journal of Chinese Linguistics Monograph Series* (1994), No. 7, p. 22.

- 22 **HUANG, Weihan.** *Bohai guo ji* [Record of the Bohai Kingdom]. 78; 82 folding leaves. Three parts in two vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, orig. stitching. Beijing: Wen hua zhai, Third Preface dated 1935. \$2750.00



Early edition of this notable history of the Bohai Kingdom, written by Weihan Huang (d. 1929-31), government official and historian. The Bohai (or Parhae or Balhae) Kingdom (698-926) occupied the Manchurian plains to the north of the Korean peninsula.

In his history, Huang was not entirely dependent on Chinese histories but used many Korean and Japanese works of reference and history.

Fine set, preserved in a *hantao*.

- 23 **HUNG, William, ed.** *Harvard-Yenching Institute Sinological Index Series No. 7. Index to Ssu K'u Ch'üan Shu Tsung Mu and Wei Shou Shu Mu.* 2 p.l., x, vi, iv, ii, 195, [2] pp.; 2 p.l., 210, [2] pp. Two vols. 8vo, orig. printed wrappers (some foxing), orig. printed title labels on upper covers, orig. stitching. Beijing: Yanjing da xue tu shu guan Yin de bian zuan chu [Harvard Yenching University Library], February 1932. \$550.00

First edition, part of the famous Harvard-Yenching Institute Sinological Index Series. These indexes/concordances were important milestones, since the corpora had not previously been equipped with such reference works. Our volumes are indexes to the bibliography of *Siku quanshu* [Complete Library of the Four Treasuries], compiled in 1773-92, and of the books not included. For a detailed account of the making of this massive work, “an anthology to end all anthologies, an authoritative compendium of everything worthwhile ever written in Chinese, regardless of genre, epoch, or length” (Mark C. Elliott, *Emperor Qianlong. Son of Heaven, Man of the World*, p. 118), see R. Kent Guy’s *The Emperor’s Four Treasuries. Scholars and the State in the Late Ch’ien-lung Era* (Harvard University Press, 1987).

Hung (1893-1980), Chinese historian and sinologist, was dean for many years at Yenching University and also taught at Harvard. He was instrumental in raising the standards of scholarship in the study of Chinese classical writings.

Fine set.

✦ Anon., "An Annotated, Partial List of the Publications of William Hung" in *Harvard Journal of Asiatic Studies*, Vol. 24 (1962-63), no. 25.

- 24 **HUNG, William, ed.** *Qing hua zhuan ji yi san zhong. Fu yin te* [Biographies of Qing Dynasty Painters in Three Collections. With Indices]. 74 leaves (including one folding leaf). 8vo, orig. printed wrappers, orig. stitching. Beijing: Hafo Yanjing xue she [Harvard Yenching University Library], January 1934. \$500.00

First edition, Supplement No. 8 of the famous Harvard-Yenching Institute Sinological Index Series. "In Yenching University Library was found a manuscript, in eight fascicles, of a reference compilation of biographical notices of about eleven hundred painters under the Ch'ing dynasty. Internal evidence seemed to indicate that the unknown compiler worked during 1787-1795 by culling eight other compilations. Three of these do not appear in the usual bibliographies, and many of the painters they mentioned do not appear in subsequent compilations. A preface specifies these and other findings."—Anon., "An Annotated, Partial List of the Publications of William Hung" in *Harvard Journal of Asiatic Studies*, Vol. 24 (1962-63), no. 33.

Fine copy, preserved in a *hantao*.



The Mycology of Southern Nagano

- 25 **ICHIOKA, Tomohiro.** Illustrated manuscript on fine mica-dusted paper, entitled "Shinyo kinpu" ["Mycology Explained & Illustrated in Color"]. 70 fine paintings in brush & washes of various colors. Two parts in one vol. 38 folding leaves. 8vo (266 x 185 mm.), orig. orange semi-stiff boards, title label on upper cover, new stitching. [Japan]: Preface dated 1799 but our manuscript was created slightly later.

\$7500.00

A very beautiful manuscript describing and illustrating the mushrooms found in the southern area of Nagano Prefecture. Ichioka (1739-1809), a government official, came from a wealthy and intellectual family deeply interested in natural history and the pharmacological properties, based on Chinese traditions, of minerals, plants, and animals (*honzo gaku*). Several generations



of the Ichioka family formed collections of plants and minerals, and they also built a comprehensive library on these subjects.

Ichioka finished the original manuscript of the present work in 1799 but never published it. Copies, including ours, were soon made. About 70 mushrooms are described and illustrated in our manuscript. In the description accompanying each illustrated mushroom, Ichioka has given the Japanese and Chinese names (with regional variants), habitats, appearances, comments on whether they are edible or poisonous, taste profiles, uses in gastronomy, references to mycological books and manuscripts in the Ichioka family library, comments by other experts, etc.

The illustrations are finely drawn and colored with delicate washes.

In very fine condition. With the seals of the Shinto priest and physician Yasuaki (or Kosho) Nakano (1874-1947) and his private library, Daido Yakushitsu. He was a major collector of *kanpo* (the Japanese study of traditional Chinese medicine), calligraphy, maps, illustrated scrolls, *waka* poetry, and paintings.

26 IHARA, Saikaku. *Hitome tamaboko* [Impressions during a Stroll [or] The Open Road at a Glance]. Many woodcut maps throughout. 25; 19; 24; 20 folding leaves. Four vols. 8vo, orig. semi-stiff blue boards (boards rather rubbed), orig. block-printed title labels on upper covers, new stitching. [Osaka]: 1689. \$15,000.00

First edition of one of the most important and finely illustrated *meisho-ki* ("records of famous places" or guidebooks) of the second half of the 17th-century; the illustrations in this genre of book make them "not only a source of never-ending interest, but extremely valuable to the student of Japanese history and



customs."—Louise Norton Brown, *Block Printing & Book Illustrations in Japan*, p. 35—(including our book in her list). *Meisho-ki* "concentrated on contemporary life in places of interest. They permitted artists to produce contemporary illustrations, and for the first time we begin to see how people lived at the time the book was printed instead of several centuries earlier. This was of key importance in the development of ukiyo-e."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 128.

Saikaku (1642-93), began as a haikai poet and later wrote tales and novels in the *ukiyo-zoshi* style on the daily life, characters, and morals of his time. Hillier, in his *The Art of the Japanese Book* (p. 104), described him as "one of the greatest literary geniuses of Japan . . . he is accepted as one of the outstanding figures in Japanese literature and has become something of a cult."

Saikaku also turned his attention to *meisho-ki*. The present book is an illustrated record of the most notable landmarks of Japan, from north to south; according to Saikaku, it can be considered a literary and historical ramble through the nation. The book is not just a dry guidebook but a rich poetic record of

the sights and people along the road, related with considerable artistic and literary skill. Famous *waka* poems from the past are listed by Saikaku in an attempt to establish precedents for the poetic treatment of famous places.

The first volume describes the journey from Hokkaido to Edo, the second from Edo to Oigawa River, the third from Kana-ya to Osaka, and the fourth covers travels via the Seto inland sea from Osaka to Nagasaki as well as Iki and Tsushima islands. Saikaku records the name of each city and town; the name of the fiefdom lord; the regional products and industries; the red light districts; the local tales, songs, and *waka* poetry; castles and historical ruins; etc.

Nagasaki is shown with a view of Dejima. As Nagasaki was the only international city in Japan at that time, distances are given to cities in China and Korea as well as to Spain, England, Holland, India, Ryukyu, Thailand, Cambodia, etc.

The detailed woodcuts in the lower half of each opening show the variety of travelers and local inhabitants, scenes of farmers and artisans at work, shrines and temples, locations where famous poets and artists lived and worked, notable bridges, etc.

The poetic title is in itself suggestive of the style and contents of the book and is an excellent example of *makurakotoba* (pillow words), an epithet used to change the meaning of certain words.

Fine set and most uncommon.

The Sake Business

27 IKEGAMI SAKE MANUFACTURER, NAGANO PREFECTURE. A collection of eleven manuscript notebooks kept by the Ikegami Sake Brewery in what is today Minami fukashi, Matsumoto, Nagano Prefecture.

400-500 leaves. Two sheets & eleven notebooks in various formats from small 8vo to large 8vo, orig. wrappers, orig. stitching. [Nagano Prefecture: 1880-95]. \$6500.00



The excellent rice and pure mountain waters of Nagano Prefecture have always contributed to the making of fine sake. Today, Nagano boasts the second-most sake breweries of any prefecture in the country.

The wealthy and powerful Ikegami family has had a long history in Nagano and was *goyotatsu shonin* (official purveyor) to the local Takato Fiefdom. In the 16th century, the Ikegami family entered into the businesses of manufacturing porcelain, soy sauce, vinegar, and sake, and its enterprises flourished for many

centuries. Sake brewing in Japan has long been a highly regulated industry and an important source of tax revenue. We see much in these manuscripts concerning reports to the government regarding production, equipment, revenue, inventory, etc.

These manuscripts can be divided into groups:

1. two printed sheets with manuscript additions of sake sales reports for August 1886, sent to the government for taxation purposes. There are three categories of sake: newly brewed, fully matured, and a blend of the two.
2. two small manuscript octavo booklets for the years 1883 and 1890. These are instructional sales manuals for employees of the sake and shochu division, with 30 or so rules for salesmen, samples of form letters addressed to customers and the government, and lists of newly acquired equipment (required by the government). We learn that Ikegami was also brewing Western beer. There are several passages regarding the application of *kansatsu* (licenses), with illustrations of the floor plans of the brewing facilities, and an inventory of the tools and brewing and distillation equipment.
3. one manuscript octavo booklet, with a cord on top for hanging on the wall. This is a roster of employees, their positions, length of employment, and salaries.
4. three large octavo manuscript notebooks dated 1887-95. These are copies of correspondence and application forms sent to the government. They offer a vivid window into the business activities of the Ikegami brewing company, with details of quantities or raw materials acquired, production levels, the many government inspections of the brewery, lists of recently acquired real estate, etc.
5. four larger octavo pre-printed notebooks, dated 1881-85, with manuscript annotations. These detail other assets of the brew-

ing company, including number of barrels, number of boards (248) on which the *koji* would mature, distillation equipment, tubs, number of storage buildings and their purposes, records of the fermentations, etc. All these details were required by the government.

6. one small octavo pre-printed notebook, dated 1880, containing Tomisaburo Ikegami's notes on changes in taxation and regulations.

In fine condition. The fifth group has some relatively minor worming.

28 INCENSE GAMES (KUMIKO). Illustrated manuscript on paper; first vol., first part title: "Kumiko jikkumi, Jisshuko tejun" ["10 Games, Handling 10 Scented Woods"], first vol., second part title: "Shijikkumi" ["40 Games"]; second vol. titled: "Sanjukkumi" ["30 Games"]. Written throughout in the same fine hand. Some brush & ink illus. & tables in the text. 26, 61; 64 folding leaves. Three parts in two vols. 8vo (202 x 133 mm.), orig. patterned semi-stiff wrappers, new stitching. [Japan: mid-Edo]. \$3250.00

A most interesting manuscript, which appears to be unpublished. The Shino school of incense ceremony was established in the Muromachi period and still exists today. The founder of the school, Shino Soshin (1443-1537), is considered the originator of *kodo* ("the way of the incense"), a ritual appreciation of fragrances practiced in small groups and following specific performance schemes. As part of *kodo*, games of incense appreciation (*kumiko*) developed and were formalized by the middle of the 16th century. These games were often based on seasonal themes, history, classical literature, *waka* poetry, and travel. More than 200 types of *kumiko* games have been handed down from past generations.

poesy and the poesy of the scents. In other words, the olfactory experience is not only imagined, but paves the way towards the literary experience . . . Thus, in practicing *kodo*, the literary and olfactory experiences complement each other and merge in harmony.”—Satoru Horiguchi & Dinah Jung, “Kodo – Its Spiritual and Game Elements and Its Interrelations with the Japanese Literary Arts” in *Journal of the Royal Asiatic Society* (Jan. 2013), Third Series, Vol. 23, No. 1, pp. 78-79 & 82.

The first part of the first volume describes ten different incense games, their icons and board designs, and choices of woods. For example, the first game uses four types of wood chips, the second game uses five types, making each game more complicated. Guesses were made about which woods were used and answers were written on slips of paper known as *fuda*.

At the end of this first part is a summary of the highly complex rituals involved in playing the games. There are illustrations of the feathers used to move the ashes; tools to place the scented woods over the heat source; idealized layouts of trays with the incense burner, tools, scented woods, and envelopes (the layouts vary with the rank of guests); placement of tools on the tool stands (with very strict instructions); different board designs; and inkwells for the brushes used to write answers.

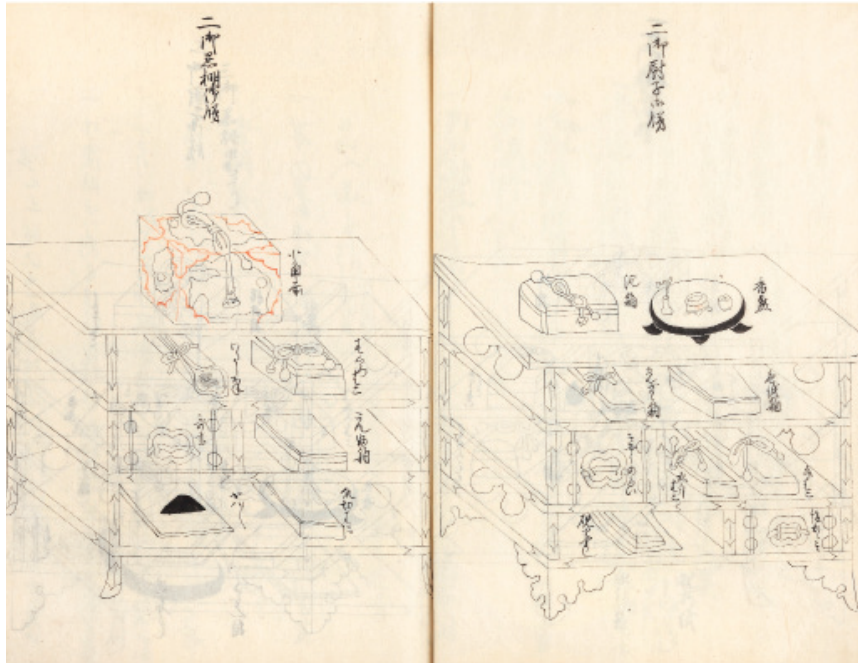
Part II describes another 40 complex games. One of the games — *ougiarasoiko* (“fight of the fan”) — is illustrated with a fan. Answers were written on the fan instead of *fuda*.

The second volume begins with a useful index of the 30 games described. At the end, we learn that “Dogen Ono,” a disciple of the Shino ryu, had received this secret information, and he swears to keep the knowledge to himself.

In fine condition, written throughout in a beautiful hand.



29 ISHIMOTO, Shuen. Manuscript albums of notes and the original drawings & paintings relating to his notable publication *Rekisei fuzoku joso enkakuzu ko* [*Historical Customs & Costumes for the Women*] of which a revised edi-



tion was published in Tokyo in 1911. Four vols. & two related vols. Large 8vo (275 190 mm.), orig. patterned wrappers, manuscript labels on upper covers, stitched. Japan: ca. 1911. \$6500.00

A fine archive of notes and drawings by Ishimoto, a notable interior decorator and fashion historian in Tokyo. The first volume is devoted to women's court attire and contains 17 highly detailed and fine drawing and paintings, 14 of which are richly colored, of traditional costumes of women of different ranks at court. The artist has included front and back views. These drawings are all executed on graph paper with mica and contain manuscript notes regarding the sources for the illustrations. These drawings were later incorporated into Ishimoto's publication. Tipped-in is a lithographed folding plate — perhaps a proof — with all these images reproduced. There is another lithographed plate depicting the four seasons of color combinations for the attire of the court ladies.

The next volume is in three parts: court furniture and boxes belonging to the ladies; makeup, hair styles using ribbons, hair pieces, and eyebrow shapers and brushes; and ceremonial rituals. This volume contains a number of black and white drawings.

Dyeing and weaving are the subjects of the next volume with illustrations of spinning wheels, looms, and dyeing. The fourth volume is devoted to *hinagata* kimono patterns with a number of fine drawings.

The fifth and sixth manuscript volumes describe court attire for samurai of different ranks. These two albums contain 38 fine and delicate brush and ink drawings, 36 of which are finely colored.

Fine condition. All of these volumes bear the seal of "Ishimoto Bunko."

Shipwrecked in the Philippines

- 30 **JAPAN & THE PHILIPPINES.** Manuscript on paper, title written on upper wrapper “Hyoryunin Tokusaburo oyobi juyonin” (final character illegible) [“Shipwrecked Tokusaburo & His 14 Crew Members”]. 42 folding leaves. 8vo (234 x 170 mm.), orig. wrappers (upper wrapper a little dampstained), orig. stitching. [Japan: from third to last page]: “19 April 1860.” \$4500.00



An engrossing manuscript account of the Japanese ship *Koshiomaru* and its crew, which, due to a violent storm, drifted far off course and ran aground on Catanduanes, a Philippine island. The crew was rescued and aided by an indigenous tribe. To our knowledge, this fascinating episode is unknown to Western scholarship. Due to Japan's former strict isolationism, the experiences of the survivors of this incident as well as other exam-

ples of Japanese shipwrecked abroad are particularly poignant.

With its crew of 14 sailors, and captained by a “Tokusaburo” from Harima Ako fiefdom in Hyogo, *Koshiomaru* normally transported salt from central Japan to the capital, Edo. After depositing its latest shipment at Edo, it was re-routed to collect surplus rice to bring back to Hyogo. During its return trip, a storm destroyed the vessel's rudder, causing the *Koshiomaru* to drift, at the mercy of the wind and currents, all the way to the Philippines. Native islanders nursed the crew back to health, and the Japanese stayed for ten months, until 1858, when a British ship, the transliteration of which we are unable to decipher, rescued all 15 crew members and returned them to Japan.

Our report, based on Tokusaburo's retelling, is filled with details on the shipmates' travels within the Philippines: their rescue by the local tribe on Catanduanes, and a trip to Manila, where they encountered colonial Spanish officials, and then Amoy (modern-day Xiamen in China). This report provides fascinating notes on the local diet (e.g., beef, sweet potatoes, grapes, etc.), landscapes, clothing, architecture, etc. All crew members are named, with their ages, previous addresses, and positions on the *Koshiomaru*. From internal evidence, we know that this copy of the original manuscript report was created for a Japanese dignitary.

In near fine condition; dampstaining to the upper wrapper and the gutter of the first third of the volume. In searching WorldCat, the earliest printed book we can find regarding the *Koshiomaru* shipwreck is *Koenmaru firipin hyoryuki* (1983), published in Japan.

- 31 **JIN, Liang (or JINLIANG), editor.** *Manzhou lao dang mi lu* or *Man wen lao dang* [Old Manchu Archives]. 58; 54 folding leaves. Two vols. 8vo, orig. wrappers, orig. orange block-printed title labels on upper covers, orig. stitching. [China]: first Preface dated 1929. \$3500.00



First published edition of the so-called “old Manchu archives” [*Manwen laodang*; M.: *Manbun roto*], Manchu documents chronicling the reigns of Taizu and Taizong from 1607 to 1636, edited and written up in the 18th century on the basis of pre-1644 archival documents. These archives, housed in the Chongmo Pavilion of the Mukden Palace, are invaluable for the early history of the Manchus.

This edition is a Chinese translation of the Manchu. While the translation is not entirely reliable for scholarship, it is of considerable interest for intellectual history.

Jinliang (1878-1962), a member of an influential Manchu family, was chief of the Bureau of Banner Affairs in Mukden, a calligrapher, and an artist. Thanks to his governmental position,

he also served as the curator of the Mukden palace archives and artifacts prior to the Japanese occupation of the city in 1931. He was the first bannerman to pay attention to Manchu writings and Qing historical sources.

Fine set, preserved in a *hantao*.

✦ Nakami Tatsuo, “The Manchu Bannerman Jinliang’s Search for Manchu-Qing Historical Sources” in *Tumen jalafun jecen aku: Manchu Studies in Honour of Giovanni Stary*, edited by Alessandra Pozzi, Juha Antero Janhunen, and Michael Weiers (Wiesbaden: Harrassowitz, 2006), pp. 171-86.

- 32 JIN, Yufu. *Bohai guo zhi chang bian* [*The Long Compilation of the Bohai Kingdom*]. Two folding maps (one in color), laid-in orig. printed envelope. 20 juan in ten vols. & addendum. 8vo, orig. printed wrappers, orig. stitching. Liaoyang: Jin shi qian hua shan guan, 1934. \$3500.00



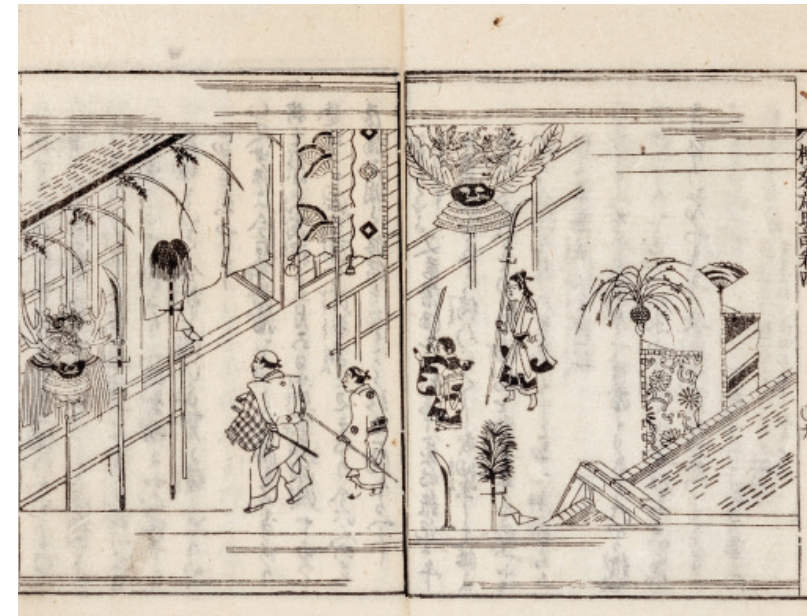
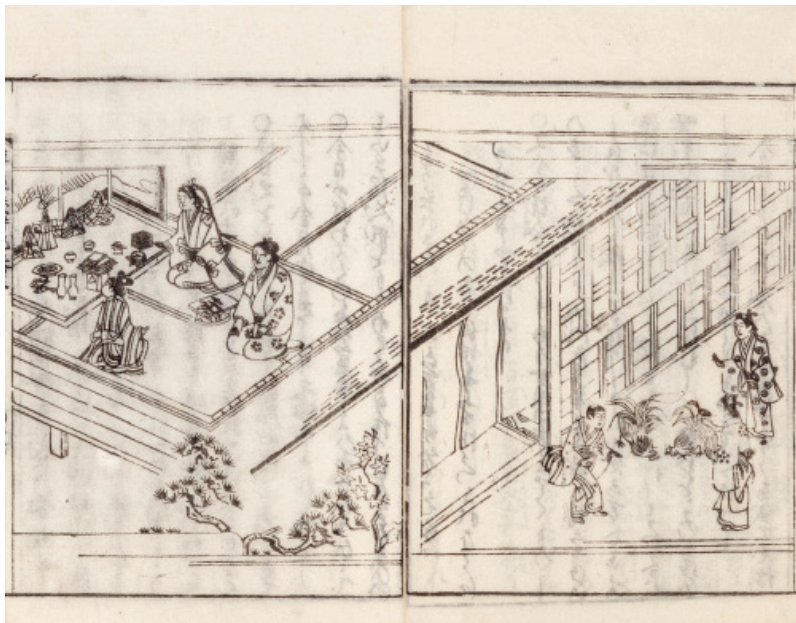
First edition of this important history of the Bohai Kingdom, written by Yufu Jin (1887-1962), the influential historian and historiographer. The Bohai (or Parhae or Balhae) Kingdom (698-926) occupied the Manchurian plains to the north of the Korean peninsula.

In his history, Jin also includes lists and biographies of ministers, accounts of subordinate tribes, a chronology, genealogical tables, details of customs, etc.

Fine set, preserved in a *hantao*.

