



CATALOGUE 246

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

JONATHAN A. HILL BOOKSELLER

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MANUSCRIPTS, & SCROLLS

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NEW YORK CITY

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325 WEST END AVENUE, APT. 10 B
NEW YORK, NEW YORK 10023-8143
HOME PAGE: www.jonathanahill.com

JONATHAN A. HILL mobile: 917-294-2678
e-mail: jonathan@jonathanahill.com

MEGUMI K. HILL mobile: 917-860-4862
e-mail: megumi@jonathanahill.com

YOSHI HILL mobile: 646-420-4652
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Selective Subject Index at end

CHINESE, JAPANESE, & KOREAN BOOKS,
MANUSCRIPTS, & SCROLLS

*Printed in Chinese, Siddham, & Han'gŭl;
Printed at a Nunnery*

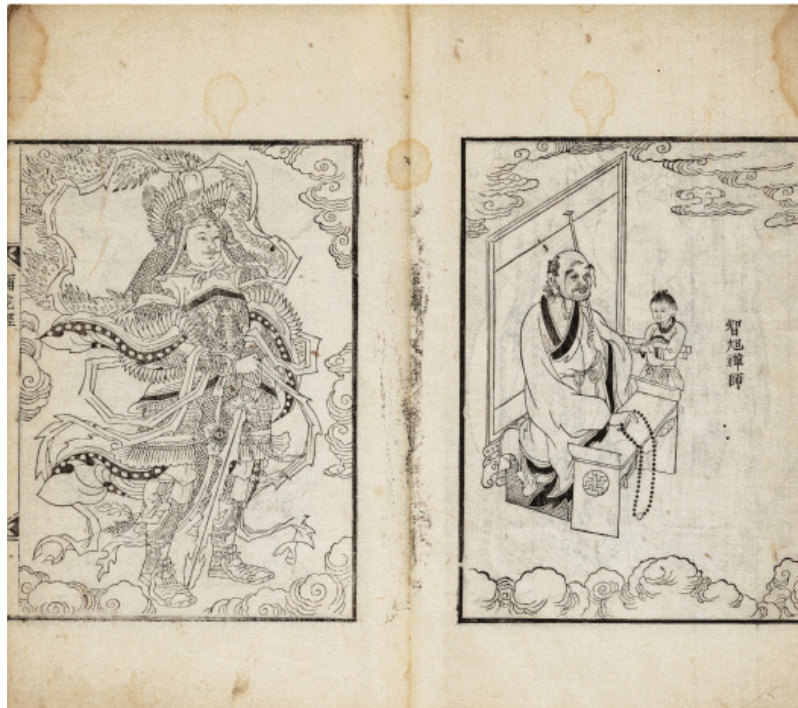
- I. **AMITABHASUTRA (in Sanskrit);** [Ch.: *Fo shuo amituo jing yao jie*; K.: *Pulsol amit'a kyong yohae*; *The Smaller Sukhavativyuha Sutra* [or] *The Amitabhasutra*]. Trans. by Kumarajiva. Commentary by Ouyi Zhixu. Four splendid full-page woodcuts. 54 folding leaves. Large 8vo (318 x 198 mm.), orig. yellow-brown patterned wrappers, new stitching. Naewon'am, "The Inner Courtyard Nunnery," Samgaksan: 1853. \$9500.00

A rare reprint of the 1753 edition of *The Smaller Sukhavativyuha Sutra*, one of the three most important Mahayana sutras of the Pure Land tradition, printed in 1853 (Xianfeng 3), at Naewon'am, "The Inner Courtyard Nunnery" at Samgaksan, a peak of Pukhansan mountain north of Seoul.

The printing of our edition was financed by donations from nuns and lay believers. The names of donors are printed in the margins of some folios. Our edition contains the influential commentary by Ouyi Zhixu (or Chih-hsu, 1599-1655), one of the four eminent monks of the late Ming dynasty. His Pure Land writings have been especially influential and are regarded as integral to the modern Chinese Pure Land tradition. He was "an eminent monk and revitalizer of Pure Land Buddhism in Ming-dynasty China . . . he is remembered as one of the great revivers of Buddhism in the mid to late Ming period."—Keown, *A Dictionary of Buddhism*, p. 56.

The first page of this edition opens with the names and titles of two individuals. On the basis of the surname, official title, birth year (*ch'ŏng-sa*), the first individual can be identified as Kim Chwa-kŭn (1797-1869), a high-ranking official. The second individual is a woman (*konmyŏng*), née Yang, born in 1816 (*pyŏngja*), who was probably Kim's wife. They were donors to the book's printing (the text talks about their "gift" [*hye*]).

Their names are followed by an undated preface, signed by the sobriquet Chang'wan of Kŭmsan Mountain Hall (Kŭmgye Tang Chang'wan).



This mountain is located in South Ch'ungch'öng province of present-day South Korea. The preface explains the purpose of *Amitabhasutra* as helping people find release from the sea of bitterness and seek the Pure Land. The preface also explains the background of the re-printing of the book. Chang'wan says that it was printed at the beginning of summer of the *kyech'uk* year. This refers to 1853, which is the only *kyech'uk* year in Kim Chwa-kün's lifetime.

Kumarajiva (344-409/413), Buddhist monk, scholar, missionary, and translator, came from the Silk Road kingdom of Kucha. Famous for his encyclopedic knowledge of Indian and Vendantic learning, he was the greatest translator of Buddhist scripture from Sanskrit into Chinese, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. Following many years of study in Kucha and Kashmir, he arrived in Chang'an (now Xi'an), in 401, with a great reputation. He became known as "teacher of the nation." There, he headed a famous school of translators, and together they translated many important Buddhist texts into Chinese.



The book is illustrated with four splendid full-page woodcuts, including one of the commentator, Ouyi Zhixu, shown at his desk with a young disciple standing next to him, holding two scrolls.

The final two leaves contain mantras written in the Indic Siddham script and in a version of the Korean alphabet (*han'gŭl*) that has been modified through the addition of diacritics to better represent the foreign sounds.

The copy at Berkeley (from the Asami library, see below), is incorrectly described in WorldCat as the 1753 edition (accession no. 747738905). It is, in fact, the 1853 edition.

A fine copy. Minor marginal worming to first and final leaves. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

☛ Fang, *The Asami Library. A Descriptive Catalogue*, 28.19 (pp. 234-35)—“commentaries on the *Sukhavativyuha*, one of the basic books of the Pure Land Sect . . . Our copy is from the 1853 Seoul edition, which was a reprint of the 1753 Wu Shang-hsien edition. The reprint includes two leaves of [four] illustrations and a dedicatory leaf to the sponsors, Premier [Prime Minister] Kim Chwa-gun (1797-1869) and his wife, who ordered a thousand copies, ‘praying to get an unusual son.’ The names of the other sponsors, as in most Korean editions of Buddhist works, are found on the inside margins. At the end of this edition are added two leaves of chants in Sanskrit.”

2. (BIDDLE, James, Commodore). Illustrated manuscript panorama on paper (545 x 1170 mm.), several joined sheets forming one large sheet, brush & color washes, manuscript text in black & red ink, documenting an early official meeting between the United States and Japan. [Japan]: dated “5 May 1846” in top right corner. \$4500.00

A strikingly drawn panorama of Commodore James Biddle’s appearance off the coast of Japan in July 1846, one of the first official encounters between America and Japan. In July 1845, Commodore James Biddle (1783-1848) concluded negotiations for the Treaty of Wanghia between the United States and China. With two ships, the USS *Columbus* and USS *Vincennes*, he then sailed to Uraga Channel, close to the Japanese capital, Edo. This went against the conventional wisdom that he head to Nagasaki, where the Dutch enjoyed a monopoly on trade with Japan. Stationed in the channel, on 20 July 1846, Biddle made an official request to Japanese rep-



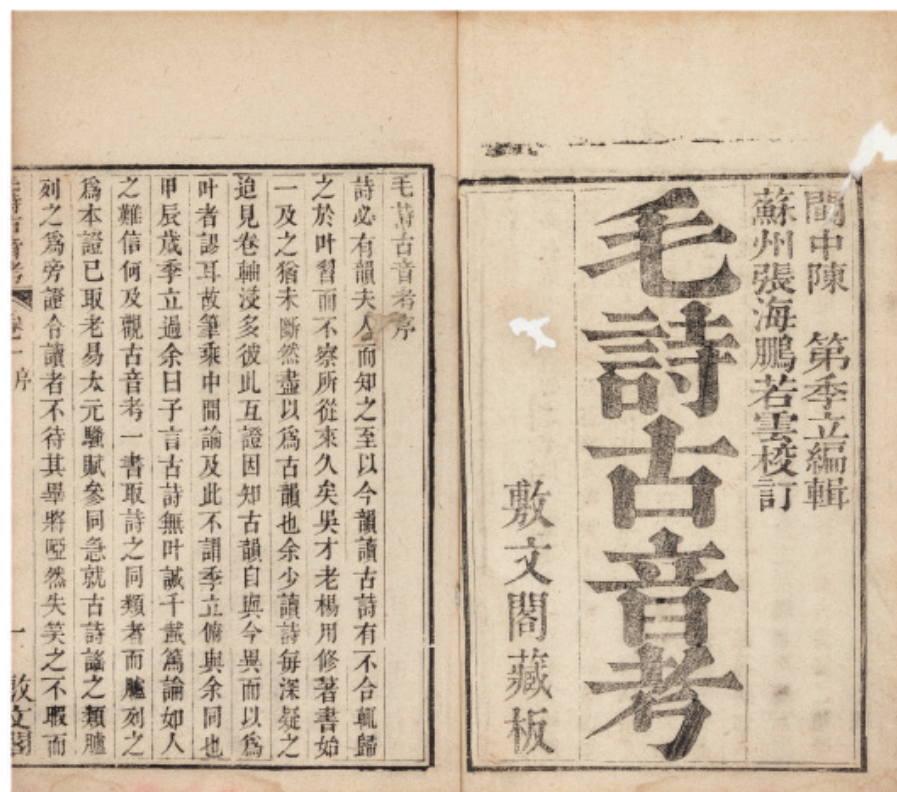
resentatives to initiate Japanese-American trade relations. His efforts were ultimately unsuccessful, and he set sail for the United States on the 29th.

Our rendering captures the surrounding coastline and terrain. It is especially detailed concerning the island nation’s defensive structures: *odaiba* (fortresses), barracks, and gathering places. Above the panorama are thorough enumerations of the Japanese fiefdoms that sent troops to defend the capital city. Biddle’s two “black ships” are found in the bottom left, illustrated with dozens of cannons peeking through the gun ports, and a rough interpretation of the American flag. The text written with red ink records the distances between certain key points and the number of cannons that the Japanese spotted.

Per an inscription on the upper left, our panorama is copied from an original document belonging to the inner circle of the Matsudaira Yamato no kami (a regional lord). These documents were top-secret and were disseminated only between elite government officials. Information on foreigners and their more frequent incursions was strictly controlled in the 1840s and ‘50s.

In very good condition; some minor worming and a couple of large open tears that have been expertly mended, but with some loss to the illustrations.

☛ For an extensive early American report on Biddle’s expedition, see the U.S. Naval Institute’s *Proceedings* (July 1905), Vol. 31/3/115, accessed 9 March 2023.



"Initiated the Scientific Studies of Phonology in the Ming & Qing Dynasties"

3. CHEN, Di. *Maoshi guyin kao* [An Examination of the Ancient Sounds in the Mao Tradition of the Poetry Classic]. 101.5; 81 folding leaves. Four *juan* in two vols. 8vo, orig. wrappers, stitched as issued. Chengdu, Sichuan: *Fuwen Ge huichao* edition, published by Long Wanyu, 1825. \$3750.00

First published in 1606; our edition is rare, with no copy found in World-Cat. Although Chen Di (1541-1617) spent his early working life as a successful military officer, he is best known as a scholar. Active in several fields, he is considered a key figure in historical Chinese phonology. His magnum opus, *Maoshi guyin kao*, represents a methodological innovation in the study of the sounds of the *Poetry Classic*, which dates from the

first millennium BCE. This text occupied an important position within the Confucian tradition. It was written in verse over the centuries, and as the spoken language changed, the words of the poems no longer rhymed. To achieve a rhymed text, scholars altered the pronunciation of certain characters when reciting. Chen, by contrast, believed that the sounds of the *Poetry Classic* should be studied systematically and not be subjected to ad hoc alterations of individual pronunciations. Through systematic arrangement, Chen "determined with a fair degree of accuracy the ancient pronunciation for several hundred rhyming words" (Benjamin A. Elman, *From Philosophy to Philology: Intellectual and Social Aspects of Change in Late Imperial China* [Cambridge, MA: Council on East Asian Studies, Harvard University, 1984], p. 215), using both evidence internal to the *Poetry Classic* and corroborating evidence from near-contemporaneous sources. This methodology has been seen as a forerunner of the phonological research of the Qing period. Moreover, it has been proposed that Chen's approach was inspired by an encounter with European writing, since Chen's friend and patron Jiao Hong (1540-1620) knew the Jesuit missionary Matteo Ricci (1552-1610), who is known to have discussed alphabetic writing with Chinese scholars and later published on the topic.

Maoshi guyin kao was begun in 1601 and completed during discussions with Jiao Hong in Nanjing, the Ming dynasty's secondary capital, beginning in 1604. Chen then travelled to Dexing, Jiangxi to have the manuscript proofread by his older brother. Printing subsequently took place in Nanjing in 1606.

Chen's work on phonology was recognized after his death, including in *The Complete Writings of the Four Repositories*, the late 18th-century catalogue of the Qianlong emperor's manuscript library. Our edition was published in 1825 in Chengdu by Long Wanyu (1763-d. after 1833), a former official turned editor and publisher. Long published it as part of a series of works divided into sections on classics, history, and thought.

Fine set, preserved in a *chitsu*.

◆ Goodrich & Fang, *Dictionary of Ming Biography 1368-1644*, Vol. I, pp. 180-84. Yong & Peng, *Chinese Lexicography. A History from 1046 to AD 1911* (OUP), pp. 294 & 349—"Chen Di, a Ming Dynasty scholar, initiated the scientific studies of phonology in the Ming and Qing Dynasties." Yan Shiming & Gao Jian, "Qingdai keshu jia Long Wanyu shengping kaoshu" ["A Critical Account of the Life of the Qing-period Publisher Long Wanyu"] in *Wenshi tiandi*, No. 11 (2014), p. 75.

*Korean Captivity During the Imjin War of 1592-98;
Printed by Korean Wooden Movable Type*

4. **CHŎNG, Hŭi-dŭk.** *Wŏlbong haesangnok* [Wŏlbong's Records from Out at Sea]. 84 folding leaves (4 numbered leaves, 3 leaves numbered 4-6, 1 numbered leaf, 12 leaves numbered 1-10, 12 & 13 [complete], 11 numbered leaves, 52 numbered leaves); 81 folding leaves (1-71 numbered leaves plus an extra leaf numbered 51, 9 numbered leaves). Two vols. Large 8vo (339 x 208 mm.), orig. yellow-brown patterned wrappers (some soiling to wrappers), new stitching. [Korea]: Preface dated 1846. \$17,500.00

Second edition (first ed.: 1798), printed by wooden movable type, of this extremely rare and interesting book; it is one of the few records of Korean captives during the Japanese invasion of Korea (1592-98), known as the Imjin War. Our edition is not found in WorldCat.

The author, Chŏng (1573-1640, style name Wŏlbong), was taken captive by the Japanese during the Imjin War, when the Japanese warlord Toyotomi Hideyoshi invaded Korea (he ultimately aspired to conquer both China and India as well). The war, which was extremely destructive for Korea, was a watershed moment in the history of early modern East Asia. The Chosŏn period is usually divided into "before" and "after" the war, and Ming China's military involvement was so costly that it contributed to its downfall and the rise of Manchu power on the continent.

Chŏng and his family had managed to hide from the Japanese when their landing force — one of the largest in history — first arrived in his home region in southeastern Korea in 1592. When the Japanese went on a new offensive in 1597, following the breakdown of peace talks with the Ming, Chŏng and his household did not fare as well. In the memorial to the Korean king that begins Chŏng's account, he writes:

in the ninth month of the *chŏng'yu* year [October-November 1597], I helped my family onto a boat, seeking refuge from the [Japanese] bandit soldiers. Following along the edge of the western sea [the part of the Yellow Sea close to Korea], we wanted to take the western route toward the north.

As fortune would have it, the winds took them off course, and the boat drifted to the vicinity of Yŏnggwan commandery, where, on the 27th day



(November 6), they encountered Japanese ships: "My old mother, my older and younger sisters, my wife, and [some of] my children threw themselves into the sea and perished." Chŏng's elderly father and two infants, of little use to the Japanese, were left on the shore. Chŏng was taken captive, "having not had time to choose death." Chŏng's captors took him to Ch'angwŏn on the southeastern coast of Korea, where he "saw the bandit ships completely fill the bay." He was loaded onto one of them. On the 29th day of the 11th month (January 6, 1598), they made landfall on the island of Tsushima in Japan, beginning his stay in the enemy state.

Despite the tragedy visited upon Chŏng's family, scholars have remarked that he did not cast Japan in an entirely negative light. For example, Chŏng described Japanese medicine in positive terms. The value of his account was not lost on later Chosŏn readers. The high official Cho Ŏm (1719-77) read it on the voyage over during his diplomatic trip to Japan in 1763, and wrote an afterword in Vol. I praising the work. The book also

carries prefaces by Yun Pongjo (1680-1761), dated 1732, and the official Cho Tusun (1796-1870), dated 1846, suggesting a sustained readership during a long period.

Our copy collates identically to that owned by the Jangseogak, the archival collections of the Academy of Korean Studies.

Very good set. Some foxing at beginning and end of each volume. Some interlinear manuscript notes in Korean giving Korean case endings for classical Chinese words in the text, thereby facilitating its reading. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Master Zhu in Korea

5. **CHŎNGJO, King of Korea.** *Ŏjong Chusŏ paeksŏn* [Royally Authorized Selection of One Hundred Letters by Zhu [Xi]]. 92.5; 95 folding leaves. Two vols. Small folio, orig. yellow-brown patterned wrappers (some soiling to wrappers), old stitching. Chŏnju (today's Jeonju): 1795 or possibly later. \$7500.00

A selection of 100 letters written by Zhu Xi (1130-1200), the great synthesizer of the philosophical school known as Neo-Confucianism. Zhu Xi, who lived in southeastern coastal China far from the center of power, became extremely influential in East Asia for centuries following his death. His interpretation of Neo-Confucianism (a metaphysically argued philosophy of the self, the family, and the state) became official orthodoxy in late imperial China and Chosŏn Korea, promulgated largely through the civil service examination system. However, there were challenges to its primacy from intellectuals, especially from the 18th century onward.

"In the opinion of many historians, the Song's preeminent philosopher, Zhu Xi outshined Confucius himself. He was the only person in Chinese history, apart from Confucius and Mencius, whom the official hagiography addressed as Master."—Dieter Kuhn, *The Age of Confucian Rule. The Song Transformation of China* (Harvard University Press), p. 103.

Given Zhu Xi's standing in Korea, several collections of excerpts from his works were published beginning in the 16th century. On account of its authorship, *Royally Authorized Selection of One Hundred Letters by Zhu [Xi]* became one of the most widely circulated such collections for the last century of the Chosŏn period. According to the court chronicle, the cultur-

ally ambitious King Chŏngjo (1752-1800) himself made the selection on the basis of Zhu Xi's collected works, a voluminous oeuvre that numbered 2354 pieces of writing, in one scholar's recent count. Text-critical notes (e.g., on place names, personal names, official titles, and expressions that might be unfamiliar to Korean readers) were then added by four high civil officials, which were printed in the upper margin of the text.

The book was finished on the 25th day of the 12th month of the 18th year of Chŏngjo's reign (Qianlong 59), which corresponds to 15 January 1795. While most of the 18th year corresponds to 1794, it is incorrect to date the book to that year. The book was first printed in Seoul with metal movable type — the so-called *chŏng'yu cha* set of type cast in 1777 (the *chŏng'yu* year), when Chŏngjo ascended the throne. Further editions were subsequently published at several provincial offices using woodblocks, intended for wide dissemination among the educated elite.

Our copy belongs to one of these provincial woodblock editions. The title-page says *ŭlmyo wanyŏng kan'in*, meaning that it was printed in 1795 (the *ŭlmyo* year) in the provincial government offices at Chŏnju (Jeonju), in what is now southern South Korea. However, it is possible that the actual copy was struck later than that date, as the blocks remained on the



site. They were moved to the local official Confucian school in 1899, where they remain today.

Fine set of a very rare book. Minor staining and soiling at beginning and end of each volume. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

● WorldCat accession number 874756267.

Precious Sources for Social History

6. **CHOSŎN CENSUS REGISTER.** Two sheets of paper (each ca. 480 x 420 mm.), both written on one side only, with census information. [Korea]: mid- to late Chosŏn era. \$3500.00

A remarkable survival: this is a substantial part of a Korean Chosŏn-era census register, known as *hojŏk* ("household registry"). It is written in classical Chinese. These registers were maintained by the Chosŏn government for the purpose of levying taxes and corvée (labor exacted in lieu of taxes by public authorities). The registries were divided according to the administrative divisions of counties and provinces and updated every three years. Our register starts with what ought to be the first *t'ong*, meaning the first unit of five to ten households. However, there is no heading. The heading was probably on a leaf now missing, along with the name of the jurisdiction covered by the register. The first section is followed by the second *t'ong*, with the third, fourth, and parts of the fifth on the next page. The first line reads:

Household number 1. Chŏng Kungnyŏn, Confucian student not in government service, 53 years old [i.e., 52 by Western reckoning], born in the *kyŏngsin* year [e.g., 1620, 1680, 1740, 1800], ancestral home Ch'ogyŏ. Father: Naebu, government-school student. Paternal grandfather: Chinbo, government-school student. Paternal great-grandfather: Kidal, government-school student. Maternal grandfather: Sŏk Manjae, government-school student, ancestral home Chungju. Wife: *née* Sŏng, forty-five years old . . .

The description of the household continues on the second line. On the third line, a second household is described. It is headed by Chŏng Kukhui, Chŏng Kungnyŏn's older brother (69 years old). The third household is headed by Chŏng Kukhui's son. As is obvious from even this partial survey



of the first *t'ong*, these household registries are precious sources for social history, giving a sense of an extended family living in the same village, with the male heads of household maintaining a certain social standing as classically educated.

Fine condition. Each sheet is a little frayed at bottom, with minor loss of text. Some staining and a few wormholes. These two sheets were later used by a Japanese owner as envelopes to hold official documents. This later owner has boldly written the contents on the versos of the reused sheets. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan. His detailed report is available.

Japanese Sweets

7. **CONFECTIONARIES & SNACKS.** An album in *orihon* (accordion) format with 57 pasted-in sheets, almost all containing two or more paintings of various confectioneries & snacks. Large 4to (303 x 237 mm.), orig. boards covered with patterned silk (the silk has become quite worn). [Japan]: Meiji-Taisho eras. \$4500.00

A wonderful survey of the confectioneries and snacks manufactured throughout Japan at the beginning of the 20th century. Many items are identified with the manufacturers' names and their cities. Most of these companies, especially in Kyoto, Tokyo, and Osaka, are still active, more than a century later.





These sweets and snacks are very regional, made from special ingredients found only in that part of Japan. The geographical range of manufacturers is from Hokkaido in the north, through the main island of Honshu, to Shikoku and Kyushu in the south.

Some of the foods illustrated including rice crackers coated with regional soy sauce (Irifunedo Co. of Tokyo), pickled crab roe (from Nemuro City in Hokkaido), special pickled eggplants (from Yamagata Prefecture), *kinzanji-miso* (a traditional preparation using *miso* and vegetables (Hori-kaway Co. in Wakayama Prefecture), candied fish (various manufacturers from Gifu Prefecture and Kyoto), baked *miso* (Shimaya Co. in Tokushima), candied apples (from Aichi Prefecture), *uuro* (steamed cakes from Mochigen in Nagoya), and *kinsenpin* (a Chinese cookie from Nagasaki).

Apart from the binding wear, a fine collection in excellent condition.



*A Prime Example of Polychrome Woodblock Printing;
Complex Six-Color Printing in Guandong*

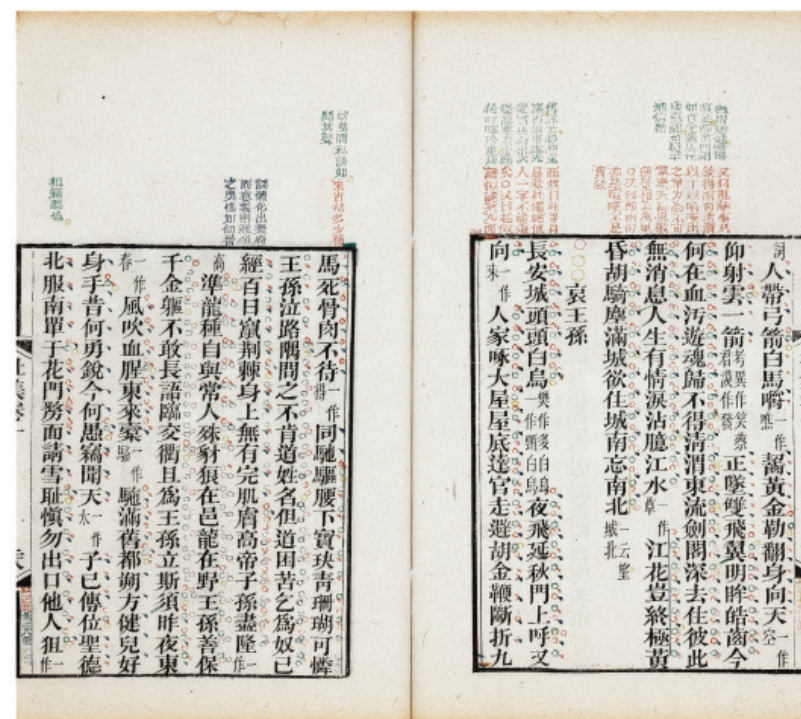
8. **DU, Fu.** *Du Gongbu ji* [Collection of "Board of Works" Du [i.e., Du Fu].] Ten vols. 8vo, orig. wrappers (wrappers a little frayed), old stitching. [Guangzhou]: Luo Haoquan's Hanmo Yuan, 1876.
\$15,000.00

A beautifully executed hexachrome woodblock-printed edition of the annotated poetry of Du Fu (712-70 CE), one of the most famous poets in Chinese literary history. The base text of this collection of his poetry was first printed in 1059 CE, compiled from several books then in circulation. Our edition was marketed to have "commentaries from five authorities" [*wujia pingben*], each of which is printed in a different color of ink. The five commentators are the prominent Ming scholar-officials Wang Shizhen (Yanzhou, 1526-90), represented in purple, and Wang Shenzhong (Zunyan, 1509-59), in blue; the early Qing scholar-officials Wang Shizhen (Ruanting, 1634-1711), in red; Song Luo (Muzhong, 1634-1714), in yellow;



and the Qing writer and secretary Shao Changheng (Zixiang, 1637-1704), in green. The five commentaries are printed in the upper margin of the pages, with Du Fu's original text printed in black ink in the center. The different ink colors are also used to highlight and underline parts of the original text and to provide additional commentary. This fine edition, intended for a wealthy readership, is one of the prime examples of polychrome woodblock printing in Guangdong in the 19th century.

Polychrome woodblock printing enjoyed a first flourishing beginning in the early 17th century. At that time, the center was the lower Yangzi region, for a long time China's wealthiest region and the center of its intellectual life. In this period, publishers tended to use two or three colors of ink in their prints, with tetrachrome prints being very rare. The art form fell out of widespread use but had a revival in the 19th century, with Guangzhou, the capital of Guangdong province on China's southern coast, emerging as an important center. Unlike the lower-Yangzi printers in the earlier period, those in 19th-century Guangzhou tended to use five or even six colors of ink, as seen in our book.