The Seasonal Rituals of Japan

33 KAIBARA, Chiken & Ekiken. *Nihon saijiki* [Seasonal Records of Japan]. Two full-page & eight double-page illus. in the text. 77; 39; 32; 46 folding leaves. Seven parts bound in four vols. 8vo, orig. blue patterned wrappers,

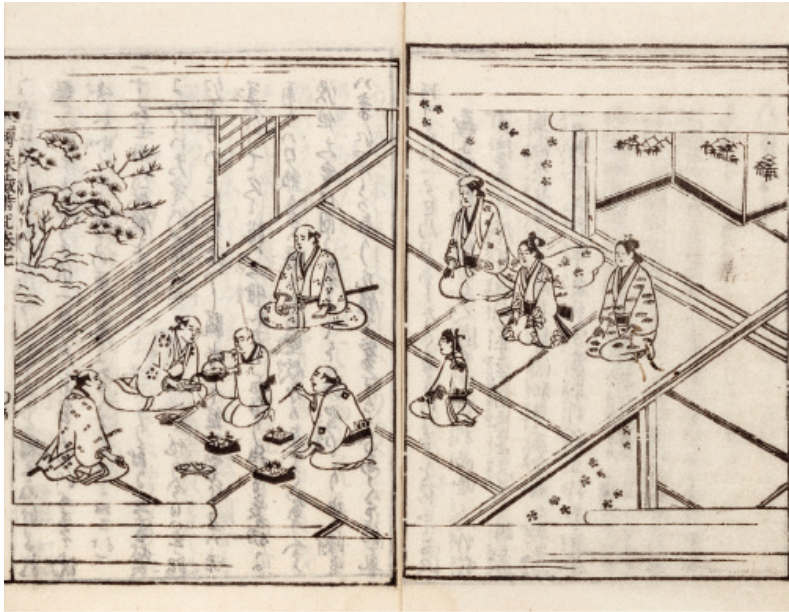


orig. block-printed title labels on upper covers (several labels defective), new stitching. Osaka: Nisshindo, 1688.

\$4500.00

First edition of this uncommon work on traditional Japanese festivals, holidays, and rituals throughout the year. This book established the style of *saijiki*, which are richly detailed chronicles of the year's events, imbued with Chinese elements including Confucianism.

Chiken Kaibara (1664-1700), and his uncle, the famous doctor Ekiken Kaibara (1630-1714), arranged this work by each season, describing all the festivals and holidays and seasonal events in great detail. It is somewhat akin — but only slightly — to what we in the West know as a farmers' almanac. Its qualities are much closer to the core of Japanese ritualism, explaining why and how each custom or ceremony is performed. It describes the origins



of the festivals, rituals, and customs, based on earlier writings.

Included in the records are lunar observations, descriptions of the farming and household activities through the year, and advice on curing seasonal illnesses. There are also extended passages on seasonal foods, with opinions about which are beneficial to health along with rituals to maintain one's health.

The woodcuts depict seasonal events including ball games on New Year's Day, the *hina* dolls festival in early March, boys' day in early May, a festival in June at the Kamo River in Kyoto, *tanabata* in early July, the August moon festival (*jugoya*), an autumn chrysanthemum festival, observations of maple leaves' fall color in October and snow in the garden in December.

It has long been thought that the artist of these fine woodcuts is Yoshida Hanbei.

Nice, fresh set. Minor worming in margins of Vol. II and some unimportant worming in the fourth volume.

Mucus Relief

34 KANBAN: PHARMACEUTICAL STORE SIGNBOARD.

An early and monumental wooden double-sided *kanban* (shop signboard) of the "Odagiri" pharmaceutical company, advertising its throat medicine "Kaden Kintokutan" ("Family Recipe passed down Golden Virtue Pills"). Wooden board with thick frame (1360 x 650 x 70 mm.), orig. metalwork pieces on sides & corners, with orig. metal fittings on top to facilitate hanging perpendicularly outside the shop. Both sides carved with characters of the same text, one side artfully carved in *so-sho tai* (a calligraphic cursive script), the other side finely carved in *gyosho tai* (a semi-cursive script), with *furigana* reading marks. Characters painted with black pigment & highlighted in gold lacquer. [Japan]: date of manufacture of the board is engraved on one of the cornerpieces (in trans.): "February 1804" by "kazarishi Kinjiro Kamiya" ("ornamental metalwork artisan Kinjiro Kamiya") at the request of "Magobei Tsuneyuki Odagiri." \$6500.00

"Kanban, a distinctive fusion of art and commerce, refers to the traditional signs Japanese merchants and craftsmen displayed street-side to advertise their presence, denote the products or services found inside, and give individual identity and expression to the shop itself. Created from wood, bamboo, iron, paper, fabric, lacquer, or even stone, kanban form a rich visual vocabulary of traditional advertising . . .

"The Japanese seem to have excelled at this early take on Madison Avenue, creating a multi-faceted inventory of symbol and meaning designed to engage the viewer and entice the customer. From a hand-carved sign made by the shopkeeper



himself, hanging over the doorway to his modest shop in the smallest of back-country hamlets, to a sumptuous and professionally rendered virtuoso of a sign mounted atop a tall post in the booming capital city of Edo, kanban were an integral part of Japanese trade culture . . .

“Kanban were also, in many instances, collaborative efforts between merchants and the craftsmen employed to create the signs . . . [The merchant] would have had to call on the services of a *kanban-shi* (kanban carver) or a *kanban-gaki* or *mono-gaki*, specialists in calligraphy for kanban. Or perhaps he would have engaged an *on-gaku* who specialized in carving frames and name signs. Together they would have arrived at the most effective way to communicate the desired message. The type of kanban and the degree of ornamentation would

have depended on both the technical skills of the *kanban-shi* and the depth of the pockets of the merchant employing him.”— Alan Scott Pate, *Kanban. Traditional Shop Signs of Japan* (Mingei Museum & Princeton University Press: 2017), pp. 13 & 19-20.

This is an unusually early, large, and monumental *kanban*,

secured by a large and thick wooden frame and, unusually, decorated with metalwork around and on the frame. Much thought has gone into the design. On one side, the characters are carved in *sosho tai* (a calligraphic cursive script), which not all of the general public could read. Therefore, the other side of the board is carved in *gyosho tai* (a semi-cursive script), with *furigana* reading marks, to facilitate reading by all potential customers.

The central text on both sides, in largest characters, visually screams “Tan no myoyaku” (“Miracle Medicine for Mucus Relief”) as an attention-getter. In smaller characters, in the bottom left, we have “Chogosho Odagiri” (“Odagiri Pharmaceutical Company”), with what we believe is the trade name seal of Odagiri. In the upper right, again in smaller characters, we have “Kaden Kintokutan” (“Family Recipe passed down Golden Virtue Pills”).

The medicine produced by the Odagiri Pharmaceutical Company, in pill form, was to reduce sputum in the throat and ease swallowing.



Most *kanban* were made by anonymous artisans, and it is very unusual to have the metalwork signed, and dated as we have with this *kanban*.

In fine condition.

35 KANBAN: TEA LEAF SHOP SIGNBOARD. An extremely well-preserved single-sided *kanban* (shop signboard) of the "Issaen" tea leaf shop. Wooden board (830 x 540 x 38 mm.), carved in the form of a *cha-tsubo* (a tea leaf jar), with *kuchioi* (a silk-brocade wrapping cloth) carved at top & painted to represent decorative fabric, tied with a carved *kuchio* (tasseled cord), with orig. metal fitting on top to facilitate hanging. One side carved with *kanji* characters, reading from the top, "Uji / Usucha / Issaen." Characters painted in black or two colors of green pigment & highlighted with gold pigment. [Japan]: n.d. but probably early Meiji. \$2750.00

This is a fine and fresh example of a *sage kanban* (hanging *kanban*) or *kattamen kanban* (one-sided *kanban*), carved and painted to hang flush against the wall within the shop itself. The Issaen tea leaf shop dealt in thin green tea powder (*usucha*) from Uji, one of the three main regions of Japan where green tea is cultivated.

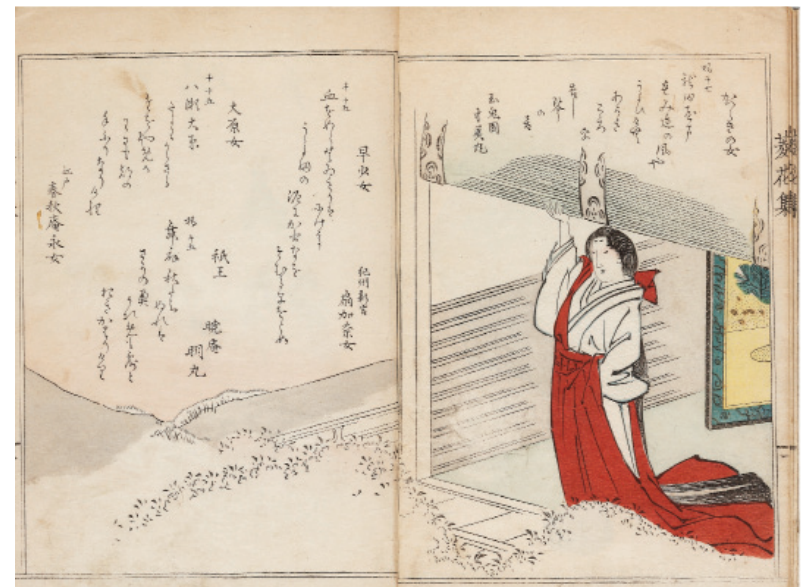
Fine condition. Two natural cracks to board, but secure. One small hole drilled through in bottom center of board for securing on the wall of the shop. For illustration, see frontispiece.

"Seiyo at his Most Ingratiating"—HILLIER

36 KATSURA, Seiyo, artist. *Bijin ryoka shu* [or] *Ryoka kyoka shu* [A Flowery Mirror of Beautiful Women]. Numerous full-page or double-page color-printed woodcut illus. 27



folding leaves. 8vo, orig. wrappers (a bit rubbed), orig. block-printed title label on upper cover (again, a bit rubbed), new stitching. Osaka: Senritei et al, 1831. \$12,500.00



First edition of this handsome color-printed woodcut book and a wonderful example of *karazuri* (blind-printing) which makes fine Japanese illustrated books so pleasing. We find no copy in WorldCat.

“Another artist with greater affinities to Shijo than Ukiyo-e is Katsura Seiyo (1786-1860), but he was a prolific designer of prints for *kyōka* books . . . he had an obvious appreciation of book design, and he enhanced many a *kyōka* that would have been dull without his colourful vignettes . . .

“[The present work] might be taken to exhibit Seiyo at his most ingratiating, with some of the best of his colour prints for *kyōka-bon* . . . the print of Chinese women boating on a lotus pond from this book is outstanding.”—Hillier, *The Art of the Japanese Book*, pp. 843-44—(with illus.).

This is truly a “highly designed” book. The first four pages — the Preface — are printed on pale yellow paper with another woodblock printing in white of pine branches to ornament each page. The woodcuts, many of which are double-page, are delicately color printed using four or five colors. Many of these pages exhibit *karazuri*, the Japanese method of blind-printing which gives a remarkable texture to the pages. We also find frequent uses of *bokashi*, where a gradated band of color is printed by differential application of a pigment to a relief block. One of the woodcuts has highlights in gold.

Nice copy.

✦ John Carpenter from the Metropolitan Museum webpage (16 August 2018) — “This illustrated collection of *kyōka* (witty 31-syllable poems) has a clever title that literally means ‘A Collection of Beauties as Chestnut Flowers [ryōka or hishi].’ But *ryōka* (water chestnut) also is an abbreviated way of referring to a *ryōka-kyō*, or metal mirror with floral motifs on the reverse side. The publisher of this volume probably created the title that would add a

level of literary allusiveness to this compilation of genre scenes of women and poetry. The frontispiece and one of the illustrations in fact show images of metal cosmetic mirrors.”

The Persecution of the Christians; Kirishitan Kosatsu 37 KIRISHITAN KOSATSU.

One large & thick wooden board (800 x 370 x 25 mm.), issued by the bugyo (magistrate) Yoshitaro, with characters written in black ink (some characters faded but still legible), stating, in an approximate & somewhat abbreviated translation: “Regulation. If anyone knows of Christian disciples, already banned, please report to the Government. Rewards are as below: Padre (*bateren*): 500 pieces of silver coin. Priests (*iruman*): 300 pieces of silver coin. Christian disciples: 300 pieces of silver coin. Anyone knowingly living with a Christian: 100 pieces of silver coin. If a family member identifies a Christian within his family, the reward is 500 pieces of silver coin. Anyone identified as having hidden a Christian will bear responsibility along with his landlord and his five-person unit (*goningumi*). May 1711.” With the name at end in brush & ink: “Yoshitaro.” [Japan]: May 1711. \$8500.00



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

Our *Kirishitan kosatsu* is rather unusual as it includes the name of the *bugyo* who issued it.

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

✦ An extensive report on the history of the persecution of Christians in Japan and *Kirishitan kosatsu* has been prepared for the former owner by Dr. James Harry Morris, Assistant Professor at the University of Tsukuba. It can be supplied upon request.

Tapeworms

38 KITAMURA, Kaien. *Kaishi* [Treatise on Intestinal Parasites]. 26; 24; 25 folding leaves. Three vols. Large 8vo, orig. patterned wrappers, block-printed title labels on upper covers (labels rather rubbed), new stitching. Kyoto, Edo, Osaka, & Nagoya: 1849. \$5500.00

First edition, and rather scarce, of this work on ascariasis, a type of roundworm infection. The worms are parasites that



use the human body as a host to mature from eggs or larvae to adult worms. Adult worms, which reproduce, can be more than a foot (30 cm.) long.

The author describes the kinds of worms found in the human body, symptoms, diseases caused by these parasites, and corrects a number of antiquated theories regarding tapeworms. Written in *kanbun* with Japanese reading marks, our work is based on traditional Chinese medicine. In the third volume, the author provides a number of recipes for herbal medicines, the constituents for which include honey, various minerals and plants, liquors from grains, fruits, fish oil, human urine, etc. Kitamura cites a number of Chinese medical source books and provides many case histories.

Kitamura (b. 1769), was a seventh-generation physician in service to the *bakufu* in Edo.

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



39 KITAO, Shigemasa or Masayoshi, artist. From labels on upper covers: *Wakayagi zoshi* [*Stories of Youthful Vitality*]. 21 double-page & 6 single-page woodcuts. 14; 13; 12 folding leaves. Three vols. 8vo, orig. decorated wrappers, orig. block-printed title labels on upper covers (label on the first volume partly defective), new stitching. [Japan]: Preface dated 1804. \$6500.00

First edition of this rare *shunga* book; it is an example of *kaid-aibon* (book with new title). It is based on the *Ehon kontan makura* [*Illustrated Pillow Book from the Heart*] of 1783, which, in turn, is a “parody of the ancient Chinese legend of *The Dream at Handan* (J. *Kantan no yume*) . . . the hero Lu Sheng (J. Rosei) had experiences with many different women. However, this turns out to be a dream which had taken place merely in the time that it takes to toast some chestnut cakes.”—Asano Shugo, “*Shunga* and the Rise of Print Culture” in *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. [108].

The woodcuts in *Ehon kontan makura* have been attributed to Shigemasa Kitao (1739-1820), and we believe the woodcuts in our edition are also by Shigemasa or his disciple Masayoshi Kitao (1764-1824).

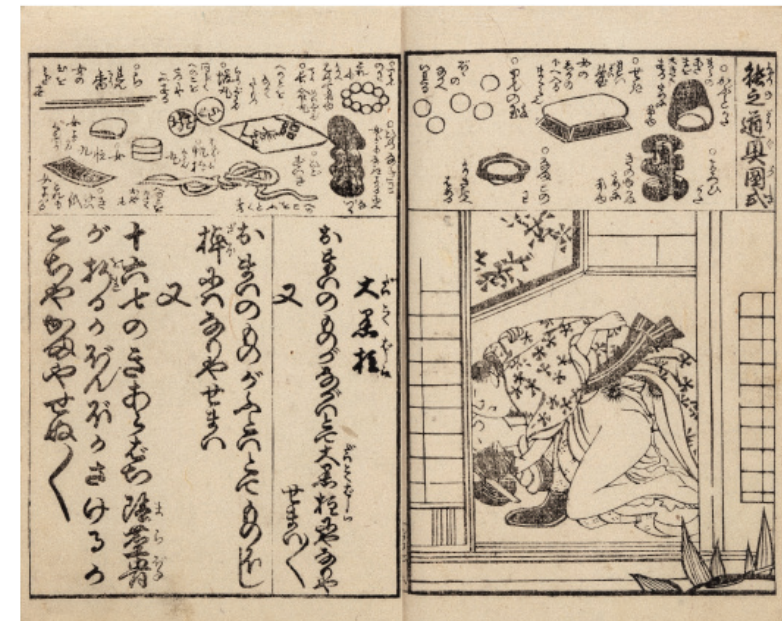
The fine black-and-white woodcuts depict the story of a young samurai visiting a tea house in the countryside. He asks the owner for a meal, and she replies that she doesn’t have anything suitable for him, but there are a number of young ladies (pictured in the first double-page woodcut) who might be good substitutes. The remainder of the images show the samurai and various women engaged in numerous sexual positions.

From the pictures and the text we learn that the tea house was actually a brothel. The text in each volume is headed with witty titles, each with sexual double-meanings.



Nice set, but there is some carefully repaired worming touching the images throughout. WorldCat lists only one copy, at the Nichibunken, Kyoto.

Everything You Wanted to Know About Sex
40 KOIKAWA, Shozan, artist. *Jitsugokyo esho* [Joyful Entertainment Gathered & Explained, Disguised as a Textbook]. Nine double-page, one single-page, & several woodcut illus. in the text, all color-printed, and a number of black & white woodcuts throughout the text. One preliminary leaf pasted-down on the inside upper wrapper, 19 folding leaves, one leaf of ads at end pasted-down on the inside lower wrapper. Small 8vo, orig. wrappers decorated with the characters for "Kiraku" in hiragana, orig. block-printed title labels on upper cover, new stitching. "Ukiyo": Kirakudo, [late Edo]. \$4500.00



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仕君宅金箱
 通人雪女
 希治者
 楼家為
 全人者福
 療如漢



寶保教
 酒高板不貴公氣樂
 益登之怒責後
 紅伴帶貴陸屠
 王殿似陸
 共任陸
 不益金陸
 進共樂



First edition of this playful parody of a serious sex manual, with illustrations by Koikawa (1821-1907), one of the leading *shunga* artists of the late Edo and early Meiji periods. The Preface was written by Tanekiyo Ryusuitei (1823-1907). The book represents a new kind of *shunga* book to capture the reader's imagination. This is a very rare book with no copy in WorldCat.

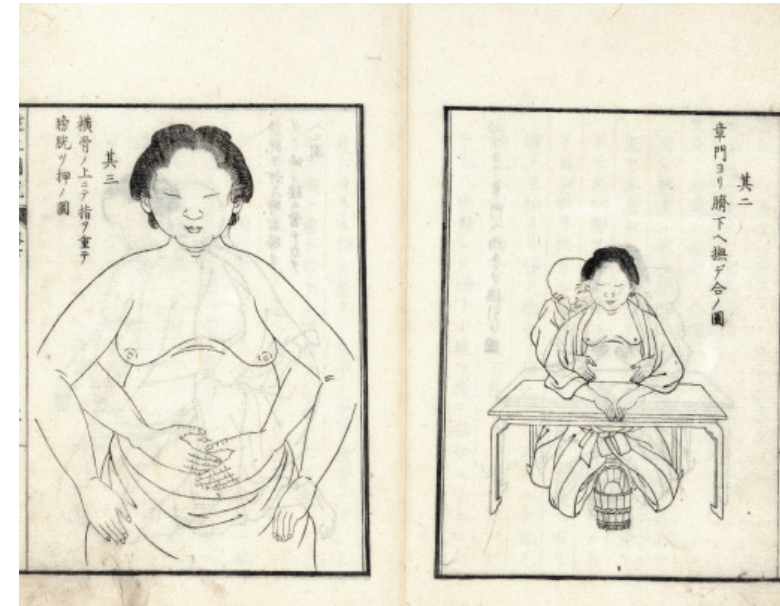
It is immediately obvious that the book is imitating a textbook because of the label containing the table of contents affixed to the upper cover. Yet, when one reads the table of contents, it is clear that the book is concerned with all aspects of sex for pleasure and entertainment, not for reproductive purposes. The layout of the book is in the *oraimono* (educational books) format, printed with bold calligraphic columns of text in *kanbun* style with reading marks, and in between these columns, the same text in *hiragana* appears, for those who could not understand the scholarly *kanbun* style.

The fine color-printed double-page and single-page woodcuts show men and women engaged in a wide variety of sexual acts, oftentimes using sex toys. The images are visually very strong but expressed with wit and pleasure. The printers have used saturated colors and some embossing.

The text describes sex for relaxation and laughter, with black & white woodcut illustrations. These illustrations depict ancient Chinese ointments for sexual vitality; women's "honeypots"; the inevitable secretions caused by sex; a list of newly coined words to describe sexual acts; a wide variety of sex toys including dildos, rings with nubbles to be worn around the penis, *ben wa* balls, etc.; *Noh* masks for sexual role play; lyrics for sexy songs; pills for prolonging sexual vitality; calligraphic pictographs with sexual allusions; etc.

Fine copy.

🌸 Timothy Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), pp. 23, 245, & 287.

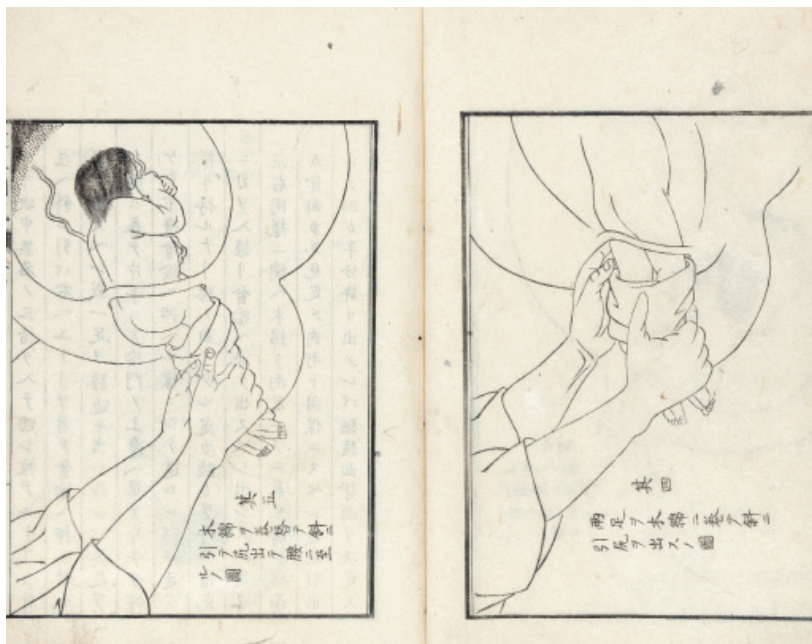
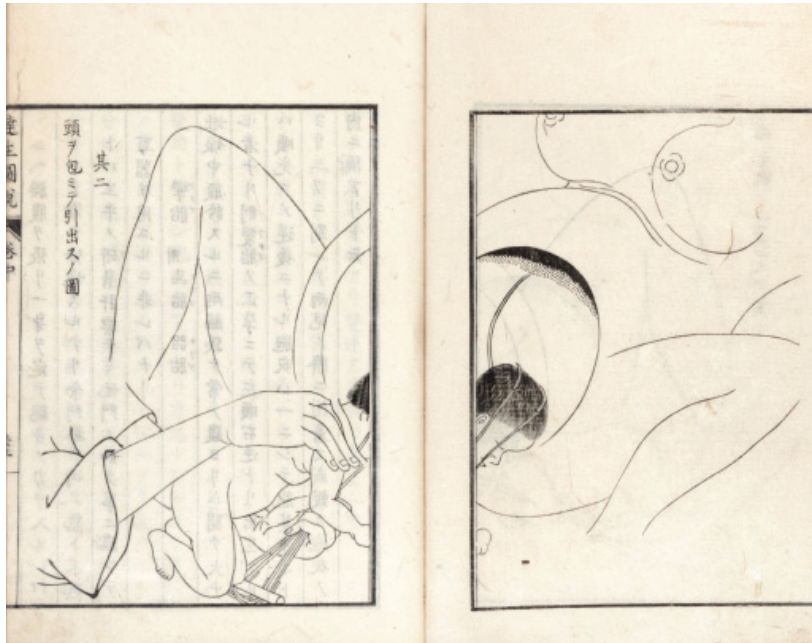


A Physician from the Obama Domain

41 **KONDO, Kenzan.** *Tassei zusetsu* [Parturition Illustrated]. 31 double-page & 81 single-page woodcuts in the text. 41; 69; 68 folding leaves. Three vols. 8vo, orig. wrappers (some wear to wrappers, some worming in first volume touching images), block-printed title labels no longer present, new stitching. Edo, Kyoto, & Osaka: 1858. \$4500.00

First edition and most uncommon. "This work on obstetrics ... was the work of Kondo Naoyoshi (also known as Taizo or Kenzan, 1814-1861), and was published in 1858. This is Kondo's only work and little is known about his life: he was an official doctor in the Obama

domain in the province of Wakasa; in 1858 he moved to Kyoto and began to practice medicine there ... At the outset he provides a detailed explanation of the female genital or-



gans and their relation to the womb and goes on to examination and diagnosis, all illustrated with line drawings. He recommends various kinds of massage, and when preparing for birth he, like others before him, insisted on the use of a rolled-up bed cover for the patient to sit up against and showed how this was to be folded. The process of birth is covered in numerous illustrations showing each stage, and he also deals with still births, post-partural problems and the care of babies.”-Kornicki, “Japanese Medical and Scientific Books in the Wellcome Library,” pdf, p. 44.