The emergence of polychrome printing in Guangzhou is linked to the city's rise to prominence, as intellectual life and higher education developed in the southern metropolis in the early part of the century, in part under the influence of activist and scholarly governor-generals such as Ruan Yuan. Later, with the devastation of central China and the lower Yangzi during the Taiping Rebellion in the middle of the century, the relative importance of once peripheral coastal cities like Guangzhou increased further.

Our edition was published in 1876 by Luo Haoquan's Hanmo Yuan (Garden of Brush and Ink), one of two publishing and book-selling ventures that Luo (ca. 1838-1926) operated. Luo's family history was intimately tied up with the rise of Guangzhou. Luo's father had arrived in the city as a personal secretary (a "camp friend" or *muyou*, highly educated individuals kept on retainer by sojourning officials) of Ruan Yuan when he came to assume command of the Viceroyalty of the Two Expanses (i.e., Guangdong and Guangxi) in 1817.

As a young man in Guangzhou, Luo Haoquan drew up inventories

of the book collections of famous men of the era, including Zeng Guofan (1811-72), commander of the "Hunan Braves" of the Xiang Army that did so much to stem the tide of the Taiping onslaught and buy the Manchu another half century of rule. Luo's sale of rare editions to such individuals marked the beginning of his career as a bookseller, which continued when he inherited his father's Garden of Brush and Ink and set up his own Dengyun Ge (Ascending the Clouds Pavilion) bookstore in the market area of Shuangmen Di (Beneath-the-Two-Gates, at the northern stretch of present-day Beijing Road). Luo then expanded into publishing. Ascending the Clouds Pavilion focused on the mass market by putting out monochrome textbooks, regional opera librettos, and medical books. Meanwhile, the Garden of Brush and Ink published high-end polychrome editions of historical works and literary collections, including our book. Luo abandoned polychrome printing in his later years (he passed away at the Ascending the Clouds Pavilion), but books and woodblocks from the Garden of Brush and Ink were moved to Ascending the Clouds Pavilion, which was reorganized under new management upon Luo's death. Sadly, its assets were destroyed during the second Sino-Japanese War.

Fine set, preserved in a somewhat worn *hantao*. The final volume has some marginal worming. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

The Various Wisdom Kings

9. EJU. Handscroll on paper, entitled on a slip of paper formerly pasted on outside: "Sonyosho" ["Annotations on the Noble Countenances [of the Deities Depicted]"]. 20 fine brush & black ink drawings of deities & several smaller images. Scroll (290 x 11,980 mm.), delicately ruled in gray ink, wooden roller. [Japan]: 17th-18th century copy? \$8500.00

A copy of the eighth scroll from the ten-scroll set known alternatively as "Zuzosho" ["Annotated Drawings"] or "Sonyosho" ["Annotations on the Noble Countenances [of the Deities Depicted]"], along with "Jikkansho" ["Annotations of Ten Scrolls"]. Our scroll is also entitled on outside of scroll "Sho myoo" ["The Various Wisdom Kings"]. The original was made in Japan in 1139-1140 CE (Hoen 5), towards the end of the Heian period. This set of scrolls is associated with esoteric Buddhism and depicts Bud-



dhas, bodhisattvas, devas, and wisdom kings (*myoo*). It is not known if the scrolls were actually used as guides to worship, but they were clearly assembled with this purpose in mind. Early sources ascribe the scrolls to different authors, either Yogon (d. 1151) or Eju. Scholars have concluded that Yogon received an order from retired emperor Toba (1103-56) to produce the scrolls. Yogon might have made a preliminary collection of sources, but then gave the task to Eju, who is considered to be the real author.

The original set is lost; the oldest extant copy, held at the Daigo-ji temple in Kyoto, dates from 1193, and another early copy, dated 1226 (early Kamakura period), is held at Joraku-ji in Konan. Copies of the scrolls were produced into the Tokugawa period (1603-1867).

Our scroll contains a series of 20 fine and large brush and black ink drawings of deities and several smaller drawings. The latter include schematics of the deities' attributes, such as a *vajra* "thunderbolt" sword (a symbol associated with sudden enlightenment), an eight-spoked *dharmachakra* disk, and a two-pronged *vajra* with rope. There are some annotations in red ink.

Our eighth scroll includes eleven wisdom kings in total. A description of the contents of "Zuzosho" specifies that the eighth scroll contains the

irate wisdom kings: these usually number ten, but in "Zuzosho," including our copy, eleven deities are represented. This scroll is simply titled "various wisdom kings." These are the eleven:

1. Acala, "the immovable."
2. Trailokya-vijaya, "conqueror of the three worlds."
3. Kundali, a guardian king.
4. Yamântaka, "of awe-inspiring power," the "terminator of death," depicted here riding a water buffalo.
5. Vajrayaksa, here depicted with three faces and six arms, as is customary.
6. Ajita, "the unsurpassable."
7. Great Wheel Vajra, "destroyer of delusion."
8. Padana-ksipa-vidya-raja, one of the great luminous kings, often depicted as holding a disk in his right hand and a *vajra*-mallet in his left hand. Here, the disk appears to be a kind of parasol.
9. Uccusma, who has the power to purify.
10. Vajrakumara, a youth.
11. Atavika, "the great commander."





The scroll is structured with the name of each deity given as a heading, below which is basic information followed by quotes from various sources. Basic information includes a deity's "Sanskrit appellation," "secret appellation" (e.g., "Protector of the dharma diamond," for Vajrayaksa), "seed syllables" (represented in Siddham characters), "samaya" (*sangyo*, short for *sanmayagyo*, an object representing the deity; in the case of Vajrayaksa, "bell blade tooth").

The text that accompanies the images includes quotes from canonical Buddhist literature; "hymns" (*san*) — a kind of dharani, we believe — where Chinese characters represent Sanskrit sounds; as well as references to statues of the deities kept in temples. To-ji, a famous Shingon temple in Kyoto, is mentioned as one housing such statues.

These sources are marshalled to describe the appearance of the wisdom kings. Texts quoted here, referring to Atavika, is "Translation of the esoterica of the place of practice by Subhakarasiṃha of the Great Tang," a section in the "Commentary for the practice of rituals related to the Sutra of the Supremely Enlightened Dharani of Atavika, the Great Commander," which is included in the Buddhist canon (T 1239 in the Taisho canon). The author of this text, Subhakarasiṃha (637-735 CE), was an Indian monk who propagated esoteric Buddhism in China and was an important figure for the esoteric Shingon sect in Japan. Another text quoted, describing the appearance of Acala, is "Esoteric

dharani spells of the messenger(s) of Aksobhya" (T 1202), translated by Vajrabodhi (671-741 CE), one of the eight patriarchs of the doctrine in the Shingon lineages. Descriptions include the color of the deities and their clothes, facial expression, the number of arms, the items they hold and how they hold them, and their *mudra* (hand gestures representing a message of the Buddha's teaching).

The various Buddhist scriptures that had been brought to Japan from China often did not agree on the physical appearance and attributes of the wisdom kings. Eju's text points this out, and also, as mentioned, references the appearance of statues held in Japanese temples. Tamura Takateru notes



that Eju takes a relatively scholarly attitude in the discussion of these sources, rather than following a doctrinal need to promote Shingon over the rival esoteric sect of Tendai.

In fine condition. Occasional minor staining and a few small worm-holes in lower margin. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

● Tamura Takateru, "Zuzoshō seiritsu to naiyō ni kansuru mondai," *Bukkyō geijutsu*, Vol. 70 (1969), pp. 53 & 63. Other undated copies of the eighth scroll are accessible online at the Met (<https://www.metmuseum.org/art/collection/search/44911>) and Keio University (<https://objecthub.keio.ac.jp/ja/object/1683>).

The Essential Japanese Dictionary; "Ekirin Bon" Edition

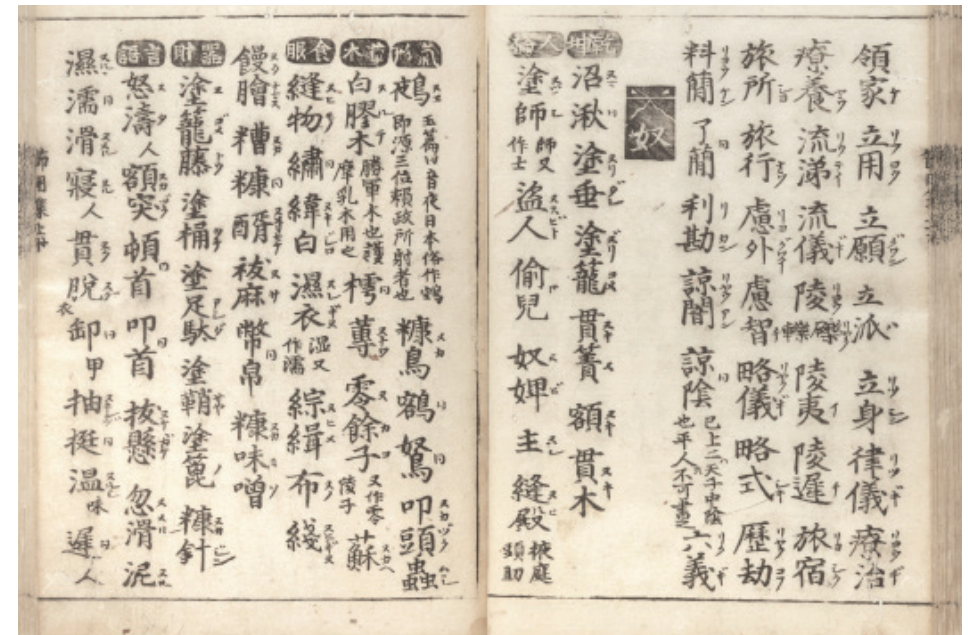
10. EKIRIN BON. *Setsuyoshu* [Convenient & Useful Dictionary].

Compiled & published by Ekirin Hirai. Seven columns of text per page. 68; 72 folding leaves. Two vols. Large 8vo (285 x 206 mm.), orig. (or very early) dark thick wrappers (strengthened & with new endpapers), new stitching. From the colophon: Kyoto: Ekirin Hirai, 1597. \$25,000.00

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

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

The earliest *setsuyoshu* (*kohon setsuyoshu* or "old-style" *setsuyoshu*), are divided into three main categories, based on the first word listed in the dictionary: the earliest, *Ise* (the old name for Mie prefecture), and two offshoots: *Indo* (India) and *Inui* (northwest). Our edition — the so-called



"Ekirin" edition, compiled and published by Ekirin (or Kyuyo or Katsuzae-mon) Hirai — is the first edition of the *Inui* category. It is the first *setsuyoshu* whose author we can identify with certainty and became the model for all later Edo editions of the *setsuyoshu* dictionaries.

Ekirin Hirai was a samurai who entered the nascent world of commercial publishing in Kyoto. He was engaged by the Nishi hongan ji (temple) of Kyoto to publish its Buddhist texts.

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

Fresh set. Some worming throughout, mostly marginal and carefully repaired. Preserved in a *chitsu*.

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

Love in the Late Afternoon

II. EROTIC SCROLL. Picture scroll, entitled on label on outside of front silk-brocade endpaper "Shunsho no mutsu hana" ["Flowering Intimate Moments at Dusk"], with 12 erotic paintings on silk panels (each ca. 245 x 342 mm.) & pasted on gold-speckled paper, with ample use of metallic pigments & paint made from ground-up sea-shells. Scroll (290 x 4780 mm.), with gold paper inner endpaper at front, wooden core roller. [Japan]: n.d., but late Edo or early Meiji. \$6500.00

A fine example of an erotic scroll, anonymously painted as usual but with great skill. The scroll contains 12 erotic scenes painted on silk (the well-known "set of 12" format) of men and women engaged in various sexual activities. As in many *shunga* hand scrolls, the paintings feature a sequence of lovemaking positions in no apparent order.

The figures are drawn to express a fluidity of movement, passion, and pleasure. The accomplished artist has used delicate shading to heighten the scenes. The kimono are richly decorated. In several scenes, the women's pleasure is expressed by curled toes and fingers. The paintings are



richly detailed with metallic pigments, elaborately rendered hairstyles, and renderings of luxurious kimono fabrics.

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 hand scrolls from around 1600 onwards when paintings with a sequence of twelve erotic scenes became common . . . Each scene in hand scrolls 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 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 . . . The concept of twelve in *shunga* had more to do with a general sense of completeness, a full cycle."—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.

In fine condition. The extreme edges of each silk panel are slightly spotted due to the glue used.

* * *

GINSENG: THE EMPEROR OF ALL MEDICINE

- I2. GINSENG CULTIVATION.** Manuscript on paper, entitled on manuscript label on upper cover: "Yojin no ho" ["The Method of Cultivating Ginseng"]. 13 folding leaves. 8vo (248 x 168 mm.), orig. wrappers, stitched as issued. [Japan]: Meiji era. \$950.00

A very comprehensive and detailed work on the cultivation of ginseng and processing of its roots. The anonymous author describes how to fertilize the soil with sardine juice, harvest the ginseng after several years of growth, process the ginseng roots (including drying, steaming, and soaking in sake), increase the medicinal potency of the roots, store and ship the ginseng, as well as when to plant seedlings, etc.

There are many references throughout to Chinese works on ginseng.

Fine copy. On the inside of the lower wrapper, there is a note dated Showa 18 (1943) by an anonymous reader.



- I3. GINSENG.** Manuscript on paper, entitled on label on upper cover: "Washin ninjin ko" ["Thoughts about Japanese & Chinese Ginseng"]. Five brush & black ink drawings of ginseng. 10 folding leaves. Small 8vo, orig. wrappers, new stitching. [Japan]: mid- to late-Edo. \$1250.00

An attractive manuscript that describes the types of Chinese ginseng cultivated in Japan and the plants' medicinal qualities. There are a number of references to prominent Japanese herbalists including Gentatsu (or Joan) Matsuoka, Jakusui Ino, and Shu'an Kagawa.

Fine copy.

- I4. HERBS.** Manuscript on paper, entitled on manuscript label on upper cover "Ninjin ben . . ." ["Ginseng Described . . ."]. Three full-page brush & ink illus. 29 folding pre-printed leaves. Three parts in one vol. 8vo (241 x 169 mm.), orig. semi-stiff yellow patterned

wrappers, new stitching. [Japan]: at end of first part (in trans.):
 "Winter 1728"; this is a later copy, probably mid- to late Edo.

\$2500.00



This most interesting manuscript consists of three parts, each by a different author:

1. **WADA, Nagazumi**. Manuscript title at end of part: "Ninjin ben" ["Ginseng Described"]. Three full-page brush & ink illus. of different views of the ginseng plant. 24 folding leaves. In this text, the author, about whom we have learned nothing, describes the types of ginseng in China, Korea, and Japan, their histories, references to many Chinese medical works, descriptions of the plants and their cultivation, medicinal benefits, the international trade in ginseng, etc.
2. **TAI, Genko (or IWANAGA, Genko, or OTA, Genko)**. Manuscript title on first page of text: "Mao wakumon" ["Theory of Ephedra"]. 4 folding leaves. *Ephedra sinica* has been long used in China and India as a stimulant and to treat colds, fever, headaches, coughing, wheezing, etc.

3. **MATSUOKA, Gentatsu (or Joan)**. Manuscript on first leaf of text: "Igansai sensei goshin setsu" ["Teacher Igansai [pen name for Matsuo-ka] on the Five Pungent Roots"]. One leaf. The five pungent roots are onions, garlic, green onions, chives, and leeks. If eaten raw, these vegetables will incite people to anger and disputes; if eaten cooked, they increase one's sexual desire. We believe this is an unpublished writing of Matsuoka (1668-1764), a leading herbalist of Japan and teacher of Ono Ranzan.

Fine copy.

15. **IMAMURA, Tomo**. *Ninjin shinso* [Ginseng, the God of All Medicines]. One calligraphic title-page; one color-printed lithographic plate, printed on both sides; & six pages of illus. with 18 figures. 30 leaves of text. 8vo, orig. semi-stiff wrappers, orig. block-printed title label on upper cover, new stitching. [Seoul]: Chosen Sotokufu Senbaikyoku, 1933.

\$750.00

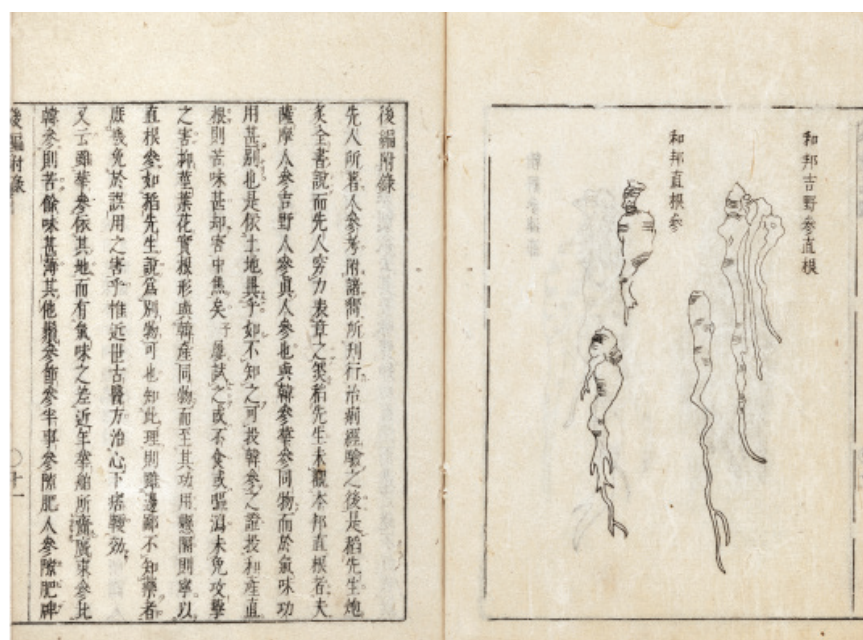


First edition of this scholarly work on Korean ginseng and its cultivation and uses in medicine. Imamura (1870-1943), studied in Korea for many years and served there during the Japanese occupation. The lithographic plate, printed on both sides in color, depicts the ginseng plant (including flowers and leaves), its roots, and the final products (red and white ginseng).

Fine copy. Upper cover a little waterstained.

I6. KATO, Kensai & Genjun. *Wakan ninjinko* [Thoughts about Ginseng & Other Medicinal Plant Roots]. Eight full-page woodcuts & two large woodcuts in the text. 24 leaves & 4 leaves of ads. 8vo, orig. brown semi-stiff wrappers (minor rubbing), orig. block-printed title label on upper cover, new stitching. Edo & Osaka: Yuki Jirobei et al., 1774. \$2950.00

Second edition, revised with additions and corrections (1st ed.: 1748), of this uncommon work on medicinal plant roots found in Japan, China, and Korea, and their cultivation and health benefits. This work consists of three sections and two addenda, written by Kensai Kato (1669-1724), and revised by his son Genjun (1699-1785). Both were medical doctors.



Kensai wrote this book to explain and simplify the teachings on medicinal roots of his mentor, Jakusui Ino (1665-1715), physician and botanist. Ino studied Chinese herbalism and Confucianism with the scholar Jinsai Ito while a student in Kyoto and was in the process of writing a great encyclopedia of natural products at the time of his death. See Federico Marcon, *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan*, pp. 103-07.

The first section describes cultivation techniques and includes two woodcuts. The second part contains descriptions of the various roots, most notably ginseng. Part Three contains woodcuts of eight kinds of plant roots. Part Four is an addendum to the second part, written by Genjun and dated 1751, containing additional information. The fifth part is an addendum to the entire work.

There is much on conversations about herbal medicines with "Korean messengers" (merchants) in Nagasaki. NIJL lists only the Kyoto University copy of the 1748 edition.

Nice copy, with some worming at beginning and towards end touching characters. We do not find it offensive. There is some mis-information in the WorldCat entry (accession 70854024) for other copies of the 1774 edition.

I8. ONO, Ranzan. Manuscript on paper, entitled on first leaf of text: "Kojinsetsu" ["Theory of Ginseng"]. 25 folding leaves. 8vo (280 x 199 mm.), orig. wrappers, orig. stitching. [Japan]: Preface dated 1810; this is a copy made later in the Edo period or early Meiji. \$2750.00

The final work by Ranzan Ono (1729-1810), who was considered the "Linnaeus of Japan." He started a school of botanical pharmacology in Kyoto, which, over the years, graduated more than 1000 students. During his long life, Ono travelled throughout Japan, gathering plant specimens and recording botanical remedies. He was familiar with both Chinese and Western texts on herbal medicines. Ono's *Honzo komoku keimo* [Dictated Compendium of Materia Medica Enlightenment [or] Clarifications on Honzo komoku] (1803-05), was the great Japanese *materia medica* and classification of plants during the Edo period; it was intended to be a radically new annotation of Shizhen Li's *Bencao Gangmu* (1596). Many of Ono's writings remained in manuscript, and his lectures were much esteemed and exten-

sively copied. These copies were tightly controlled by the school, and only the students had access to them.

We know that on his deathbed, Ono was preparing this text. According to WorldCat, the only surviving copy of the 1810 first printing of "Kojinsetsu" is located at the Bayerische Staatsbibliothek in Munich. The 1810 edition immediately became rare, and manuscript copies were made, of which this is one.

The text provides a history of ginseng in Japan, its varieties, methods of cultivation, and medical benefits. It is written in *kanbun*; reading marks appear only in the preface. Like the printed volume, our manuscript contains the afterword.

Fine copy.

- 19. ONO, Ranzan.** Manuscript on pre-printed paper, entitled on manuscript label on upper cover: "Kojinsetsu" ["Theory of Ginseng"]. 1 p.l., 7 pre-printed folding leaves. 8vo (235 x 158 mm.), orig. semi-stiff aubergine wrappers, new stitching. [Japan]: Preface dated 1810; this is a copy made later in the Edo period. \$2500.00

See above description for details. This example does not have the afterword present in the printed volume.

Fine copy.

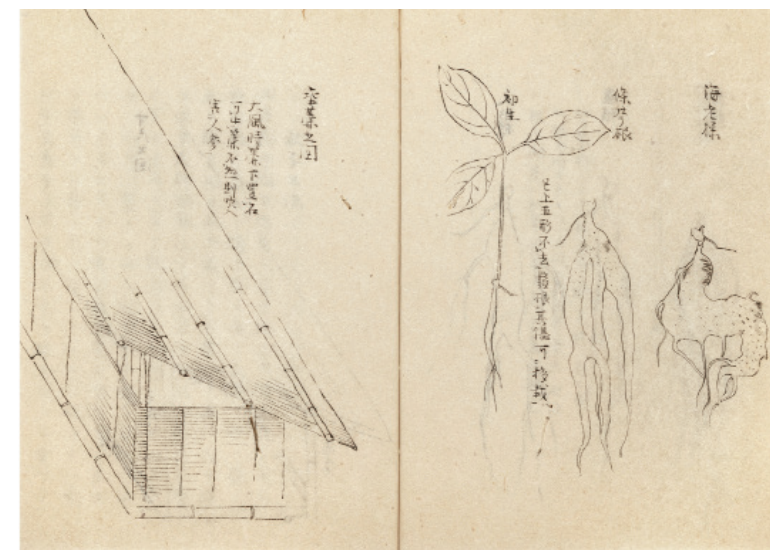
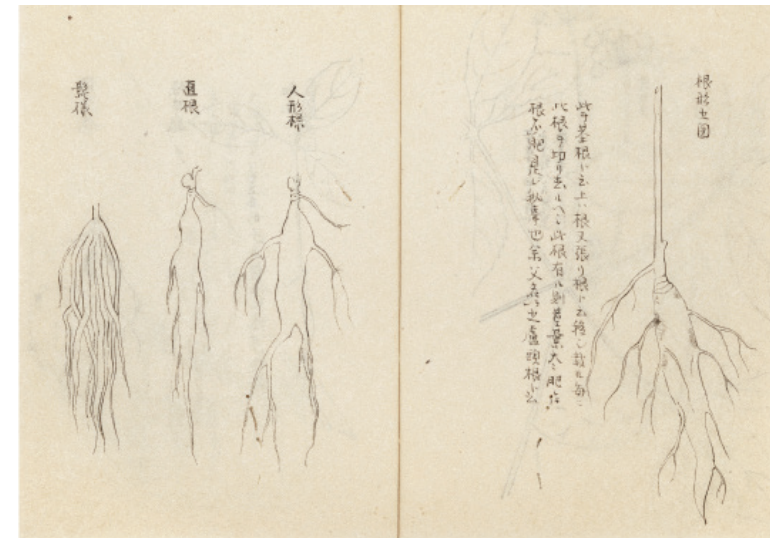
- 20. ONO, Ranzan.** Manuscript on paper, entitled on upper wrapper: "Ono Ranzan Ninjin ko" ["Ono Ranzan's Thoughts about Ginseng"]. 18 folding leaves. 8vo (246 x 167 mm.), orig. wrappers, orig. stitching. [Japan]: Meiji. \$750.00

This appears to be the text of the notes on ginseng recorded by a disciple of Ranzan Ono. We know that Ono's final writings were on this herb, composed on his deathbed. The text provides a history of ginseng in Japan, Korea, and China; its varieties and regions where grown; methods of cultivation; chemical constituents; and medical benefits.

Fine copy.

- 21. SATO, Churyo (or TO, Shigehiro; pen-name: ONKO-SAI).** Manuscript on paper, entitled on manuscript label on up-

per cover "Shinsei hiroku" ["Secrets about Ginseng, Listed"]. Ten fine brush & ink drawings in the text. 8.5; 13; 2 folding leaves. Three parts in one vol. 8vo, orig. wrappers, orig. stitching. [Japan]: from final leaf (in trans.): "Spring 1792"; this is a later copy, probably early Meiji. \$1950.00



Sato (1762-1848), a leading *honzo* scholar and writer on agricultural matters, advised a number of fiefdoms throughout Japan on modern agricultural techniques.

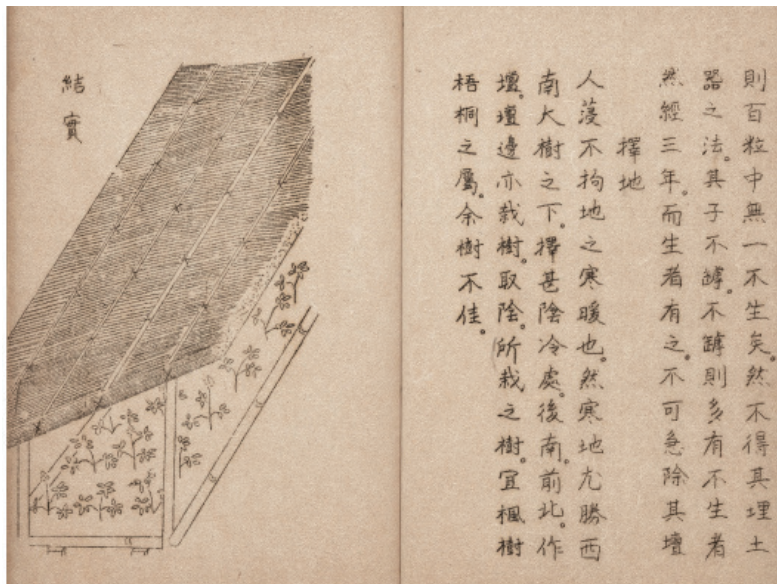
This is a collection of unpublished texts on the cultivation and processing of ginseng. The first part concerns with the various kinds of ginseng (Chinese, Korean, and Japanese), their various names and qualities, where grown, medicinal benefits, how to use as a medicine, etc. Part Two describes the cultivation techniques of ginseng in Japan. This section is well-illustrated, showing the leaf and roots of the ginseng plant. The final part discusses how to dry and mature ginseng for pharmacological use.

Fine copy, minor worming throughout.