Kondo discusses the difficulties relating to the delivery of twins, triplets, and quadruplets. He offers a number of herbal medicine recipes.

Very good set. Minor marginal worming in Vol. III.

❖ Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 491 & 495.

Kuniyoshi Makes a Comeback

42 [KUNIYOSHI UTAGAWA, artist]. [Shunshoku]

Karine no yume [monogatari] [Dreams While Napping at a Temporary Brothel]. 17 double-page & four single-page woodcuts, all color-printed. 12; 11; 10 folding leaves. Three vols. 8vo, orig. embossed & color-decorated semi-stiff boards (boards a little rubbed & soiled), orig. block-printed title labels on upper covers, new stitching. [Edo: ca. 1846]. \$5500.00

First edition and very rare; there is no copy listed in WorldCat. Kuniyoshi (1798-1861), was “one of the great Ukiyo-e artists of the nineteenth century.”-Hillier, *The Art of the Japanese Book*, p. 890.

Kuniyoshi also had a substantial output of erotic books as well.

During the Tenpo Reforms of 1841-43, one of Kuniyoshi’s prints was confiscated due to its politically charged content; he was fined, and his reputation as an artist suffered. By the time of

the publication of the present book, the repressive conventions of the Tenpo Reforms had relaxed, and Kuniyoshi regained his prominence as an artist.

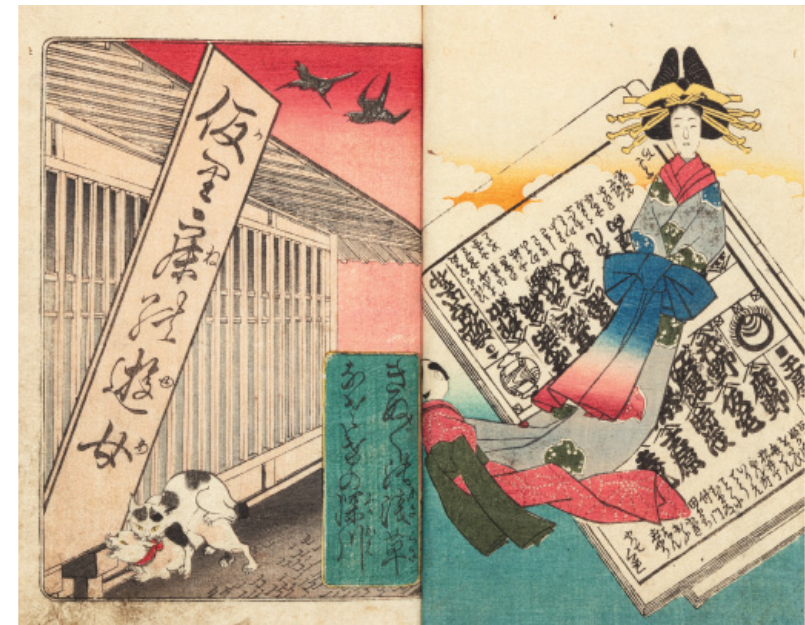
Following one of the frequent fires in the famous pleasure quarters of Yoshiwara, often started by the prostitutes in an effort to free themselves, many brothels temporarily re-established



themselves in other locations throughout Edo. Our book depicts a series of brothels dispersed through the greater Edo area.

The double-page color-printed title contains a popularity chart of prostitutes with a facing image of two cats mating on the ground and a bird in the sky pursuing another bird.

The first double-page woodcut depicts prostitutes behind a latticed window in a brothel named Maizuruya, relocated to Kamakura, with bustling men and women passing by on the street. The next double-page woodcut depicts a busy stairwell



and hallway in the brothel. In this image are particularly effective silhouettes of figures behind a *shoji* sliding door.

These are followed by a series of fine colored woodcuts of men and women (including many “star” prostitutes, known as *oiran*) engaged in sex in various brothels, featuring a peeping Tom, a fight scene involving a jealous man breaking up an intimate moment between a geisha and another man (who has just ejaculated), secret encounters, a brutal rape scene of a tied-down woman and four hoodlums, a courtesan masturbating her blue-collar client, etc.

The color printing throughout is rich, with ample use of saturated colors, metallic pigments including gold, and some embossing.

Fine set, with some minor thumbing.

🦋 Timothy Clark et al., eds., Shunga. *Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 245.



“The Greatest Single Achievement of Western Sinological Scholarship During the Nineteenth Century” –ODNB

43 LEGGE, James. *The Chinese Classics. With a Translation, Critical and Exegetical Notes, Prolegomena, and Copious Indexes*. Folding maps. Five vols. in four. Large thick 8vo, cont. half-sheep & cloth-covered boards, spines lettered in gilt. Oxford: at the Clarendon Press, 1893-95-[1939]-[1939]-1872 [& on verso of all titles, “Hong Kong: Printed at the London Missionary Society’s Printing Office, Reprinted in China, 1939”]. \$1500.00

A complete set and in fine condition; this work remains much used today by the scholarly community. Legge (1815-97), Sinologist, wrote this work while a missionary living in Hong Kong. “His greatest and most lasting contribution to transcultural understanding was his massive translation *Chinese Classics* (first edition, 7 vols., 1861-72; second edition, 5 vols., partially ‘revised’, 1893-5). This bravely conceived and meticulously executed work was the greatest single achievement of Western Sinological scholarship during the nineteenth century and, though dated in style, remained the standard English version of these texts even in the late twentieth century.” –ODNB.

Rare Commentary on the Most Important Text in Chinese Medicine

44 MA, Shi. [J.]: *Kotei naikyo somon chusho hatsubi [Commentaries on Su Wen and Its Commentaries]*. Woodcut illus. & diagrams in the text. 12 vols. Large 8vo, orig. orange semi-stiff wrappers, orig. block-printed title labels on upper covers (label on the final volume rather rubbed), new stitching. [Kyoto]: Shosha Dohan, at end of Vol. 11: “1628.” \$17,500.00



First edition to be printed in Japan of Ma's valuable commentaries on the *Su wen* [Fundamental Questions], the first and more important of the two parts of the *Huangdi neijing* [Inner Canon of the Yellow Emperor], "the theoretical basis of all traditional Chinese medicine . . . *Su wen* contains the fundamental elaboration of physiological and pathological theory based on *yin-yang* and Five Phases concepts."—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85. It is concerned with medical philosophy, physiology, and anatomy, while the second part, *Ling shu*, is a treatise on internal diseases.

The most important early edition of the *Su wen* was published, with extensive commentaries, by the scholarly Wang Bing in 762. It remained the most influential text of *Su wen* for many centuries and was revised for the final time in the 11th century.

Ma (active 15th–16th centuries), was a well-known Ming dynasty physician who believed that the *Huangdi neijing*, which traces its origins to the second century BCE, had become difficult to understand in earlier editions and needed an up-to-date commentary, which he furnishes here. The first edition of Ma's book appeared in 1586 in China; it was the first major new commentary on the *Su wen* to appear in more than 400 years. Many of Ma's interpretations were adopted by later physicians, and his edition was especially esteemed by Japanese scholars. Ma also furnished the first comprehensive commentary on the *Ling shu*.

Our edition is printed in *kanbun*, Chinese with Japanese reading marks. The influential publisher Dohan (Ichiemon) Nakano (d. 1639), was located in Kyoto and specialized in Buddhist and Confucian texts and medicine.

Fine fresh set. Occasional minor marginal worming. WorldCat, in error, gives the title as *Kotei daikei somon chusho hatsubi*.

✶ Paul U. Unschuld, *Huang Di nei jing su wen. Nature, Knowledge, Imagery in an Ancient Chinese Medical Text*, p. 66.



Six Extremely Rare Kowakamai
45 MAI NO HON: KOWAKAMAI ROKUSHU.
 Extremely rare woodblock-printed & illustrated volumes of six kowaka plays. Six vols. Large 8vo, orig. blue semi-stiff boards (boards quite rubbed), remains of woodblock-printed title labels on upper covers, new stitching. [Japan]: according to the National Diet Library "Kan'ei" (1624-43). \$25,000.00

Six extremely rare woodblock-printed and illustrated *kowakamai*, a distinct literary genre of dramas accompanied by dance; we find no early editions of any of these texts outside of Japan. *Kowakamai* were developed in the late Muromachi period of the 15th and 16th centuries, featuring, for the most



part, historical war tales based on military conflicts between the Taira and Minamoto clans, the two leading warrior families who fought for political hegemony in the late 12th century. As battle tales, *kowakamai* extoll the virtues of valorous warriors and glorify honorable death, filial piety, and loyalty to one's masters. Therefore, *kowakamai* was a form of entertainment favored by the warrior-class families.

The basic canon of *kowakamai* consists of 36 texts, which were later woodblock-printed in *Mai no hon* (texts for *kowaka* dances).

Our six volumes are extremely important examples of the transition from illustrated manuscripts of Japanese classical texts to printed editions with woodcut black & white line illustrations. They were clearly designed to imitate movable type books of the previous decades, and, as with other illustrated books of this period, we do not know the names of the artists who created the fine woodcuts.

Our six separate works, part of a larger set of 36 volumes, are extremely rare in libraries; we find none of these in Worldcat.

1. *Kiso gansho* [*Kiso's Supplication*]. Four full-page woodcuts. Eight folding leaves.
2. *Yume awase* [*The Portent of Dreams*]. Six full-page woodcuts. Ten folding leaves.
3. *Uma zoroe* [*The Assemblage of Horsemen*]. Four full-page woodcuts. Ten folding leaves.
4. *Hamaide* [*Beach Outing*]. Five full-page woodcuts. Seven folding leaves.
5. *Tokiwa mondo* [*Tokiwa's Dispute*]. Six full-page woodcuts. 15 folding leaves.
6. *Tsurugi sandan* [*Laud of the Sword*]. Six full-page woodcuts. 12 folding leaves.

The first four fall into the category of Minamoto Tales, the fifth within Yoshitsune Tales, and the final within Soga Tales.

In nice condition. The first two volumes have some minor worming, occasionally touching text and images. The final volume is a little dampstained.

✦ We thank Prof. Laura Moretti of Cambridge University for pointing us in all the right directions.

Sakhalin is an Island

46 **MAMIYA, Rinzo**. Manuscript on paper, entitled "Todatsu kiko" ["Travels in the Region of Eastern Tartary"]. 14 double-page & three single-page fine brush & color-wash illus. 21, 19, 20 folding leaves. Three parts in one vol. Large 8vo (270 x 188 mm.), orig. semi-stiff blue patterned wrappers, manuscript title label on upper cover, new stitching. [Japan]: copied by Mokuro Kimura in Tenpo era (1830-44). \$19,500.00



A very rare manuscript account of the two expeditions in 1808 and 1809 of Mamiya (1775-1844), hydraulic engineer, cartographer, and explorer, to survey Sakhalin Island (J: Kita Ezo or Karafuto), off the coast of Siberia. The "Todatsu kiko" is Mamiya's main Sakhalin travel narrative. During these journeys, Mamiya discovered that Sakhalin is separated from the mainland by a strait, crossed it, and visited eastern Siberia in 1809, returning to





Japan via China. "Todatsu kiko," submitted by Mamiya to officials of the shogunate in March 1811, contains valuable geographical and ethnographic information, in which he describes many encounters with the Ainu, Orocco, Uilta, Nivkh, and Yakagir people. Much of our description is dependent on Prof. Brett L. Walker's fine article "Mamiya Rinzo and the Japanese Exploration of Sakhalin Island: Cartography and Empire," in *Journal of Historical Geography*, Vol. 33 (2007), pp. 283-313.

By the early 19th century, Sakhalin Island had become of considerable geopolitical and imperialistic interest to various nations, including Russia, Japan, France, and Britain. Several Western explorers had surveyed portions of its coast. At this time, it was uncertain whether Sakhalin was a peninsula or an island. In 1787, La Pérouse had determined that it was indeed an island, but this was based only on conversations with the natives. Mamiya was the first to actually see with his own eyes that Sakhalin was separated from Siberia by a substantial body of water, today known as the Mamiya Strait.

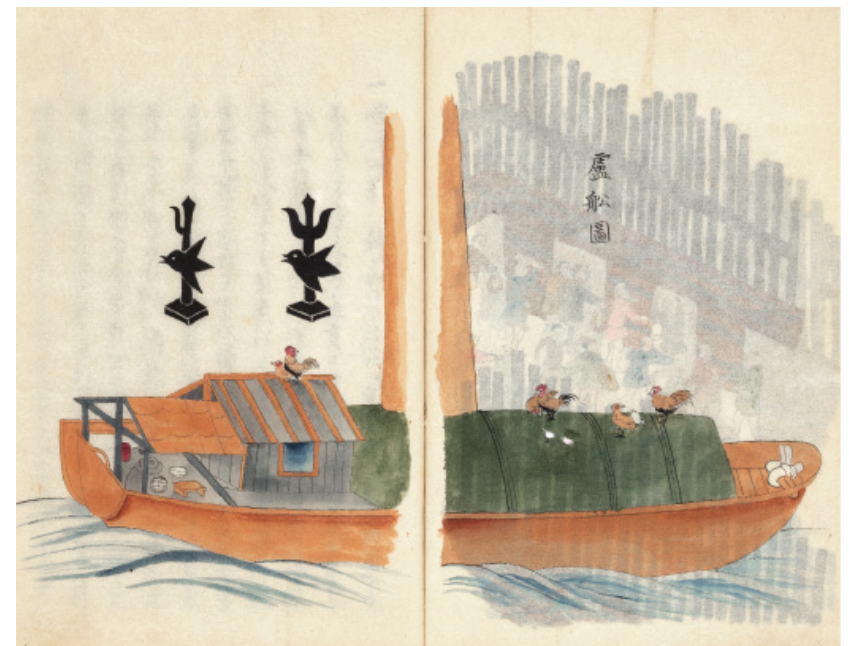
From the 18th century, Japan was interested in Sakhalin as part of its economic expansion into the north Pacific (the waters around the island were rich in herring and sea cucumbers, and the island also had considerable natural resources) and because of worry that the Ainu might defect to Russian-controlled areas and convert to Christianity. Japan also wished to control the active and valuable commercial network known as the "Santan" trade, which stretched from Qing posts along the Amur River region in Siberia to Ainu villages in southern Sakhalin and northern Hokkaido. In 1807, the Tokugawa government took control of Sakhalin from the Matsumae fiefdom and commissioned Mamiya to explore and cartographically record the island. The shogun sought to determine the national boundaries between Japan, Russia, and the Qing empire.

Mamiya, accompanied by his fellow explorer Denjiro Matsuda, arrived on Sakhalin in April 1808. They split up, each going up opposite sides of the island. Following a brief return to Hokkaido, Mamiya continued to explore Sakhalin through the early part of the summer of 1809. Afterwards, he sailed to Siberia, entering the mouth of the Amur River and navigating his way to the Qing outpost of Deren in July 1809. Later in the year Mamiya and Matsuda reunited at Shiranushi in southern Sakhalin.

Upon returning to Soya, the northernmost point of Hokkaido, Mamiya prepared the present report and drafted several maps of Sakhalin. These were considered to be of the greatest secrecy, and only a few copies of "Todatsu kiko" (apparently seven) were prepared in manuscript and retained for governmental use.

The first part of the manuscript describes Mamiya's exploration, day by day, of Sakhalin Island and includes many place names. There are reports of the natives' customs, attire, and habitats. There are fine illustrations of the Oroikko tribal living quarters and one of their typical boats, which Mamiya judged to be rather flimsy.

Parts Two and Three are concerned with Mamiya's journey up the Amur River to the Chinese town of Deren. He describes the various tribal people he met on the way. Mamiya notes that there were 50 or 60 Qing officials in Deren along with Korean and Russian representatives. He communicated successfully with the Qing officials by writing in Chinese characters. There is a fine scene of boats, filled with trading goods, being rowed along the Amur River. Fortifications and living quarters for the Chinese are also depicted, along with illustrations of various Chinese officials of different ranks. In a wonderful scene we see an Ainu trader with furry animals under one arm about to exchange them with a Chinese dealer who is holding silk. There is also a fine market scene, a real "beehive" of activity, depicting



Chinese traders carrying, offering, and exchanging goods.

The first double-page illustration in the third part shows a dinner party with two Qing officials, one Japanese (presumably Mamiya) being served a bowl of fish, and two Chinese servants. Next to the dining table is a bookcase with scrolls, books, and maps. Mamiya was surprised by the high level of education of the Qing officials. **PROVENANCE:** Our manuscript bears on the first leaf the seal of Mokuro Kimura (1774-1856), a senior official of the Takamatsu fiefdom and man of letters and the arts. He formed a large library. We learn in a statement written by Kimura in 1836 on the final leaf that he gained access to one (he writes that there were seven) of the original manuscript copies of "Todatsu kiko." That copy was owned by Kyosho Tachihara (1786-1840), a samurai and well-known nanga painter, who allowed Kimura to make this copy. On the recto of the final leaf, Kimura makes another statement, dated 1837, that he was enabled to gain access to one



of the original manuscripts thanks to the efforts of Josui Ishikawa (1807-41), a government official.

The manuscript is loosely housed and protected by Chinese-style wooden boards, with an inscription on the upper board stating that this manuscript was copied by Kimura. On the inside of the upper board is an inscription stating that the wooden boards were made in 1913. The manuscript is further protected by thick paper wrappers.

In very fine condition. Unimportant small worming. WorldCat lists manuscript copies of this work at Harvard and American University.

47 MANZHOU SI LI JI [*Four Ritual Collections of the Manchus*]. Printed largely in Chinese characters with some Manchu printing. 56; 15; 31; 53; 26 folding leaves. Five vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, later stitching. [China]: apparently privately printed by Xingfei Tang (or Shengfei Tang), "Hall of Reflecting on One's Wrongdoings" or "Hall of Reducing Wrongdoings," 1801. \$4950.00

First and only edition of this rare collection of five works on Manchu rituals, customs, and cultural practices, published by Soninggan (fl. 1776-1801), a Manchu aristocrat, in March-April 1801. Apparently privately printed, it is a composite collection, composed and put together at various times during the 18th century before its eventual publication as a set.

The text appears quite understudied, but with its origins in one of the great Manchu clans during the peak of Qing power in the 18th century, it promises to be a rich source for Manchu upper-class culture in the period.

The oldest text is *Shenzhong ji* [*Collection of "Careful Attention to*



the Funeral Rites” (a quote from Book 1 of the *Analects*]), published as *Manzhou shenzhong ji* [*The Manchus’ Collection of . . . etc.*], written in 1737 by Soninggan’s father, whose name we have been unable to find. Soninggan’s older brother, Sonomts’ering (or Sonomcering, both spellings occur in contemporary Manchu documents) (fl. 1756, d. 1782), wrote a colophon to this text in 1776, which is included here.

The remaining four texts all carry prefaces by Soninggan, so it is tempting to assume that these four are the “Four Ritual Collections on the Manchus” mentioned in the book’s title, with Soninggan’s and Sonomts’ering’s father’s book being a kind of addendum. Soninggan’s prefaces are dated 1796. One of them furthermore carries a colophon by Sonomts’ering dated 1771. The collections cover various topics, including sacrifices to heaven, at the family altar, and the rituals and customs of Manchu weddings. The book is in Chinese with ritual texts in Manchu.

The family belonged to the Niohuru clan and the Bordered Yellow Banner. Soninggan and Sonomts’ering were descendants in the fifth generation of Eidu (1562-1622), a prominent military leader in the early years of the Manchu state. Sonomts’ering had a career similar to many other Manchu aristocrats, beginning with service in the imperial bodyguard and finishing as the Military Governor of Mukden, the highest-level post in southern Manchuria, the Manchus’ ancestral homeland. Soninggan’s career was less illustrious, but it included positions in the Chinese provincial administration as well as in the central government in Beijing.

There is only one edition of the work. It appears that it was published privately, which was a common practice among rich and educated elite families (not just Manchus).

Fine set, preserved in an old *hantao*.

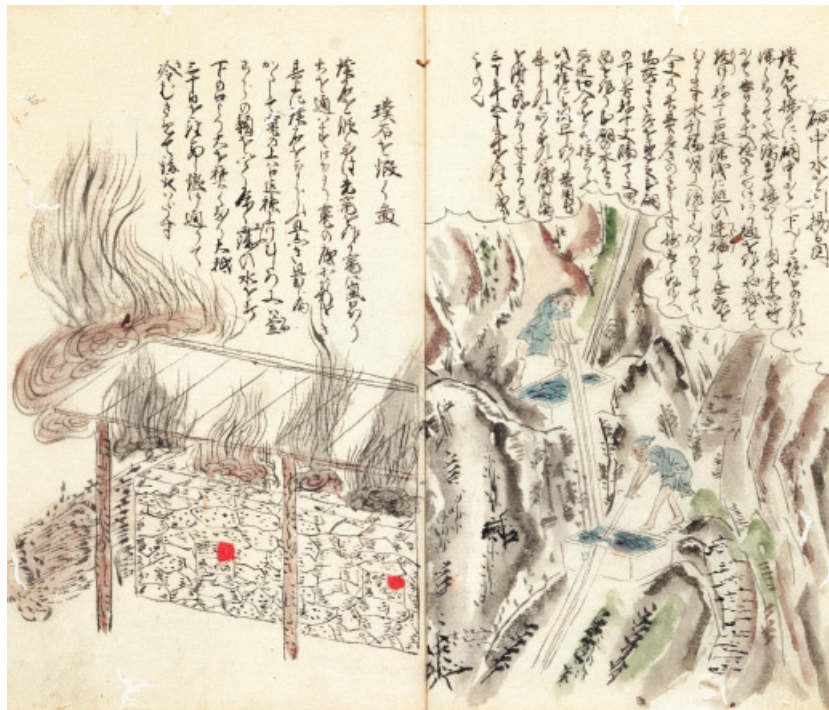
✿ Our description is entirely dependent on the researches of Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan. He has used the Academia Sinica and National Palace Museum biographical databases. See also Liu Zhijun, “Qing keben Manzhou si liji kaolüe” in *Manzu yanjiu*, No. 2 (2010), pp. 32-34.



The Beginnings of the Sumitomo Corporation
48 MASUDA, Tsuna. Manuscript on paper entitled on upper wrapper “Kodo zuroku” [“Illustrated Book on the Smelting of Copper”]. 27 full-page paintings (14 are colored), after Tokei Niwa. 21 folding leaves. 8vo (238 x 158 mm.), orig. wrappers (some worming throughout). [Japan]: from a note on the final page (in trans.): “copied March 1843.” \$3500.00

A manuscript copy of an important and fascinating illustrated work, *Kodo zuroku*, originally published in Osaka ca. 1801-11, on the history and technology of smelting copper in Japan. The island nation by the late 1670s had become the largest copper-producing and -exporting country in the world (replacing Sweden and replaced by China in the 1740s), with much of the copper being exported by the Dutch East India Company to European and Asian markets. Copper mining, refining, and exporting were the early primary businesses of what became the Sumitomo Corporation.

Masuda (d. 1821), who describes himself as a “slave” (employee) of the Sumitomo clan of Osaka, provides a history of the introduction of liquation (or Seiger process, invented in the early 15th century in Nuremberg) into Japan in 1591 by a Portuguese. The information was transmitted to Riemon Soga (1572-1636), a metallurgist and brother-in-law of Masatomo Sumitomo, the founder of the famous company. Japanese metallurgists modified the Seiger process and called it *nanban-buki*. The process spread throughout Japan and was first used to extract silver. By the middle of the 17th century, many silver mines had been exhausted, and copper mines began production. Soon, there were more than 200,000 miners and 100,000 charcoal producers at 50 copper mines throughout Japan.