First Printings

22. SATO, Churyo (or Shigehiro; pen-name: ONKOSAI).

Onkosai Shinshi [*Onkosai on Ginseng*]. Eight woodcuts (two double-page). 1 p.l., 32 pp.; 1 p.l., 10 pp.; 1 p.l., 5, [1], 7-15 pp. Three parts in one vol. 8vo, orig. wrappers, orig. block-printed title-label on upper cover. From printed label pasted on inside of lower cover (partly in trans.): Aichi Prefecture: Mikawa shiryō kankō kai, printed in 70 copies, 1936. \$950.00



First edition and a rare provincial printing, limited to 70 copies only. The first two parts of this work print Sato's hitherto unpublished writings on the cultivation of ginseng. The fine woodcuts depict various stages of the plant's development and parts, methods of sheltering the seedlings, etc.

Part Three prints for the first time Boyo Yamamoto's *Ninjin shoshoku ko* [*How to Cultivate Ginseng*]. Yamamoto (1778-1859), a prominent Kyoto doctor and botanist, was a direct disciple of Ono Ranzen (1729-1810), the famous botany professor. The author of many botanical and herbal works, Yamamoto had a school — the Yamamoto Dokushoshitsu — where he taught herbal medicine. Yamamoto left a number of works in manuscript, of which this is one.

This book was printed by mimeograph, reproducing handwritten characters.

Fine copy. Not found in WorldCat.

Remained Unpublished until 1999

23. SO, Senshun. Manuscript on paper, entitled on manuscript label on upper cover: "Ninjin shiki. Jii Sohan cho. Zen" ["The Knowledge of Ginseng Described. Fiefdom Doctor So. Complete"]. 37 folding leaves. Two parts in one vol. 8vo (242 x 164 mm.), orig. semi-stiff blue wrappers, new stitching. [Japan]: late Edo. \$3750.00

The doctor and botanist Senshun So (1758-1834), was the author of *Seikei zusetsu* [*An Illustrated Book of Agricultural Things*], the great agricultural and botanical work issued in the early years of the 19th century. It is an encyclopedic survey of all the agricultural products and practices of Japan. He served the Satsuma fiefdom under the lord Shimazu Shigehide.

So's writings on ginseng are considered to be amongst his most important and remained in manuscript until 1999. The author describes the varieties of ginseng found in China, Korea, and Japan (with their various names); the regions and special habitats from which each type of ginseng comes; references to botanical works issued in China and Japan; the cultivation of ginseng; and the history of the use of ginseng in preparing medicines, with recipes. Each part has an index at the beginning.

Fine copy.

Korean Ginseng Production in Japan

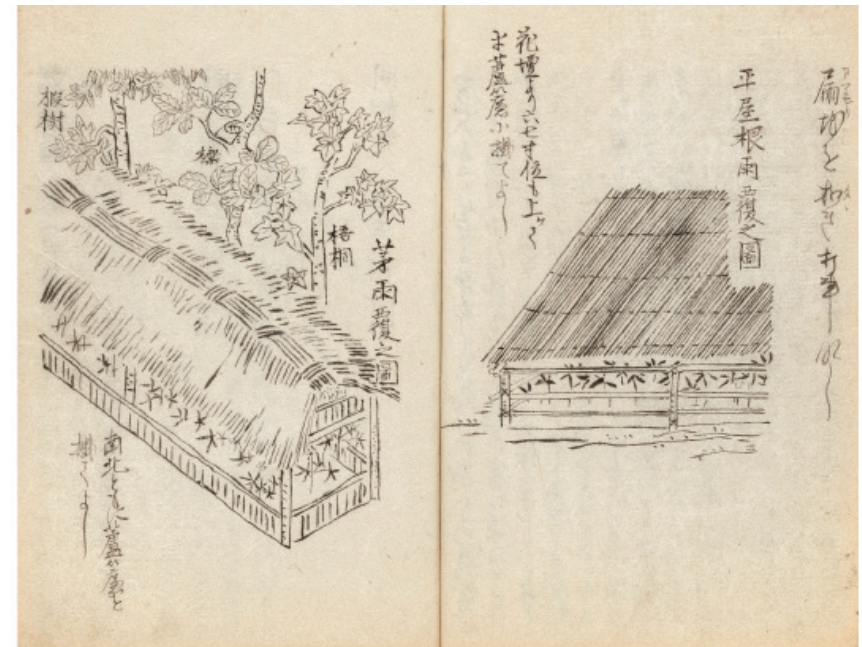
24. **TAMURA, Ransui.** Manuscript on paper, entitled on first leaf of text: "Chosen ninjin kosakuki" ["How to Cultivate Ginseng"]. 33 fine brush & ink illus. 33 leaves. 8vo (242 x 164 mm.), later semi-stiff orange-brown wrappers, new stitching. [Japan]: from the final leaf (in trans.): "mid-October 1842. Ushigome juku [a study group], [possessed or copied by] Tsutsui." \$3500.00

A manuscript copy of the first book to describe the agricultural experiments leading to the successful cultivation of Korean ginseng in Japan. Tamura Ransui (1718-76), official physician to the shogunate, "first succeeded in growing ginseng plants in Japan."—Federico Marcon, *The Knowledge of Nature and the Nature of Knowledge in Early Modern Japan*, p. 212. The importation (actually, smuggling) of live seedlings from Korea proved to be a formidable challenge, but it enabled Tamura to finally produce domestically grown Korean ginseng. By early 1740, commercially viable quantities were at last cultivated on the island nation.

Tamura travelled throughout Japan studying and collecting rare herbs. He wrote extensively on ginseng and other plants with economic value, such as sweet potatoes and cotton.

Our manuscript follows the printed book's text and illustrations quite closely. The illustrations depict the ginseng plants in various stages of growth, workers preparing the soil for cultivation, pests, composting, sheds for growing seedlings, root systems of several kinds of ginseng and of different qualities, a 28-year-old root, etc. There are five prefaces (two are at the end), dated 1748, three dated 1764, and one undated. We find no copy of the 1764 first printing in WorldCat.

Fine copy.



25. **TANG, Bingjun.** *Ninjin ko* [*Study of Ginseng*]. 17 folding leaves. 8vo, orig. printed wrappers, orig. block-printed title label on upper cover, new stitching. [Japan]: Rekijuen [Ishizaka Sotetsu], first preface, by Sokei Ishizaka, dated 1830. \$1500.00

First edition, a variant issue with a three-page second preface at end and no addenda (our copy agrees with a copy at Kyoto University). Tang was a physician who lived and practiced near Suzhou, a major market for the trade in ginseng. His *Ren Shen Kao* (Ch.), here in the first edition published in Japan, is a practical guide to the medicinal uses of ginseng and gives valuable insights into the massive trade in ginseng during the 18th-century Qing dynasty.

Fine copy.

26. **YOSHIMURA, Hensen?** Manuscript on paper, entitled on upper wrapper: "Ninjin setsu" ["Theories of Ginseng"]. Seven folding leaves. 8vo (248 x 174 mm.), orig. wrappers, stitched as issued. [Japan]: date given on final page "1768"; this is a later copy, probably late Edo or early Meiji. \$1650.00

We are uncertain how to read the first name of Yoshimura, but "Hensen" is our best guess. Yoshimura lived in the Satsuma region. This manuscript is concerned with different theories of ginseng as a medicinal herb. The author discusses the writings of Zhang Zhongjing (active 168-96 CE), whose *Shanghan lun* [*Treatise on Cold Damage*] lists 21 multi-herbal decoctions containing ginseng, and Li Dongyuan (1180-1251), whose therapies were widely adapted and established in Japan.

Fine copy. Minor worming.

* * *

Big Bowls of Rice

- 26a. **GOHAN SHIKI (Ceremony of Forced Rice Eating).**

Handscroll on mica-sprinkled paper, entitled at beginning of text "Nikkosan gohan haiken no oboe gaki" ["Nikko Mountain Forced Rice Eating Ceremony, Revealed"]. Scroll on paper (260 x 2440 mm.), carefully backed, new silk front endpapers, wooden core roller. [Nikko?]: with date "20 April 1863" at beginning. \$4250.00



During the Edo period, the Nikko Gohan Shiki ceremony was held frequently at the Rinnoji temple in Nikko. The ceremony was part of Nikko's ancient mountain Buddhism. Paying visitors entered the Sanbutsu-do Hall to witness the ritual of compulsory rice eating. A procession of monks, led by a *yamabushi* (mountain priest) blowing a trumpet shell, entered the hall. The monks dispensed large bowls to six participants, each containing 5.4 liters of cooked rice, representing 75 bowlfuls (the number "75" in Buddhism represents all creation). Although all the participants were urged to eat every grain, the rice was actually not eaten. It was believed that those who participated in or witnessed the ceremony would have good family fortune and a happy life.

Our scroll contains five scenes, all painted with fine coloring. We learn at the beginning that the detailed explanatory text was written by Utsunomiya fiefdom samurai, Eizo Kawai. The first scene depicts three samurai all from the fiefdom of Utsunomiya, who were participating in the ceremony. The first is Shichiuemon Tsunekawa, a house elder representing the fiefdom lord, Toda Echizen no kami Tadayuki. The others were Kansuke Suganuma and Tozo Oda. These three samurai are receiving the large bowls, each heaped with a mountain of rice, from three priests. One of the samurai is bowing deeply while receiving the bowl of rice. The annotations above the image describe Rinnoji temple, the priests' unusual garb, and the bowls, which are made of brass.

The second scene depicts the three priests, one of whom is remonstrating one of the samurai for not bowing low enough to show proper respect. The priests are carrying thick wooden poles, which could be used to demand sufficient respect from the samurai.

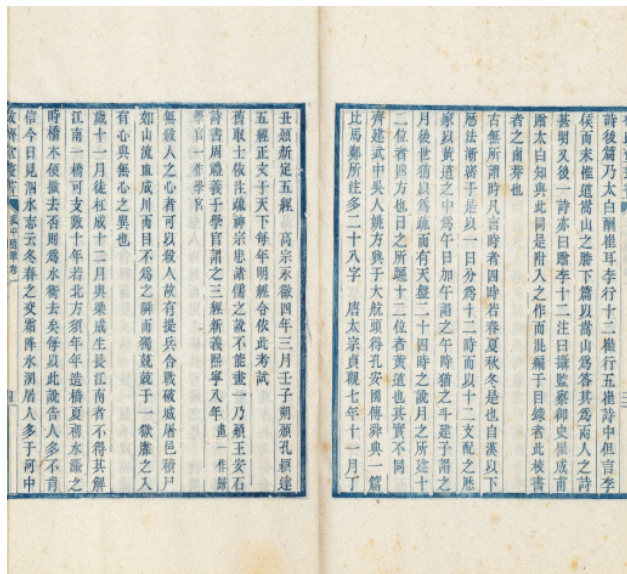
Scene three is a continuation. Now the priests are carrying bowls of local delicacies of daikon radishes and chili peppers, and again, one of these priests is demanding that the samurai show proper respect. The priest carries a piece of tree bark and is waving in a threatening way.

The fourth scene shows the priests putting rope crowns on the heads of the samurai as a symbol that the ceremony was completed. Finally, the last scene shows the three priests, carrying a spoon, a shovel, a smoking pipe, and other utensils, all greatly oversized, threatening the samurai and marking the end of the ceremony.

Fine copy, preserved in a modern wooden box.

Printed in Blue Ink

27. **GU, Yanwu.** *Gu zhong sui bi* [Jottings from Among the Wild Rice Stalks]. Printed throughout in blue. 93; 87 folding leaves. Three *juan* in two vols. 8vo, orig. wrappers, stitched as issued. [Beijing]: Gu xue yuan, 1945. \$1500.00



First edition, printed entirely in blue ink, of this collection of jottings (a so-called *biji* or “brush notes”) by the 17th-century writer Gu Yanwu (1613-82). The work exists in two versions: a three-*juan* version and a one-*juan* version. Our three-*juan* version contains insights or thoughts gained while reading. They include comments on common sayings and dialogues between masters and students, on topics ranging from history and geography, astronomy and calendrical studies, and customs and divination practices, to natural history, food and health, and language. The one-*juan* version, by contrast, contains mostly material from the dynastic histories, covering topics such as official appointments and the evolution of government institutions.

Gu’s collection of “jottings” is here published as part of the collectanea

Jingji Tang congshu [Collectanea of the Hall of Reverent Ascent], which was printed in black ink and blue ink editions between 1942 and 1945. It numbered 17 volumes; the texts included were classical and historical studies and several collections of “jottings” by mostly (though not exclusively) Qing writers.

Gu Yanwu was one of the most prominent intellectuals of the 17th century. He came to maturity before the peasant rebellion and subsequent Manchu invasion that brought down the Ming dynasty and ushered in Qing rule in China. These momentous and often traumatizing events profoundly affected members of Gu’s generation, who found themselves having to make a choice between loyalty to the fallen Ming and the new Qing regime. Gu never served the Manchu, maintaining a peripatetic life, probably assisting in various merchant ventures. At the same time, he read and wrote. His research into China’s textual heritage as well as his studies of the stone inscriptions that he encountered on his travels exhibited a scholarly precision that earned him great praise by the so-called “evidential learning” proponents of the late 18th century. Gu’s study of ancient Chinese phonology was very influential on that later generation, who built on it to further advance knowledge on the sound system of the Chinese language at the time of the writing of the *Poetry Classic*. The publication of one of Gu’s collections of “jottings” here is indicative of the continued interest in his work in the 20th century.

The collectanea was published by Guxue Yuan, The Academy for Ancient Studies in Beijing, founded in 1937 following the Japanese occupation of northern China, including Beijing (then called Beiping, as Nanjing served as capital). One of the academy’s founders was Guo Zeyun (1882–1947), the publisher.

Guo, of Fuzhou in the southeastern province of Fujian, had been an official under the Qing and continued to serve the Beiyang government that controlled parts of northern China after the Republican revolution of 1911. He left government service in 1922 after infighting among the Beiyang warlords. He then dedicated himself to teaching and study. During the second Sino-Japanese War, he was a consultant for the occupational government in Beijing.

Fine fresh set. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

“The Gamey Smell of Mutton”

28. HAN, T’ae-dong. *Siwa yugo* [Posthumous Writings of Siwo]. 54; 67; 84 folding leaves. Three vols. Large 8vo, orig. wrappers (wrappers rubbed & soiled). [Korea]: 1703. \$7500.00

First edition and very rare, with no copy in WorldCat. Han (style name: Siwa; 1646–87), was a Chosŏn official and writer. Due to factional conflicts within Chosŏn officialdom, Han was repeatedly dismissed and reinstated in office, holding a number of positions throughout his career. This collection of prose and verse was printed by Han’s son, probably Han Chi (1675–d. after 1727), in 1703. It contains poetry in several genres (rhapsodies and regulated verse), examination essays, and other writings. The collection contains a short biography of Han written by his sororal nephew Pak Sŏnghwan (1656–1713) and a series of memorials by Han Chi in an appendix.

Like many Korean intellectuals of his era, Han T’ae-dong travelled to Beijing with one of the regular embassies that made the overland journey from Seoul to the Qing capital. Han’s trip took place in the second half of 1682. He wrote a travelogue describing this trip. The present work too contains several pieces related to Han’s trip to Qing China in the form of



annotated poems. The poems express the loathing that Han and many of his Korean contemporaries had for the Manchu, who had conquered China and made Chosŏn into a Qing tributary state. The Manchu — according to tradition, descendants of the Yilou people of northeast Asia in antiquity — together with their Mongol allies — great consumers of mutton — had conquered China roughly four decades previously. In light of this, Han wrote:

For forty years the gamey smell of mutton has filled the world
 The Capital of Yan [i.e., Beijing] was once the domain of emperors
 [Now] the cracked colors of stars dredge the waters of the ford
 The [spirits of the five] peaks and [four] rivers are connected, encompassing [the land of the] Yilou
 The Chinese women alone still make up their hair into two black buns at the temples
 The Northern barbarian men have kept their fur garments, their sleeves the shape of horse's hoofs
 From the new buildings, the view might still be as before
 [Yet] among the famous men of letters, who weeps for the Southern people now held captive by the North?
 To this poem, Han added a note saying, "after the Qing people [i.e., the Manchu] brought calamity to China, the Chinese adopted their style of clothing; only the hairstyle of the women did not change."

Very good set, preserved in a *chitsu*. The upper cover of the second volume has a burn hole, which extends through the inner blank margin of three leaves of text. There is some soiling and dampstaining here and there in all three volumes. Minor worming at the end of Vol. III. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Movable Type Editions of Two Tales of War

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



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

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

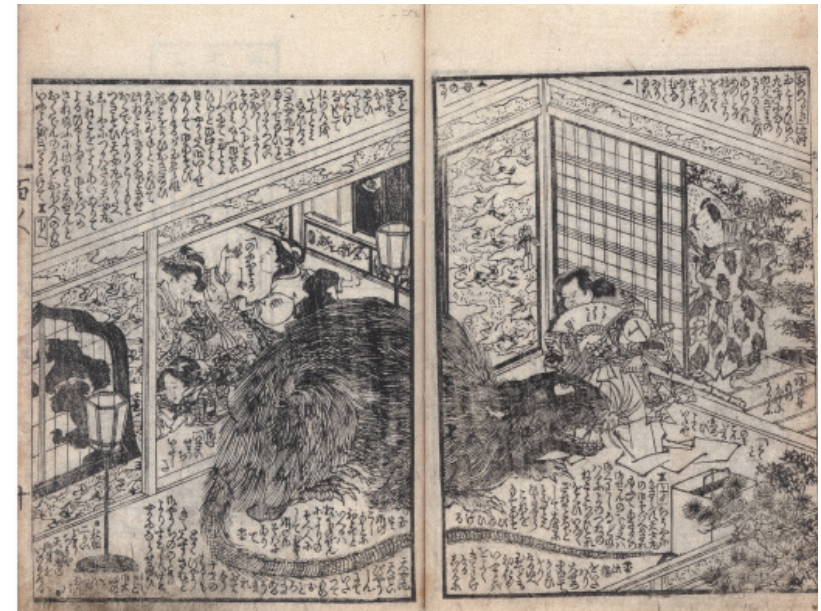
The mid-Keicho printings are of the very greatest rarity and are handsome and early examples of Japanese movable type printing. They are printed in a large format in *kanamajiri* ("kanji and hiragana mixed"). Later printings have 11 or 12 vertical columns of text per page.

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

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

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

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



The Josephus Problem — Mamakodate
 30. ICHIKAWA, Danjuro, the Seventh, author; KATSUKAWA, Shuntei, artist. *Mamakodate onna gyoretsu* [*The Josephus Problem, the Stepmother's Solution*]. Many fine woodcut illus. throughout. .5, 30 folding leaves. Six parts in two vols. Small 8vo, modern wrappers, new stitching. [Edo: 1815]. \$4250.00

First edition of this rare and richly illustrated novel (no copy in World-Cat), a fine example of the uncommon genre *yakusha gokan* (illustrated prose narratives involving and depicting actors). The story of this novel uses mathematics as a device to propel the narrative and was written by the famous Kabuki actor Danjuro Ichikawa VII (1791-1859). The superb and complex woodcuts are by Shuntei Katsukawa (1770-1820), one of the most distinguished pupils of Shun-ei. Katsukawa specialized in paintings and prints of actors, *bijin* (beautiful women), warriors and battle scenes, and landscapes. He illustrated many books.

The Josephus problem is prominent in computer science and mathematics. It is related to counting-out games (e.g., eeny, meeny, miny, moe). One of the most complex examples of this problem is found in Japanese



mathematics, “involving a family of 30 children, half from a former marriage. To choose one child to inherit the parent’s estate, they are arranged in a circle with every tenth child eliminated. The current wife arranges things so that all fifteen children from the first marriage are taken out first. However, after fourteen children are thus eliminated, the father catches on and decides to reverse the order and count in a counterclockwise direction. At last, a child from the first marriage is eventually chosen.”—Peter Schumer, “The Josephus Problem: Once More



Around” in *Mathematics Magazine*, Vol. 75, No. 1 (Feb. 2002), p. 13.

Several of the fine woodcut illustrations depict adults and children playing mathematical games. The final woodcut depicts an abacus.

Fine set. Our copy lacks the illustrated wrappers and the title-pages for Parts II and III. The title-page for Part I in our copy is a little cropped at head and defective in the outer lower corner. The only copy listed by NIJL — Senshu University Library — has a copy with a title-page for Part I that is partially tinted yellow (our title-page is black & white).

31. IKEDA, Tori, author, & HISHIKAWA, Kiyoharu, artist.

Amanogawa soshi [or *Gingazoshi*, but this is wrong] [*Book of the Milky Way*]. Ten double-page & two single-page woodblock color-printed illus.; two-page preface & colophon with color-printed borders, & several leaves with color-printed backgrounds. 14; 13; 11.5 folding leaves. Three vols. 8vo, orig. patterned semi-stiff wrappers, orig. block-printed title labels on upper covers (all three a little defective), new stitching. From the colophon: Kyoto et al.: carved by Inoue Jihei for Daimonjiya Tokugoro, 1835. \$6500.00





First edition of this beautifully illustrated introduction to the story and customs of the Tanabata Festival, today celebrated on July 7th. The Tanabata Festival traces its origins to the Chinese Qixi Festival and marks the meeting of the deities Orihime and Hikoboshi, represented by the stars Vega and Altair, respectively. According to the legend, the Milky Way separates these lovers, and they are allowed to meet only once a year on the seventh day of the seventh lunar month of the lunisolar calendar. The festival was introduced to Japan by the Empress Koken in 755.

"Another Osaka artist who showed Hokusai's influence strongly was Hishikawa Kiyoharu . . . , perhaps a grandson of the early Kondo Shoshichi who was the Osaka founder of the famous Torii school . . . [the present work] is rare."—Louise Norton Brown, *Block Printing & Book Illustration in Japan* (1924), p. 79.

The very fine color-printed woodcuts exhibit deep, fresh, and early impressions, much delicate *bokashi*, use of gold and silver, many colors (requiring numerous woodblocks), embossing, and over-printing to achieve a super-saturated effect.

Very fine copy, preserved in a *chitsu*. We find only the National Diet Library copy in WorldCat (under *Gingazoshi*). The Smithsonian owns only the third volume.

Sutra Picture Book for the Illiterate

32. JIZO SUTRA FOR THE ILLITERATE. An extremely rare type of woodblock-printed sutra — "Mekura-kyo" or "Monmo-kyo" ("Sutras for the Illiterate") — created for the illiterate population of Japan. Manuscript title label on upper cover: *Jizo tange* [Sutra for



Worshipping Jizo Bosatsu. 53 woodcut scenes on 12 panels (each panel 165 x 63 mm.), all joined in accordion style (*orihon*). Total length: 750 mm. Orig. decorated wrappers pasted on versos of first & final leaves. [Japan]: late Edo. \$4750.00

The repeated chanting of sutras, sacred texts believed to preserve the actual words of the historical Buddha, is an important part of Buddhist devotion and is considered to be a way of acquiring religious merit. However, to be able to read and recite a Buddhist text written in Chinese script, which was also used in Japan and Korea, requires a knowledge of many thousands of individual characters as well as tonal considerations. In earlier times, when rates of literacy were much lower, this type of illustrated sutra — known popularly as “Mekura-kyo” or “Monmo-kyo” — was a way to provide people who were unable to read with a way to gain the merit derived from chanting the texts. “Mekura-kyo” work on a rebus principle, whereby the sounds of the Chinese characters are represented by pictures of everyday objects that have the same pronunciation. By reading out the sounds of the images, the worshipper is able to repeat the text of the sutra. An English example would be to represent the word “belief” with a picture of a bee and a leaf.

As these texts were most often used in agricultural regions, the chosen pictograms reflected the lived experience of their “readers”: the implements of rural work and rice farming (sieves, saws, paddies); domestic animals (from rats to monkeys); and imagery related to fertility, pregnancy, disease, and death.

An unusual, provincially printed “Mekura-kyo,” with a simplified version of the *Ksitigarbhasutra* [J: *Jizo bosatsu*]. “In Japan, where Ksitigarbha is known as Jizo, the bodhisattva . . . Jizo became immensely popular as a protector of children, patron of travelers, and guardian of community thresholds.” —Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 448. The woodcuts are entirely different stylistically from those in other “Mekura-kyo” we have handled: the carver used fine thin lines, and the impressions are deep and rich.

Very good copy, preserved in a silk brocade *chitsu*. There is some light soiling and staining throughout.

• Much of our description relies on the fine online articles by the British Library and Hunter Dukes, “Reciting Pictures: Buddhist Texts for the Illiterate,” *The Public Domain Review*, published January 12, 2022.



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

33. **INKYO** [in Chinese: *Yunjing*; *Mirror of Rhymes*]. Ten columns per page, 20 characters per column. 52 folding leaves. Large 8vo (280 x 203 mm.), later wrappers, new stitching. [Japan]: colophon dated “1564.” \$100,000.00

The earliest surviving edition of one of the “two priceless records of the earlier stages of the Chinese language.” —Edwin G. Pulleyblank, “Qieyun and Yunjing: The Essential Foundation for Chinese Historical Linguistics” in *Journal of the American Oriental Society*, Vol. 118, No. 2 (April-June 1998), p. 213. The *Yunjing*, along with its predecessor, the *Qieyun*, were the standard pronunciation guides of the Early Middle Chinese and Middle Chinese periods.

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

The original motivation to compile these guides to pronunciation was religious: Chinese monks turned their attention to the analysis of the sounds of their own language as recitations of chants depended for

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

"The earliest extant complete rhyme table is the *Yunjing* [or, in Japanese: *Inkyo*] (*Mirror of Rhymes*), now known only in an edition [by Linzhi Zhang (active 1161-1203)] of the southern Song period (the prefaces are dated 1161, [1197], and 1203), but datable by internal evidence originally to the ninth or tenth century."—Pulleyblank, "Chinese Traditional Phonology" in *Asia Major*, Third Series, vol. 12, No. 2 (1999), p. 114 (and much of our description is based on this fine article, which explains how these rhyming tables work).



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

The *Yunjing* came to Japan in the 13th century in either manuscript or printed book format, where it was preserved (no printed copies or manuscripts survive in China). There was an edition printed in Japan in 1528 of the text, now called in Japanese *Inkyo* — but no copy survives. The Afterword (see below) in our edition is the only early record of the existence of the 1528 edition.

Our edition, of 1564, which might be considered a *Gozan-ban*, is the earliest extant edition of the text to survive, in China or Japan. Zhang's two Prefaces, dated 1197 and 1203, are printed here. The Afterword, dated 1528, was written by the prominent Confucian scholar Nobukata Kiyohara (1475-1550). In his Afterword, Kiyohara furnishes the valuable information that this book was copied in Japan from the Chinese edition and that the

1528 edition was published by Munenaka (or Sochu) Ronshi, a scholarly Buddhist practitioner and friend of Kiyohara, at the Komyoji Temple, in Sakai, south of Osaka. There were many editions of the *Inkyo* in following centuries, including a movable type edition of 1608.

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

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

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

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

◆ Yong & Peng, *Chinese Lexicography. A History from 1046 BC to AD 1911*, p. 174—"With the introduction of *The Mirror of Rhymes*, new advancements were made in the format and style of rhyme books and dictionaries — the application of phonological principles, such as the rhyme table, to the compilation of rhyme books and dictionaries. The rhyme table locates initial consonants and vowels of a syllable in their own positions, and diagrams are drawn to illustrate their relationships. Different rhyme sections can easily find their places in the diagrams, which certainly benefits users greatly."

34. **INKYO** [in Chinese: *Yunjing*; *Mirror of Rhymes*]. 11 columns per page, 20 characters per column. Written in Chinese with manuscript Japanese reading marks. 52 folding leaves. Large 8vo (290 x 205 mm.), orig. wrappers (wrappers somewhat worn & rubbed), manuscript title-label on upper cover, new stitching. From the colophon: "Kyoto: Kotetsu shoin, 1608." \$25,000.00



A very rare movable type edition. The *Yunjing*, along with its predecessor, the *Qieyun*, were the standard pronunciation guides of the Early Middle Chinese and Middle Chinese periods. See preceding description for the text's importance.

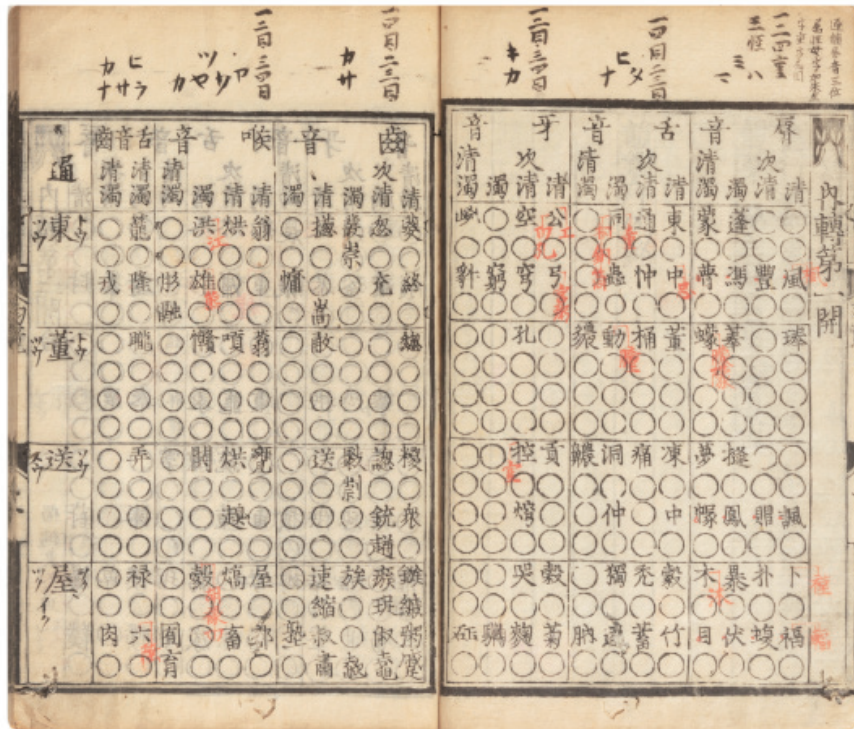
A very good copy, with the seal of the Mitsui family. Minor worming, touching a few characters. Light staining towards end.

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

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

\$5000.00

A very rare early edition. The *Yunjing*, along with its predecessor, the *Qieyun*, were the standard pronunciation guides of the Early



Middle Chinese and Middle Chinese periods. See item 33 for the text's importance.

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

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

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





36. INSECTS. 174 sheets of exquisite paintings of insects, using brush, ink, & washes of many colors, well mounted in 29 stiff paper folders of archival quality (each folder 396 x 350 mm. when closed), all preserved in a modern wooden box. [Japan]: 19th century.

\$22,500.00

This is a beautiful collection of 174 nineteenth-century paintings of insects, apparently all by the same skilled artist or artists of the same school, recently mounted in modern archival folders. The artist was clearly inspired by and indebted to Tanshu Kurimoto (1756-1834), the artist and compiler of the famous *Risshi Senchufu* [*1000 Insects Picture Book*], completed in 1805. Indeed, several images are direct copies. Some of the sheets





have dates, ranging from 1804 to the Meiji period; the earlier dates refer to images created by previous artists. Several of the drawings are copies from illustrations of natural history books and manuscripts of the 18th century.

In Japanese, the word “insects” [*chu*] encompassed a large class of animals that included insects, arachnids, marine and land invertebrates, and certain species of amphibians and reptiles. The highly skilled artist has depicted with great precision the minutest details of insect morphology in the various stages of the life cycle.

The diversity of animals depicted is enormous: a wide variety of mosquitoes, spiders, bees, horseflies, praying mantises, water beetles, dragonflies, insects that had arrived aboard Dutch ships, beetles, worms, wasps, caterpillars, silkworms, “gecko salamanders,” newts, aphids, cicadas, butterflies and moths, ladybugs, fireflies, crickets, termites, “water bugs,” lizards, ticks, hermaphroditic snails and slugs, diving beetles, “bed bugs,” bats, and a number that we are unable to translate.

In a number of images, the animals’ habitats are shown. In most cases, we learn which region the specimens come from and their local names. On some sheets, the annotator has written the uses of certain insects in pharmacological recipes.

A later owner “cannibalized” a number of images, skillfully excising them from the original sheet and





mounting them — but not all of them — on smaller sheets and fixing them adjacent to their source sheet of drawings. Clearly, the later owner felt this allowed the viewer to better concentrate on the individual insect.

In fine condition.

A Very Rare Movable Type Koya-ban

37. INYU. *Kohitsu shushusho* [or] *Kohitsu shuisho* [or] *Kohitsusho* [*Collections of Old Writings*]. Several fine woodcuts in Vol. I. Ten columns per page; 20 characters per column. 86; 95; 76 folding leaves. Six parts in three vols. Large 8vo (280 x 200 mm.), orig. brown wrappers, orig. manuscript title labels on upper covers, new stitching. From the final leaf of Vol. III: “Koya san Ojoin . . . Kan’ei 12” [“printed at Mount Koya in Ojoin, 1635”]. \$15,000.00

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

“From late Heian, under the stimulus of Kyoto and Nara, the great Shingon monastery complex on Mount Koya began to publish books in large numbers, chiefly Shingon scriptures . . . *Koya-ban* publications closely resemble *Kasuga-ban* in their use of black ink, but the *kanji* stokes are generally thinner than those in *Kasuga* editions. Some fine examples of Koyasan printing were produced in the Kamakura period, distinguished for their bold, regular and large-sized script, but the quality of printing declined from the mid-fourteenth century onwards. Printing on Koyasan revived again in the movable-type period from the Keicho to Kan’ei periods, and blockprinted as well as movable-type editions were published in large numbers.”—K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 162.

Inyu (1435-1519), was a Shingon scholar priest who pursued his

guage], alternatively known as *Xitan ziyin* [Guide to Siddham Characters]. *Fanyu zaming* might be the source used by the author of *Tang-Fan liangyu shuangdui ji*, a “dictionary of Sanskrit words for ritual practice, aimed at the beginner level, compiled in the Tang.”—*Digital Dictionary of Buddhism*. There is a logic to the order of the expressions. “Person” is listed first, followed by “flesh,” “skin,” “blood,” “bone,” “body hair,” and so on. Expressions belonging to other semantic fields follow.

In *To-Bongo sotsuishu*, the Chinese characters used to represent the sound of the Sanskrit translations have all been transcribed according to their Sino-Japanese (*onyomi*) readings in *katakana*. In addition to the *katakana* gloss, Jakugon has added what we assume is Sanskrit, written in the Siddham script in red ink.

Jakugon’s addition of Siddham glosses to some of the words in the vocabulary reflects the popularity of this script within Japanese Buddhist circles in the Tokugawa period. Siddham is an Indic script that enjoyed relatively minor use in India but became the most studied Indic script within Chinese and Japanese Buddhism. It was transmitted to China in the Tang

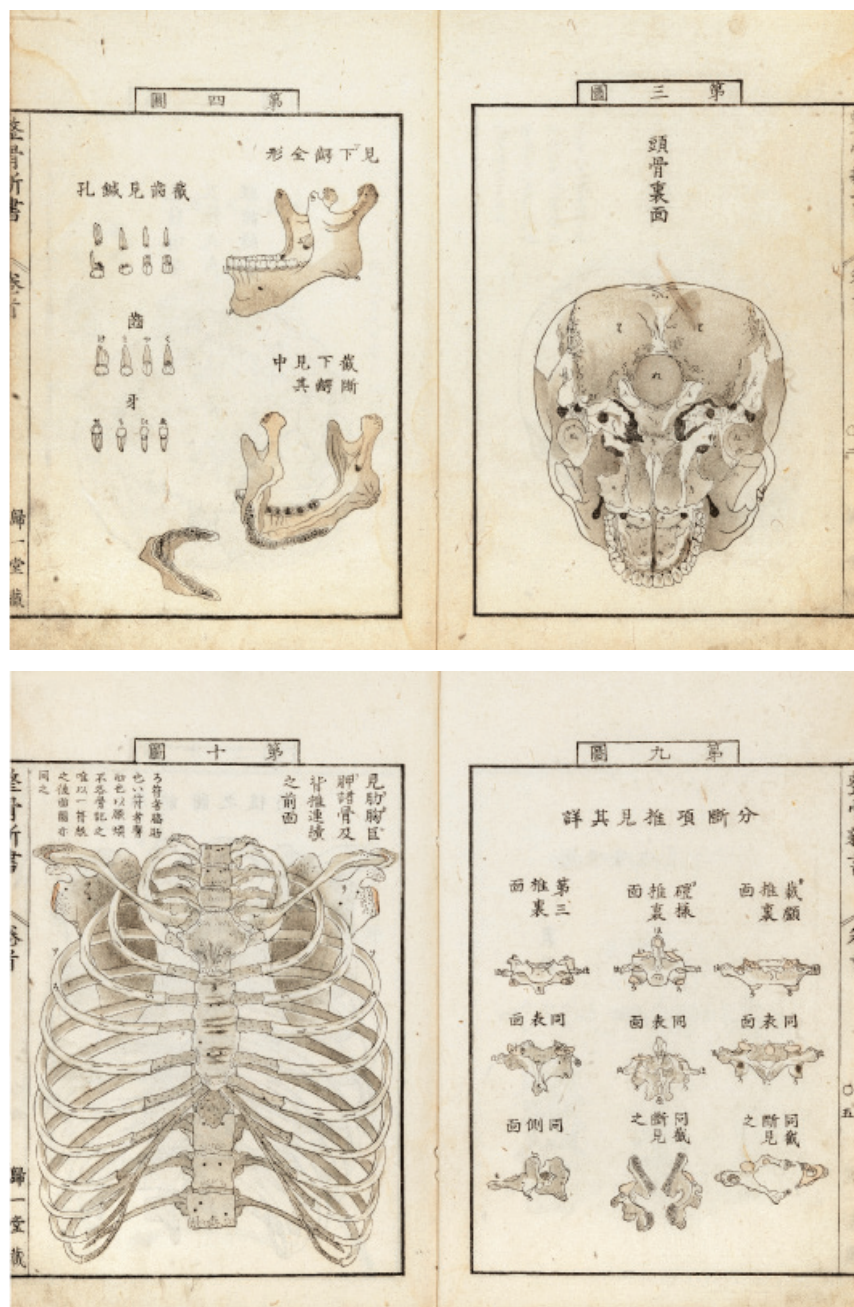
period and from there to Japan. Especially in China, but also in Japan, Siddham was primarily a kind of phonetic notation used to write Sanskrit sounds but not the Sanskrit language properly speaking. It was studied for the recitation of mantra and dharani in a pronunciation closer to the original. As a phonetic tool, it had a great influence on language use in Japan, as the arrangement of Siddham syllables influenced the traditional arrangement of Japanese *kana* in the “50 syllable chart” (*go-juonzu*). The study of Siddham enjoyed a revival in Tokugawa Japan, when the relationship



to the “50 syllable chart” was recognized, and a limited study of Sanskrit grammar developed on the basis of words written in the Siddham script.

We know that Jakugon studied Siddham precisely in 1735. That year, he travelled to the Kansai region, where he learned Siddham from the monk Donjaku (1674-1742). Jakugon produced another work on Siddham in 1735, in addition to our work. We are unable to state whether our manuscript is in Jakugon’s hand or is a later copy (quite likely). If our manuscript is a copy, we assume it was traced by placing a thin sheet of paper over the original.

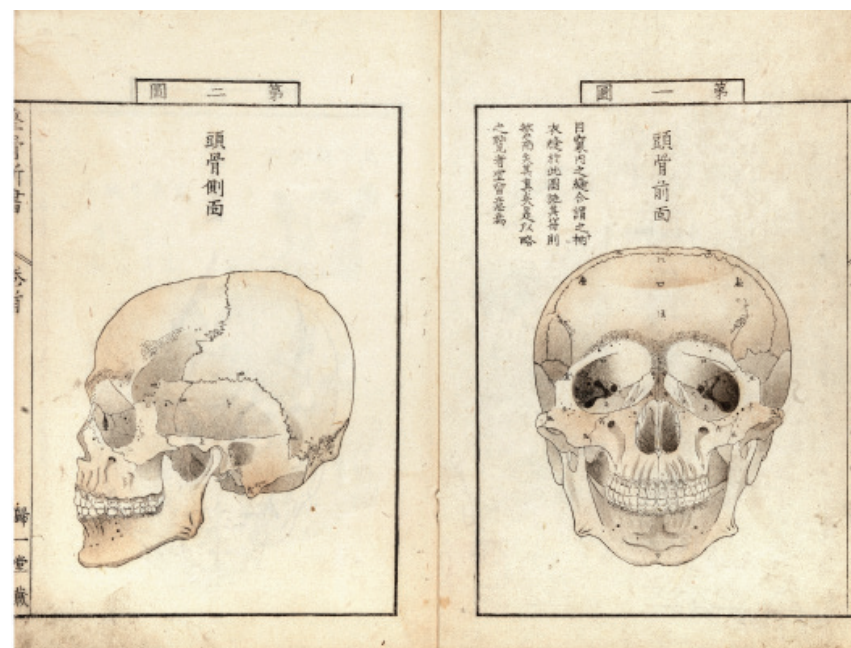
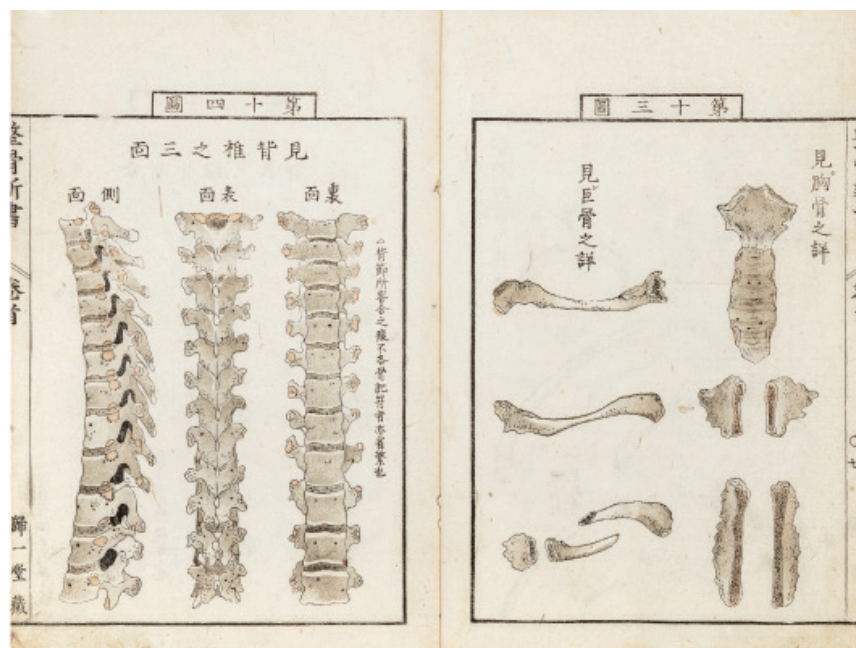
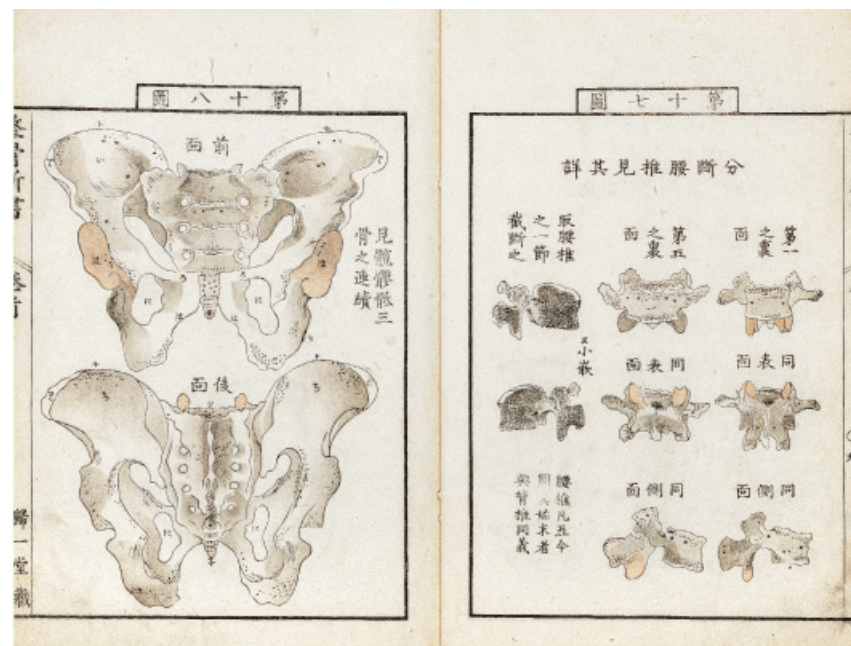
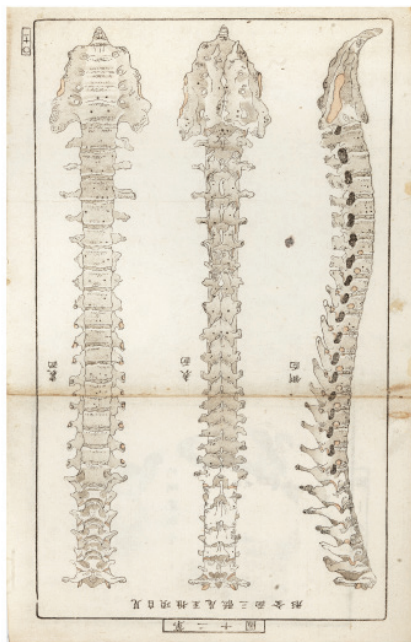
A fine fresh copy, preserved in a *chitsu*, which has a manuscript label on the upper cover in the hand of Senzo Mori, the chief bibliographer for Shigeo Sorimachi, the “H.P. Kraus” of Japanese books and manuscripts in the post-war period. With the seals of the Hotoji temple, Frank Hawley, and Shigeo Sorimachi’s company, Kobunso. Frank Hawley was a scholar and one of the most discerning collectors of Japanese books and manuscripts. See R.H. van Gulik’s “In Memoriam. Frank Hawley (1906-1961)” in *Monumenta Nipponica*, Vol. 16, No. 3/4 (Oct. 1960-Jan. 1961), pp. 434-47. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.



"The Most Important Japanese Orthopedic Work"—MESTLER
 39. KAGAMI, Bunken. *Seikotsu shinsho* [New Book on Osteology], complete with atlas entitled *Kakkotsu shinkeizu* [Every Bone's Shape Truly Depicted]. **Atlas vol.:** Woodcut title-page, 33 delicately hand-colored plates (one folding), one page of text. Third vol. of text with 4 double-page & 24 full-page woodcuts. **Text vols.:** Title-page & 60; 49; 59.5 folding leaves. Three vols. of text & one vol. of atlas. 8vo, orig. patterned blue semi-stiff wrappers, block-printed title labels on upper covers (labels rather rubbed), new stitching. Osaka, Kyoto, & Edo: Kawachiya kashichi et al., December 1810. \$37,500.00

First edition, complete with the rare atlas. "The most important Japanese orthopedic work was published in 1810 by Bunken Kagami (1755-1819) with the title *Seikotsu shinsho*. Based on Chinese medical science, it presented a system of surgical treatment to cure injuries to bone, principally of fractures and dislocations, with instructions on how to stop bleeding and to bind or immobilize the injured part by bandaging. The value of materia medica in the orthopedic practice of that time in Japan was recognized by a section on the compounding of prescriptions. The *Seikotsu shinsho* consisted of three volumes of text, with wood-block illustrations of orthopedic instruments, detailed drawings of the mechanism of an adjustable table for the examination of patients, how to prepare corrective bandages and pictures showing their application to a variety of conditions. That work was accompanied by an atlas volume with the separate title *Kakkotsu shinkeizu*, on descriptions of the bones and ligaments, and included 33 finely-drawn osteological plates, printed from wood-blocks (hand-colored in the copy in the writer's collection), covering the entire bony skeleton, these plates being referred to and discussed in the text of the *Seikotsu shinsho*...

"The illustrations in the atlas in the writer's collection are specially hand-colored, with a delicacy that brings into striking clarity the curved surfaces of the bones. It is interesting to note drawings of the bones of the hand and foot in the form of 'exploded' diagrams, a technique of functional illustration used so effectively in present-day teaching methods. The writer has rarely seen osteological illustrations more accurately or more beautifully represented than those to be found in *Kakkotsu shinkeizu*.



Unfortunately, the artist's name is unknown."—Mestler, *A Galaxy of Old Japanese Medical Books*, III, p. 152 & I, p. 319.

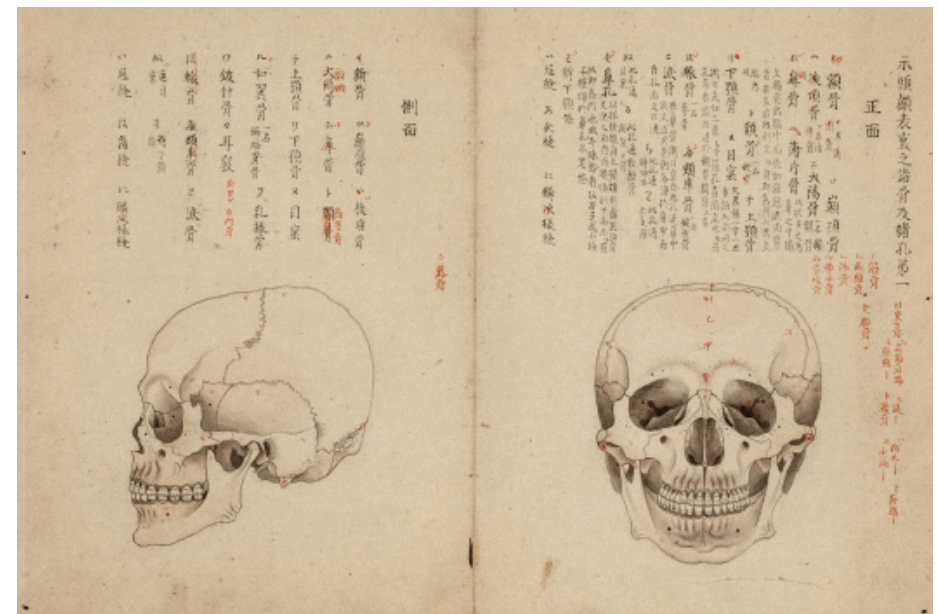
Kagami started his medical profession as an obstetrician and gynecologist but found he needed greater knowledge of the anatomy of the human body. This led him to participate in a number of dissections, most notably one in 1800 of a deceased female criminal. His studies inspired him to write the present book and to construct a famous wooden model of the skeleton of a human body, which he donated to the *bakufu's* medical school in Edo where it still survives.

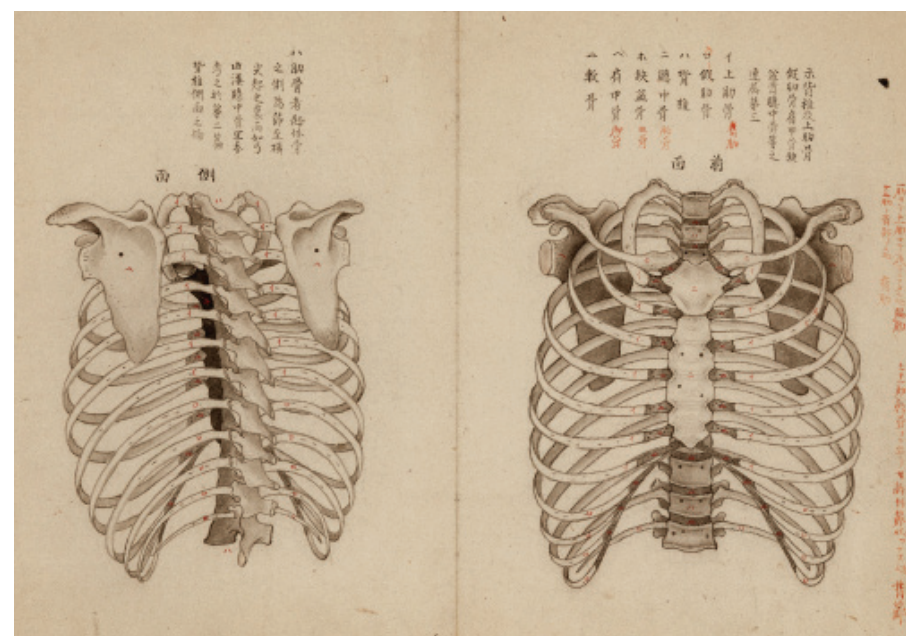
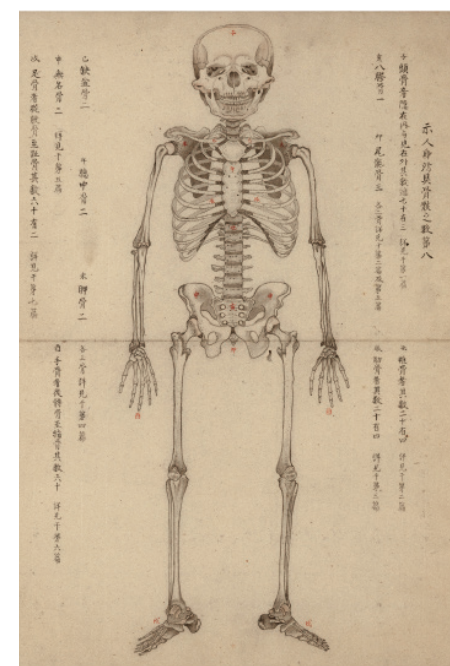
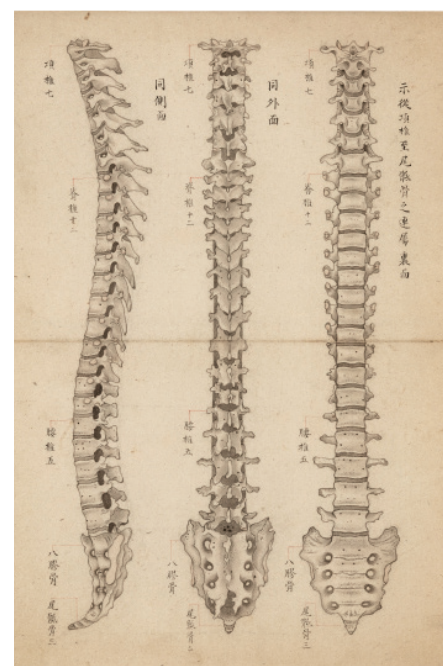
Fine and fresh set, preserved in a *chitsu*. Minor worming at front and back of Vol. III.

40. [KAGAMI, Bunken]. Manuscript anatomical album entitled on manuscript label on upper cover "Shinkan meiben" ["Bones of the Body, Well Described"], in *orihon* [accordion] format, containing ca. 120 fine & highly detailed paintings (including three double-page) depicting the osteology of the human body. 50 panels (pages) of stiff paper board, including four panels (pages) of text. 8vo (*orihon*, 287 x 208 mm.), orig. silk cover over stiff boards (silk a little worn). [Osaka]: from final page of album (in trans.): afterword dated "Spring 1845." \$50,000.00

An important discovery: a manuscript album of the magnificent osteology paintings of the human body, apparently drawn by Bunken Kagami himself, along with his own extensive annotations in black sumi ink. According to the manuscript label on the old wrapper in which this album is found, these are the original drawings and texts by Bunken Kagami (1755-1819), for his famous illustrated atlas *Kakkotsu shinkeizu* [Every Bone's Shape Truly Depicted] of 1810. The *Kakkotsu shinkeizu* accompanied Bunken's *Seikotsu shinsho* [New Book on Osteology], published in the same year, which is considered to be "the most important Japanese orthopedic work."—Mestler, *A Galaxy of Old Japanese Medical Books*, III, p. 152. While we cannot absolutely confirm this album was created by Bunken Kagami, the ca. 120 drawings are quite similar in every way, in design and coloring.