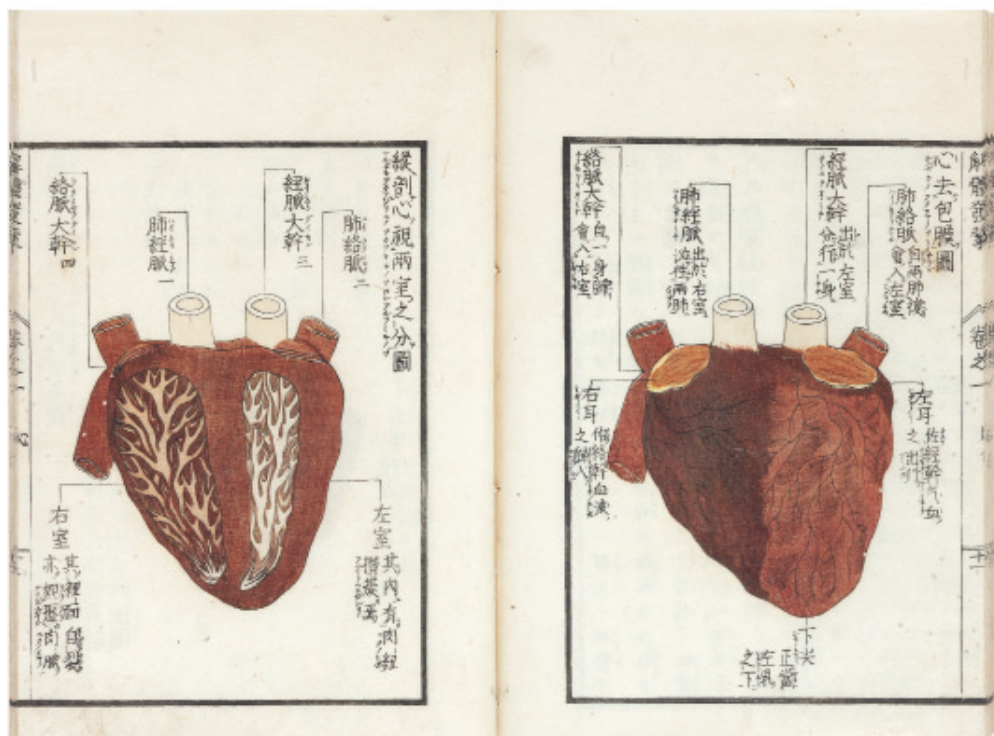
The paintings, 14 of which are in color, are after the fine woodcuts by Tokei Niwa (1760-1822), a prominent artist of the period. They depict the stages of copper production from mining and hand sorting to smelting to casting into bars. Three of the paintings show the steps of smelting the ore to produce black copper; the removal of silver is depicted on three further paintings. One of the colored paintings depicts men raising water from the mine to a height of 220 meters. The final 13 illustrations, in black & white, show the tools used in the processes. All the illustrations have captions in Japanese describing the activities.

The final six leaves contain the text, written in *kanbun*, and give more details about *nanban-buki* along with an account of the Sumitomo clan and its important involvement in the copper industry.

There is some worming throughout, but we do not find it offensive. With the seal of the Shinto priest and physician Yasuaki (or Kosho) Nakano (1874-1947) and his private library, Daido Yakushitsu. He was a major collector of *kanpo* (the Japanese study of traditional Chinese medicine), calligraphy, maps, illustrated scrolls, *waka* poetry, and paintings. Preserved in a *chitsu*.

❖ Smith, Cyril Stanley, ed., & Shirakawa, Zenryu, trans., *Kodo Zuroku: Illustrated Book on the Smelting of Copper* (1983)-“The most interesting part of the Kodo zuroku is the account of the liquation of copper, after alloying it with lead, to extract the silver from it . . . The Japanese process not only extracted more silver than the European but the resulting copper was far purer.”



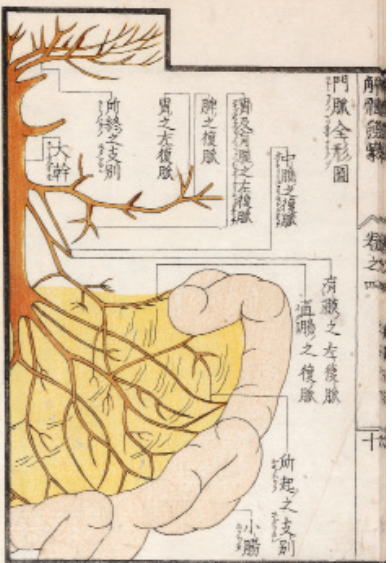
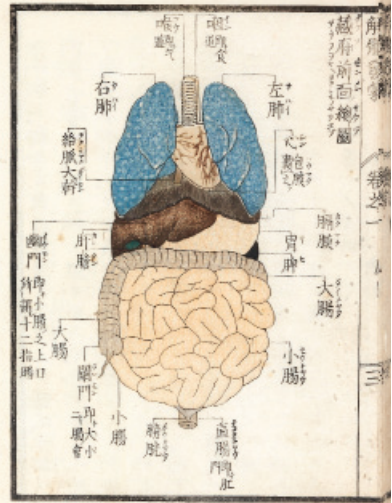
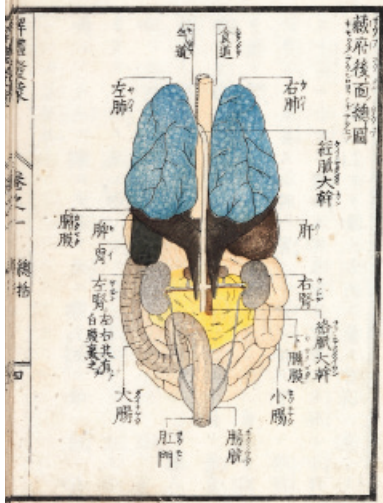


The First Japanese Exposition on the Whole System of Human Anatomy, Based upon Original Observation; Thick & Fine Paper Copy

49 MITANI, Soshu. *Kaitai hatsumo* [Explanation of Human Anatomy]. Many fine woodcuts printed in color & many with blind-embossing. Five vols. 8vo, orig. patterned mica-speckled wrappers (some worming carefully repaired), orig. block-printed title labels on upper covers (all the labels a little wormed), new stitching. Osaka: Uozaki Motosaburo [& four others] & Kyoto: Nishimura Kichibei, 1813. \$35,000.00

First edition, fine and thick-paper copy with special refined coloring and blind embossing of many of the woodcuts, 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.

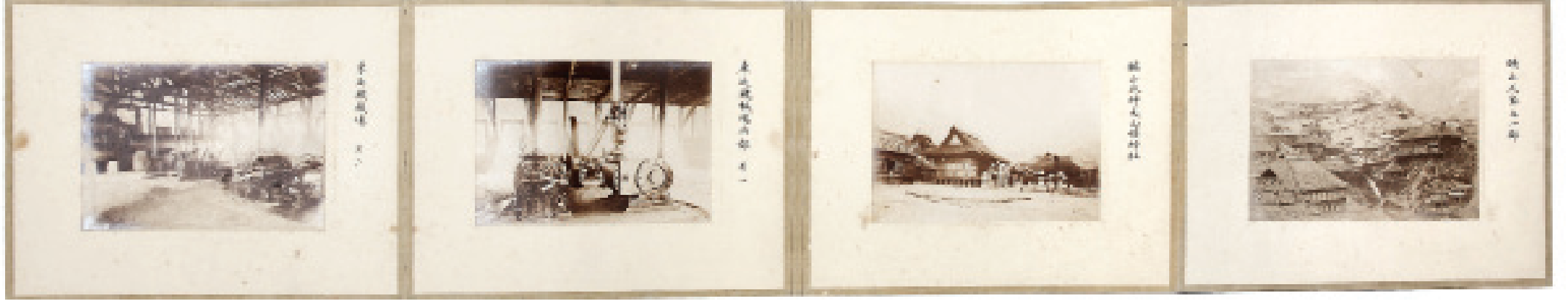
The woodcuts in this work have been treated quite differently from the regular paper copies: here, there is much blind-embossing, which replaces certain coloring effects, rendering a far more delicate representation. Also, the colors are more far more subtle and finely applied.

In spite of the worming, which has been carefully repaired, this is a fine set preserved in a *chitsu*.

50 MITSUMURA, Toshimo, photographer. A concertina album of 32 original albumen photographs (each 100 x 140 mm.) of the famous Besshi Copper mining works, each mounted on thick board. Oblong thick 8vo, orig. padded silk cloth binding. [Japan]: 1898. \$12,500.00

A rare collection of 32 albumen photographs taken by Toshimo Mitsumura (1877-1955), the famous commercial photographer and printing entrepreneur; one of the greatest industrialists of the Meiji period, he is also highly esteemed today as a photographer. These photographs represent some of his earliest efforts. Mitsumura's photographs have always been well-regarded and are held in the permanent collections of the Museum of Fine Arts, Boston, and the Victoria and Albert Museum in London.

A native of Kobe, Mitsumura purchased his first camera at the age of 14 and quickly became an accomplished photographer. In 1893 he enrolled in college at Tokyo's Keio University where he continued his photographic pursuits. By the time of his graduation Mitsumura had become a professional photographer and his first major commission came in 1898 when he was hired to photograph the Besshi Copper Mine. This firmly

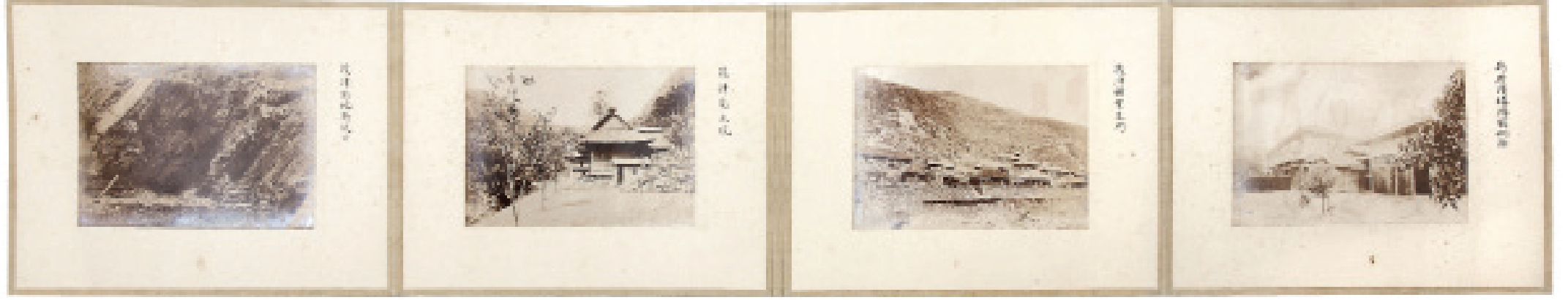


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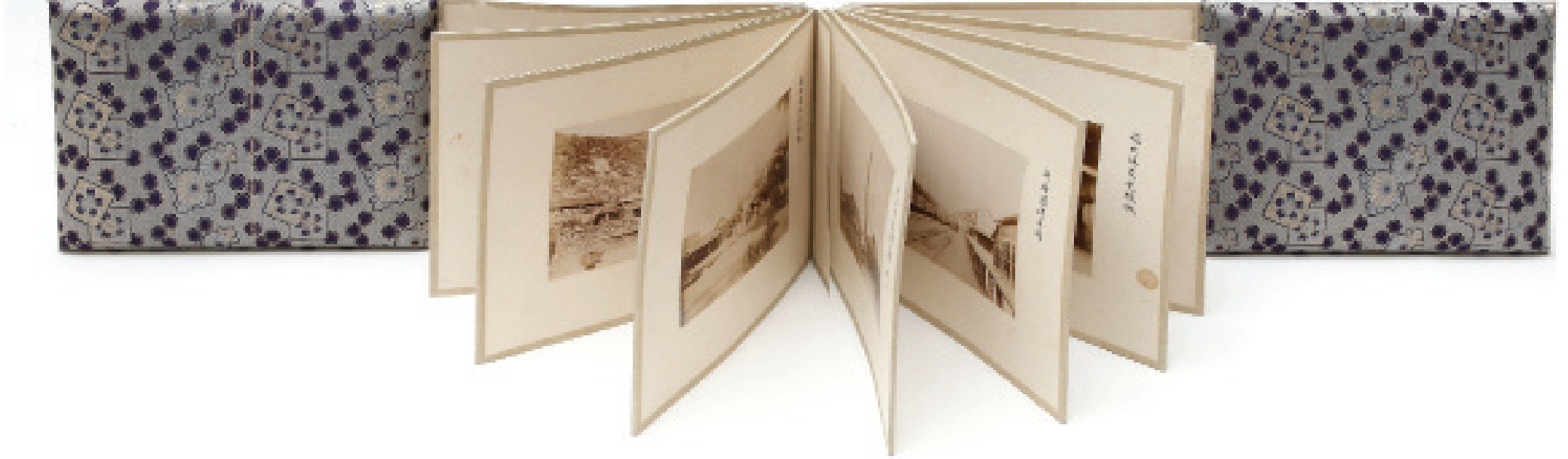


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established Mitsumura as a commercial photographer and in 1900 he attended the Exposition Universelle in Paris where he was awarded a gold medal for photography. He was commissioned by the Japanese government to document the Russo-Japan War; this elevated Mitsumura's company to become one of the leading printing and photographic firms in the Kansai region. In 1918, he moved his company to Tokyo where it continues to flourish today. Mitsumura was also a major collector of Japanese sword fittings, now at the Nezu Museum in Tokyo.

A major copper deposit was discovered in Besshi, near Niigata City in Ehime Prefecture in 1690. Copper production started in 1691 and continued to 1973, operated by Sumitomo.

The album contains 32 photographs, each mounted on thick board and all with manuscript captions. The inside front cover has written (in trans.): "September 1898. Toshimo Mitsumura took these pictures." A facsimile edition of this was published in 2011.

Fine condition and a remarkable discovery. Preserved in the slightly damaged original wooden box.

A "Significant Achievement"

51 MO, Youzhi. *Lüting zhi jian chuan ben shu mu* [List of Surviving Editions Known to & Seen by Me]. 16 juan in six vols. 8vo, orig. wrappers, stitched as issued. [Shanghai]: from the pillar: "Guo xue fu lun she," n.d. [but ca. 1912-30].

\$3950.00

Mo (1811-71), was a bibliographer, bibliophile, poet, and calligrapher. His affiliation with the publishing house Jinling Shuju (later Jiangnan Shuju) caused him to travel widely in southeast China, where he visited many libraries and collectors and did much bibliographical research.

He wrote three notable bibliographies: the present work is a

classified list of the books Mo saw during his travels, with notes on the authors, contents, and editions. The first edition was published in Beijing in 1909. Lianbin Dai, in his "China's Bibliographic Tradition and the History of the Book" in *Book History*, Vol. 17 (2014), considers this work to be a "significant achievement" (p. 21); it concentrates on editions printed before 1800 included in the *Siku Quanshu zongmu tiyao* [Annotated Catalogue of the Complete Imperial Library], the largest pre-modern Chinese book catalogue.

The contents of our bibliography are arranged by subject. Entries include titles, number of volumes, authorship, editors, publishers, dates of publication, editions, references and comments, etc.

Fine set, preserved in a *hantao*. Minor browning throughout.





A Manuscript Digest of the Tale of Genji

52 MURASAKI SHIKIBU. Manuscript on paper, entitled on manuscript labels of persimmon-colored paper, brushed with gold, pasted on upper covers, "Genji kokagami" ["A Little Mirror of the Tale of Genji"]. 76 (incl. three blanks); 98 (incl. four blanks) leaves. Ten columns per page. Two vols. 8vo (243 x 180 mm.), orig. dark blue semi-stiff wrappers (*retsujoso*-style bindings), with delicate scenes in gold of cottages in the middle of landscapes, adorned with golden pine trees, flowers, grasses, bushes, clouds & sprays of mist, using *kindei* ("golden mud") & golden speckles, & finely textured gold-speckled paste-down endpapers at front & back of each vol. [Japan: copied early Edo].

\$12,500.00

It is hard to overestimate the cultural significance of the *Tale of Genji*, the first novel ever written and a work that has resonated throughout art and literature, in all periods, both in Japan and the rest of the world. Murasaki Shikibu finished her work in 1021. She was named after the beloved wife of Genji, Murasaki. The work recounts the life of Genji, the second son of the Japanese Emperor, and comprises some 400 dramatis personae.

By the beginning of the 17th century, the 54 chapters of the *Tale of Genji* were not easy to read without a teacher. As a result, a series of digests or condensed versions, offering easier access to the text in more familiar language, were published. The present digest, the "Genji kokagami," consists of 27 chapters, plus the final ten chapters known as *Uji jujo* [*The Ten Books of Uji*]. The alternative title to "Genji kokagami," written on the first page of our manuscript, is "Genji mokuroku no shidai."

Our manuscript is beautifully written throughout on both sides of each leaf of fine smooth paper.

Fine fresh copy, preserved in a *chitsu*. The covers are rubbed.

Written While in Prison

53 **NAGATOMI, Dokushoan (or Choyo)**. *Nogo [or] Dokusho nogo [Thoughts on Life]*. 11 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper cover, new stitching. Osaka & Kyoto: 1763. \$4500.00

First edition and very rare (no copy in WorldCat); it was written while the author was in prison. A student of the prominent physician Toyo Yamawaki, Nagatomi (1732-66), was one of the most promising young men of his generation. A scholarly physician equally interested in both Chinese traditional medicine and Western medicine, he went to Nagasaki to study with Japanese trained by the Dutch. Based on what he learned there, he concluded that excising a cancerous tumor from the breast was a superior procedure to amputating the entire breast. This belief greatly influenced his student Seishu Hanaoka, who developed the first surgical anesthetic and performed a number of breast surgeries. During his short life, Nagatomi taught a number of other students who became prominent doctors, including Genshun Koishi and Nanmei Kamei.

While in Nagasaki, Nagatomi learned from Chinese traders how to produce sugar from sugar cane and he began to manufacture large amounts of sugar. This enterprise caught the attention of the *bakufu* who assumed that Nagatomi was involved in smuggling the product into Japan and, as a result, was imprisoned. This caused Nagatomi to become very disillusioned with the established Japanese government and he wrote the present book on "how to live." Written in five chapters, Nagatomi stresses that "man" should conduct his life based on Taoist principles.

Fine copy, with no copy in WorldCat. Minor worming, touching some characters.





“The First Japanese Illustrated Encyclopedia”

54 NAKAMURA, Tekisai. *Kashiragaki zoho Kinmo zui taisei* [An Illustrated Encyclopedia]. Very numerous full-page woodcut illus. in the text. 284 folding leaves. 21 parts bound in 10 volumes. 8vo, orig. wrappers (a little worn & rubbed, faint dampstaining in one or two vols.), orig. block-printed title labels on upper covers (rubbed & frayed), new stitching. Kyoto: Kyukodo, 1789. \$4500.00

The best of many editions, each enlarged with additional woodcuts, of this important and richly illustrated compendium, “the first Japanese illustrated encyclopedia.”—Federico Marcon, *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan* (University of Chicago Press: 2015), p. 78 (& see pp.

77-82 for an excellent account of our author and text). The first edition appeared in 1666.

This encyclopedia covers astronomy, geography, architecture, occupations of every sort and level, anatomy, costumes, valuable art objects, tools, musical instruments, fireworks, toys, arms and armor, various kinds of boats and carriages, agricultural tools, weaving, basketry, mills, carpenters’ tools, hydraulic machinery, fishing equipment, clocks, household furniture, cosmetics, cooking utensils, dinnerware, decorative ceramics, tea ceremony utensils, weighing scales, knife sharpeners, cleaning utensils, armillary spheres, musical instruments, archery, games (including *go*), street entertainers, Buddhist ceremonial ornaments, furniture for temples, coffins, the animal world (including imaginary animals and endless species of fish), rice and grains and their finished products, vegetables and fruits, trees, flowers and plants, philosophers, historical figures in Japan and China, famous artists and poets, and deities.

The well-known illustrator Shimokobe Shusui (d. 1797 or -98), has furnished the hundreds of handsome full-page illustrations. He was “one of the few Kyoto artists who worked in the Ukiyo-ye manner. He studied first with a teacher of the Kano school and then went to Yedo, where he was a contemporary with Shunsho in Shunsui’s studio. A number of interesting illustrated books were left by him.”—Brown, *Block Printing & Book Illustration in Japan*, p. 162—(and listing the present work).

Nakamura (1629-1702), was a scholar of Confucianism and therefore was able to write such a broad-ranged encyclopedia. He was an authority in astronomy, surveying, and music theory.

Fine set. Rare when complete. Preserved in a *chitsu*.

Illustrated by Sukenobu Nishikawa

55 NAKANISHI, Naokata (or WATARAI). *Hinaasobi no ki* [About the Hina Doll Play]; title for Vol. II: *Kaiawase no ki* [Playing the Shell Game]; sub-title: *Jokun eiri Illustrated Instruction for Women*. Edited by Yusuishi Tanaka. Woodcut frontis. & eight fine double-page woodcut illus. 21; 18 folding leaves. Two vols. Large 8vo, orig. blue wrappers (wrappers rather worn & rubbed), orig. block-printed title labels on upper covers (rubbed), new stitching. Osaka, Edo, & Kyoto: 1749. \$7500.00

First edition of this beautifully illustrated book; the fine woodcuts are by Sukenobu Nishikawa (1671-1750 or -51 or -54), who “counts among the foremost masters of so-called *ukiyo-e* (primitive) prints. His subject matter, like that of his contemporaries, revolved around images of women walking. These images are stylised, lending the rhythmic movement of the sumptuous robes an almost sculptural effect. Nishikawa also did many book illustrations . . . Nishikawa founded a whole school, and according to his family archives Harunobu (1725-1770) was a follower of his.”—Oxford Art Online.

This work is concerned with the education of women in its widest sense, combining knowledge with taste. Four types of girls’ “play” are described and illustrated; each providing instruction in behavior and ethics. The fine woodcut frontispiece depicts a young woman reading a book, surrounded symbols of knowledge and refinement: bookshelves and brushes for calligraphy. Her clothes and hairstyle are appropriate.

The first volume is concerned with dolls (*hina*). In Japan, dolls are not for play but have high spiritual value, which offer girls preparation for adulthood and marriage. For the Japanese, dolls are living creatures possessing heart and soul, from

which girls can learn discipline, obedience, and control.

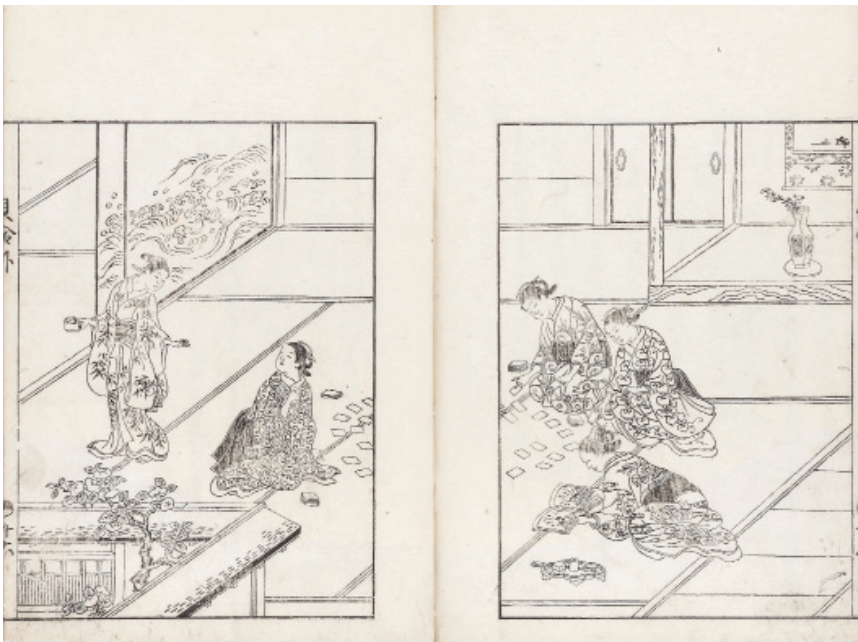
Nakanishi (1634-1709), was a scholar and writer on Shintoism and the present text was edited and posthumously published by Yusuishi Tanaka, who has contributed a preface. The theme of the text is instructional and written for girls and young women: there are many references to texts essential for proper behavior and ethics. Nakanishi draws on the *Nihon Shoki*, the





oldest chronicle of Japan; *Man'yōshū*, the eighth-century anthology of Japanese poetry; the *Tale of Genji*; and *Makura no Soshi*, the famous *Pillow Book*.

There are four fine double-page woodcut illustrations in the first volume. The first illustration depicts an upper-class woman sending her dolls away in a boat, thereby sending her suffering away. The second illustration depicts the *hinamatsuri* (doll festival) with dolls arranged on shelves. The following illustration depicts a young woman facing her suitor, her dowry behind her (all are objects of knowledge and culture: a calligraphy set, fine papers in a box, picture scrolls, books, etc.). The final illustration in this volume depicts an offering made to the sky, referencing *tanabata* (the star festival). According to legend, the Milky Way separates two lovers; they are allowed to meet only once a year on the seventh day of the seventh lunar month of the lunisolar calendar.



The second volume is concerned with *kai-awase*, the Japanese shell-matching game. Again, there are four fine double-page illustrations, each filled with deep meaning. Matching the shells symbolizes the unity of partners in a marriage. There are many references to the *Tale of Genji* and Lady Murasaki; scenes from this novel were often used to illustrate the shells. One of the illustrations depicts the traditional card game called *uta-garuta* being played by several women.

A very good set and rare. Some carefully repaired worming, mostly confined to the margins. The lower outer corners of many leaves are "thumbed."

✦ Brown, *Block Printing & Book Illustrations in Japan*, p. 131.