The illustrations are beautifully rendered, and the delicate shadings give an almost 3D effect. Included are two magnificent illustrations of the entire human skeleton that are not present in the printed atlas. The





annotations for the second skeleton are absolutely fascinating as the scribe describes the bio-mechanical functions of a bone or group of bones.

Throughout the present album, the notes give the names of the bones (including variant names), descriptions of location and texture, etc. They are quite different and far more extensive than the annotations in the printed atlas.

Regarding the woodblock-printed plates, of which these appear to be the original drawings, Mestler writes: “the illustrations in the atlas in the writer’s collection are specially hand-colored, with a delicacy that brings into striking clarity the curved surfaces of the bones. It is interesting to note drawings of the bones of the hand and foot in the form of ‘exploded’ diagrams, a technique of functional illustration used so effectively in present-day teaching methods. The writer has rarely seen osteological illustrations more accurately or more beautifully represented than those to be found in *Kakkotsu shinkeizu*. Unfortunately, the artist’s name is unknown.”—*A Galaxy of Old Japanese Medical Books*, I, p. 319. This is absolutely true of the drawings in our album as well.

There are four hands at work in this anatomical album, the first two being closely related. The first two panels (or pages) contain a *hanrei* [notes], written in *kanbun*, in a sophisticated and legible hand, providing an account of the background of the illustrations, based on studies of cadavers; the system of illustration; and the influence of both Chinese and Western medicine on these illustrations. The anonymous author states that most of the bones have been given scientific names (including those used in Chinese and Japanese medicine), but a number have not yet been named. He also notes that the coloring of the images is as close as could be realized to the actual bones observed in the dissections.

The second hand provides the notes in black ink accompanying all the illustrations, with references to the printed work. The annotator has used a fine brush, and the handwriting is similar to that of Kagami himself (see the Waseda University Library digital reproduction of his manuscript “Kanshin biyo”). Neat red-ink annotations throughout — perhaps in the hand of Bukin (see below) — augment the black-ink notes.

The final hand appears on the last two panels. The text is written by Bukin (or Soji II) Kagami, adopted grandson of Bunken and a former student in his school, and now head of the family. Here, he writes that Bunken did much research on the osteology of the human body by col-

lecting and dissecting a series of cadavers. His researches resulted in two famous books, entitled *Seikotsu shinsho* and its atlas *Kakkotsu shinkeizu* (both published in 1810). The descriptive notes in the printed atlas are augmented in this album, named “Shinkan meiben,” compiled with the utmost care to reveal the accurate anatomy of the bone structure of humans. Bukin Kagami has signed this statement, using both of his seals.

In fine condition. With minor worming. 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. There are several other unidentified seals.



- 41. KAKUZEN.** Handscroll on paper, entitled (partially defective), at beginning of scroll on outside, “Ninno kyoho Hyakkan no uchi Daigoji” [“Doctrine of the Sutra for Humane Kings, a part of 100 sections, Daigoji Temple”], and on adjacent pasted cont. label “Ninno ho,” apparently a later version of the first part (or scroll) of *Ninno kyoho* [Doctrine of the Sutra for Humane Kings]. 15 brush & black ink drawings pasted-in and 11 brush & ink drawings directly painted on the scroll (see below). With text on inside & outside of scroll. Siddham script used in the scroll. Scroll (330 x 12,130 mm.), wooden core roller. [Japan]: from recto of scroll at end: “Tenth day of the eighth month of the fourth year of Karyaku [1329].” \$17,500.00
- This handscroll is part of a larger Japanese work of Buddhist scrolls known as *Kakuzensho* [Collected Notes of Kakuzen], one of the two major collections of ritual texts from the period (see Richard Bowing, *The Religious*

Traditions of Japan 500-1600, Cambridge U.P.: 2008, p. 342). The compiler was the early Kamakura-period Shingon monk Kakuzen (b. 1143-ca. 1213), a cleric of the Ono branch, who studied under several great masters including Kozen (1121-1203). Kakuzen produced this work between 1176 and 1213. If our conjecture is correct (see below), this copy was made in 1329. Rather than a copy of the first scroll of *Doctrine of the Sutra for Humane Kings*, it should be considered a later version of it, as the content differs from the early versions.

Kakuzen belonged to the Shingon ("True Word" or *mantra*) school of esoteric Buddhism. The texts fundamental to the school were translated in China, but it was in Japan that Shingon became established as an independent sect. Esoteric Buddhism, including Shingon, flourished in medieval Japan and remained influential thereafter. One of the characteristics of the Shingon sect is its focus on ritual, which is also seen in *Doctrine of the Sutra for Humane Kings*.

The *Sutra for Humane Kings*, the doctrine of which the scroll is said to present, is a so-called apocryphal scripture, in that it was written in China and not translated from a Sanskrit original (although Siddham is used). The sutra is directed toward the monarch and seeks to promote a Buddhist state. It should be noted that the word translated as "humane" (here Ch.: *ren*, J.: *jin* or *nin*) is a core virtue in Confucianism, East Asia's foremost doctrine of statecraft.

The beginning of the scroll contains a list of "foundational texts" (*hon-sho*). These include, among other things, the *Sutra for Humane Kings* itself, a ritual commentary on that work, and chants. A lengthy section at the beginning of the scroll is titled "mandala of the five regions." The term *mandala* can refer to altars onto which buddhas or bodhisattvas are placed, or groups of such altars, as well as magic circles or squares in whose subdivisions divinities and symbols are depicted. In the scroll, this section contains depictions of several deities. The accompanying text describes them.

The first set of pictures is grouped under the eastern region, one of five regions. At the top, we have Vajrapani, a protective deity. He is accompanied by what we think are *gandharva*, creatures that exist in between birth and death and survive on perfume vapors. To Vajrapani's left is Samantabhadra Bodhisattva, who symbolizes the teaching, meditation, and practice of the Buddha. Beneath this bodhisattva is Trailokya-vijaya,

"conqueror of the three worlds," described in the accompanying legend as having three faces, eight arms, and a blue-black complexion. The next sets of illustrations represent the southern region, followed by the western, northern, and central regions. In some of the pasted-in images, several figures are depicted.

The illustrations that follow indicate the outfitting of the ritual space, with accompanying descriptions from (the two versions of) the *Sutra for Humane Kings* and Japanese Shingon precedent. There is also one more figure that we have been unable to identify.

The copious text on the verso of the scroll is contemporary commentary.

Many dates are mentioned in the text. As far as we can tell, none is later than that of the colophon at the end of the recto side of the scroll. We learn that this text was passed down by word-of-mouth and then written down for a select audience. Kakuzen's name and age (47) are present in the year 1189. We believe that the date ought to be "Tenth day of the eighth month of the fourth year of Karyaku," which would correspond to 1329.





The cursive script might allow for another reading than Karyaku, and what we interpret as “fourth year” is written using what looks like a reduplicated Chinese character for “two,” which we interpret to mean “four” (it also looks like the Change Classic hexagram “great yin,” but to our knowledge that is not used to indicate dates).

We have compared this scroll to the critical edition typeset in *Dai Nihon Bukkyo zensho* [Complete Buddhist Corpus of Japan], where the corresponding part is the first of two scrolls that make up what is there titled simply *Ninno kyo* [Sutra for Humane Kings]. The texts are similar enough to conclude that it is the same work, but there are differences both in the text, in the images included, and in the appearance of images common to both this scroll and the typeset version. We have not been able to find out which manuscripts the *Dai Nihon Bukkyo zensho* is based on.

PROVENANCE: At the beginning of the scroll on the outside, there is a contemporary note (in trans.): “Head of Shobo’in,” a part of an unknown temple compound. On the 20th-century wrapper on the outside of the box, there is a note stating: “Chita gun. Senkoji kyokan” [“Chita area, the sutra scroll of Senkoji, the temple in Hiroshima”]. The note continues (in trans.): “10 August 1329 at Hiroshima, Chita area, Senkoji Temple, copied by Koson.”

Minor staining. There is some repeated worming, occasionally touching images, but we do not find it offensive. With thanks to Prof. Marten Soderbom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

• *Dai Nihon Bukkyo zensho* (Tokyo: Bussho Kankokai, 1913), Vol. 46, Part 2.

Wooden Movable Type

42. **KI, Chŏng-jin.** *Nosa chip* [or] *Nosa jip* [Works of Nosa]. 22 *juan* plus two *juan* of addenda in 11 vols. Large 8vo (290 x 186 mm.), orig. patterned wrappers, new stitching. [Korea: 1898]. \$14,500.00

Second edition, enlarged, and printed with movable wooden type, of the writings of a prominent Neo-Confucian thinker of the 19th century; it is one of the most important collections (*chip*) published in Korea during the later Chosŏn dynasty. Our edition contains Ki’s writings in various genres, ranging from political manifestos to poetry, and is supplemented by a detailed biography and an essay on Ki’s philosophy by one of his disciples.

According to the *Digital Cultural Dictionary of Sunch’ang County*, this book was first published using wooden movable type in 1883. Our second printing has used the same set of movable types. In 1902, a third edition was published, this time as a woodblock printing; a note at the end of its appendix volume specifies that carving for the edition was begun (*kaegan*) in the spring of the *imin* year (i.e., 1902).

Ki (style name “Nosa” [“Reed Sands”], 1798–1880), was from a provincial elite family. In order to follow his late father’s wishes, Ki did not seek a career in government nor sit for the highest civil service examinations. He was nevertheless repeatedly recommended for office and served briefly, but soon withdrew, focusing his career instead on teaching and writing. Ki was a Neo-Confucian thinker whose focus on the paramount role of “principle” (Ch.: *li*, Ko.: *i*) over material force (Ch.: *qi*, Ko.: *ki*) came to distinguish the school of thought that he founded and propagated through his disciples. Such seemingly arcane debates over metaphysics in fact served to buttress a political doctrine. The patterns of principle provided the universe with order, and this order emanated from the Confucian polity. Ki thus argued for a strong monarchy in the face of domestic difficulties and increasingly acute threats from Western powers active in the waters around Korea. Petitions by Ki to the king on such matters are included in the book.

Ki’s biography gives further context, stating that in 1862, “the three southern provinces [of Ch’ungch’ŏng, Ch’ŏlla, and Kyŏngsang] experienced a popular disturbance. The throne requested discussions of policy [to remedy the situation], and Master Ki with great emotion drafted a confidential memorial.” Ki pointed out “the rotten customs of the elite” and “corruption in the three essentials of government [i.e., tax collection, the military, and grain



relief].” In 1866, the biography continues, “at the time when the seafaring barbarians violated our territory [i.e., the French punitive expedition] and the peace negotiations caused an uproar, Master Ki was ‘furious to the point of sickness.’” Again Ki petitioned the throne and “outlined a policy of defense.”

Our copy of the *Works of Nosa* does not carry a date of publication. However, it includes a year-by-year biography (*yōnbo*) of Ki, in which the publication of the book is described. The biography recounts that Ki died in his sleep on 9 February 1880 (*kimo*, i.e., very late in the *kimo* year, most of which corresponds to 1779). The biography states that the “prose collection” (*munjip*) part of the *Works* was finished in 1882 (*im’o*); the section titled “Dialogues” (*mundamniu*) was finished in 1890 (*kyōng’in*); an account of Ki’s family background and life’s work (*haengsang*) — written by Ki’s student Cho Sōngga — finished in 1892 (*imjin*); and in 1898 (*musul*) the “prose collection” was “reprinted” (*chonggan*). Cho’s text is included in this edition. The date 1898 seen in several catalogues as the date of publication is probably an inference based on this date as given here.

A nice set. First few leaves of several volumes with minor spotting. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

● <http://sunchang.grandculture.net/sunchang/index/GC05900836?category=%EC%9D%B8%EB%AA%85&depth=2&name=%EA%B0%80&page=14&search=%EA%B8%B0%EC%9A%B0%EB%A7%8C>

Testing the Faith of Japanese Christians

43. KAMI FUMI-E (SACRED IMAGE MADE TO BE TRAMPLED ON)?

Printed broadside (344 x 459 mm.), with an image of the Passion of Jesus Christ. Woodcut image printed in black & red. Japan: 17th century or a later period (see below). \$1500.00

In a fascinating recent British Library blog post (31 January 2020, edited 26 May 2022), Dr. Pia Maria Jolliffe of the University of Oxford and Mahli Knutson, a student at Middlebury College, Vermont, describe and discuss the BL’s recently acquired *kami fumi-e*, which was possibly printed about 1697. In their post, they describe the paper image made to be stepped on by Kirishitan apostates as a demonstration of the sincerity of their rejection of Christianity. Jolliffe and Knutson provide many facts, pose several important questions, and suggest that the *kami fumi-e* might well be a later replica:

<https://blogs.bl.uk/asian-and-african/2020/01/sacred-images-made-to-be-trampled-on-kami-fumi-e-from-japan.html>

Our *kami fumi-e* is clearly printed from the same woodblocks as the BL’s copy, with the same printed text on the right side. However, there are two important differences:



1. ours has no Kuroda provenance;
2. we have a printed rectangular seal in black at the bottom indicating a district of Nagasaki called Kikitsu, where the Augustinian friar Bartolomé Gutierrez Rodriguez (1580-1632) was arrested in 1629. He was burnt alive in Nagasaki three years later.

Most interestingly, Jolliffe and Knutson suggest that the BL's example might not even be a *fumi-e* at all. Perhaps it depicts the severed head of a Dutchman who refused to oppose Christianity. The authors conclude their blog: "In sum, through the acquisition of this doubly mysterious item, the British Library has joined the community of other institutions that hold images of this kind. Whether these are 'real' Tokugawa period or 'fake' Meiji period *kami fumi-e* images is an interesting question and the answers give different but nonetheless fascinating information about the history of Christianity in Japan. Likewise, interpreting the images as depictions of a Dutchman who was punished for not being in opposition to Christian priests opens up a series of new questions."

This broadside provides much to be studied and learned.

In very good condition.

44. **KOBAYASHI, Yasuo (not Hiroo)**. Six large & thick notebook binders (each 308 x 257 mm.), numbered 1-6, assembled by Yasuo Kobayashi. Thousands of pages of manuscript notes, pasted-in clippings of scholarly articles by him and others, photos, etc. China: 1920s-30s. \$5500.00

Before Japan's defeat in the Second World War, Kobayashi Yasuo (1874?-1964) worked as an engineer for the South Manchuria Railway Company (known as *mantetsu*). This organization had been founded in 1905 upon Japan's victory in the Russo-Japanese War. It was nothing less than an organ of Japanese imperialism in northeastern China, controlling vital infrastructure — far exceeding the railroad connecting the major cities of the region — in what in 1931 became the Japanese puppet state of Manchukuo. *Mantetsu's* sphere of activity extended beyond the shipment of goods and people, power generation, and the operation of hospitals, schools, and ports, to knowledge production. Curiously, with the concurrent rise of academic Marxism and aggressive right-wing militarism in interwar Japan, working on ethnographic, sociological, and other documentary projects



assumed under *mantetsu* auspices became a career path for left-wing academics increasingly unable to find jobs at universities in Japan. Their scholarly efforts in the imperial periphery made lasting contributions to several fields.

Kobayashi was stationed in Dalian during his time with the company. However, his job took him further afield, working on geological surveys throughout the region for the development of new coal mines. He had the opportunity to travel as far as Beijing, where he interacted with both Chinese individuals and Japanese students to nurture his various interests. Unlike the professional humanists and social scientists working for *mantetsu*, Kobayashi was an amateur scholar. His fields were archeology — he was active in the East Asia Archeological Society [*Toa koka gakkai*], a Japanese organization involved in surveys throughout Manchuria — and folklore. For some of his writings on popular beliefs, he used the pen name Futaki-ko. He continued to publish in this field in Japan after the war. During his many years in China, Kobayashi amassed an important collection in his areas of interest, which were not properly inventoried at his death.

This collection of Kobayashi's notes appears to be the early stages of a planned major work on Chinese history, topography, archeology, and culture. As far as we can tell, the author's plans were never realized.

The first volume (which lacks its upper cover) contains Kobayashi's notes and records on Chinese topography, climate, politics, Manchu and

Mongolian history, river control, water supply to Beijing, etc. The second volume is concerned with the varieties of soil quality of the Chinese land-mass and "Asian dust" caused by the desertification of northern China. Vol. III contains his notes on the civilization that grew around the Yellow River and the history of the Mongols. There are some very interesting notes on the relations between the Han and the cultures to the west, including much on the Silk Road. Kobayashi also writes on the construction achievements of China (including canal building and the Great Wall). Finally, there is a section on Buddhist art and archeology.

The fourth volume is concerned with the early archeology of greater China, migration patterns, the importance of the Yellow and Yangzi rivers in the development of Chinese civilization, etc. Vol. V discusses the development of Chinese culture and provides a description of its natural resources. Kobayashi also discusses the current affairs of China. There are also notes on piracy during the Ming dynasty. The sixth volume discusses the deforestation of northern China and the resulting environmental crisis. Next, we have prefaces, summaries, and conclusions by Kobayashi, followed by descriptions of the Ice Age in China and a series of photographs of daily life and archeological sites throughout China, Manchuria, and Tibet in the 1920s and 30s.

Fine condition. Kobayashi's hand is neat and easy to read.

☛ All biographical data has been taken from Komai Kazuchika, "Kobayashi Yasuo o seikyo" ["Mr. Kobayashi Yasuo's passing"], *Minkan densh*, Vol. 28.4 (1964), p. 212. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

The Rebuilding of the Kyoto Imperial Palace

45. KYOTO IMPERIAL PALACE RECONSTRUCTION.

Illustrated manuscript on paper, entitled on first leaf "Ansei gozoei zushi" ["Ansei Era Renovation, Illustrated & Explained"]; alternate title in manuscript on silk labels on front covers of each vol.: "Kogozoei zushi" ["Imperial Palace Renovation [or] Reconstruction, Illustrated & Explained"]. Written throughout in a neat hand. Hundreds of brush & ink illus. throughout, many with color washes & metallic pigments. Ca. 800 folding leaves. Ten vols. Large 8vo (298 x 210 mm.), later green silk over wrappers, new stitching. [Japan]: copied late Edo.

\$17,500.00





An important and extremely extensive manuscript on the reconstruction and restoration of the Emperor's Residence and other buildings of the Kyoto Imperial Palace. Portions of the palace complex, along with many artworks, had been destroyed or were badly damaged in the great Kyoto fire of May 1854. This palace was prone to fires, having been destroyed and rebuilt eight times, six of them during the 250-year-long peace of the Edo period. Following the 1854 fire, an administrative agency to oversee this reconstruction was created in Kyoto at the beginning of the Ansei era, with Asano Nagayoshi (1816-80) as director. He was a painter and former pupil of Tsubaki Chinzan. A high-ranking retainer of the shogunate, he served as City Magistrate of Kyoto. Our manuscript amounts to the official report of the works.

Our finely illustrated manuscript details the 1854-55 reconstruction and restoration, which was done in the style of the original Heian-period architecture. The two-page introduction in the first volume was written by Asano and is followed by a 23-page detailed index to the contents of the ten volumes. A history of the palace grounds and buildings from the Heian era to Asano's day is provided, accompanied by a detailed three-page floor plan of the Inner Palace (*Dairi*).





The second volume provides official correspondence regarding the renovation, descriptions of the process of obtaining permits, accounts of all necessary work on the buildings' foundations (with drawings), illustrated surveys of each building, confectionary gifts made by Palace officials to all those working on the project, lists the planned architectural details of each room in all buildings, notes on the need for additional service buildings, etc.

The third volume contains numerous illustrations of the architectural details of the planned structures along with decorative elements. Many of these drawings are in color, using multiple colors of wash and metallic pigments (a few are lightly stained). The six gates to the palace grounds and their bold carvings are depicted.

The fourth volume describes the renovation works and presents fine images of furniture, decorative pieces, paintings, restored artworks, and important screens and sliding doors. There are splendid views, with ex-



tremely detailed floor plans, of the *Naishidokoro* (a ceremonial room) and the *Shishinden* (Hall for State Ceremonies). Paintings of the 32 Chinese philosophers whose images appeared on the famous *Kenjo no shoji*, the northern sliding screens in the *Shishinden*, are shown. There is a most interesting discussion of the building materials.

Vol. V is devoted to the renovation of the *Seiryoden* (Emperor's Residence). Included are a fine view of the building, a detailed floor plan, and images of many of the artworks present there.

Our sixth volume describes the *Tenjo* (the southern aisle room within the *Seiryoden*), where noble people and courtiers waited on the emperor. Various aspects of the *Seiryoden*, including gates, passageways, and the approach for carriages, are shown along with decorative features. Also illustrated are the *Shinkaden* (for ceremonies), the *Kogosho* (Little Palace) and its famous paintings on sliding doors, and the *Ogakumonjo* (the study

hall for reading rites and a monthly poetry recital). Detailed floor plans are provided.

Vol. VII describes and depicts the *Omima* (Palace for Rites and Rituals) and the *Otsunegoten* (Imperial Residential Palace). Many images of paintings on sliding doors are present, as are complex floor plans. Also shown is the *Daidokoro* (the kitchens).

Vol. VIII is concerned with the *Okiyodokoro* (servants' quarters). An image of the building and the floor plans are featured.

The ninth volume describes the *Gishinden*, a small building to which the emperor and his wife could move in case of an earthquake. Also described is the *Wakamiya goten*, where the children of the emperor lived. Illustrated are the buildings and artworks on sliding screen doors, along with many floor plans.

The final volume concerns the return of the imperial family to the restored palace in late 1855. We find images of the highly ornate palanquins and carriages used in the grand and very long procession (*senko*) celebrating the event, lists of the participants with their positions in the parade, and lists of gifts.

Fine condition. Preserved in an old wooden box.



The Aoi Matsuri Festival

46. KYOTO KAMO AOI MATSURI NO EMAKI. Illustrated scroll on paper, entitled on manuscript label on outside of beginning of scroll "Kamo Aoi no matsuri" ["Aoi Matsuri Festival in Kamo Shrines"]. Scroll on paper (340 x 15,130 mm.), silk brocade outer endpaper at beginning, wooden core roller. [Kyoto]: late Edo copy. \$9500.00

The Aoi Matsuri is one of the three most famous annual festivals in Kyoto; it now takes place on 15 of May each year and is held by the important Kamo shrines, the Kamigamo Shrine and Shimogamo Shrine. The festival's origins can be traced to rites performed in the sixth century to appease the gods and to pray for bountiful harvests. It became a more formal annual ritual in the eighth century (Heian era), when Kyoto became the capital and Emperor Kanmu (735-806) recognized the importance of the Kamo shrines to the city's prosperity.

The procession starts at the southern gate of the Imperial Palace and makes its way towards the Shimogamo Shrine and finally arrives at the Kamigamo Shrine, about eight kilometers away, where shrine rites are performed. The procession participants include the *Saiodai* (a young woman of the imperial house who has undergone several purification ceremonies), the Imperial Messenger, who leads the procession, Buddhist priests and nuns, dancers, musicians carrying ceremonial instruments, young girls, royal guards in red uniforms carrying bows and arrows, government and civic officials (oftentimes on horseback), and military retainers.

The illustrations are large and panoramic, depicting carriages drawn by oxen, attendants of many ranks and professions, each wearing differ-



ent attire and carrying swords, bows and arrows, musical instruments, etc. There are several breeds of oxen and different types of carriages. One of the carriages is labeled "ingokogi" ["carriage for the retired emperor"]. Street scenes show bystanders, structures decorated with hollyhock vines, and processioners carrying hollyhock sprigs. One highly decorated carriage, with wisteria vines draped from its top, transports an assortment of musical instruments. A musician follows, carrying a *koto* (vertical harp). A group of dancers, all on horseback, are part of the procession.

There is also a scene of three high-ranking court members, all seated, whose first names are Hisayori, Yorizumi, and Hisaaki.

The coloring of this scroll appears to be a preliminary version; while it is for the most part well colored, there are neat notes by the artist for the application of further colors.

The text, in three sections, provides a history of the festival from earliest times and descriptions of the illustrations that follow in the scroll. Many figures are labeled with their tasks or roles in the procession.

At the end of the scroll, we find a note stating that the text and illustrations were copied in "mid-June 1330" by "jushii Takakane Tamenobu kyo" (illustrator) and "Nyudo [several characters indecipherable] Suekuni," who was responsible for the text. Our scroll is a late Edo copy.

In excellent and fresh condition, preserved in a handsome lacquer box with a metal handle.

Chinese Bookworms in the Bamboo Trunk Full of Books

47. LI, Jiweng, XIAO, Can, & CHEN, Jiru. [J:] *Shoroku tanshun* [Thought-Provoking Bookworms in the Bamboo Trunk Full of

Books]. 42; 32 folding leaves. Two vols. 8vo, orig. semi-stiff wrappers (rubbed), orig. block-printed title labels on upper covers (both labels partly defective), new stitching. Kyoto: Takemura Shinbei, 1698. \$7500.00

First edition to be printed in Japan of this collection of Chinese literary texts, with the Preface of Isshiki Tokei (or Maeda Tokei, 1673-1744), the Kyoto Confucian scholar who served the Yamashiro yodo fiefdom lord Noriyuki Ishikawa. The book is printed in *kanbun* with reading marks. It is rare, with no copy in WorldCat (we did find a copy in the Nagoya Tsurumai Library).

The texts are:

1. **LI Jiweng (or Kuangyi).** *Zi xia lu* [Records [or Collection] to Fill One's Spare Time]. Li's given name is often written as Kuangyi, and there is no scholarly consensus on which form is correct. Zhang Guye assumes that the correct form is Kuangwen, which allows him to argue that this Li Kuangwen is the eponymous son of Grand Councilor Li



Yijian (756-822 CE), a high official in the Tang government. Kuangyi would have been born sometime after 806 CE (early in the Yuanhe reign period). He had an official career in and authored several works of history before passing away sometime in the 880s or 890s.

The text *Zixia lu* or *Zixia ji* is a collection of “jottings” (*biji*), a scholarly genre in which the author collects anecdotes or presents the results of various investigations. Li’s collection largely consists of examinations of historical facts and events. It also contains information on foodstuffs, tea utensils, musical instruments, and clothing, which provides a window onto Tang-period society. The text was repeatedly printed in the late imperial period as part of various collections, and was included in the Qianlong emperor’s manuscript library, *The Complete Writings of the Four Treasuries*.

2. **XIAO Can (or Sen).** *Xi tong lu* [*Records of Penetrating Study*]. Tao Zongyi (ca. 1316-ca. 1402) gives the author’s name as Xiao Sen. This is a very little-studied collection of jottings, on which we cannot find any scholarship. Excerpts from *Xitong lu* are included in *Shuofu* [*Purview of Exposition*] by Tao Zongyi. An introductory note to that book says that it was completed in 1223 (the *guiwei* year of the Jiading reign period of the Southern Song).
3. **CHEN Jiru.** *Qun sui lu* [*Record of Assembled Fragments*]. Chen Jiru (1558-1639) was one of the great late-Ming arbiters of culture and taste, and the impact of his innovations can still be traced in present-day China. In late Ming, when culture and taste enjoyed a social prestige beyond their usual standing, Chen’s influence appears even greater than it may have otherwise. “Most of the writings of [the author] exemplify the philosophy of the late Ming period which was dominated by the desire to enjoy life . . . His short essays, letters and poems had a charm of their own.”—Hummel, ed., *Eminent Chinese of the Ch’ing Period* (1644-1912), Vol. I, pp. 83-84.

Qunsui lu is a collection of notes on the origins of various things, foreign objects, rituals and customs, and examinations of expressions or turns of phrase. Some of the notes present stories and legends.

Nice set. Minor worming, occasionally touching text. Some of the worming has been carefully repaired.

☛ Zhang Guye, “Zixia ji zuozhe Li Kuangwen de shilü yu zhushu” [“The Writings and Official Career of Li Kuangwen, author of Zixia ji”] in *Wenxian* (2000), No. 4, pp. 101-05. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.



“Our Major Early Source on Bamboo and Bamboo Painting”

48. **LI, Kan.** *Chikufu shoroku* [C.: *Zhupu xiang lu*; *Detailed Treatise on Bamboo Painting*]. 66 full-page woodcuts & a few woodcuts in the text. 37; 22 folding leaves. Two vols. 8vo, orig. pale blue semi-stiff patterned wrappers, new stitching, orig. block-printed title labels on upper covers (one label quite defective). From the colophon in Vol. II: Kyoto: Hayashi Ihei, 1756. \$6500.00

First Japanese edition of this classic painting book. *Zhupu xiang lu* was regarded as the medium’s major canon for the first half of the 14th century. No early Chinese edition has survived.

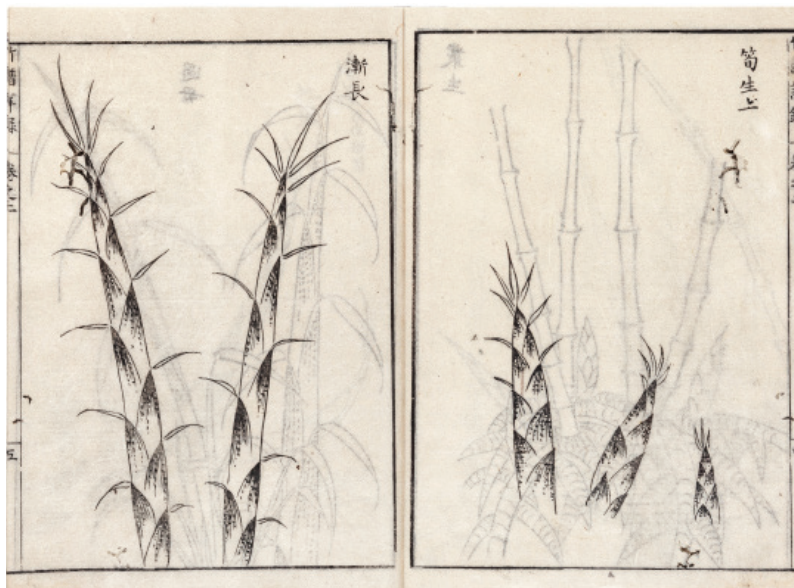
“Not all manuals were mediocre, however. In 1756 the Japanese edition of a bamboo manual by the Yuan master Li Kan, [the present work] was published . . . Li Kan, a master of both professional and idealist manifestations of the genre, modeled his ink bamboo style after the Northern Song idealist progenitor, Wen Tong, as well as on Wang Manqing . . . The Japanese edition is faithful to the Chinese: the impressions are clear both in the *goule* (outline) type of rendering and in the monochrome ink method. Li Kan’s text is a concise exegesis on the nature of the plant, the nomenclature of its parts, and the dos and don’ts in painting.”—Joan Stanley-Baker,

The Transmission of Chinese Idealist Painting to Japan. Notes on the Early Phase (1661-1799) (Ann Arbor: Center for Japanese Studies, the University of Michigan, 1992), pp. 71-72.

"Author of the *Bamboo Treatise* (*Chu-pu*), which is our major early source on bamboo and bamboo painting, Li K'an (1245-1320) was the leading painter of both colored and ink bamboo of the early Yuan period. A northerner born near Peking, Li had a brilliant official career at the Mongol court, rising to become a member of the privy council of the emperor Jen-tsung (1312-20). In private life, he developed a passion for the cultivation of bamboo, as well as for bamboo lore and bamboo painting. In the *Bamboo Treatise*, he explained that he was sent on a mission to Indochina, where, 'penetrating deeply into the bamboo country [he] examined strange species, and classified a great number by analyzing their resemblances and differentiating their special features.'"—Marilyn Fu, *Sung and Yuan Paintings* (New York: Metropolitan Museum of Art, 1973), p. 129.

This Japanese edition, printed throughout in *kanbun*, has three prefaces. The first is dated 1319, and both the second and third 1299. The 1748 afterword is by Murakami Hidenori, the initiator of this Japanese edition.

Very good and fresh set. There is some worming throughout, touching characters and images.



A Rare Small-Format Kasuga-Ban

- 49. LOTUS SUTRA.** Eight *orihon* (accordion format), finely woodblock-printed, of the complete *Lotus Sutra* [S.: *Saddharmapundarikasutra*; J.: *Myohorengekyo*]. 17 characters per column; 5 columns per page. Text-block height: 126 mm. Each column ruled in gold, with gold borders on top & bottom. Eight vols. (172 x 6285; 7260; 6830; 5980; 6530; 6280; 5860; 5125 mm.). Narrow 8vo, orig. semi-stiff blue boards (some rubbing), decorated on the outside with patterns in gold & silver of flowers, heightened with sprays of gold (*kindei*; "golden mud"); inner endpapers decorated with gold & silver speckles. Title and volume number in manuscript on each upper cover. [Japan, probably at Nara]: *Kasuga-ban*, mid- to late Kamakura (ca. 1250-1333). \$75,000.00

A luxuriously produced and most unusual small-format *kasuga-ban* edition of the complete *Lotus Sutra* in 28 chapters, originally translated into

Chinese by Kumarajiva and completed in 406. Our copy of this edition is a luxury version, with each column of text ruled in gold pigment. We have never seen a small-format *kasuga-ban* before.

The *Lotus Sutra* is the most influential of all sutra and “was highly influential in East Asia, inspiring both a range of devotional practices as well as the creation of new Buddhist schools that had no Indian analogues.”—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 730. For several Japanese schools of Buddhism, the *Lotus Sutra* remains their central text and is considered to be the only valid Buddhist sutra for the Degenerate Age.

These handsome scrolls have been printed on high-quality pale brown-gray paper (*gampi*, or mulberry fibers), and printed in bold, thick strokes, using lacquer-like black *sumi* ink, typical of Kamakura and Muromachi *kasuga-ban* printings (*kasuga-ban* is a general term for publications of the Nara monasteries; see below).

Kumarajiva (344-413), Buddhist monk, scholar, missionary, and translator, who came from the Silk Road kingdom of Kucha, was famous for his encyclopedic knowledge of Indian and Vendantic learning. He was the greatest translator of Buddhist scripture from Sanskrit into Chinese, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. Following many years of study in Kucha and Kashmir, he arrived in Chang'an (now Xi'an), in 401, with a great reputation. He became known as “teacher of the nation.” There, he headed a famous school of translators, and together they translated many important texts into Chinese, including the *Vimalakirti*, the *Diamond*, the *Lotus*, and the *Amitabha* sutra.

It is most unusual to find an early printing of a long sutra, like the *Lotus Sutra*, textually complete; usually one finds just one part of a text in one scroll. Complete sets of this work are of the greatest rarity.

PROVENANCE: our set has been signed twice by the Buddhist scholar and priest Dohan [Kakuhonbo] (1179-1252), a “Kamakura-period Shingon scholar-monk from Koyasan, who wrote extensively on the works of Kukai and Kakuban. He is well-known for his esoteric writings on the Pure Land.”—Buswell & Lopez, eds., op. cit., pp. 263-64.

A fine and remarkable set, preserved in an attractive old wooden box. There is some relatively minor worming, touching some characters.

● 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).”

The Most Influential of All Sutra

50. LOTUS SUTRA. Eight scrolls, finely woodblock-printed, of the complete *Lotus Sutra* [S.: *Saddharmapundarikasutra*; J.: *Myohorengekyo*]. 17 characters per column; 24 columns per sheet. Each sheet: ca. 450 mm. long. Text-block height: 207 mm. Eight scrolls (297 x 10,785; 12,480; 11,600; 10,430; 11,190; 10,190; 10,130; 9000 mm.), all with front endpapers speckled on inside with square-cut gold, silver, & copper foil, outer endpapers dyed reddish-orange & with clouds of gold, silver, & copper mottling. Seven of the eight scrolls have on the outside of the front endpaper an orig. label stating “Myohorengekyo” [“Glory to the Dharma of the *Lotus Sutra*”], and its volume number. All with wooden rollers. [Japan: late Muromachi to early Edo]. \$35,000.00



A handsomely produced woodblock-printed edition of the complete *Lotus Sutra* in 28 chapters, originally translated into Chinese by Kumarajiva and completed in 406.

These handsome scrolls have been printed on high-quality paper (*gampi*, or mulberry fibers), with a light sprinkling of mica dust, and

printed in bold, thick strokes, using black lacquer-like *sumi* ink, typical of Kamakura and Muromachi *Kasuga-ban* printings.

It is most unusual to find on the market an early printing of a long sutra, like the *Lotus Sutra*, textually complete; usually one finds just one part of a text in one scroll. Complete sets of this work are of the greatest rarity.

A fine set, clean and fresh. The third scroll has some worming to the final quarter of the text, touching and affecting characters. At the end of the final scroll is a manuscript note, dated "9 July 1646," signed by a Buddhist practitioner named Nichi'en. At the beginning of the first scroll and at the end of the final scroll, we find the names in manuscript of two donors, Jo'an and Myo'an, members of the Nichiren sect. Above their signatures in the eighth scroll, they have written in a very beautiful calligraphic style, "Namumyohorengekyo Nichiren Daibosatsu."

● 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)."



Carved Throughout in Hiragana

51. **LOTUS SUTRA.** Eight *orihon* (accordion format), finely wood-block-printed, of the complete *Lotus Sutra* [S.: *Saddharmapundarikasutra*; J.: *Myohorengekyo*]. 23-33 characters per column; 6 columns per page. Text-block height: 230 mm. Eight vols. (190 x 8600; 10,000; 9300; 8200; 8900; 8600; 8000; 7000 mm.). Tall narrow 8vo, orig. semi-stiff dark blue boards (minor rubbing), orig. block-printed mica-dusted title labels on upper covers, each entitled "Shinpan Myohorengekyo" ["new [carved] boards for the *Myohorengekyo*"] & volume number. [Japan]: early to mid-Edo? \$19,500.00

A very rare — apparently unrecorded — edition of the complete *Lotus Sutra*, handsomely carved throughout in *hiragana*, allowing those unskilled in reading *kanji* to study the text. The vast majority of sutra printed in early Japan were carved in *kanji* (*kanbun* style) or a mixture of *kanji* and *hiragana*. NIJL lists only two editions of the *Lotus Sutra* printed entirely in *hiragana*: a 1682 edition, which is clearly not our edition, and another, undated, edition held by the Sakamoto Ryumon Bunko of Nara. Sadly, their copy is not digitized, and we are unable to compare it with our example. In

our copy, only the text titles on the first column of each volume are carved in *kanji*; the text is carved entirely in *hiragana*.

This sutra has been printed on excellent paper, which has been treated with a pronounced sprinkling of mica dust. The printing is uniformly fine throughout, with strong black strokes.

A fine set, preserved in a handsome old wooden box. Two volumes with minor worming.

Movable Type or Woodblock?

52. **LU, Zhi.** *Ojong Yuk chu yakson*. Edited by King Chongjo. Ten columns per page, 18 characters per column. 2, 37, 34, 1 (=74) folding leaves. Two parts in one vol. Small folio (350 x 228 mm.), orig. wrappers (wrappers rather rubbed & somewhat soiled), later stitching. [Jeolla Province: the Governor's Office], from the colophon: July 1797. \$4750.00

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

Zhi Lu was chancellor during the reign of Emperor Dezong, who greatly valued Lu's opinions. Lu left a large body of



writings, mostly advice for the emperor on political matters and how to run the country. While he had a tumultuous political career, which ended in exile, Lu's posthumous reputation was favorable.

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

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

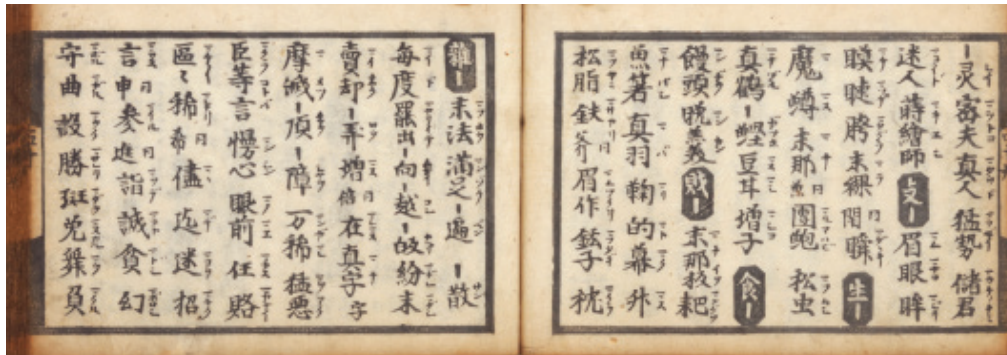
Very good copy. Minor soiling.

The Essential Japanese Dictionary

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

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

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



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

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

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

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

The main section of the dictionary continues until leaf 90, where addenda begin, one listing the wards of Kyoto (three pages), and another

of additional words. The organization of the dictionary is by *iroha* order and further divided by eleven categories or *mon*: heaven and earth, ethics, natural history, food, numbers, and others. Each word has a pronunciation guide in *katakana*.

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

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

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

54. **MARTIAL ARTS: YOSHIN-RYU**. Picture scroll on paper, entitled at beginning “Yoshin-ryu maki” [“Picture Scroll of the Yoshin School of Martial Arts”]. 19 large & fine brush & ink scenes, well colored. Scroll (340 x 9820 mm., including front endpaper), inner side of endpaper with speckles of gold, silk brocade on outside. [Japan]: mid- to late Edo. \$6500.00

A most handsome picture scroll depicting a series of *kata* (forms or positions) developed by the Yoshin school of jujutsu, founded by Akiyama Shirobei Yoshitoki in Nagasaki in 1642. The Yoshin school, the most popular and well known of the many martial arts schools created in the 17th century, taught a defensive combat system, using few or no weapons. Instead, it employed holds, throws, leg sweeps, chokeholds, gouging, and paralyzing blows to subdue an opponent. The main principle was to use the attacker’s energy against him, rather than directly opposing it.

The artist of our scroll was highly skilled, paying attention to the technical details of jujutsu as well as providing excellent and delicate coloring to the figures. In the preface, the anonymous author states that the contents of this scroll contain private information to be kept secret. The annotations for each *kata* describe the techniques as verbally passed down.

Our scroll depicts 11 *kata*, or forms, each labelled with precise com-



mentary giving step-by-step instructions on positions, movements, and the processes of subduing the opponent. In the first scene, following the preface, we see two seated men facing each other, preparing for combat. This is followed by two men grappling, one choking the other, who is lying on the ground immobile. The men are quite well dressed in attractive kimono and elaborate hairstyles.

The next scene shows a man subduing another man by twisting his neck. The victim looks very unhappy. The following scene portrays one man using his hand and knee to break another man's arm. In the next image, we see the attacker using his right foot to step on his opponent's wrist, pinning him down with one arm while his other arm is ready to defend his head from an attack by his opponent's legs.

The following image is not one of the *kata* and is not annotated. It shows one man subduing another in much the same fashion as the preceding scene. The fifth *kata* presents a man with his right knee on his rival's knees, twisting the victim's head. *Kata* six depicts one man grappling with another, grabbing his kimono and arm, preparing to throw him. Our seventh *kata* shows one man throwing another.



This is followed by a scene illustrating one man neutralizing another by forcing the release of his arms, which his opponent had grabbed. *Kata* nine is entitled "break the branch" and shows two men performing complex actions with their arms. The tenth *kata* presents a man being neutralized by his sword-wielding opponent. The final *kata* depicts one man holding a sword in a threatening manner in front of his terrified foe.

The remaining scenes are not annotated. The first shows two opponents, both holding swords, facing each other and ready for combat. The next scene shows two men fighting with swords. Following this, we see a man twisting the sword-carrying arm of his rival. Next we see a man using his arms and legs to immobilize his opponent. The next scene shows a man choking his antagonist, who has turned bright red from suffocation. The final scene shows two men grappling. One of the men has pushed the palm of his hand into the eye of his challenger.

Fine copy, preserved in wooden box, with minor and occasional marginal worming. Label on outside: "Yoshin-ryu idori maki" ["Annotated Scroll of the Techniques of the Yoshin School of Martial Arts"].





55. MATERIA MEDICA, JAPANESE. Illustrated scroll on paper, with six well-executed paintings, each measuring 203 x 288 mm., of edible fish & herbs. Scroll (263 x 2490 mm.), the six paintings mounted on scroll paper & framed with fine brown silk brocade, inside front endpaper with patterned white paper, outside covered with blue silk brocade, wooden core roller. [Japan]: late-Edo. \$9500.00

A handsomely illustrated scroll, with images and notes very much in the conventions of traditional Chinese medicine. The quality and accuracy of the paintings is very fine. Several of the images show the all-important pairings (*kuiawase*) of foods that, in combination, were good for health.

The first image depicts an unidentified fish with orange skin. The notes state that eating this fish causes no harm to the body, calms an upset stomach, increases appetite, reduces nausea, and greatly increases energy.

The second image shows a Japanese sea bass (*suzuki*), along with Japanese eggplants. We learn that eating this fish warms the body, helps to regulate the function of the digestive system, and fosters easy pregnancies. Consuming the eggplants improves the quality of the blood and aids in healing and detoxification of the intestine.

The following image depicts two fish, one of which we cannot identify. The second is a horse mackerel. Eating the large fish improves eyesight



and regulates body fat. Consumption of the horse mackerel warms the body, assists in detoxification, and improves blood quality.

Image four depicts a mature and young river fish, *ayu* (sweetfish). Eating the *ayu* supports the functioning of the five organs and strengthens both muscles and bones. Two plants are also shown here: horsetail (*tsukushi*) and buckwheat (*tade*). Eating one or the other of these plants with the *ayu* will assist in digestion. This image is slightly soiled.

Our fifth image shows the *kochi* (a lean white fish) in two views. Eating this fish warms the body and aids in blood circulation for pregnant women.

The final image depicts a bamboo shoot of Chinese origin (*hachiku*). Consumption of the bamboo shoot cools a feverish body and is useful in treating eye diseases. Also shown is the *sansho* pepper, which helps in blood circulation and detoxification and relieves depression.

On the final image is a note stating (in trans.): "Copied by Ushioka." In fine condition, preserved in a modern wooden box.

Designs for Ceiling Paintings

56. MATSUMURA KEIBUN'S DISCIPLES. Album of loose large folded sheets of designs for ceiling decorations prepared by various disciples (see below) of Matsumura Keibun. 91 drawings, using brush & color washes on sheets measuring 710 x 660 mm., all within two loose binder boards. [Japan]: from a pasted-on note from the lower board: "91 drawings . . . 13 August 1860." \$7500.00

A remarkable collection of 91 large and fine drawings of botanical subjects for paintings on coffered ceilings (*gotenjo* or *goutenjo* or *goutenjou*) of aristocratic homes, shrines, and temples, mainly in Kyoto, prepared by many of the disciples and students of Matsumura Keibun (1779-1843), the Japanese painter known as "Go Keibun." A leading figure in the Shijo school established by his half-brother Goshun Matsumura, Keibun was most noted for his delicate and elegantly composed studies of birds and flowers.

The upper board has an inscription: "Shinden naka no ma. On tenjo shitae no utsushi" ["Shinden-style buildings middle chamber. Precious drawings for ceiling paintings. Copies"]. *Shinden-zukuri* was a style of aristocratic mansion built in the mid-10th century in Kyoto. By the 19th century, those mansions that survived, along with temples and shrines,



needed renovations and redecorations. These drawings were prepared for such activities. They may be copies of Keibun's work by his students or original designs in the style of their master.

Each drawing is signed with a pen name and a label identifying the plant or flower; all are in roughly the same style. We have been able to identify 11 of the artists: Seiki Yokoyama (1792-1864; see Hillier, p. 922; five drawings), Obun Matsumura (the son of Keibun; three drawings), Kiho Yagi (seven drawings), Keika Nakao (one drawing), Nikka Tanaka (four drawings), Gisho (or Yoshiaki) Mori (five drawings), Kado Isono (five drawings), Kokei Tomita (four drawings), Bunrin Shiokawa (seven drawings), Mohiko Okamoto (six drawings), and Goho Tanaka (five drawings). We have not been able to identify the artists of the remaining 39 signed drawings.

In fine condition, preserved in *chitsu*. A few folds with minor tears.

● Brown, *Block Printing & Book Illustration in Japan*, p. 91—"Keibun . . . was chiefly noted for his paintings of flowers and birds." Hillier, *The Art of the Japanese Book*, pp. 713-14.





Movable Metal Type

57. **MING TAIZU, Emperor of China.** *Tae Myŏngnyul kanghae* [The Great Ming Code Explained]. 69; 84; 102 folding leaves. 30 parts in three vols. Large 8vo (306 x 202 mm.), orig. patterned yellow-brown wrappers, new stitching. [Korea]: final volume with date 1903. \$12,500.00

A rare metal movable type edition printed at the Ministry of Justice in Seoul in 1903 using a font cut in 1816. The text was originally compiled in Chosŏn Korea on royal command in ca. 1440. The earliest edition that can be confidently dated was printed by woodblocks in Kyŏngju in 1536.

The text explains the descriptions of crimes and punishments contained in the Great Ming Code, which was the penal code of the Chinese Ming empire (1368-1644). This book, in the form in which we now have it, is the result of a series of revisions in the late 14th century. It represents an important moment in Chinese legal history, as a kind of legal Renaissance, in that it was deliberately modeled on the centuries-old Tang code, whereas the preceding Mongol Yuan empire had not had an official Chinese legal code.

The Ming legal code was very influential in East Asia. In Korea, the Ming code's influence can be discerned already in the second half of the 15th

century, when we see references in the penal section in the official collection of statutes specifying that certain matters should be handled according to the Ming code. Even in the last Korean code issued before the advent of Japanese rule, dated 1905, the influence of the Ming code is still discernable.

Our edition of the book belongs to the uncertain period in the late 19th and early 20th centuries, when the Korean leadership tried to navigate between the surrounding empires and establish the country as an independent state. The laws of Ming China, which had collapsed more than two and a half centuries earlier, were still being studied by prospective officials in the Korean judiciary on the eve of the Russo-Japanese War, which made Korea a Japanese protectorate.

Our edition was printed with metal movable type using the *chŏnsaja* set. This copper font of approximately 20,000 characters was cast privately in 1816 by Pak Chonggyŏng.

Fine and handsome set. A seal states that this set belonged to the collection of the Institute for the Training of Officials for the Judiciary (Pŏpkwan Yangsŏngso), in Seoul founded in 1895 as part of an attempt to modernize the civil service. It was intended as a textbook for the institute's students. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

☛ Fang, *The Asami Library* 18.45—"At the end of the book is a double leaf of errata, a novelty among Korean government publications." Jiang Yonglin, trans., *The Great Ming Code* (Seattle: University of Washington Press, 2014).

Glorious Morning Glories

58. **MORNING GLORIES ALBUM.** Finely illustrated album, entitled on manuscript label on upper cover "Asagao fu" ["Pictures of Morning Glories"], a collection of 55 highly accomplished & beautifully rendered brush & color-wash paintings of morning glories. 15 folding leaves. 8vo (290 x 2000 mm.), orig. yellow semi-stiff wrappers (wrappers a little soiled), new stitching. [Japan: late Edo]. \$9500.00

Morning glories, first brought into Japan by the Chinese, were originally used for medicinal purposes, as a laxative. But soon the Japanese cultivated them as ornamental flowers. During the Edo period, morning glories became very popular and the subject of aesthetic admiration. Much like



the “tulip mania” in 17th-century Holland, Japan experienced several morning glory booms in the 19th and early 20th centuries. Japanese horticulturalists have been the leaders in cross-breeding the flowers to develop new varieties.

The anonymous artist who executed the skilled drawings in this album has depicted many varieties of the morning glory flower in great detail, painted in rich colors. The artist has labelled each flower with its name (and alternate names) and a brief description. The artist has frequently used ground-shell white pigment to give the paintings a three-dimensional quality.

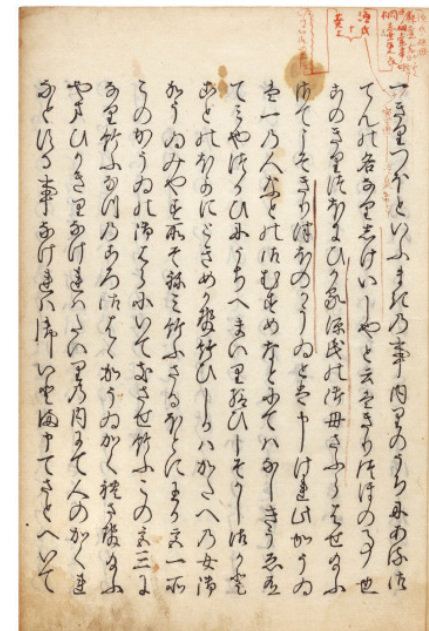
Fine and fresh copy, preserved in an old *chitsu*. Minor marginal worming. With several ownership seals. One of them is that of Manabu Miyoshi (1861-1931), who earned his doctorate in botany at the University of Leipzig, and returned to Japan to become professor of that subject at the University of Tokyo. Another seal is that of Kanesaburo Wakai (d. 1908), a prominent dealer in Japanese antiquities and art.

A Movable Type Edition of the Genji kokagami

59. **MURASAKI SHIKIBU**. *Genji kokagami* [or] *Genji mokuroku* [*A Little Mirror of the Tale of Genji*]. 12 columns per page. 36; 50; 25 leaves (each leaf consisting of two leaves pasted together at the fore-edge). Three vols. 8vo (272 x 190 mm.), orig. wrappers, orig. manuscript title labels on upper covers (first label a little defective), new stitching. [Japan: ca. 1633]. \$45,000.00

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

Our copy was featured in the 50th anniversary catalogue (1960) of the Tokyo Kotenkai (Tokyo Booksellers’ Guild), item 425, consigned by Sorima-



chi. In Sorimachi's monumental catalogue of Japanese movable type books (1972), he describes another, rather stained, copy of the same edition (item 299), also with 12 columns per page and using the same *hiragana* and *kanji* fonts, and dated "mid-Kan'ei" (the Kan'ei period was 1624-43). Sorimachi states that he knew of only one other copy of our edition, at Yasuda Bunko. No copy of our edition is located in WorldCat. The copy listed by the British Library is a "married" set from several movable type editions.

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

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

● Kazuma Kawase, *Kokatsuji-ban no kenkyu* [Study of the Early Typographic Editions of Japan] (1967), Vol. 1, p. 514 & Vol. 3, p. 122, no. 357 for an illustration.