Beautiful Natural History Specimens from All Over Japan

56 NATURAL HISTORY ALBUM. Manuscript on paper entitled on first leaf "Kaito shosan bussanshi" ["Local natural history specimens from all over Japan carefully described"]. About 40 finely drawn & colored illus. 16 folding leaves. 8vo (264 x 180 mm.), orig. wrappers, new stitching. [Japan]: late Edo. \$19,500.00

This is an extremely finely executed album of illustrated natural history specimens collected from throughout Japan; the nearly 40 illustrations are very well drawn and painted, many with mica or three-dimensional techniques, used in traditional Japanese painting, to make the drawings more realistic. The specimens include botanical, mineral, and animal examples.

The first leaf of the album contains the title and an index of the 22 specimens. These include: a special kind of ivy from Nikko (with Chinese names and where found), a "four-eyes" jellyfish from Shizuoka, a seahorse from Wakayama, a cowskin from China (?), a "floating rock" from Izu, a "crab rock" and camphor wood from Ehime, fossils, "pepper rock" from Yamagata, copper (three images showing the stages of refining the ore) from Iwate, seaweed from Niigata, white bats from Ibaraki, the tree producing white lacquer from Kagoshima, leeches from Musashino, almonds from Nagano, etc.

There is some repaired worming which occasionally touches images but we do not find it offensive. This manuscript is very beautiful.



Shokaiban

57 NONOGUCHI, Ryuho. [Eiri] Osana Genji [Genji Digested & Illustrated]. 64 full-page woodcuts, 5 diagrams of family trees, & one illus. of the floor plan of the pal-



ace. 16; 12; 15; 14; 12; 12; 14; 12; 18; 18 folding leaves. Ten vols. Large 8vo, orig. pale blue semi-stiff boards (boards a little soiled), orig. block-printed titles on upper covers (one label lacking), new stitching. [Edo]: Ichirobei Shokai (or Matsue), [probably 1681]. \$10,000.00

An undated edition, published by Ichirobei Shokai, one of the two leading Edo publishers of the era, of this famous text, a digested and simplified version of Murasaki Shikibu's *Tale of Genji*. Our illustrations are attributed to the publisher's friend Hishikawa Moronobu (ca. 1631-94), the master illustrator and the first artist to be called an *ukiyo-eshi* ("master of ukiyo-e"). The text of our edition was written by Nonoguchi (1595-1669), early Edo haiku poet and artist. For Nonoguchi, the poems of the *Tale of Genji* were of primary interest, and so the illustrations summarize and visualize their content.



源氏物語
圖

河津木
苑らるる里
流す
あし
みとけり
よききり
せれ屋
名あつて
中河丸
うも雲
あさう海
なき丸

源氏物語

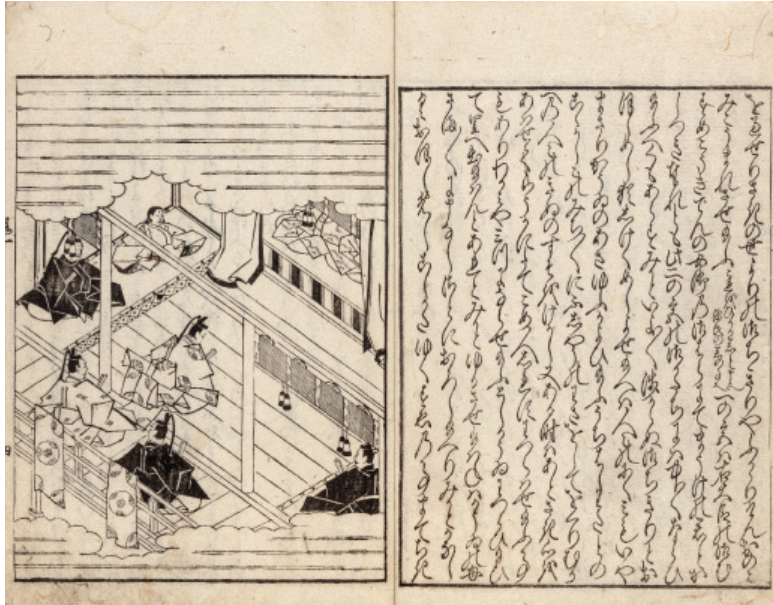
巻之三

南



し女の巻にさしあはせり





Earlier editions, mostly published in Kyoto, had illustrations by Nonoguchi, but for this edition, the Edo publisher Shokai ordered new woodblocks with fresh illustrations by the master Moronobu; it is one of the earliest books illustrated by this artist.

Our ten volumes contain 64 fine full-page woodcuts illustrating crucial scenes from the book. While the basic layouts of the woodcuts are based on Nonoguchi's illustrations, there are substantial and subtle differences in Moronobu's designs; it is fascinating to study the modifications made by Moronobu.

Fine set, preserved in a *chitsu*.

✦ John T. Carpenter, *The Tale of Genji* (Metropolitan Museum of Art exhibition catalogue, 2019), p. 83 & Chapter 7. Laura Moretti, *Pleasure in Profit. Popular Prose in Seventeenth-Century Japan*, pp. 80-81. Our edition corresponds with the copy at the Iwase Bunko, also undated.

Mad Poetry for his Mother

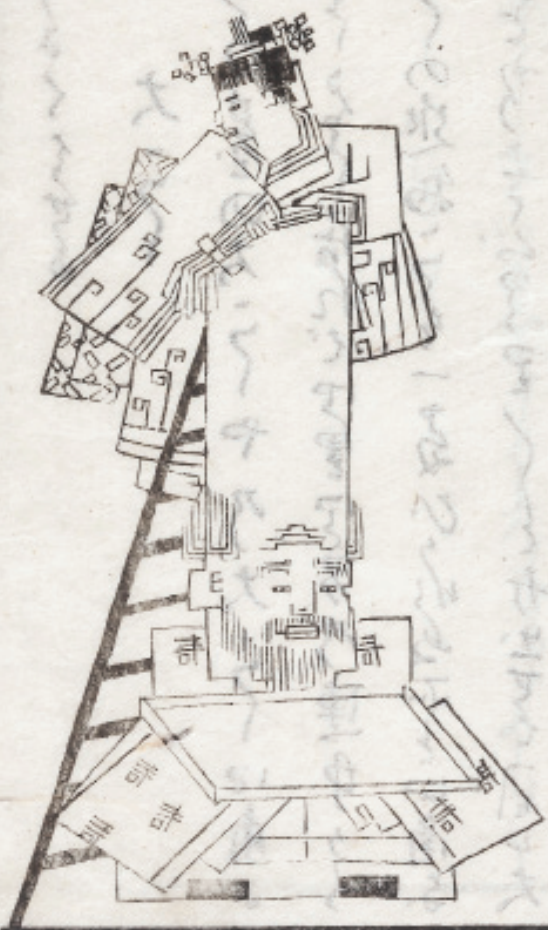
58 OTA, Nanpo, ed. *Roraishi* [sub-title: *Kyoka kyobun*]

[*Lao lai zi* (the story of a Chinese filial son); *Witty Poems & Sentences*]. Numerous woodcut illus. in the text. 17; 14; 15; 11 (but numbered 12); 21 folding leaves. Five vols. Small 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers (several labels a little defective), new stitching. Edo: Tsutaya Juzaburo, 1784. \$6500.00

First edition, and very rare, of this delightful collection of *kyōka* and other pieces by many of the most prominent *Kyōka* poets and Kabuki actors of the day, gathered here to commemorate the 60th birthday of the mother of Nanpo Ota (1749-1823).



田圃田圃



仙術
クゲ捨

千里をえりし巻

全

奇命の奇の字

延命袋



奇の字

又小字年申の字

延命袋

つはらて
どんぐりめると
どんぐりめると



奇の字
又小字年申の字

Ota was a high government official, popular writer, and a central literary figure of his time. This work was published during a golden and tolerant era for *Kyōka* poets and artists in Japan, issued before the suppressive Kansei reforms of 1787.

The overall tone of the contributors is lighthearted, celebrating Mrs. Ota's longevity, using different styles, formats, and scripts (including *kyōgen*). The contributors are named and include Akera Kanko, Koikawa Harumachi, Tegara Okamochi, Ki No Sadamaro, along with *Kabuki* actors Ichikawa Danjiro, Iwai Hanshiro, Segawa Kikunosuke, Onoe Matsunosuke, etc. Other contributors were artists who provided drawings of the goddess of longevity, along with a chef who has offered a menu of witty foods for a long life, etc. There are also contributors who have given Chinese-style poetry with small illustrations filled with auspicious symbols and calligraphic characters surrounded by explanatory notes.

The reference to Laolaizi is from the seventh exemplar from the *Twenty-four Paragons of Filial Piety* by Guo Jujing, written during the Yuan Dynasty. In this exemplar, Laolaizi, a hermit, continued to act like a child through middle age in order to amuse his parents and keep them happy.

Present at the end of the fifth volume is the rare colophon page mentioning the year of publication. Our book was published by Juzaburo Tsutaya (1750-97), one of the period's most renowned publishers and the great discoverer of talent (most notably Utamaro), whose shop was originally located outside the Great Gate of Yoshiwara. Because of his great commercial success, he moved to Nihonbashi in 1783 which was the center of publishing in Edo. Tsutaya was acquainted with a number of leading writers and intellectuals and he engaged them to write books and prefaces for his publications.

Fine set. No copy located by WorldCat.

59 PAK, Mun-hoe & others. [From upper wrapper]: *Kogum popch'op* [*Old & Current Calligraphic Copy Book*]; title on pillars: Popch'op. 82 folding leaves. Small folio (334 x 220 mm.), orig. wrappers (rubbed & a little soiled), later stitching. [Korea: 1859]. \$5000.00

A rare calligraphic copybook, using rubbings of inscriptions carved in stone. The rubbings are from various pieces of famous calligraphy, including those of Injo (1595-1649, r. 1623-49), king of Choson. Various styles of calligraphy are demonstrated.

One leaf each is bound-in at the front and back of the book. These leaves contain printed Buddhist texts and appear to be printer's waste, used to protect the main body of the book.





Fine copy, preserved in a *chitsu*. See WorldCat accession numbers 40485550 and 703734781. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan, who pointed us in the right directions.

60 THE PERRY EXPEDITIONS AND THEIR AFTERMATH. A trove of manuscript insider reports & accounts on the two Perry expeditions and the turbulent Bakumatsu period that followed. Several dozen manuscripts in various formats, incl. long folded sheets, stitched pamphlets, sewn volumes, and letters. Japan: ca. 1853-63.
\$5000.00

A substantial group of documents revealing internal, high-level debates and discussions in response to Commodore Perry's landings and later controversies that arose as Western powers established a foothold in Japan. This is an exceptional collection, filled with top-secret information on government intrigues as the Japanese state responded to aggressive foreign expansion and dissenting groups within the government urging top-to-bottom reforms.



The manuscripts touch upon pivotal events in Japan's history:

- Commodore Perry's two expeditions (July 1853 & February-March 1854) and the resulting ratification of the Treaty of Shimoda.
- Japanese translations of the treaties signed with the United States, Russia, France, and the United Kingdom from 1854 to 1858.
- The assassination of Ii Naosuke in March 1860, also known as the Sakuradamon Incident, which precipitated a violent backlash against foreigners under the banner of *Sonno joi* ("Honor the Emperor, expel the barbarians").
- General dissatisfaction with the *bakufu* and efforts to reform it.
- The attempted assassination of Ando Nobumasa, a chief councillor during this period.
- The Namamugi Incident, in September 1862, when the British merchant Charles L. Richardson was killed by Satsuma domain warriors.
- The bombardment of Kagoshima (August 1863).

Among all these materials, we must highlight several examples of manuscript *kengen*, proposals and commentaries written by aristocrats with policy advice on the difficult situations faced by the Japanese state. These offer compelling perspectives on the most pressing dilemmas of the day. While they were not composed by the decision-makers, these documents are filled with the minutiae and data employed in the policy-making process.

All of the items are in a fine state of preservation.

✦ John McMaster, "Alcock and Harris. Foreign Diplomacy in Bakumatsu Japan," *Monumenta Nipponica*, Vol. 22, No. 3/4 (1967), pp. 305-367.

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. 67; 61; 67; 116; 69; 66 folding leaves. Six vols. 8vo, orig. wrappers (some browning), new stitching. Jingdu [Beijing]: San huai tang, Preface dated 1755. \$4500.00

A very early printing 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. This is a very rare book.

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.

Nice set, preserved in the original publisher's *chitsu*. Paper inevitably somewhat browned.

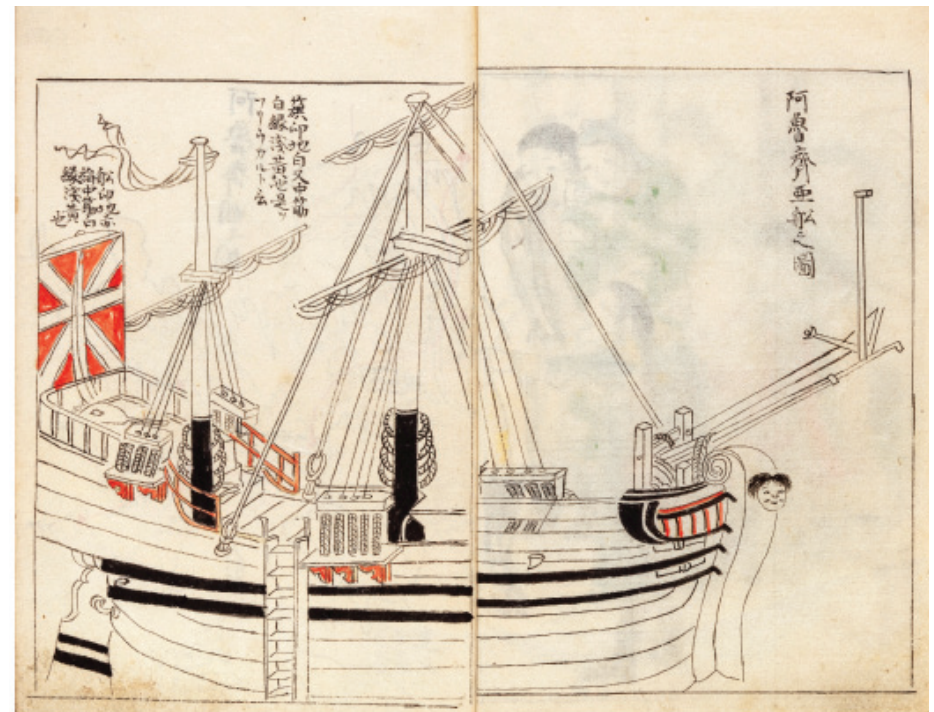
62 QIANLONG, Emperor, sponsor. [Manchu]: *Han-i araha ubaliyambuha duin bithe*; [Ch.]: *Yu zhi fan yi si shu* [Imperially Commissioned Translation of *The Four Books of Confucianism*]. Trans. originally overseen by Ortai (or E'ertai). Parallel texts of Manchu & Chinese. 68; 61; 67; 116; 69; 66 folding leaves. Six vols. 8vo, orig. wrappers (some brown- ing), new stitching. Jingdu [Beijing]: Ju zhen tang, 1888. \$2500.00

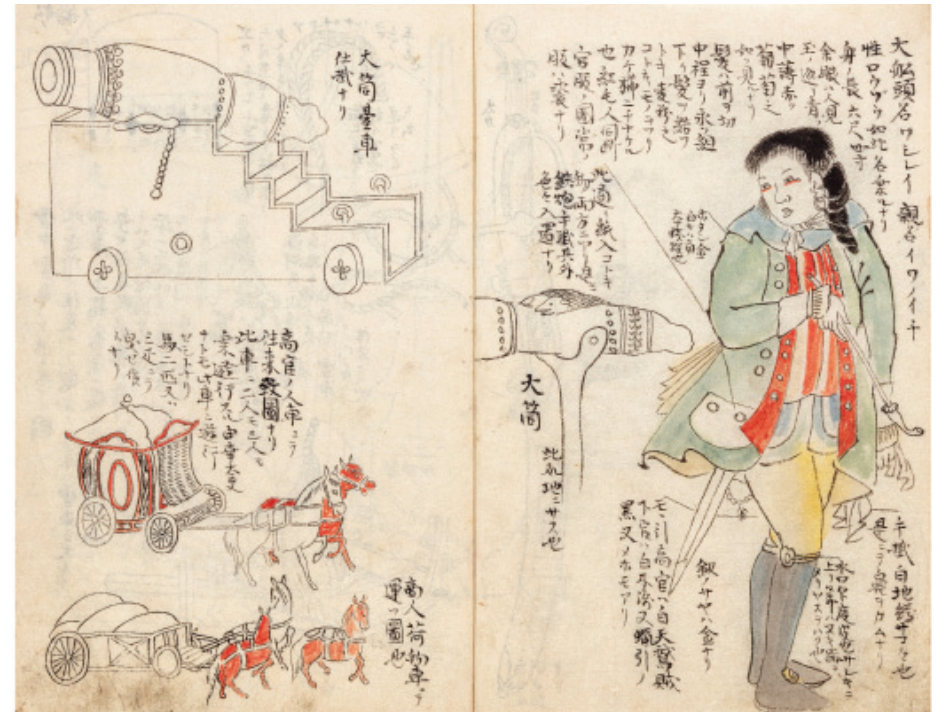
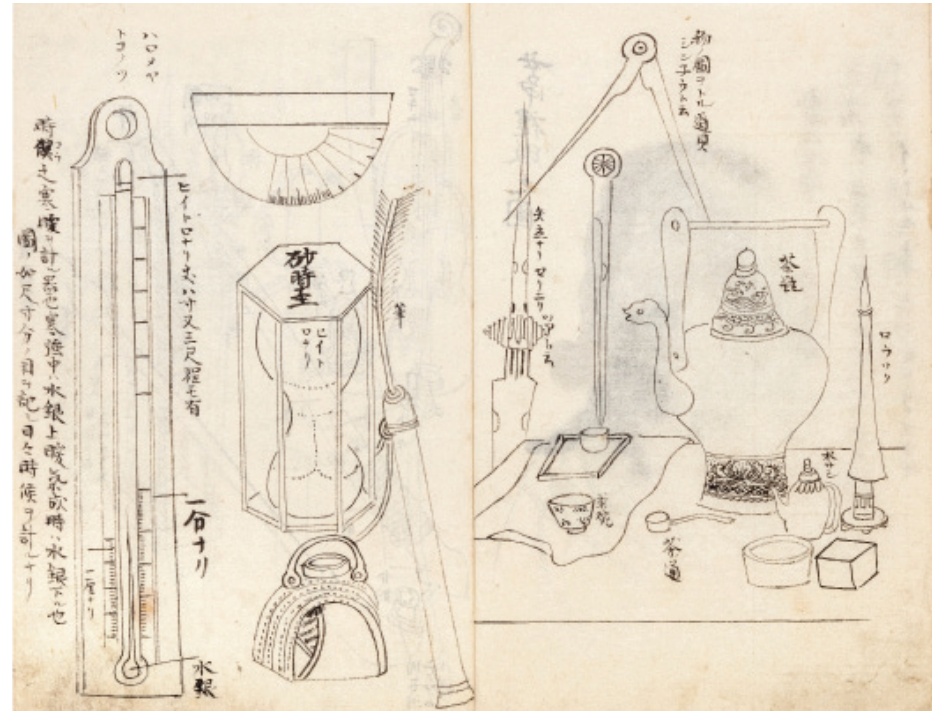
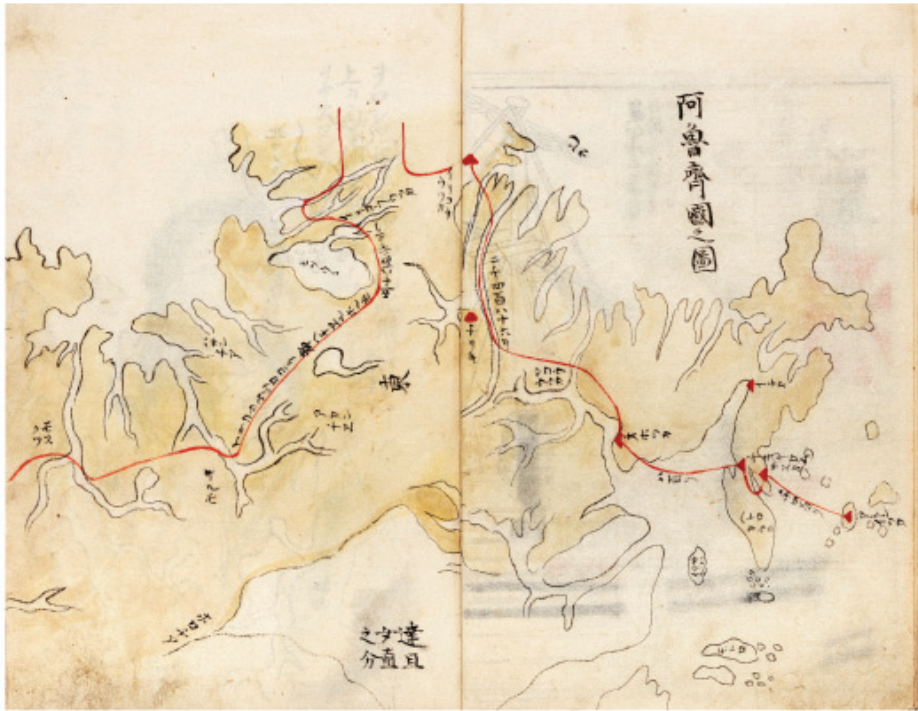
A reprint of the famous Manchu-Chinese edition commis- sioned and sponsored by the Emperor Qianlong, of *The Four Books of Confucianism*, which, together with *The Five Classics*, make up the basic canon of Confucianism. During the Ming and Qing dynasties, *The Four Books* were made the core of the official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

Nice set, preserved in the original publisher's *chitsu* (slightly worn). Paper inevitably lightly browned.

The First Official Russian Mission to Japan
63 RUSSIA & JAPAN. Manuscript on paper, entitled on label on upper wrappers "Hyoryu ikken" ("Shipwreck Incident Recounted"). 24 brush & ink illus. (some double- page), many in fine color or heightened in red ink. 95 fold- ing leaves. 8vo (238 x 168 mm.), orig. decorated wrappers, new stitching. [Japan]: "copied 1805." \$13,500.00

An early copy of the Japanese account of the first official Russian mission to Japan, headed by the Russian military officer Adam Kirillovich Laxman (or Laksman) (1766-1806?). With this





mission, Russia became the first foreign country to request a secluded Japan to broaden its trade relations beyond China and the Dutch. Commissioned by Catherine the Great to return three Japanese shipwrecked sailors to their home country, Laxman's expedition would in reality serve as a pretext for the opportunity to initiate a commercial relationship with the island nation.

After their ship had been wrecked on one of the Aleutian Islands in 1782, the castaways were taken to Siberia, where they lived for a time.

Laxman landed at Hokkaido in October of 1792, where he was met by members of the Matsumae clan, who were responsible for defending Japan's northern borders. Demanding that he be allowed to deliver the castaways to Tokyo, Laxman was soon met by two envoys and 500 hundred men sent from the capital city. After considerable negotiations, Laxman was allowed to sail, with a Japanese naval escort, to the port of Hakodate in Hokkaido, from which his party marched to the Matsumae Castle.

Laxman and his party remained for the winter of 1792-93, trying to negotiate a trade treaty. They found the Japanese to be surprisingly hospitable and were given a guest house near the castle, three swords, and a hundred bags of rice by the envoys. Eventually, a compromise – entirely in Japan's favor – was reached, which allowed one Russian ship to land at Nagasaki. Laxman was obliged to agree that no Russian ships would land anywhere else in Japan and that Christianity would not be tolerated.

The manuscript includes a list of the crew members on Laxman's ship, an account of the arrival at the castle of the Laxman party (with dates), a description of the gifts presented to the Tokyo envoys, an account of the negotiations (with names of the participants), copies of the official letters between Russia and Japan, letters between the provincial government and Tokyo, etc.

The illustrations depict Russian officers having a party, smoking pipes and drinking (vodka or sake?); the ship on which they arrived; the route the Japanese castaways took to St. Petersburg, where they had an audience with Catherine the Great; portraits of Catherine and her husband; and the most interesting belongings the Russians brought on their expedition (barometers, samovars, navigation instruments, an hourglass, scales, swords, musical instruments, weapons including cannons and muskets, military costumes, dog sleds, anchors, and lifeboats).

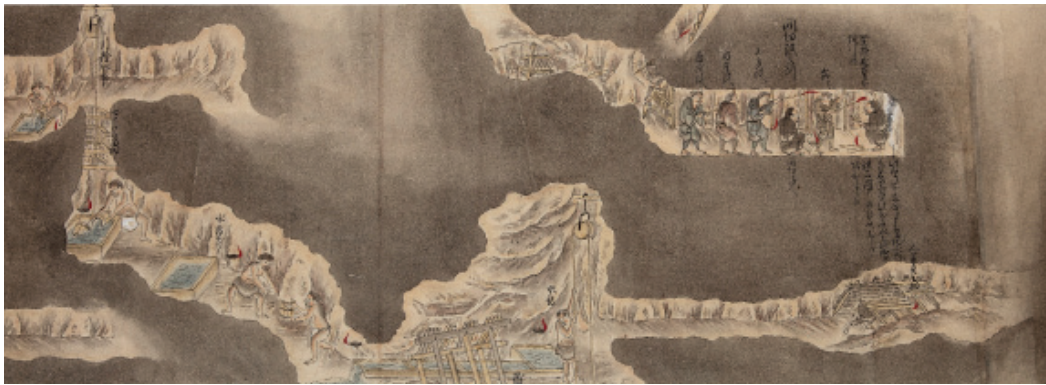
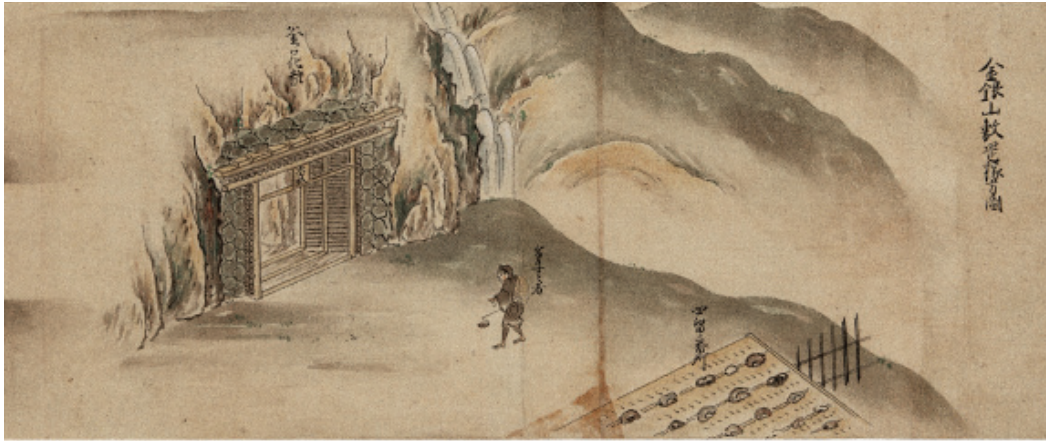
There is a very substantial section concerning the Japanese authorities' interrogation of the two surviving castaways about their experiences in Russia. This interrogation provided a more detailed and complete picture of Russia than Japan had of any European country at that time. The castaways also describe the Russian language with a short vocabulary. A Japanese inspector provides a report on the contents of the Russian ship.

Accounts of travels outside of Japan and of foreign visitors to Japan remained effectively "clandestine" works, limited to manuscripts.

The owner or scribe has signed his name at the front and at the end: "Tadasuke Kaneya, residing in Karigawa village."

Fine copy, written in a highly legible and well-trained hand, and preserved in a *chitsu*.

✶ William McOmie, *The Opening of Japan, 1853-1855* (2006), pp. 10-12 & 477.



The Island of Gold

64 SADO ISLAND GOLD, SILVER & COPPER MINING SCROLLS (KINGINZAN EMAKI).

Two finely illustrated manuscript scrolls (I: 255 x 11,920 mm., scroll II: 255 x 13,880 mm.), on fine strong paper, with numerous explanatory captions, blue patterned endpapers at beginning of each scroll, wooden rollers, preserved in an old wooden box. [Japan: late Edo]. \$22,500.00

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

Our scrolls are unusually well-illustrated, with the figures of the workers drawn realistically instead of cartoonishly. The coloring is rich and fresh.

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

Gold, silver, and copper mining on Sado Island, just off the coast of Niigata Prefecture, had its beginnings in ancient times.

With the discovery in 1601 of the rich Aikawa gold and silver mine, Sado experienced an economic boom. The Edo shogunate assembled miners and slave laborers (mostly the homeless) from throughout Japan and sent them to Sado to exploit the Aikawa mine and three other principal mines. It soon became the largest gold and silver mine in Japan, attracting a population of 200,000, and to a very large degree, it financed the Edo shogunate for several hundred years. A series of unique mining, smelting, and minting technologies developed at Sado were disseminated to other mines within Japan. Today, the Sado complex of mines is on the "Tentative List" of Unesco World Heritage Sites.

The Aikawa mine was one of the few mines at the time to be based on *kodobori* (mine-digging). A series of pre-modern mine management systems and mining-related technologies rang-



ing from mining to smelting were developed at Sado, including methods for extracting gold from silver, such as the Chinese *haifuki* cupellation method brought in from the Iwami Ginza Silver Mine (Shimane Prefecture); the *yakikin* method; as well as manufacturing-based operational formats such as the *yose-seriba*. It is particularly important to remember that the entire series of processes, from mining and smelting to ultimately the production of gold coinage, were carried out at this single mine and its environs.

The finely drawn scrolls depict every process of extraction, refining, and minting.

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



The remainder of the first scroll takes place outside of the mine: blacksmiths making tools; women removing waste material from the ore and placing the ore in sieves to be washed, under the watchful eye of government supervisors; the administrative center for the mine where the ore is graded for sale to the smelters, with a bookkeeper recording all the transactions; a back office where managers, senior administrators of the mine, and accountants are meeting; a group of men classifying the ores; huts where men and women are further sorting the ores so nothing is lost or missed; a room where the ore is examined once again; the ore being sewn into sacks and carried out to be loaded onto oxen for transport to the smelting works; a government exit gate where departing workers are inspected; a



“merchants’ street” with various men selling tea, tools, and other mining equipment; a storage area with big locks; another government office, where mine workers turned in their ID cards at the beginning of their shifts; the *kanaba*, the building where the ore was pulverized to win the precious metals; a horsetail sieve used to separate the ore into various constituents; grinding of the ore using *ishiusu* (grindstones); the process of *nekonagashi*, applying the gravimetric principle to extract the very smallest particles, using cotton cloths in wooden troughs; and further processes employed to separate the gold, silver, and copper.

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

The second scroll begins with a depiction of a government building where officials record the materials entering the smelting works, followed by an illustration of a highly secure storage building.

Then we shift to the scenes showing the processing of copper. We see the pulverizing and winning of the copper using methods similar to those for gold and silver, with the addition of extensive smelting scenes depicting large smelting furnaces (*nibukidoko*, *mabukidoko*, and *nanbandoko*). There are a number of processing scenes (including *daifukisho*).

Now we come to minting in the *Kobandokoro*, where small coins called *koban* were produced. Using the cementation process called *shioyaki*, the partly refined gold is further refined. Above is a crisscross construction of wooden planks known as a *senryodana*, designed to trap any gold dust mixed with smoke from the smelting. The workers are wearing only loincloths to



prevent theft. The powdered gold is then mixed with salt and shaped into cones. Then the cones are burned slowly for seven or eight hours. Further processing steps are shown, finally resulting in balls of gold called *yosegane*, suitable for minting.

Now we see the smelters, called *fukidaiku*, with men operating the bellows, all watched by a guard. The gold/silver/lead alloy was then taken to an area called the *Haifukidoko*, where the alloy was subjected to roasting in a cupel. The next scene shows the government office where the gold (*sujimengane*) and silver (*yamabukigin*) samples are examined.

The following series of scenes show the gold being formed into metal strips called *nobegane*, which were then polished by salt before being sent to the office run by the Goto family (the *Goto Yakusho*). In this office, the strips were tested for purity before being cut into small sections.

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

The second scroll ends with a series of further processing scenes.

In fine condition.

The History of the Mongols

65 SAGAN SETSEN, *Khungtaij*. *Menggu yuan liu jian zheng* [Jeweled Chronicle or Detailed History of the Mongols]. Eight juan in two vols. 8vo, orig. wrappers, orig. stitching. [China: 1932]. \$2500.00

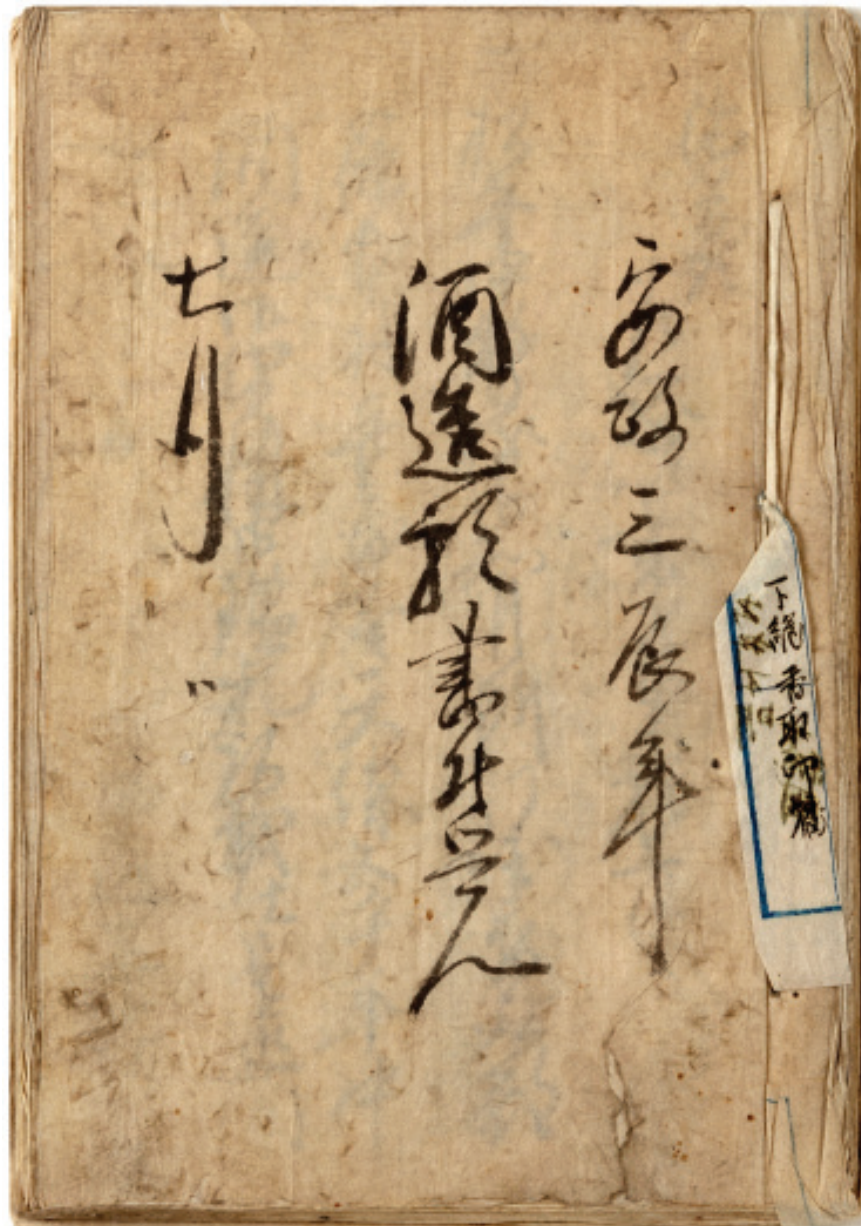
A scholarly edition, edited by Zengshi Shen (1850-1922), the well-known historian, bibliophile, and calligrapher, and Ertian Zhang (1874-1945), historian at Yenching University.

Sagan Setsen (1604-62?), historian, was the nephew of Altan Khan and military aide to Ligden Khan. The present work, completed about 1662, is an important history of the rise, rule, and downfall of the Mongols. Originally written in Mongolian, it was later translated into Manchurian and Chinese; these earlier translations were inaccurate.

This text remains one of the best early histories of the Mongols and contains much on their social, religious, and folkloric activities.

Fine set, preserved in a *hantao*.





The Business of Making Sake; "Sakekabu"

66 SAKE MANUFACTURERS' RECORD BOOK.

Manuscript notebook on paper, entitled on upper wrapper "Ansei San tatsu doshi / Sake zukuri ruisho no oboe / Shichi gatsu" ["1856 / Sake manufacturers' records to be kept / July"]. 51 leaves (including one blank). 8vo (245 x 172 mm.), orig. self-wrappers, orig. stitching. [Japan]: 1856.

\$2750.00

A fascinating record book, containing notes from 1838 to 1867 (in spite of the cover date of 1856), concerning the business of making sake and the brewers' relations with the government.

Sake brewing in Japan has long been a highly regulated industry and an important source of tax revenue. The *bakufu* instituted the licensing system called "Sakekabu" in 1657 in order to regulate the number of manufacturers and the amount of rice used. The "Sakekabu" itself is a wooden license tag, carrying on the front the name and address of the brewer, along with the amount of sake he could make. On the back of the tag was the official seal of the local finance ministry. "Sakekabu" licenses could be transferred or leased to other brewers within the same province.

Produced in Shimosa province (today's Chiba Prefecture), this record book chronicles the regional brewers associations' relations with the provincial tax authorities from 1838 to 1867. We find accounts here of brewers leasing their licenses, names of governmental officials who had oversight of the industry, many names of sake makers, guaranteed quotas of *koku* and *koji*, details of the brewing equipment that could be leased (including a wonderful list of the names of the various sizes of barrels), etc.

Fine copy, with some minor worming.

Frank Lloyd Wright & the Geometry of Architecture
 "Froebel Gifts"

67 SEKI, Shinzo. *Nijuasobi. Yochienho* [or] *Yochienho nijuasobi* [*Kindergarten Manual: Twenty Different Types of Toys*]. Twenty fine woodcut illus. in the text. .5 (title-page, printed on red paper & pasted onto inside of front wrapper), 18 folding leaves. 8vo, orig. blue semi-stiff boards, orig. block-printed title label on upper cover, new stitching. Tokyo: Aoyama, 1879. \$2950.00

First edition of the book that first introduced the educational theories of Friedrich Wilhelm August Froebel (1782-1852), educational reformer, into Japan. They remain today an important part of the educational policies for young children. Froebel was the founder of the concept of "kindergarten," a standardized institution that rapidly spread throughout Europe, North America, Korea, and Japan.

Froebel's educational reforms were introduced into Japan by a disciple, Clara Zitelmann, who moved to Japan in 1876 and became head teacher of the kindergarten at the Tokyo Women's Normal School (today's Ochanomizu University). This was the first public kindergarten established by the government. As she spoke no Japanese, she communicated through the school's principal, Shinzo Seki (1843-80), who thoroughly embraced Froebel's concepts. Seki had lived in England for some years, and the two shared their common language of English.

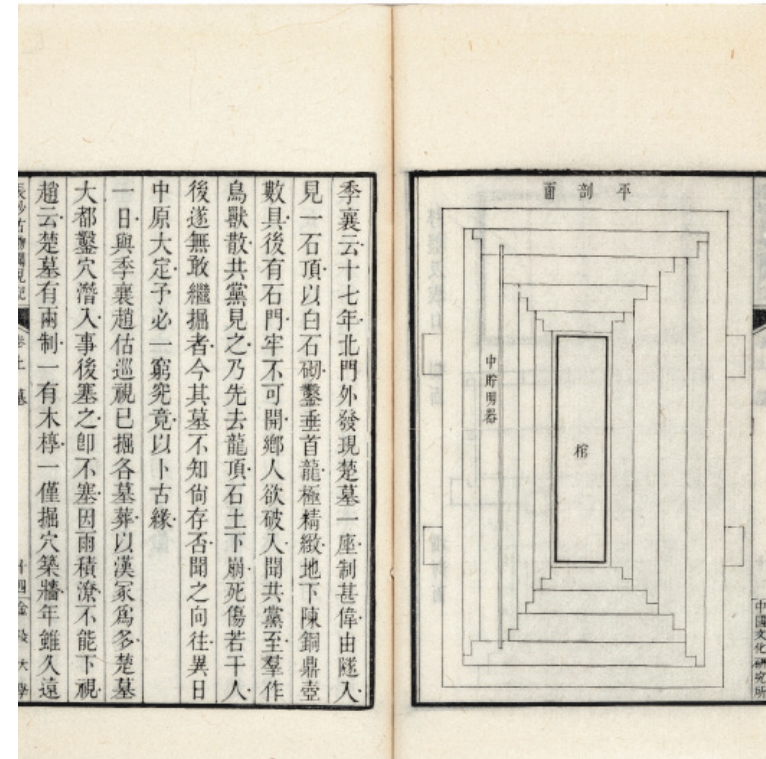
In this work, Seki introduces *Froebelgaben* ("Froebel Gifts"), play materials that, along with singing, dancing, and growing plants, were each important aspects of this child-centered approach to education created by Froebel. Sets of "Froebel Gifts" were widely produced and distributed throughout the world; we know that Frank Lloyd Wright was given a set at about age



nine, and he claimed he learned the geometry of architecture through the blocks in the set.

The fine woodcuts depict children at play with various materials from the “Froebel Gifts.” The surrounding texts give detailed information regarding how the child should play with the materials, how the teacher should introduce the materials, etc. Some games and materials native to Japan, including origami, are also depicted. The children are all shown sitting in Western chairs and working at Western tables.

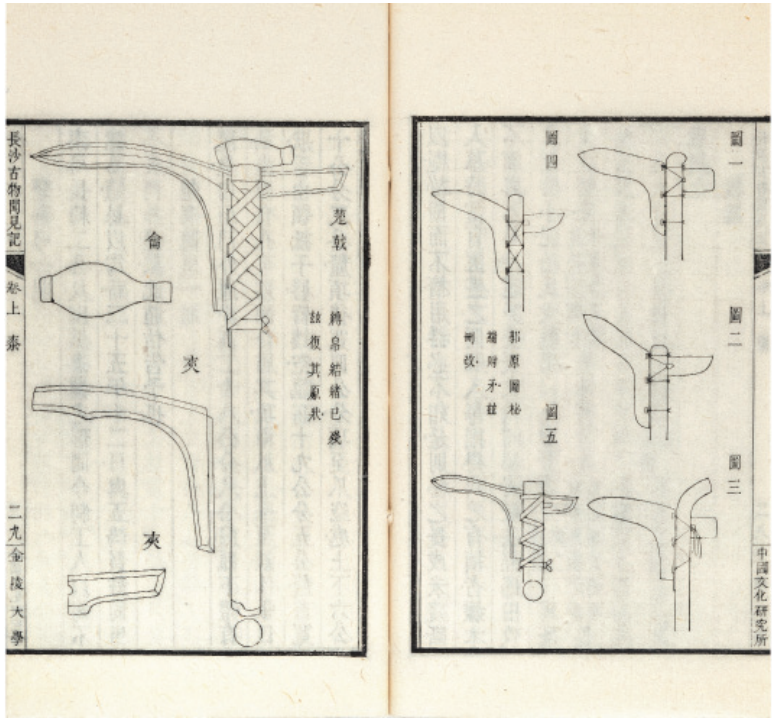
A fine copy, preserved in a *chitsu*. Several stamps of the Miyagi Prefecture Library with release stamp.



One of the Greatest Chinese Archeologists of the 20th Century

68 SHANG, Chengzuo. *Changsha gu wu wen jian ji* [Records of Tomb Remains in Changsha]. Five full-page woodcut illustrations in the text. 77; 76 folding leaves. Two vols. Large 8vo, orig. blue wrappers, orig. stitching. Chengdu: Jinling da xue [Jinling University Chinese Culture Research Institute], 1939. \$1750.00

First edition. Shang (1902-91), archeologist, epigraphist, and calligrapher, was one of the greatest Chinese archeologists of the 20th century. He was an authority on oracle bones and



published widely on the subject. He was also well-versed in the tomb culture of the Central Plains and participated in an excavation of a large Han Dynasty tomb in Changsha (Hunan).

The present work, on the archeological excavations of tombs in Changsha, is considered a pioneering work.

Fine set, preserved in a *hantao*.

Yoshiwara Saiken & Much More

69 SHIMIZU, Enju. *Koto shamisen* [Koto and Shamisen (two traditional Japanese stringed instruments)]. One double-page woodcut illus. & numerous woodcut illus. in the text. 38 folding leaves. Small 8vo, orig. patterned wrappers (wrappers a little waterstained, some worming), orig.

block-printed title label on upper cover, new stitching.
Edo: Tsutaya Juzaburo, 1783. \$4950.00

First edition and very rare; this work is a guidebook, with poetic and allusory reviews, to the courtesans and brothels of the Yoshiwara pleasure quarter in Edo. This district served “as a kind of cultural salon where samurai and townsman culture could interact, and the quarter was able to transmit this culture to a wider world thanks to burgeoning links with the publishing industry.”—Ryoko Matsuba, “*Shunga* and the Floating World: The Yoshiwara Pleasure Quarter,” in *Shunga. Sex and Pleasure in Japanese Art* (2013), p. 412.

Our book was published by Juzaburo Tsutaya (1750-97), one of the period’s most renowned publishers and a great discoverer of talent (most notably Utamaro), whose shop was located at that time outside the Great Gate of Yoshiwara. Tsutaya was acquainted with a number of leading writers and intellectuals and he engaged



them to write books and prefaces for his publications. The four prefaces in this book were written by Shimizu, Nanpo Ota (using the pen-name "Yomo Sanjin"), Akera Kanko, and Kisanji Hoseido.

Tsutaya grew up in Yoshiwara and was intimately familiar with the workings of the district; ultimately, he was the district's most important spokesman. He began his publishing career by issuing guides to the courtesans and brothels of Yoshiwara (the so-called *Yoshiwara saiken*) which enjoyed great success due to their thorough descriptions. By 1783, Tsutaya decided to change the format of these guides of which this is an early example. In this work, the top portion of most pages depicts a series of decorated lanterns, each signifying a prostitute by her name or symbol. There are unifying icons on groups of lanterns, signifying specific brothels (with the actual name of the brothel in the upper right hand corner of the page). They are arranged geographically within the quarter.

There is a fine double-page illustration of six rivers ("rivers of love"), each a different landscape, with the names of a prostitute and her brothel. The rivers and landscapes, ranging from urban to rustic scenes, one with a waterfall, suggest the prostitutes' nature and skills.

The text is filled with allusions to love, desire, and sex with references to certain prostitutes using varied and exquisitely elaborate words, *kanbun* poetry, *kyōka* poems, musical terms, etc.

This might well be the final book at Tsutaya's original address before he moved to Nihonbashi.

PROVENANCE: This copy belonged to Shikitei Sanba (1776-1822), the popular comic writer of the early 19th century. His seal is present on the title label on the upper cover and on the first leaf, with a note in his hand and another seal.

Very good copy with some worming which we do not find offensive.



The Vegetables vs. the Fish

70 **SHOJIN GYORUI MONOGATARI**. Manuscript on fine paper of *Shojin gyorui monogatari* [*Tale of Vegetables and Fish*]. 30 leaves, one blank leaf at end with scholarly annotations dated 1927, all on fine torinoko paper. Small 4to (240 x 178 mm.), decchoso ("butterfly") binding of early decorated navy blue wrappers (a few careful repairs, one leaf sprung); landscapes of pine trees with mist, all in gold & gold "mud," painted on covers; orig. orange manuscript title label on upper wrapper. [Japan: mid-Edo]. \$5500.00

A beautifully written and bound manuscript of *Shojin gyorui monogatari*, a fascinating parody of the *Heike monogatari* [*Tale of the Heike*], a historical epic written in the late 12th or early 13th century. *Tale of Heike*, second only in importance to *Tale of Genji*, was recycled and reworked in later centuries, and has been an inexhaustible source of inspiration for novelists and poets. It has also been used as a parody of current events and problems or as a basis for fictional stories about plants or animals, including the present *Shojin gyorui monogatari* [*Tale of Vegetables and Fish*], written in the Muromachi period. It describes an imaginary battle between vegetable and non-vegetable foods.

Our manuscript is finely written on high-quality *torinoko* paper in a combination of *kanji* and *hiragana*, with accompanying *furigana*. There is much on food culture: seasonal cuisines and delicacies, the merits of sober versus rich diets, special regional vegetables, agricultural rituals, etc. There are very early references to *natto* (fermented soybeans).

"The plot of *Shojin gyorui monogatari* can be summarized as follows. In the first year of the Fish-Bird era, the Roe brothers, sons of Lord Salmon Osuke Long-Fin, are attending a formal ceremony at the imperial palace. They get extremely upset when they see that Natto Taro Big-Seeds is seated close to Shogun Rice while they are demoted to the lowest seats, and they decide to return home. Their father cannot tolerate this affront to their dignity and decides to raise an army of fishes, mollusks, birds, and animals to attack Natto's father, Lord Soy, whose defense force comprises seaweeds, vegetables, roots, beans, sweets, and fruits. After fierce fighting, the attacking troops are defeated and both Osuke and his sons are killed."—Elena Follador, "Re-contextualizing *Shojin gyorui monogatari*, or When the Fish Declared War on the Greens" in *Japan Review*, No. 35 (2020), p. 34. Her article offers many fresh perspectives and should be

studied; she explains the many complexities and meanings within this text.