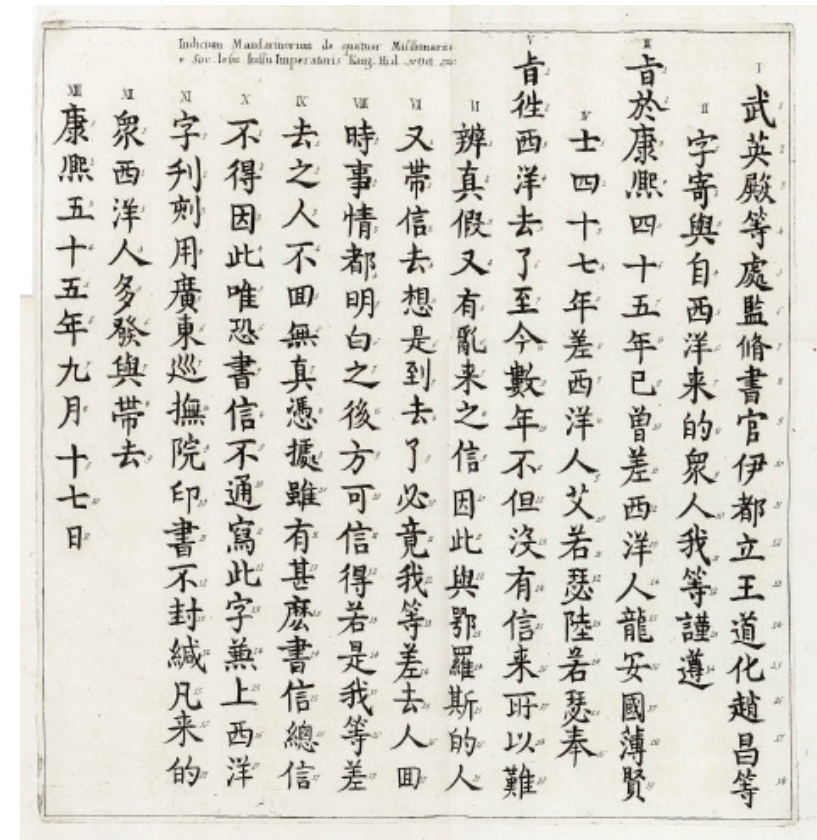
The "Red Decree"

60. MURR, Christoph Gottlieb von, ed. *Litterae Patentes Imperatoris Sinarum Kang-Hi. Sinice et Latine. Cum interpretatione R.P. Ignatii Koegleri, S.J. . . . Ex Archetypo Sinensi edidit additis notitiis Sinicis Christophorus Theophilus de Murr*. Three text leaves with Chinese characters, final conjugate leaf a full-page woodcut with about 65 Chinese characters, & a large folding engraved plate printing in Chinese characters the Kangxi Emperor's edict of 1716. 58, [1] pp. Large 4to, orig. decorative wrappers, uncut. Nuremberg & Altdorf: Monath & Kussler, 1802. \$6000.00

First and only edition of an extremely uncommon book. Murr (1733-1811), a resident of Nuremberg, was a scholar with polymathic interests. He edited several intellectual journals, published on libraries and art museums, etc.

This work is, in large part, concerned with the Chinese Rites Controversy and the famous "Red Decree." The Jesuit missionaries who came to China in the late 16th century tried to accommodate their message as much as possible to the customs of the *literati* classes which they had identified as the most susceptible for conversion. This included the toleration of certain practices, such as ritual sacrifices to ancestors, which might be construed as incompatible with Catholic teaching.

The urbane manners, linguistic skills and scientific accomplishments



of the Jesuits won them the confidence and admiration of the highest circles of society, including the Emperor himself, but also the enmity and jealousy of rival Catholic orders, giving rise to the so-called "Rites Controversy."

In 1704 Pope Clement XI forbade a number of practices permitted by the Jesuits, including "ancestor worship" and sent a Papal Legate to explain the matter to the Kangxi Emperor in person. The Emperor was confused and annoyed by what he perceived as attempts to interfere with the internal affairs of China. In 1706 he sent Fathers Barros and Beauvollier, Jesuits resident at his court, back to Europe in order to obtain clarification. They perished at sea. Two years later he sent two more Jesuits, Fathers Provana and Arxo on a similar mission. They both died before they could return to China. In 1716, since nothing more had been heard of his envoys, the

Emperor decided to send an open letter, the so-called "Red Decree," to be given to foreign merchants returning to Europe, enquiring about their fate. In the letter, the Emperor stated that he will not give credence to any documents regarding the Rites Controversy until his envoys return.

The letter was composed by the Emperor himself and was in Manchu (the official dynastic language), Chinese and Latin. The style of the Chinese text is colloquial, unusual in an official document, perhaps so it would be more intelligible to foreigners.

Murr found the papers of Ignaz Kögler (1680-1746), the German Jesuit who had worked in the Imperial Observatory in Beijing from 1717, in the Jesuit college of Bamberg and decided to publish his Latin translation of the "Red Decree" together with other material relating to the Jesuits in China. The "Red Decree" is reproduced in Chinese on the large folding engraved plate ("Indicium Mandarinorum de quatuor Missionariis e Soc. Jesu. Iussu Imperatoris Kanz-Hi, 31 Oct. 1716"). For every character he gives a translation and explanation based on the texts left by Kögler (pp. 11-21). There follows the Latin text of the edict (pp. 21-22) with explanations, followed in turn by various miscellanea about the state of affairs in the Jesuit mission 1766-1800 (pp. 26-28) and about Kögler and his astronomical observations and publications (pp. 28-32). There follows eight pages which contain a list of Jesuit publications of a mathematical, astronomical, scientific, and philosophical nature printed in China. Pages 41-55 contain "Notitiae Sinicae." On pp. 56-58 there is a transcription of the list of Chinese quadrupeds arranged according to the Linnaean method with a letter from Linnaeus to Murr dated 22 March 1776. The list in Chinese characters numbered 1 to 42 is found on p. 59.

Fine fresh copy.

● Cordier, *Sinica*, col. 638. Löwendahl 718.

By Senshun So

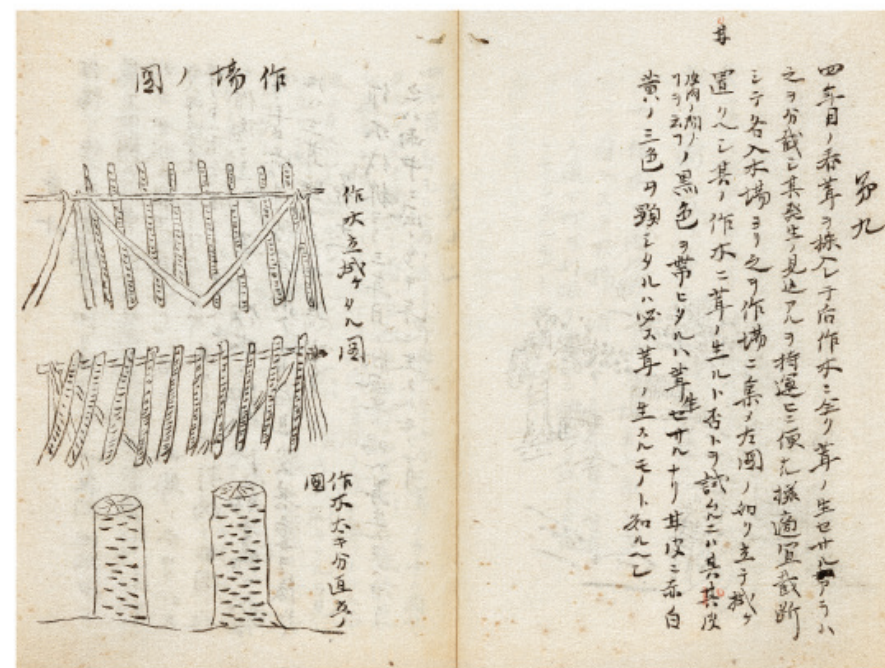
61. MUSHROOMS. Manuscript on paper, entitled "Kowa jinpu" ["Encyclopedia of Mushrooms"]. 39 folding leaves, using pre-printed paper. 8vo (260 x 183 mm.), orig. patterned blue wrappers, new stitching. [Japan]: Preface dated 1791 but this is a later copy, probably early Meiji. \$1750.00

A fine manuscript copy of the unpublished work by the doctor and botanist Senshun So (1758-1834), on the varieties of mushrooms found throughout Japan. So devotes much of the text to the medicinal uses mushrooms have. At the end, So discusses how to identify poisonous mushrooms and their antidotes.

So was responsible for the *Seikei zusetsu* [*An Illustrated Book of Agricultural Things*], the great agricultural and botanical work, issued in the early years of the 19th century. It is an encyclopedic survey of all the agricultural products and practices of Japan.

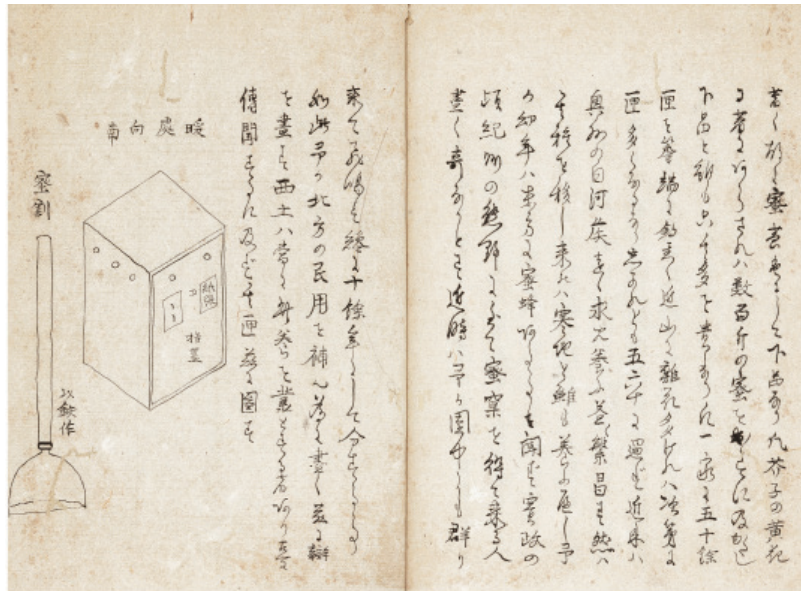
Fine copy. NIJL lists only eight manuscript copies of this text.

62. MUSHROOMS. Manuscript on paper, entitled on upper wrapper "Meiji 12 [1879] Iwatani yo. Shiitake tsukurikata tekiyo shosha" ["1879, for the Use of the Iwatani Family. Important Aspects of the Cultivation of Shiitake Mushrooms, Copied"]. 12 brush & ink drawings in the text. 11 folding leaves. Small 8vo (176 x 134 mm.), orig. wrappers, with orig. stitching. [Japan]: 1879. \$750.00



A most interesting manuscript in 16 chapters on the artificial cultivation of shiitake mushrooms. The instructions are very detailed, there is a series of 12 drawings depicting the tools used, how to make incisions in the wooden logs, the selection of appropriate trees, the correct way to stack the logs, methods of inoculation, etc. The final five pages describe the trade in mushrooms, prices, cost of materials and labor, considerations regarding the rental land for cultivation, etc.

Fine copy. Single small wormhole in upper gutter.



63. **MUSHROOMS, HONEY, & SWEET POTATOES.** Manuscript on paper, entitled "Gozui hen" ["Shiitake Mushroom Cultivation"] by Shigehiro (or Churyo) Sato (pen name: Onkosai). Four brush & black ink drawings in the text. 21 folding leaves. 8vo (237 x 165 mm.), orig. decorated semi-stiff wrappers, manuscript title on label on upper cover, new stitching. [Japan]: on final leaf (in trans.): "Copied May 1814 by Toba." \$2500.00

An attractive manuscript copy of the first Japanese text on shiitake cultivation, written in 1796; it has remained unpublished. The beginning of our manuscript is entitled "Kyoshin roku" ["Amazing Shiitake Mushroom

Knowledge"]. This is followed by "Onkosai mitsuki" ["Sato's Tips on Honey Production"] and "Satsuma imo kono sho narabini tsukuri yo no den" ["On the Health Benefits & Cultivation of Sweet Potatoes"].

The illustrations depict how to dry the mushrooms, along with a wooden beehive box and a sharp utensil to scrape the honey.

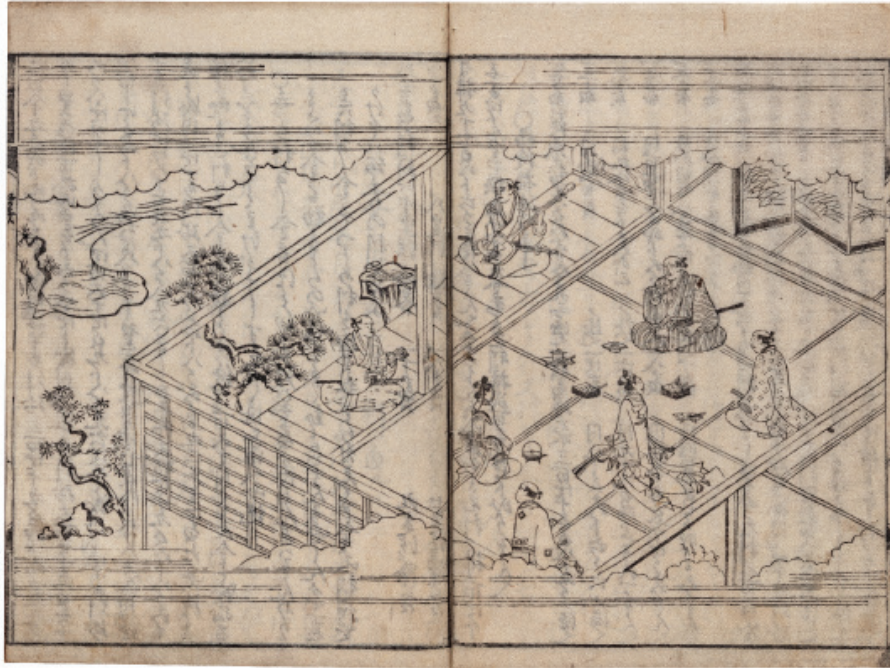
Sato (1762-1848), was a leading *honzo* scholar and writer on agricultural matters. He advised a number of fiefdoms throughout Japan on modern agricultural techniques.

Fine copy. A bit of worming on outer lower corner of first few leaves, not touching text.

"Vulgar Mathematics"

65. **NAKAMURA, Seiei.** *Nagasaki mujin* [or *mushin*] *monogatari* [A Tale of the Nagasaki Mujin]. Two double-page & three full-page woodcuts. 14.5 folding leaves (pagination irregular but complete). 8vo, orig. patterned orange wrappers (a little soiled & rubbed), orig. block-printed title label on upper cover, new stitching. Ushu [in today's Yamagata Prefecture], Naraya Ichibei, 1691. \$6500.00





First edition of this very rare work on practical business mathematics and the use of the abacus by the *wasan* scholar, Nakamura Seiei (d. 1734). There is no copy of the first edition in WorldCat, which lists only the reprints of 1926 and 1935.

The *Mujin* (or *tanomoshi*), a sort of rotating savings and credit cooperative association, has existed in Japan since the middle Kamakura period (1185-1333) and was only superseded by commercial banks in the Meiji period. *Mujin ko* "allowed individuals to predict with a degree of certitude what return to expect from deposits made to the cooperative fund . . . the structure allowed it to be used as an instrument for investment. The precision with which this rotation of funds was practiced as an investment scheme to earn interest caught the attention of scholars of Japanese mathematics . . . The mathematical calculation of investment gains through the contract *ko* was documented in [the present work, whose author] . . . described the Nagasaki *mujin* as consisting of eleven positions, with withdrawals to be made once a year. An organizer or 'parent' figure in need of immediate capital organized the group to meet a personal emergency.

The others joined for various reasons, mainly to make a profit."—Tetsu Najita, *Ordinary Economies in Japan: A Historical Perspective, 1750-1950* (University of California Press: 2009), pp. 79-80—(who fully explains the workings of a *mujin*).

The *mujin* of Nagasaki had somewhat different structures from those in other cities due to the international trade with the Dutch and the Chinese that took place there. Nakamura explains the differences in the present book. A number of practical examples are presented, especially the calculation of interest.

The first double-page image shows dockworkers loading merchandise into what appears to be a Chinese ship. The second single-page illustration depicts the abacus.

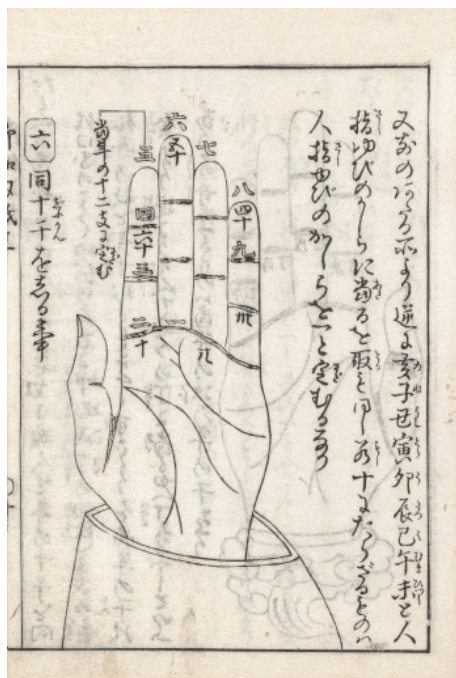
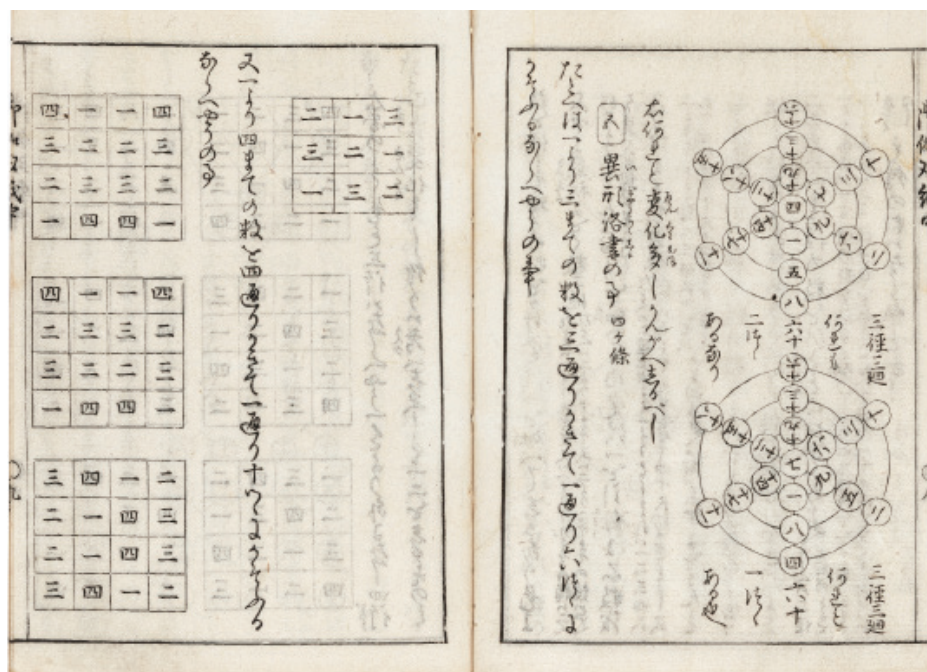
Fine copy, preserved in a *chitsu* (once in the stock of Shigeo Sorimachi, the great Japanese bookseller). Minor, mostly marginal, staining.

Hard Mathematics & Mathematical Recreations

66. NAKANE, Genjun. *Kanja otogi zoshi* [A Companion Book for Arithmeticians]. Many woodcut illustrations, including five double-page woodcuts. 30; 29; 29 folding leaves. Three vols. 8vo, orig. patterned semi-stiff wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto: Ten'nojiya Ichirobei, 1743. \$3500.00
First edition. "The author Nakane Genjun (1701-1761) was a Wasan and calendar scholar. He was the son of Nakane Genkei (1662-1733). This book is not a systematized Wasan book but one that is mainly compiled from mathematical recreations, featuring inserted illustrations throughout. It freely covers an assortment of both hard (academic) and soft (recreational) materials . . .

"At the end, it introduces the results of the fields into which most research efforts were poured in those days, such as *Kohaijutsu*. It was Kasai who wrote the afterword to the book; he was a disciple of Nakane, and his principal occupation was the operator of a bookstore called Ten'nojiya. After this, Ten'nojiya would become the sole bookstore that undertook the publication of major mathematical books by the Seki school, including the works of Nakane and his father."—from the National Diet Library's wonderful web-page "Japanese Mathematics in the Edo Period."

Nakane Genjun was one of the best of the writers on mathematical recreations. In the present work, "the mercantile use of the *Soroban* [abacus] is



explained [and illustrated] and the check by the casting out of nines is first used in multiplication, division, and evolutions in Japan."—David Eugene Smith & Yoshio Mikami, *A History of Japanese Mathematics*, p. 170.

Occasional light dampstaining, but a nice set. With some worming touching characters and images, all carefully repaired.

67. NATURAL HISTORY SCROLL. Illustrated handscroll with a collection of fine natural history drawings. Scroll (350 x 6620 mm.). [Japan]: most recent date is 1909. \$2500.00

An attractive collection of natural history drawings in scroll form, employing brush & ink and color washes. There are five images of a weasel (dated November 1905), one of a pheasant in a nature setting, a long-tailed game bird (dated November 1905), three views of an unidentified river fish found in the Kanogawa River in Izu, various sketches of leaves and weeds, *ayu* fish, lichen, 11 fine views of different parts of a crane (dated 30 January 1909), five images of sparrows (dated November



1908), six views of another long-tailed game bird (with indecipherable date), and, finally ten images of a carp (dated about 1887).

There is an annotation on the end of the scroll giving the artist's name as "Shoteishu."

68. **OSANAI, Gen'yo.** *Ganka yakusetsu* [Summary of Ophthalmology]. 22 finely hand-colored full-page woodcuts. 35; 39, 30 folding leaves. Three vols. 8vo, orig. wrappers (some marginal worming in Vol. III), orig. block printed title label on each upper cover, new stitching. Tokyo: 1872. \$2750.00

First edition in Japanese of this collection of translations from a variety of Western ophthalmological texts. NLM suggests the author was Paul Silex (1858-1929), but this is clearly impossible. The present work is the earliest work published in Japan on Western techniques in ophthalmology, preceding the *Ika zensho ganka-hen* of 1879 (see Mestler, *A Galaxy of Old Japanese Medical Books*, IV, p. 336).

The attractive plates, all finely hand-colored, depict ophthalmological instruments and a series of surgical procedures.

Fine and fresh set.

69. **QIANLONG, Emperor, nominal author.** *Yu zuan Chun qiu zhi jie* [Direct Explanations to the "Spring and Autumn Annals," Compiled by the Emperor]. Eight vols. 8vo, later wrappers, orig. block-printed title labels on upper covers, new stitching, heads & tails of spines covered in blue silk (a few worn). [China]: Preface dated 1758. \$7500.00

A commentary, nominally by the Qianlong emperor (1711-99, reigned 1735-96), of the *Spring and Autumn Annals*, one of the Confucian classics. The commentary rejects a previously current interpretation of the *Annals* in favor of a reading favorable to the Manchu monarchy.

The *Spring and Autumn Annals* is a very terse and apparently entirely documentary account of events involving the state of Lu in Chinese antiquity. It covers the period 722-481 BCE. The importance of the text in the Chinese intellectual tradition stems from its association with Confucius, who was from Lu (in present-day Shandong) and was said to have written the chronicle. Several commentaries were written to the chronicle or associated with it, and later scholars produced their own editions that used these commentaries selectively. One such version was authored by Hu Anguo (1074-1138 CE). Written in the Song period, when China was in a losing conflict with Inner Asian states on its northern border, Hu's com-

mentary stressed the irreconcilability between Chinese civilization and the “barbarians” surrounding it. The two had been kept separate in the period covered by the *Annals*, according to Hu, but they had since “mingled to the detriment of both.” The Song empire eventually lost its northern half to the Jurchen, one of the neighboring non-Chinese peoples. The remaining southern rump-state fell to the Mongols in 1279.

The Qing empire of the Qianlong emperor was ruled by Manchus. They were descendants of the Jurchen, and their empire relied to a large extent on collaboration with the Mongols. Yet the Qing empire also presented itself as a Confucian polity. As one of the Confucian classics, the *Annals* remained a highly charged text, as was Hu Anguo’s commentary to it. The mid-Qing emperors sought to strengthen the court’s prerogative to interpret the classics, and by the 1770s, 19 imperial editions of the various classics had been produced at court.

The discourse surrounding China and its neighbors was sensitive in the period, and it evolved over time, as the Qing state sought supremacy in Inner Asia. That goal appeared close to being attained toward the end



of the 1750s, when the *Direct Explanations to the “Spring and Autumn Annals,”* compiled by the emperor, was published. In the book, the Qianlong emperor — ostensibly to get closer to the original text by removing later, erroneous layers of commentary — departed from Hu Anguo’s interpretation to introduce his own, or one produced in collaboration with his officials. Not only did Qianlong reject Hu Anguo’s xenophobic discourse, he also replaced Hu’s Neo-Confucian identification of “Heaven” (*tian*), as a universal “principle” (*li*) underlying all things, with a reading in which “Heaven” was coterminous, rather, with the “king” (*wang*). A reflection of the confidence of the Qing empire at the height of its power, this reading elevated the monarchy and made its actions more difficult to criticize.

The imperial preface is printed in the calligraphy of Yu Minzhong (1714-79), a highly placed Chinese civil official. Several pages carry a seal on which the first three characters are *Longmen xian*, the name of a county in the metropolitan district that surrounded Beijing in the Qing period (we have been unable to read the remaining characters). A reader has added punctuation in black ink.

A fine set, preserved in a *hantao*. A few natural paper flaws to the text. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

• Mark C. Elliott, *Emperor Qianlong. Son of Heaven, Man of the World* (Longman: 2009), pp. 76-77.

Poetry of the Tang & Song Dynasties; Selected by the Qianlong Emperor

70. QIANLONG, Emperor of China. *Yuxuan Tang-Song shichun* [Finest Pieces of Tang and Song Poetry, Selected by the Emperor]. 47 *juan* & two vols. of index in 25 vols. 8vo, orig. wrappers (some light browning throughout). [China]: after 1760. \$10,000.00

An early edition, first printed in 1751, of this selection of poetry by eight famous writers from the Tang (618-907 CE) and (Northern and Southern) Song (960-1279 CE) periods. Nominally the collection was made by the Qianlong emperor, who was himself a productive poet. If one goes by the number of poems published in Qianlong’s name, the emperor “was by far the most prolific poet in Chinese history” (he published more than 42,000 pieces)—Hummel, ed., *Eminent Chinese of the Ch’ing Period* (1644-1912),



Vol. I, p. 371. Those poems probably were not all his creation, however; the man had an empire to run. Similarly, this collection of the poetry of earlier masters probably owed a lot to Grand Secretary Liang Shizheng (1697-1763), minister of the Board of Personnel, who headed the team of compilers. The woodblock printing reproduces the original calligraphy of the “imperial brush,” however.

The poets in the collection include Li Bai (701-762), Du Fu (712-770), Bai Juyi (772-846), and Han Yu (768-824) of the Tang, as well as Su Shi (1037-1101) and Lu You (1125-1210) of the Song. In the selection of poets and poems, the compilers put emphasis on the expression of “filial loyalty” [*zhongxiao*], a core value for the Confucian monarchy. The styles of the poets were attributed to their lived experience, so that the poems became seen as representing their character.

The collection has been criticized for focusing on only the biggest names of the Tang and Song periods, featuring a selection of only eight poets. Yet the collection was very influential. Its publication preceded the reinstitution of a poetry element in the civil service examinations, which retroactively drew attention to the book. Notably, this fact was highlighted by the famous statesman and zealous Neo-Confucian Chen Hongmou (1696-1771), then governor of Jiangsu, when he requested and received permission to reprint it in the province in 1760 (whence this copy; see below). Furthermore, in two separate sessions of the civil service examinations during the Qianlong reign — one local examination and one high-level examination — the collection was mentioned in the policy section of the exam. Prospective candidates would have taken note of such mentions, and this collection likely ended up on the reading lists of many hopefuls. For a time, the collection was prescribed reading for new Hanlin Bachelors at the Qing court, and among the reading population writ large, it helped establish Su Shi’s and Lu You’s reputations as poets.

The book was finished in 1750 and printed the following year. As mentioned above, it was reprinted in Jiangsu in 1760. It is possible that this copy belongs to this reprint edition, even though the actual printing, using the same blocks, might be later. The book was reprinted (again as a woodblock printing) in Zhejiang in 1877. Later copies based on this edition carry the date 1877 after the imperial preface.