Our work is part of the rich tradition within Japanese literature of *gijinka*; it is one of the earliest instances of *irui gassen mono* (tales of battles between nonhuman beings). Such anthropomorphism, attributing human characteristics to a god, animal, or object, is often used in witty parodies or satires, filled with puns. These nonhumans could freely criticize current events or employ reworked historical stories behind the shield of *gijinka* for satiric and literary purposes.

Fine copy, preserved in a *chitsu*. Minor worming and evidence of stabholes (the manuscript was once conventionally bound).

- 71 **SI BU BEI YAO SHU MU TI YAO** [*Annotated Catalogue to the Sibū beiyao*]. Four vols. Small 8vo, orig. printed wrappers (some dampstaining throughout), orig. stitching. Shanghai: Zhonghua shu ju [Zhonghua Book Company], 1936. \$1750.00



The series *Sibu beiyao* [Essential Writings of the Four Branches of Literature] (1920-33), consisted of edited reprints of 336 titles of rare literary and historical collections organized according to the classical method of the four categories of learning. The series was the brain-child of the enterprising Lufei Kui (1896-1941), educational reformer, pioneer of script reform, and founder of the Zhonghua Book Company, in 1912. The company soon became the second-most influential publishing firm in Republican China, surpassed only by the Commercial Press.

The present work is the bibliographical précis of the early and later editions of the books included in the collection (*congshu*). The handsome typeface is known as *Fangsong ti*, new Song-style characters, used by Lufei Kui in many of his books.

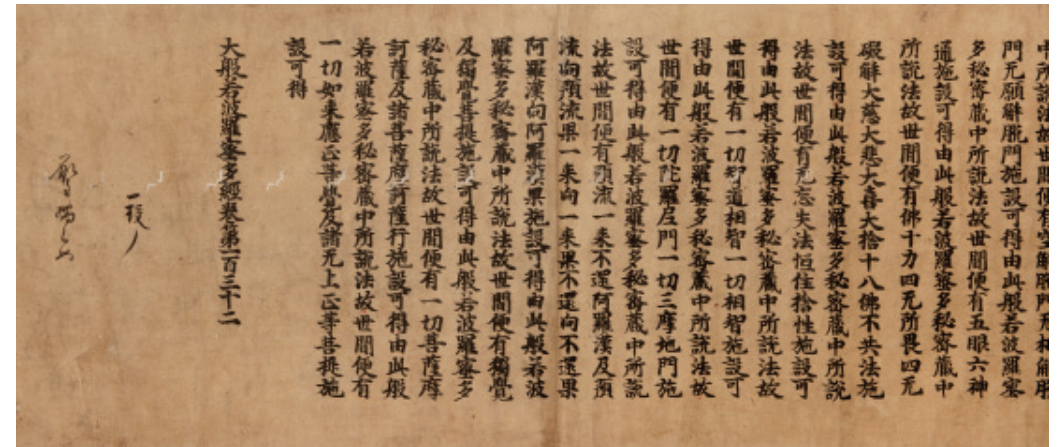
A very good set. In spite of the dampstaining, the text is absolutely legible.

❖ Christopher A. Read, *Gutenberg in Shanghai. Chinese Print Capitalism 1876-1937* (University of Hawai'i Press), pp. 225-40. Endymion Wilkinson, *Chinese History. A New Manual*. Fourth Edition, 73.2.1.

A Woman's Gift

72 SUTRA OF PERFECTION OF WISDOM: KAROKU-BAN SCROLL (KASUGA-BAN).

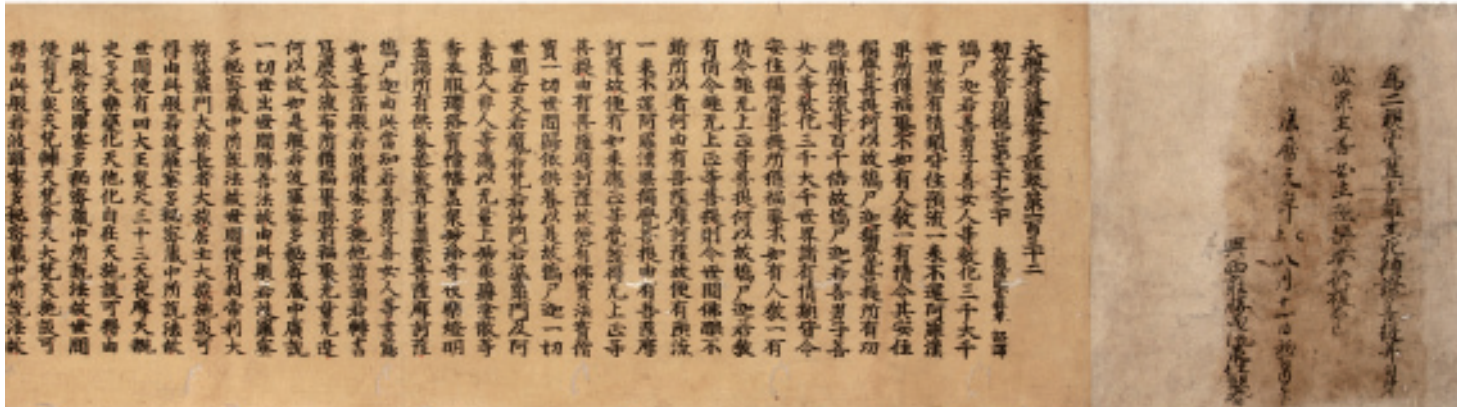
Block-printed scroll of Vol. 132 of the *Sutra of Perfection of Wisdom or Mahaprajnaparamitasutra*, text starting "Daihan-nya haramitta kyo ...". 20-23 columns per sheet, 17 characters per column (column height 203-04 mm.), printed on 21 joined sheets (263 mm. high, sheet lengths ranging from 374 to 443 mm., total printed length 9105 mm., with endpaper at beginning 9290 mm.), carefully backed in recent times, attached at end to a wooden roller. [Nara: 1222-27]. \$17,500.00



A rare early printed sutra, part of the Karoku-ban edition printed in 1222-27. It has been printed on high-quality thick paper (*gampi*, or mulberry fibers), and printed in bold, thick strokes, using black *sumi* ink, typical of Kamakura and Muromachi *kasuga-ban* printings (*kasuga-ban* is a general term for publications of the Nara monasteries).

The *Mahaprajnaparamitasutra* is a massive compilation of scriptural literature said to have been preached by the Buddha in four different places to 16 discrete assemblies. It includes seminal works such as the *Prajnaparamita in One Hundred Thousand Lines* and the *Diamond Sutra*. "This recension of the scripture is only extant in a Chinese translation made in six hundred rolls by





Xuanzang and his translation team between the years 660 and 663. Xuanzang's recension is by far the largest of all the prajnaparamita scriptures in the Chinese Buddhist canon ... The *Mahaprajnaparamitasutra* also often holds pride of place as the first sutra found in many traditional East Asian Buddhist scriptural canons." -Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 505.

The translator of the *Perfection of Wisdom*, Xuanzang (596?-664), was a Chinese Buddhist pilgrim, monk, scholar, and patriarch of the Chinese Yogacara tradition. Along with Kumarajiva (344-413), Xuanzang was one of the two most influential and prolific translators of Indian Buddhist texts into Chinese. In 627, he embarked on an epic journey to India, where he studied Sanskrit, and returned to China in 645 with over 600 Sanskrit manuscripts in his luggage, along with images, relics, and other artifacts. Settling in the Tang capital of Chang'an, he established a translation bureau, where he oversaw a team of monks who transcribed the texts and, in the process, made translations, polished the renderings, clarified texts, and certified both their meaning and syntax.

The Karoku-ban edition was published from Jouo 1 (1222) to Karoku 3 (1227). For a brief discussion of this edition, see Nobuko Inagi, "The Printing and Circulation of Buddhist Scriptures during the Kamakura Period: With Special Attention to the Kasuga Edition of the *Sutra of Great Wisdom* (Daihannyakyo)" in *Bulletin of the National Museum of Japanese History*, Vol. 72 (March 1997), pp. 34-35.

PROVENANCE: On the endpaper at the beginning (which has been completely remargined), it states (in trans.): "1379 August 11th ... Saishouin Temple ... Joji [a sort of chamberlain and precentor responsible for the operations and collections within the

大般若波羅蜜多經卷第百二十二
 觀音菩薩摩訶薩普門品第二
 此般若波羅蜜多秘密藏中所說法故世間
 便有無忘失法恒住捨性施設可得由此般
 若波羅蜜多秘密藏中所說法故世間便有
 一切智道相智一切相智施設可得由此般
 若波羅蜜多秘密藏中所說法故世間便有
 一切陀羅尼門一切三摩地門施設可得由
 此般若波羅蜜多秘密藏中所說法故世間
 便有預流一來不還阿羅漢及預流向預流
 果一來向一來果不還向不還果阿羅漢向
 阿羅漢果施設可得由此般若波羅蜜多秘
 密藏中所說法故世間便有獨覺及獨覺菩
 提施設可得由此般若波羅蜜多秘密藏中
 所說法故世間便有一切菩薩摩訶薩及諸
 菩薩摩訶薩行施設可得由此般若波羅蜜
 多秘密藏中所說法故世間便有一切如來
 應正等覺及諸无上正等菩提施設可得
 復次憍尸迦置此十方各如琉璃伽沙等世界
 諸有情類若善男子善女人等教化十方一
 切世界諸有情類皆令修學十善業道於意

temple] Kanshun [his first name].” On the final printed sheet, we find a manuscript addition: “Ganshu Tachibana Otome” (“The Gift of Otome Tachibana”). We know of other printed sutras with this woman’s name and at least one of them is dated “1285.”

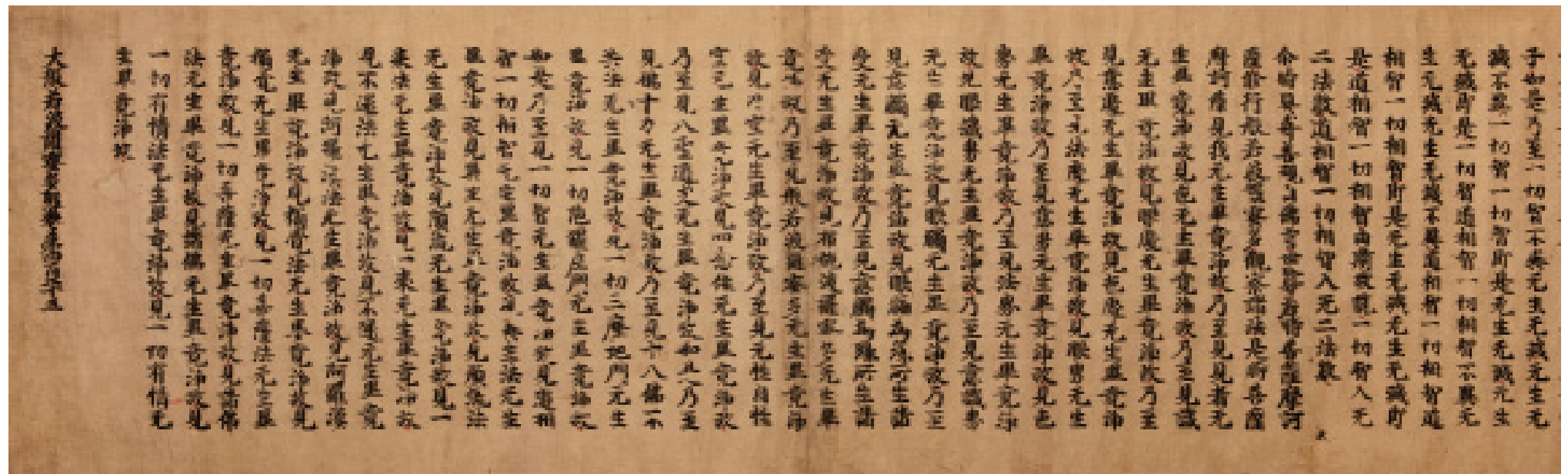
A very good copy, preserved in a modern box. Some minor worming, carefully repaired by the modern backing.

✦ K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159–“The term Kasuga-ban became used more loosely, in a wider sense, to denote publications of the Nara monasteries in general, not only of the Kofukuji. The printing of Kasuga-ban in this broader sense flourished throughout the Kamakura period and up to the end of Muromachi (ca. 1570).” Mizuno, *Buddhist Sutras. Origin, Development, Transmission*, pp. 178-79.



73 SUTRA OF PERFECTION OF WISDOM: KAROKU-BAN SCROLL (KASUGA-BAN).

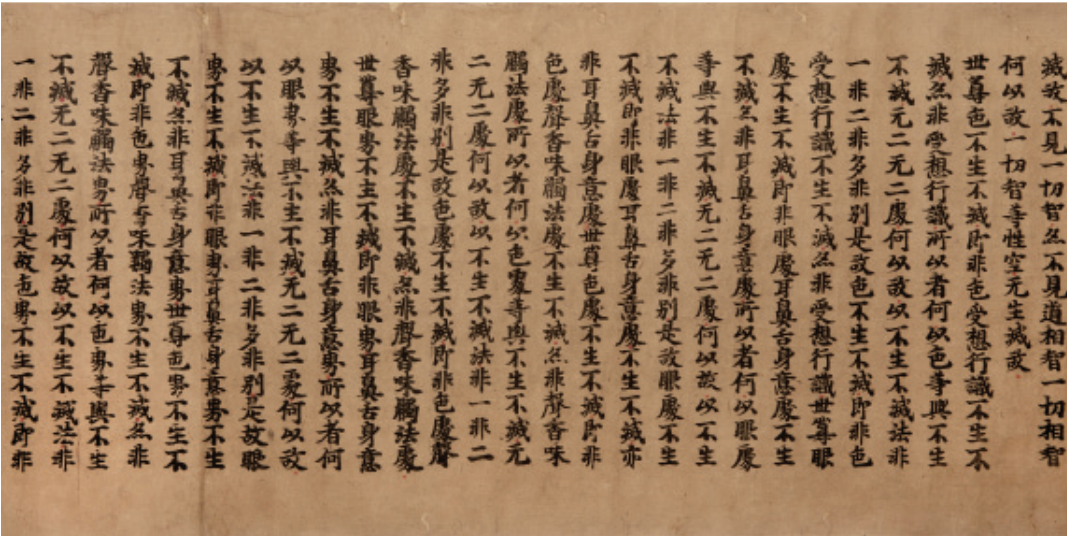
Block-printed scroll of Vol. 423 of the *Sutra on the Great Perfection of Wisdom or Mahaprajnaparamitasutra*, text starting “Daihannya haramitta kyo...”. 20-24 columns per sheet, 17



74 SUTRA OF PERFECTION OF WISDOM: KASUGA-BAN. Woodblock-printed scroll of Vol. 224

of the *Sutra of Perfection of Wisdom or Mahaprajnaparamita-sutra*, entitled in Japanese reading: "Daihannya haramitta kyo kan dai nihyaku nijuyon." 19 joined sheets, mostly 23 columns per sheet, 17 characters per column. Scroll (263 x 8301 mm. & front endpaper 230 mm.), wooden roller. [Nara: 12th-14th century]. \$8500.00

A fine, early printed sutra, which we are unable to date. It is clearly a *kasuga-ban*, printed on highest-quality thick paper (*gampi* or mulberry fibers), with bold, thick strokes, using black *sumi* ink, typical of *kasuga-ban* printings, a term for publications of the Nara monasteries in general.



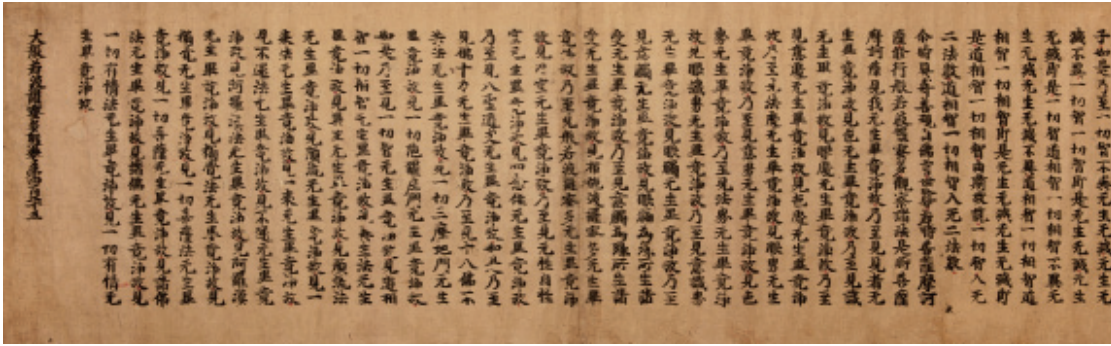
characters per column (column height 203-04 mm.), printed on 19 joined sheets (263 mm. high, sheet lengths from 382 to 443 mm., total length 8170 mm.), attached at end to a wooden roller. [Nara: 1222-27]. \$15,000.00

A rare early printed sutra scroll, part of the Karoku-ban edition printed in 1222-27. It has been printed on high-quality thick paper (*gampi*, or mulberry fibers), and printed in bold, thick strokes, using black *sumi* ink, typical of Kamakura and Muromachi *kasuga-ban* printings (*kasuga-ban* is a general term for publications of the Nara monasteries).

A very good copy, with some minor worming repaired, preserved in a box. This was sold by Colin Franklin to a private collector.

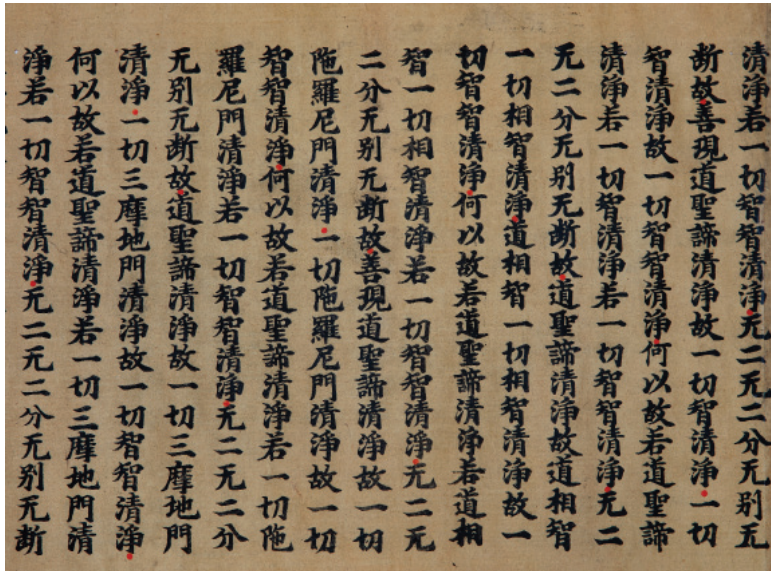
✦ K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159.





A fine and fresh copy. There is some worming touching characters throughout, but we do not find it offensive. Some sporadic discoloring at the beginning of the scroll.

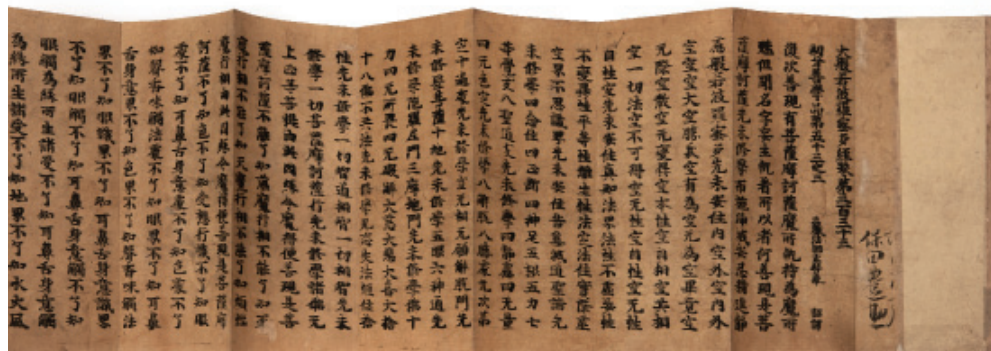
✦ K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers* 11. *Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159.



75 SUTRA OF PERFECTION OF WISDOM: KASUGA-BAN. *Orihon* (accordion) woodblock-printed book of Vol. 333 of the *Sutra of Perfection of Wisdom or Mahaprajnaparamitasutra*, entitled in Japanese reading: "Daihannya haramitta kyo kan dai sanbyaku sanjusan." Five columns per page, 17 characters per column. 94 pages, one blank leaf at end. Tall narrow 8vo (232 x 95 mm.), orig. upper semi-stiff board (upper board partly worn & defective, lower board absent). [Nara: printed before 1311]. \$9500.00

An extremely rare and very beautiful early sutra, printed at Nara before 1311. It has been printed on highest-quality thick paper (*gampi* or mulberry fibers), with bold, thick strokes, using black *sumi* ink, typical of *kasuga-ban* printings, a term for publications of the Nara monasteries in general.

We can date our printing of Vol. 333 of the *Sutra of Perfection of Wisdom* to before 1311 based on the inscription on the blank leaf at end, where an early owner has written: "Enkei [or Enkyo] 4th year" (1311). This same person also states that he made



One of the Earliest Japanese Books to Discuss Mental Diseases

76 TAMURA (or TSUDA), Gensen (or Kensen).

Ryoji sadan [Talks on Medical Treatments]. One woodcut in the text. Ten vols. 8vo, orig. patterned semi-stiff wrappers, orig. block-printed title labels on upper covers, new stitching. Osaka: Kawachiya Mokube, 1770-1823. \$3250.00



a collation of this sutra against other sutras in the possession of Niidera, a temple whose location we have been unable to ascertain.

A fine and fresh copy, preserved in a *chitsu*. There is some inoffensive worming, touching some characters. On the upper wrapper is an early manuscript inscription with the abbreviated title of the sutra (“Daihannya kyo”) and volume numbers that do not correspond with our actual sutra.

❖ K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159.

First edition of this remarkable work, published over a 53-year period; it is one of the earliest Japanese books to discuss mental diseases (see Mestler, *A Galaxy of Old Japanese Medical Books*, IV, p. 339, calling the author Tamara). Tamura (1737-1809), a physician in Osaka and Edo, studied under his own father and notable doctors in Kyoto. He gained great fame from his practice, had many disciples, and corresponded with many of the most important doctors of his time.

This work is the product of Tamura’s many years of record-

ing case histories, lectures he attended and delivered, and his experiences and reflections on improving medical education. Tamura believed that the central government had a role in providing a superior standardized medical education, including offering scholarships for deserving young men. In the fifth volume, which has the title *Kangaku chitai* [*Theory of Medical Education*], the author describes how to fund medical schools, types of courses necessary for students, the requirement that students learn not just theory but also gain practical experience, and provides a floor plan of an idealized medical school.

Complete sets of this work are of the greatest rarity.

Fine set, preserved in a *chitsu*. Minor worming here and there.

A Blockbuster & a Tearjerker

77 TANISHI KINGYO, author. *Keiseikai toranomaki* [or] *Tosei toranomaki* [*Pledged in Love to One, Bought by Another: A Guide*]. One double-page black & white woodcut. 48 folding leaves. Small 8vo, orig. green wrappers (wrappers a little tired), orig. block-printed title label on upper cover (label soiled), new stitching. [Edo]: Preface dated 1778. \$1950.00

First edition of this rare *sharebon*, stories revolving around humor and entertainments in the pleasure quarters, most popular in the 1770s and 1780s. This novel, a real “tearjerker,” is one of the masterpieces about the Yoshiwara pleasure quarters (see Cecilia Segawa Seigle, *Yoshiwara: The Glittering World of the Japanese Courtesan*, p. 141). The novel was a blockbuster of its time, focusing on the irreconcilability of romantic love and societal norms (see J. Scott Miller’s review of Jonathan E. Zwicker’s *Practices of the Sentimental Imagination: Melodrama, the Novel, and the Social Imaginary in Nineteenth-Century Japan* [Harvard University Asia Center: 2006], online resource).



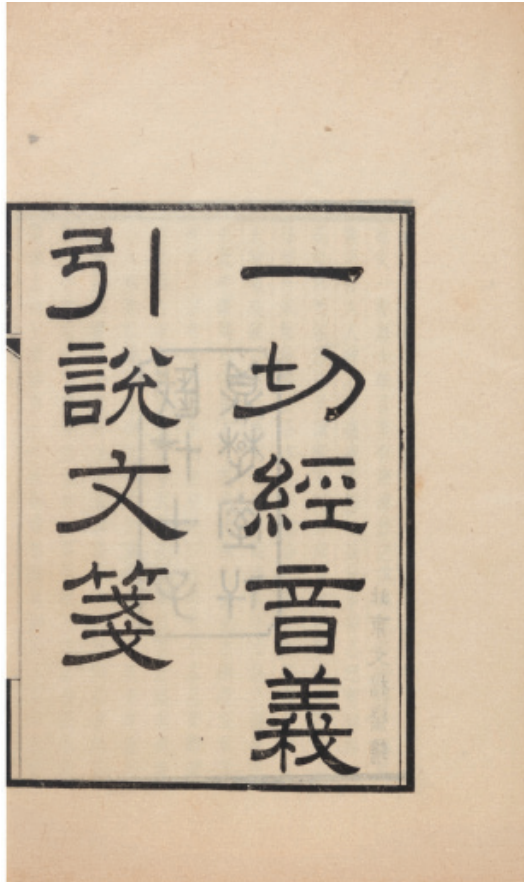
Tanishi Kingyo (fl. 1770s-80s), whose name can be translated “River Snail Goldfish,” was a practicing physician in Edo. He is one of the founders of the *ninjobon* genre.

The double-page woodcut depicts the courtesan Segawa and her true love, Gogo.

Very good copy, preserved in a *chitsu*.

78 TIAN, Qian. *Yi qie jing yin yi yin shuo wen jian* [*Annotations on the Quotations from Shuowen* [jiezi] [*Explain the Graphs to Unravel the Written Words*] in *Sounds & Meanings of All the Buddhist Scriptures*]. 14 juan in four vols. 8vo, orig. wrappers, orig. stitching. Jianling: Tian shi ding chu shi; Beijing: Wen kai zhai juan, 1924. \$2950.00

First edition of this study on quotations from Xu Shen’s (d. ca. 149) *Shuowen jiezi* [*Explain the Graphs to Unravel the Written*



Words] Found in *Yiqie jing yinyi* [Sounds & Meanings of All the Buddhist Scriptures], the first dictionary of Chinese characters. We learn from Tian's Preface that *Sounds & Meanings* refers to two different editions of this work: one is the edition by Xuanying (fl. 7th cent.), which is also known as *Da Tang zhongjing yinyi* [Sounds & Meanings of the Many Scriptures of the Great Tang]; the other is the more famous edition by Huilin (737-820).

Tian's book

compares quotes from Xu Shen's *Shuo wen jiezi* from ca. 100 CE – quotes that Tian found in Xuanying's and Huilin's glosses on the Buddhist canon – to two recensions of *Shuowen jiezi* that date from the 10th century. His book is thus primarily a study of *Shuowen jiezi*. Regarding *Shuowen jiezi*, Françoise Bottéro writes, "For the first time, all the characters included in [a lexicographical] work were presented according to a new system of classification invented by the author. This is a tremendous achievement in the history of this non-alphabetical writing

system" (Bottéro, "Ancient China," in *The Cambridge World History of Lexicography*, ed. John Considine, p. 59). *Shuowen jiezi* is thus a landmark work in the history of Chinese lexicography and in the study of the structure of the Chinese script.

Shuowen jiezi was known and studied in the centuries following its composition, but the text became corrupted, and we have no reliable editions from this period. The earliest reliable recensions of *Shuowen jiezi* are the books by the brothers Xu Kai (916-91) and Xu Xuan (920-74). Tian used both recensions, and his notes are thus based on four books: the two editions of glosses to the Buddhist scriptures and the two editions of *Shuowen jiezi*. Tian's book listed instances in which the quotes from *Shuowen jiezi* in the glossaries differ in their wording from the received text of the *Shuowen jiezi* as transmitted by the two Xu brothers. Tian's purpose is to find instances where the original phrasing of *Shuowen jiezi* had eluded the Xu brothers, and thereby to produce a more reliable *Shuowen jiezi* text.

Tian's book can be seen as a late addition to a trend in the philological study of *Shuowen jiezi* that began in the late 18th century, in the Qing period. At this time, the *Shuowen jiezi* was seen as a gateway to an earlier form of Chinese script – the so-called "small seal" [*xiao zhuan*] – and a seminal work from a period of flourishing classical scholarship that was much valued in the 18th and 19th centuries (so-called "Han learning," named after the Han dynasty, under which Xu Shen and his peers lived and worked). The leading Republican intellectual Liang Qichao (1873-1929), remarked in 1923, the year before Tian published his book, on the exceptional place that studies of the *Shuowen jiezi* had played in Qing-period scholarship (Ori Sela, *China's Philological Turn*, pp. 86-87). The book thus clearly remained on the horizon of intellectuals in the Republican period, Tian Qian among them.

Tian (1870-1926), is also representative of the last generation

to reach maturity in the Qing period, in that he studied in Japan and this experience brought him in contact with historical Chinese books that otherwise might have escaped his attention. He writes that he encountered Huilin's and Xuanying's glossaries in Japan, and that was clearly the impetus for his work.

Fine set, preserved in a *hantao*.

✦ Our description is very largely dependent on the researches of Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

"Often Hailed as China's First Ethnic History"

79 **TU, Ji.** *Mengwu'er shi ji* [*History of the Mongols*]. 160 juan in 28 vols. 8vo, orig. blue wrappers, orig. block-printed title labels on upper covers, orig. stitching. [Wujin]: seals on verso of title "Jie yi huan" & "Piling Tu shi," 1934. \$6500.00

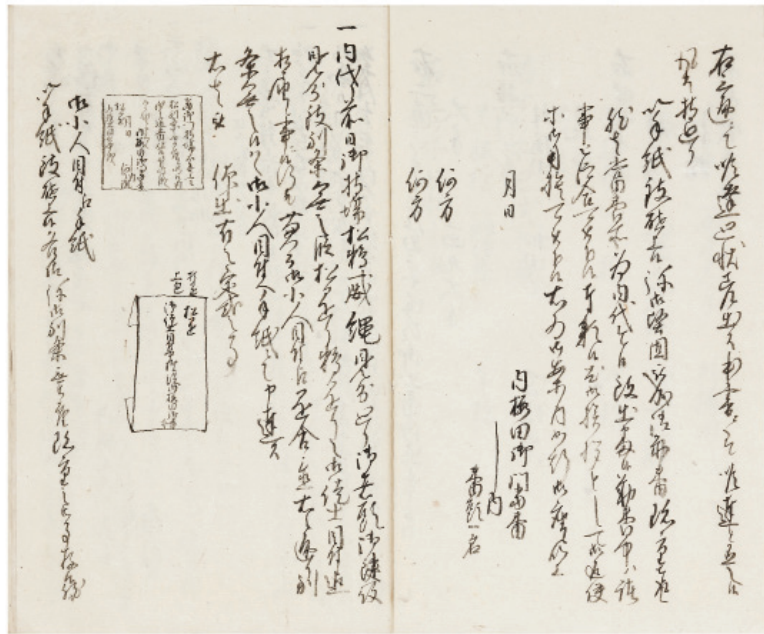
First complete edition of this "monumental" (Woolf) history of the Mongols. Tu (1856-1921), was a "Chinese historian, specialist in frontier historical geography and Mongolian history. Although [he was] not a formal member of the New Text School, Tu Ji's scholarship was imbued with the late Qing spirit of statecraft, which stressed the practical application of learning. His early works . . . were written at a time when China was rethinking its frontier defense in the face of the intrusion of the West. His *magnum opus* was *Mengwu'er shiji* . . . Often hailed as China's first ethnic history, *Mengwu'er shiji* was written with the conviction that Mongolian history should be studied in its own right, whereas scholars had hitherto shown little interest beyond the span of the Yuan dynasty (1279-1368). The first edition of this monumental work was published in 1911 . . . The book was completed in final form in 1934 by his son."—D.R. Woolf, *A Global Encyclopedia of History Writing*, Vol. 2, p. 901.



"The text has been compiled by Tu Ji himself and was not based on older histories on the Yuan period. Tu also added critical commentaries to historical events . . . These commentaries are of considerable value for the study of historiographic material about the Mongol era."—*ChinaKnowledge.de*.

Fine set, preserved in four *hantao*.

80 **UCHI SAKURADA LOG BOOK.** Manuscript on paper, entitled on upper wrapper "Uchi Sakurada kinkata ikken" ["Record of the Activity at the Inner Sakurada Gate"]. 61 folding leaves, written in a fine & legible hand, several diagrams in the text. 8vo (255 x 158 mm.), self-wrappers, stitched. Edo: copied in 1809 by "Masatoshi Tada." \$2950.00



This fascinating document is a copy of a log book, prepared by the guards and government officials who oversaw the activities of the famous Inner Sakurada Gate, part of Edo Castle. Following the title leaf, we find a table of contents with the following sections: 1. number of guards and officials, their positions and roles; 2. rules and regulations of the gate; 3. hours of duty and changing of the guard; 4. the actual log; and 5. annual events and processions which take place at this gate.

As one studies this manuscript, one becomes aware of the inner workings of the shogun's castle in all its complexity on a nearly daily basis: many names are listed, detailed comings and goings of dignitaries and doctors, rules for the workers, security issues in case of fire or earthquakes, armaments at the ready, lists of gifts and supplies for the shogun's household, etc.

In fine condition.

"Had Far-Reaching Influence"

81 WU, Kun. *Yi fang kao* [The Study of Medical Formulas]. 142; 68; 75; 75; 90; 66 folding leaves (28 leaves, including title, in manuscript). Six vols. 8vo, orig. brown wrappers, new stitching. [China]: Prefaces dated 1584-86. \$47,500.00

First edition. "Presented here is a six juan Wanli edition of *Yi fang kao* (The study of medical formulas) by Wu Kun (1552-1620). The inscription on juan 1 reads: 'Written by Wu Kun of Shexian and read by his friend Huang Ji.' Wu Kun, also known as Shanfu and Hegao Shanren, a native of Shexian, Anhui, was a famous Ming physician, medical author, and theorist, and an avid bibliophile. His four main works were *Su wen Wu zhu* (Wu's annotated translation of Huangdi's Inner Canon: Basic questions), *Mai yu* (Study on pulse), *Zhen fang liu ji* (Six collections of acupuncture prescriptions), and this work . . .

"According to his preface, Wu Kun decided on a career in medicine at the age of 15. By the time this work was published he had spent 18 years in his profession. During his medical practice, he was grieved by the deficiency in physicians' knowledge and by how little was known of current and ancient formulas. He collected and selected formulas on various specialties from ancient works and records, such as internal and external medicine, women's and children's health, and emotional ailments. He selected some 780 formulas and grouped them according to 24 categories of diseases . . .

"He arranged the formulas in 72 groups, based on the illnesses they were to treat: seven in juan 1; ten each in juan 2 and 3; 17 in juan 4; 20 in juan 5; and eight in juan 6. Each formula is followed by discussion of diagnosis, cause, onset, and process of an illness; various treatments of different schools; and famous formulas. Each formula is given a name, with information on its



composition, functions, compatibility of medicines, methods of taking medicines, increasing or decreasing dosage, and so forth. These are detailed explanations and analyses. Only juan 1 has the name of Huang Ji, who read the text. Juan 2-6 list the names of the printers: Jiang Zhonggu, Fang Yuanzhen, Wang Yuede, Wang Shi, and Wu Zizhan ...

“The text is clear and the writing is well arranged. This is a comprehensive and systematic compilation of prescriptions, which has had far-reaching influence. There were a number of different editions.”—from the Library of Congress webpage (LC has several reprints but not this first edition).

Very good set, preserved in a wooden box made for Dr. Yasuaki (Kosho) Nakano (1874-1947). Later, this set entered the library of Dr. Riichiro Saiki (1862-1953), of Kyoto, who has placed his ownership label on each upper wrapper. Dr. Saiki was a major bibliophile of his time, and published two catalogues of his library, in 1917 and 1933. His library was purchased by Shibunkaku of Kyoto and dispersed. Both owners have placed their seals in each volume.

Each volume has been beautifully remargined in the gutters. As in the case of so many Chinese books, 28 leaves — mostly indices — have been supplied in manuscript at an early date. There is some worming throughout.

❖ All the copies listed by WorldCat in the United States appear to be later editions.

82 WU, Tingxie. *Yongle bie lu* [*Separate Records of the Yongle Reign*]. 61; 49 folding leaves. Two vols. 8vo, orig. wrappers, orig. stitching. [Shenyang]: Liao hai shu she, Preface dated 1908. [WITH]:

WU, Tingxie. *Xuande bie lu* [*Separate Records of the Xuande Reign*]. 67; 69 folding leaves. Two vols. 8vo, orig. wrappers, orig. stitching. [Shenyang]: Liao hai shu she, Preface dated 1917. \$1350.00

First editions. Wu (1865-1947), a late Qing, early Republican government official, was one of the most indefatigable compilers of chronological tables of office holders. The son of a Qing official, Wu himself served as an official both under the Qing and in several of the regimes that controlled China in the early Republican period. He participated in some of the great scholarly projects of the republic, including the historiography commission that produced the *Draft History of the Qing* [*Qingshi gao*] in 1927 and in the writing of bibliographical précis for a projected continuation of the *Complete Writings of the Four Repositories* [*Siku quanshu*], the Qianlong emperor's great manuscript library assembled in the 1770s. Before the Japanese invasion of Manchuria, Wu taught in Shenyang and worked there on several editorial projects.

The books *Yongle bielü* and *Xuande bielü* are excerpts from the Ming-dynasty court chronicle (the so-called *Veritable Records*) for



Emperors Yongle (r. 1402-24) and Xuande (r. 1425-35). The books were published as appendices of the collectanea *Liaohai congshu* [Collected Writings of the Northeast]. This series of historical sources was published in Japanese-occupied Shenyang by Jin Yufu (1887-1962). Regional history was on many intellectuals' minds in this period, when China was politically fragmented and, in some parts, under foreign threat and aggression. Wu and Jin appear to have known each other during the time when they overlapped in Shenyang. Jin wrote, in an obituary after Wu's death in 1947, that he once sought out Wu for advice on the historian's craft (*yu chang qingye menxia*). This relationship is perhaps the reason Jin included Wu's books as appendices to his series.

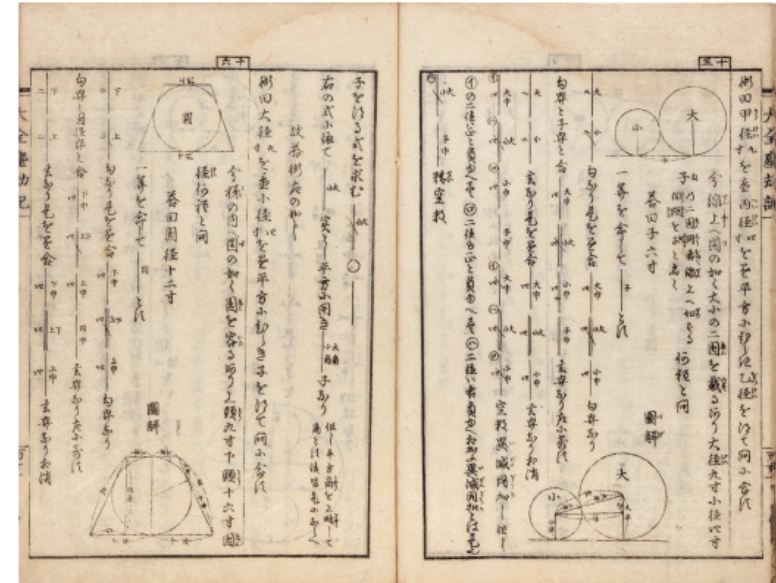
Fine set, preserved in a *hantao*. Our description is very largely dependent on the researches of Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

❖ Guo Jun, "Liaohai congshu de chuban jiqi jiazhi" in *Tushuguan xue yanjiu*, 1986, No. 3, pp. 114-19.

"Of Considerable Interest"

83 YAMAMOTO, Kazen, HASEGAWA, Hiroshi, AKITA, Hodo, & OMURA, Kazuhide. *Sanpo tenzan tebigigusa* [Algebraic Methods in Geometry]. Numerous geometrical woodcuts in the text. 2.5 p.l., 78-119 (but complete); 120-43; 144-72, [3] leaves of ads, .5 leaf of colophon; 33; 30; 33 folding leaves. Six vols. 8vo, orig. yellow wrappers, orig. block-printed title labels (labels rather rubbed), new stitching. Kyoto, Edo, & Osaka: Izumoji Bunjiro et al., Preface of Vols. I-III: 1833; Vols. IV-VI: 1841. \$1250.00

First editions and a rare complete set of the *Sanpo tenzan tebigigusa* (1833-41), "a treatise on tenzan algebra. Some of the fan problems in this work are of considerable interest."—Smith & Mikami, *A History of Japanese Mathematics*, pp. 245-46. The first three volumes were published in 1833, and the remaining three volumes, written by Omura, appeared in 1841.



Yamamoto (1811-?), a late Edo mathematician, studied under Hasegawa and served the *bakufu* as an astronomer to the shogun. Hodo Akita (real name: Gigi [or Giichi] Tsuda, active 1835-37), was a bureaucrat at the mint (*Bakufu Ginza*) in Edo and also a disciple and assistant to Hiroshi Hasegawa (1782-1838), a leading member of the Seki school of Japanese mathematics (*wasan*). Hasegawa made a series of notable contributions to geometry and practical mathematics. Omura (1824-91), was a mathematician and disciple of Akita.

Very good set. The collation of our set agrees with other copies in the NIJL. Several of the volumes have light dampstaining.

84 YANG, Licheng. *Si ku mu lue* [Bibliographical Précis & Index to *Siku quanshu*]. Four vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, orig. stitching. Hangzhou: 1929. \$1250.00



First edition of this bibliography and index of the contents of the *Siku quanshu* [Complete Library of the Four Treasuries], compiled in 1773-92. For a detailed account of the making of this massive work, "an anthology to end all anthologies, an authoritative compendium of everything worthwhile ever written in Chinese, regardless of genre, epoch, or length" (Mark C. Elliott, *Emperor Qianlong. Son of Heaven, Man of the World*, p. 118), see R. Kent Guy's *The Emperor's Four Treasuries. Scholars and the State in the Late Ch'ien-lung Era* (Harvard University Press, 1987).

Fine set, preserved in a *hantao*. Some pale dampstaining in Vol. I. Occasional foxing.

85 YIRU. [Daming] *San zang fa shu* [Categories of Buddhist Concepts from the Canon]. Four vols. 8vo, orig. printed title labels on upper covers, orig. stitching. Shanghai: Yi xue shu ju [Shanghai Medical Press], 1923. \$3250.00

In the final years of the Qing dynasty and the beginning of the Republic of China, Chinese Buddhism experienced a revival. The bibliophilic founder of the Shanghai Medical Press, Fubao Ding (1874-1952), was active in this movement, publishing his "groundbreaking" (Scott) Ding's Buddhist Studies Collectanea [*Dingshi Foxue congshu*] from 1918 to 1923, numbering about 30 titles. Many of the texts were based on Ding's own large collection of rare books (about 150,000 volumes), reprinting ancient Buddhist texts with his own annotations, punctuation, and explanations. He focused on the lexicography of the Buddhist scriptures in order to help readers comprehend Buddhist teachings through reliance on the texts alone.

Ding reprinted the [Daming] *Sanfang fashu*, a collection of definitions for numbered terms, such as the three realms. The collection, beginning with terms related to the number one (such as "one mind" and "one vehicle" continued to the number

84,000 and contains a total of about 1600 entries, all with short definitions.

This text, first published in 1419, was written by Yiru (1352-1425), a Buddhist monk and abbot of the Upper Indian doctrinal temple in Hangzhou (*Shang tianzhu jiaosi*). In 1402, Yiru was sent by the Chinese emperor to Japan and brought a Chinese compilation of rules for doctrinal temples which he presented to Rozanji. This was probably the first direct contact of Japanese monks with a representative of Chinese doctrinal temples in Japan. Later, Yiru, along with another monk, Sikuo, were responsible for the compilation and carving of both the *Yongle Southern Canon* and the *Yongle Northern Canon*, commissioned by Emperor Chengzu.

Fine set.



For a really good account of Ding and his publishing activities, see Gregory Adam Scott, *Conversion by the Book: Buddhist Print Culture in Early Republican China* (Ph.D thesis), 2013, Chapter Four “Navigating the Sea of Scriptures: Ding’s Buddhist Studies Collectanea, 1918-1923.”

86 YONEKAWA RYU (KUMIKO). Manuscript on paper, written throughout in one fine hand, not titled but concerned throughout with the incense ceremony. Two illus. in the text & several genji mon linear patterns. 83 folding leaves plus a few blanks. Oblong 8vo (135 x 300 mm.), orig. silk-brocade covered wrappers, new stitching. [Japan: mid-Edo]. \$2500.00

This fine manuscript contains descriptions of an unusually large number of *kumiko* incense games, grouped in novel ways, of the Yonekawa school of incense, active throughout the Edo period. The Yonekawa ryu school was a branch of the Shino ryu school. Many royal and *daimyo* (feudal lord) families supported the Yonekawa ryu, including Empress Consort Masako (1607-78), second wife of the cultured Emperor Go-Mizunoo.

The anonymous author provides detailed instructions on how to create the proper ambience for the incense ceremony. The host must provide an environment free of other scents. Therefore, only a certain kind of neutral candle wax is used, a careful choice is made of confectionaries that would not give off conflicting odors, no alcohol is served, etc.

Usually, *kumiko* are in groups of ten, but the first group described contains an eleventh, a “most secret” game called “ren-riko,” based on the writings of the renowned Tang dynasty poet Bai Juyi (772-846). In this game, the ashes of the wood chips were pressed in a different way from the other games.

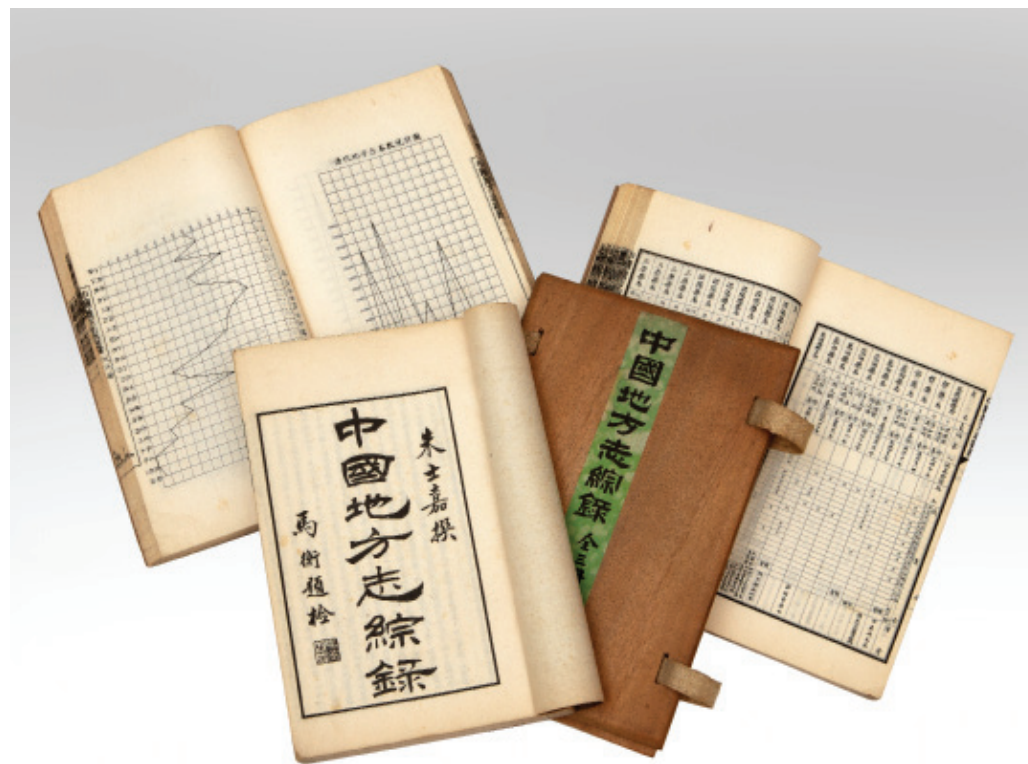
88 ZHU, Shijia, editor. *Zhongguo di fang zhi zong lu* [Comprehensive Bibliography of Local Gazetteers]. Three vols. Small 8vo, orig. printed wrappers, orig. stitching. Shanghai: Shangwu yin shu guan [Commercial Press], 1935. \$2500.00

First edition, and rare, of this important bibliography, which lists more than 7000 local gazetteers (*fangzhi*). It is arranged to be convenient for readers to find extant gazetteers for certain provinces or counties quickly. For each title, the author provides the title, number of volumes, authorship, date, locations of copies in libraries and private collections (including Japan, Mongolia, Taiwan, and the United States), and notes with additional information. Both book title index and name index are arranged by stroke count. Volume III contains much statistical information, with graphs, regarding frequency of publication of gazetteers, arranged by dynasty.

"*Fangzhi* form one of the most important sources for the study of Chinese history in the past 1,000 years, since they contain copious information on local places, including their geography, place names, administration, economy, culture, dialects, officials and local elites, and their publications. Much of this cannot be found in other sources. Because many places have consecutive editions compiled over several centuries, they can be a gift to the historian wishing to compare local or regional changes over long stretches of time."—Endymion Wilkinson, *Chinese History. A New Manual. Fourth Edition*, p. 210.

For many years, the Commercial Press dominated the textbook market in China.

Fine set, preserved in a *jiaban* case.



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