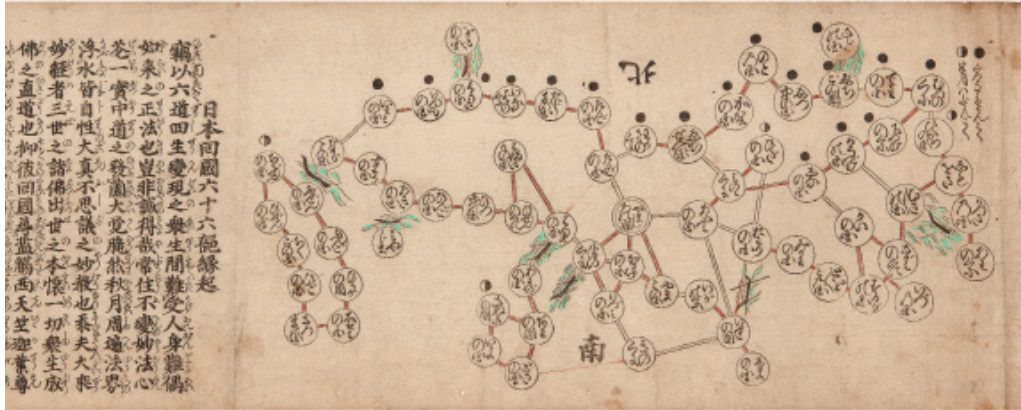
Very good set, preserved in four *hantao*. Minor spotting here and there and occasional light dampstaining. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

• Blog post by “Shanben guji” entitled “Shanben guji huozi taoyin ben Yuxuan Tang-Song wenchun, shichun kaolüe,” https://www.sohu.com/a/592207984_562249. Huo Songlin, ed., *Zhongguo lidai shiqu lun zhuanzhu tiyao* (Beijing: Beijing Shifan xueyuan chubanshe, 1991).

The “Japan Pilgrimage” with 66 Sacred Destinations

71. ROKUJUROKUBU: PILGRIMAGE TO 66 PLACES.

From the beginning of the text: “Nihon kaikoku rokujurokubu engi” [“Pilgrimage to 66 Sacred Sites”]. At beginning of scroll is a map (440 mm. in length) depicting the 66 province names of Japan, each with a temple, with colored indications of bodies of water requiring boats. Woodblock-printed scroll on paper (250 x 2975 mm.), end-



paper at front covered on outside with blue paper with manuscript label: "Hono daijomyoten rokujurokubu ryaku engi" ["Donation of Lotus Sutra to 66 Sacred Places. History"], wooden core roller. At end (in trans.): "Edo. 23 May 1706," but this may be a later printed edition of an early scroll or manuscript. \$4500.00

In Edo Japan travel restrictions relaxed, allowing the population greater freedom to travel domestically. One of the main reasons to travel was to participate in pilgrimages to sacred sites throughout Japan. A number of pilgrimage circuits developed: one of the earliest was the "Japan Tour" or "Japan Pilgrimage," which included 66 sacred sites, one for each of the 66 provinces of the island nation. The "Japan Tour," the most popular in the 18th century, "involved the offering of a copy of the Lotus Sutra to major shrines or temples throughout the sixty-six provinces of Japan."—Shinno



Toshikazu, "Journeys, Pilgrimages, Excursions. Religious Travels in the Early Modern Period" in *Monumenta Nipponica*, Vol. 57, No. 4 (Winter 2002), p. 452 (& see the rest of this fine article, English trans. by Laura Nenzi).

The map at the beginning of our scroll has contemporary hand-coloring: green to indicate bodies of water and the kinds of boats required to cross to adjacent islands and land masses; red to highlight the roadways. The name of each province is printed within circles. Indications of north (on top) and south (on bottom) are given.

Our scroll comprises seven sheets, each numbered in the upper right-hand corner. The map is found on the first sheet. The remaining six sheets contain text describing the background and history of the "Japan Tour" and the sites arranged by region.

In fine condition, preserved in a wooden box. We do not find this in WorldCat.

72. SAIGOKU (or SAIKOKU) 33 KANNON PILGRIMAGE.

Handscroll on paper, with 33 different woodcut images of the "Goddess of Mercy," each stamped on small sheets of paper (ranging from 133 x 56 mm. to 277 x 128 mm.) & pasted on several joined sheets. Scroll (330 x 1595 mm.), with pink paper borders on top & bottom. [Japan]: late Edo. \$3750.00

Buddhist pilgrimages in Japan have a long history. Our scroll is concerned with the famous Saigoku 33 Kannon temple pilgrimage, the oldest Kannon pilgrimage in Japan, founded in the early eighth century by Tokudo Shoni,





the head priest at Hase-dera Temple in Nara Prefecture. The principal image in each of the 33 temples is Kannon (S.: Avalokitesvara; C.: Guanyin), better known in the West as the "Goddess of Mercy," the most famous and influential Bodhisattva in all of East Asia.

"In Japan, Kannon was originally introduced during the eighth century and took on additional significance as a female deity. For example, Kannon was often invoked by both pilgrims and merchants embarking on long sea voyages or overland travel. Invoking Kannon's name was thought to protect travelers from seven different calamities, such as fire, flood, storms, demons, attackers, lust and material desires, and weapons."—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 333.

It was the custom of pilgrims to record their progress by having the temple staff stamp sheets in a prayer book with an image of Kannon, the temple name and temple number, along with the specific name of the Kannon image. The images were later cut up and assembled in scrolls for viewing.

Fine condition. Minor worming.



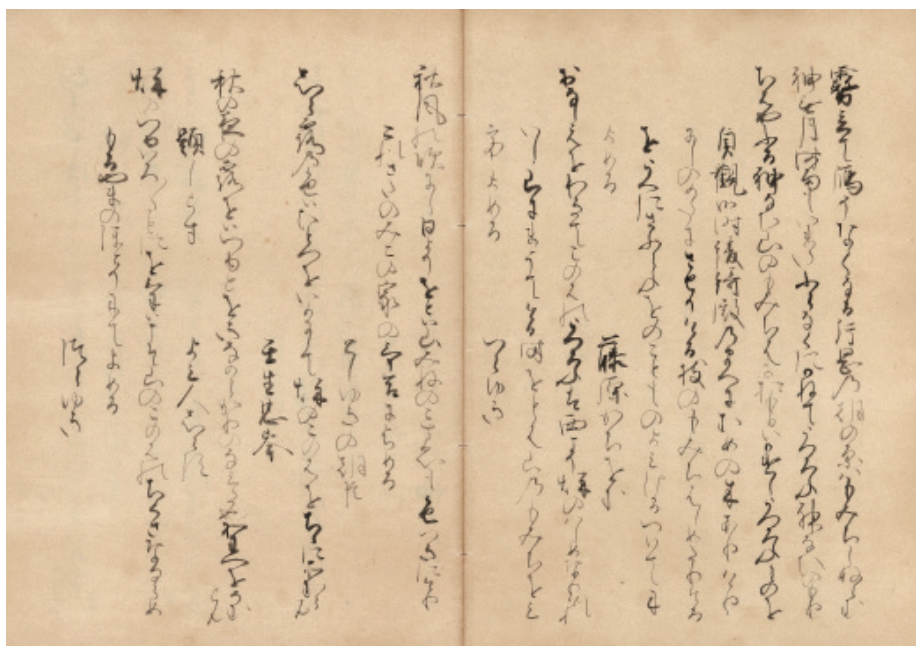
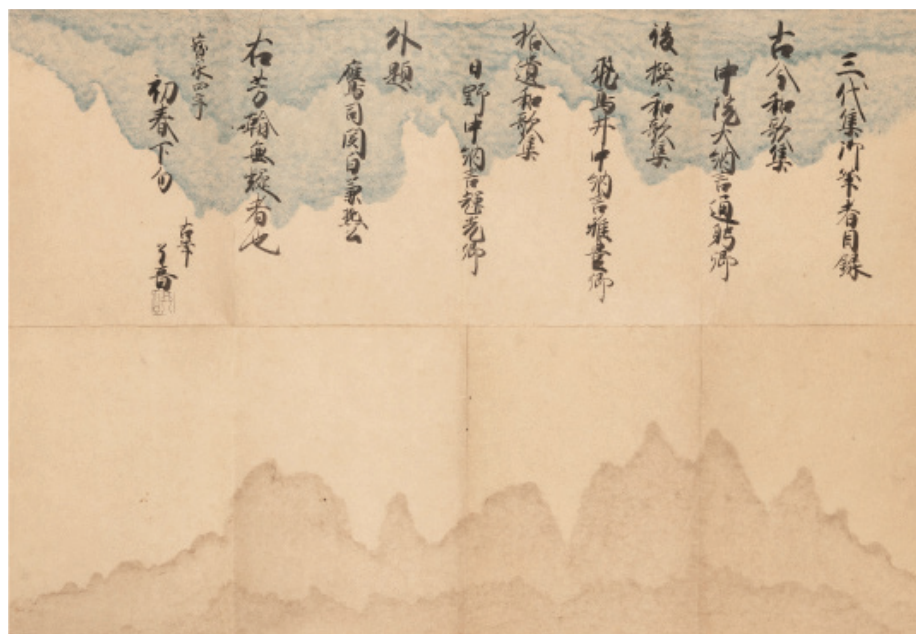
The Beginnings of Waka Poetry

73. **SANDAISHU**. Manuscript on paper of the first three imperially commissioned *waka* anthologies: *Kokin wakashu*, *Gosen wakashu*, & *Shui wakashu*, collectively known as *Sandaishu*. Each written on fine *torinoko* paper with beautiful calligraphy. 155; 203; 176 leaves of text (plus a few blank leaves at beginning & end of each vol.). Three vols. 8vo (246 x 173 mm.), a cont. *tetsuyoso* binding, gold silk endpapers with patterns of pine trees & sprays of gold (*kindei*, "golden mud"), with gold silk brocade over semi-stiff wrappers, red silk manuscript title labels on upper covers. [Japan]: 1707? \$15,000.00

A beautifully calligraphed manuscript, in three volumes, of the *Sandaishu* ["collection of three reigns"], the collection of the first three of 21 imperially commissioned *waka* poetry anthologies compiled from 905 to 1439. These three collections are:

1. *Kokin wakashu*, compiled ca. 905-20;
2. *Gosen wakashu*, compiled 951 ff.;
3. *Shui wakashu*, compiled 1005-11.

These first three "provided the model of language; in formal poetry thereafter, a poet was expected to use that word hoard (although innovations were made). The first of the twenty-one set the organizational



principles for the rest . . . The conception underlying the [first] collection no doubt reflected then existing ideas about poetry. But it realizes them so well and so influentially that to some degree all Japanese poetry before 1868 is conceivable only on its terms."—Miner et al., eds., *The Princeton Companion to Classical Japanese Literature* (1985), p. 342 & p. 187.

The *Kokin wakashu* was envisioned by Emperor Uda (reigned 887-97) and ordered by Emperor Daigo (reigned 897-930), perhaps in 905. These 1111 poems were selected by Ki no Tsurayuki, Ki no Tomonori, Oshikochi Mitsune, and Mibu no Tadamine. Most of the poems reflect actual life, making them the ancestor of *renga* and *haikai*. The customary arrangement of themes was set in this collection: the four seasons, congratulations, partings, travel, acrostics, love, laments, miscellaneous subjects, and traditional poems from the Bureau of Poetry.

The Chinese preface was written by Ki no Yoshimochi (d. 919), and the Japanese preface by Ki no Tsurayuki (ca. 872-945). This Japanese preface of *Kokin wakashu* is of considerable literary importance not only as a *wakashu* but also as a treatise on *waka* poetry that had a significant influence on Japanese poetry in the years to come.

Accompanying these manuscripts is a one-sheet document (368 x 540 mm.) written by Kohitsu Ryo'on (1674-1725), dated "early spring at the end, 1707," stating that each of these volumes was calligraphically written by a famous aesthete: Vol. I: Nakanoin Dainagon Michimi (1668-1740); Vol. II: Asukai Chunagon Masatoyo (1664-1712); Vol. III: Hino Chunagon Tarumitsu (1670-1717). All three were court nobles, *waka* poets, and connoisseurs of fine calligraphy. As is usual, these men did not sign their names.

The *torinoko* paper used for the volumes is very fine and thick, enabling the scribes to write on both sides of each leaf without show-through.

Kohitsu was the sixth-generation member of a family (of at least 15 generations) of aesthetes and connoisseurs who were reputable authorities for authenticating paintings and calligraphy throughout the Edo period. His document is written on fine, thick and heavy *torinoko* paper with patterns of faint clouds or landscapes in other fibers. Kohitsu has signed the document and placed his seal on it. The document is placed in two layers of envelopes.

Fine and fresh copies. These manuscripts are placed in a luxurious (but somewhat worn) silk brocade *chitsu* with endpapers decorated with golden sprays of *kindei* ("golden mud"). The manuscripts have then been

placed in two somewhat damaged old wooden boxes. The inner box is very handsome, revealing the fine grain of wood, with the title of the collection written using beautiful gold lacquer.

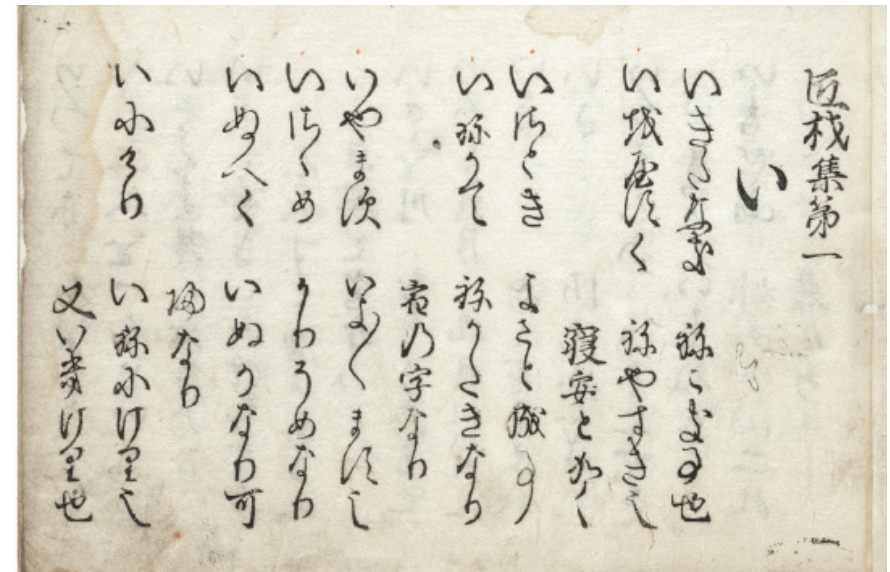


Movable Type Dictionary of Renga Poetry

74. [SATOMURA, Joha]. *Shozaishu* [Dictionary of Renga Poetry [or] Collection of Building Materials]. 14 columns per page. 69; 52; 61; 54 folding leaves. Four vols. Oblong 8vo (140 x 210 mm.), orig. persimmon-stained wrappers (a little worn), new stitching. From the colophon: "1597" (but see below). \$29,500.00

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

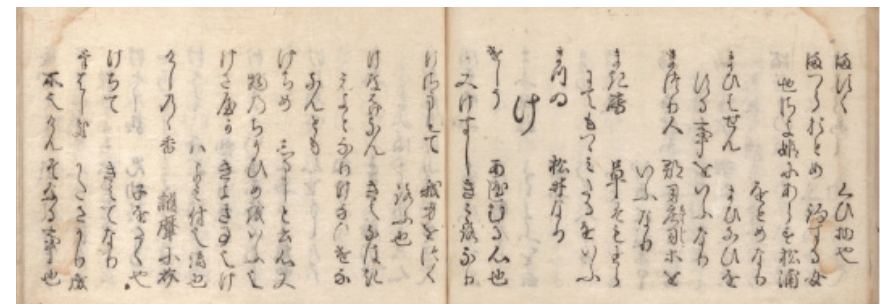
Poetry has always had a central place in Japanese culture, and renga poetry enjoyed enormous popularity in the 16th and following centuries. Developed in the 13th century, it is linked-verse poetry in which two or more poets collaboratively supplied alternating sections of a poem. Renga poetry formed part of the cultural knowledge of Japanese elite society.



The rules and canons of linked poetry were so complex that a number of guides, rule books, and dictionaries appeared, beginning in the 14th century.

Satomura (1524-1602), is considered to be the last great master of renga poetry. A poet, critic, and scholar, "he achieved success by effort, talent, and luck. During his life time, renga became established into houses like waka . . .

"Although he now is seen as a person of great importance, both as a poet and critic, he has been little studied until recent years, and even now his very large canon has discouraged systematic study. From 1563 he was the central renga figure of his day . . .



"He was quite simply an outstanding poet, the last of the great renga masters and different from his predecessors . . . In sum, Joha showed that even in such an age of increasing rigidity it was possible (with genius and good fortune), to be something of a free agent and give renga its last really great hour."—Earl Miner et al., *The Princeton Companion to Classical Japanese Literature*, p. 226 & see pp. 365–66.

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

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

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

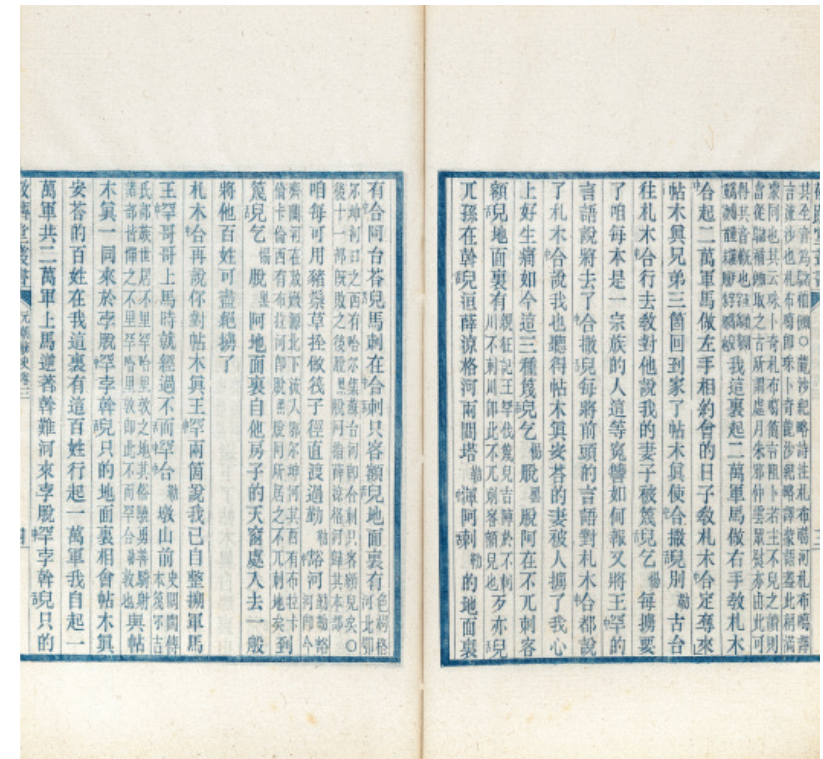
● Don Clifford Bailey, "Early Japanese Lexicography" in *Monumenta Nipponica*, Vol. 16, Nos. 1/2 (1960), p. 29.

Printed in Blue Ink

75. **SHEN, Zengzhi.** *Yuan mi shi* [sometimes given as *bishi*] *bu zhu* [Complementary Notes to the Secret History of the Yuan, i.e., the Secret History of the Mongols]. 60; 58 folding leaves. 15 *juan* in two vols. 8vo, orig. wrappers, orig. stitching. Beijing: 1945. \$1750.00

An important edition, printed throughout in blue ink, of the famous medieval Sino-Mongol chronicle, here printed for the first time with the commentary by Shen Zengzhi (1850–1922). The work was collated by Zhang Ertian (1874–1945) after Shen's death and published posthumously. The life trajectories of Shen and Zhang bore some similarity to that of Guo Zeyun, who published their work as part of his collectanea *Jingji Tang congshu* [Collectanea of the Hall of Reverent Ascent], printed in Beijing between 1942 and 1945.

Shen Zengzhi was from Jiaxing, Zhejiang, a town in the lower Yangtze delta that had produced several prominent Qing scholars. Shen served in the Qing central government (Ministry of Punishments) and then in the civilian provincial administration. He backed the failed political movement of the



Hundred Days' Reform in 1895, left office in 1898, then worked as an educator and scholar, mostly in Shanghai. He accepted the position of minister of education in the post-revolution Beiyang government in 1917 — much like Guo, his posthumous publisher — and passed away five years later. Several of Shen's scholarly writings concerned the history of the so-called "conquest dynasties" of the Khitan, Jurchen, and Mongols (the present work).

Zhang Ertian, a generation younger than Shen, was from Hangzhou, likewise in Zhejiang. Zhang also had an official career in the Qing Ministry of Punishments and then in the provinces. After the Republican revolution of 1911, he withdrew from government service and dedicated himself to scholarship, working on the official historiographical project that yielded the *Draft History of the Qing* in 1922. He then worked in higher education in Beijing, teaching Chinese history and literature at Peking University and Yenching University. His works include a study of Qian Daxin, Jiaxing's most famous scholar (who also worked on Mongolian his-

tory), and a commentary to a 17th-century Mongolian chronicle that had been published and translated at the Qing court in the late 18th century.

The collectanea of which our book is part, *Jingji Tang congshu*, included classical and historical studies and collections of “jottings” by Qing-period writers and writers, including some whose writing careers extended into the Republic. The collectanea was published by Guxue Yuan, The Academy for Ancient Studies in Beijing, founded in 1937 following the Japanese occupation of northern China, including Beijing (then called Beiping, as Nanjing served as capital). One of the academy’s founders was Guo Zeyun (1882-1947), the publisher.

Guo, of Fuzhou in the southeastern province of Fujian, had been an official under the Qing and continued to serve the Beiyang government that controlled parts of northern China after the Republican revolution of 1911. He left government service in 1922 after infighting among the Beiyang warlords. He then dedicated himself to teaching and study. During the second Sino-Japanese War, he was a consultant for the occupational government in Beijing.

The publication of Shen Zengzhi and Zhang Ertian’s book as part of a collectanea assembled during the occupation of Beijing by Japan during the World War II is indicative of the survival of a certain scholarly conservatism, cultivated by erstwhile Qing officials who made a new life for themselves during the tumultuous history of the Chinese Republic. Lower-Yangzi scholars like Shen and Zhang deliberately continued the Qing tradition of precise philological scholarship. Yet they took this tradition in new directions, by giving more attention to the non-Chinese, Inner Asian aspects of the historical heritage of the country that had come to be called the Republic of China.

Fine fresh set. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

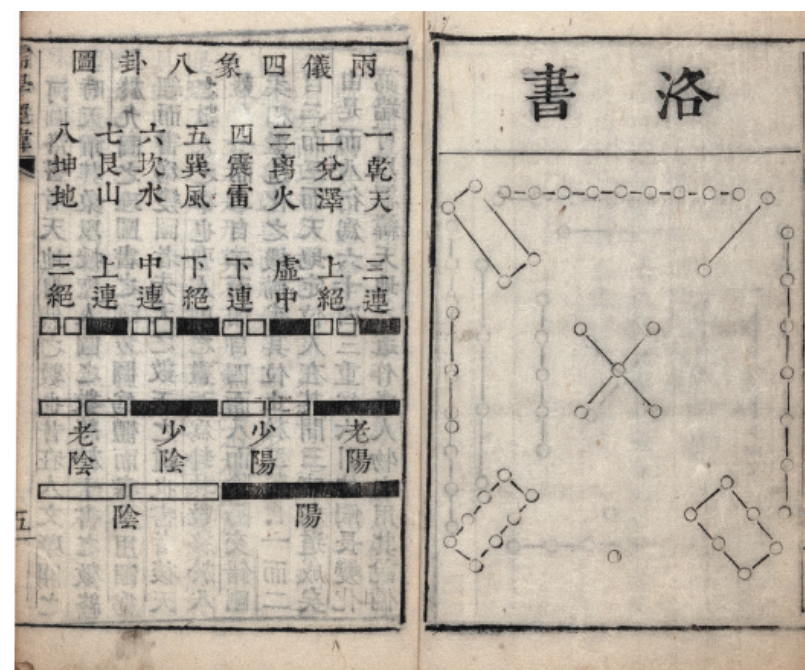
*The Third-Earliest Medical Book Printed in Japan;
A Very Rare Gozan-Ban*

76. SHI FA (or SHI, Guitang, or ZHENG, Qing, or SHI, Hatsu; J.: SHIH, Fa). *Satsubyo shinan* [Ch.: *Cha bing zhi nan*; *Directory for Diagnosing Diseases*]. 33 small woodcuts in the text. Single line borders at top & bottom of each page; double-line borders on each side of page. Ten columns; 19 characters per column. All columns of text divided by lines. 52 folding leaves. Three parts in

one vol. (with consecutive pagination). Large 8vo (282 x 200 mm.), orig. wrappers stained dark brown with fermented persimmon juice (wrappers rubbed & tired), new stitching. [Japan]: a *gozan-ban* of the late Muromachi era (16th century). \$95,000.00

The third-earliest medical book to be printed in Japan. This is an extremely rare, late Muromachi-era edition (a *gozan-ban*, with no copy in WorldCat) of one of the major Chinese texts on the pulse and diagnostic methods of the Song dynasty. Shi was a Southern Song dynasty doctor; this work was first published in China in 1241 (although no copy of that edition seems to have survived).

According to Prof. Makoto Mayanagi of the Department of the History of Medicine at the Kitasato Institute (see his article “*Nicchukan koiseki no tokucho to kanren*” [“The Characteristics and Relations Between Old Medical Books of Japan, China and Korea”], online resource), the first medical book printed in Japan was Xiong Zongli’s *Yi shu da quan* [J.: *Isho taizen*] of 1528. Xiong’s *Su jie ba shi yi Nan jing* [Zokukai hachijuichi nan-kyo] followed in 1536. Our undated edition is the third to be printed.

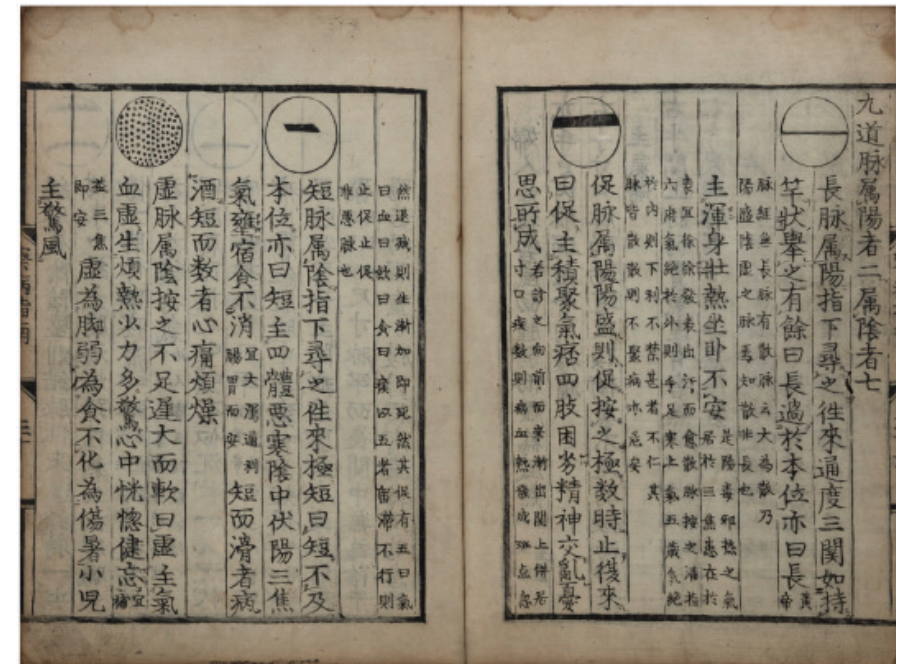


Since ancient times, traditional Chinese medicine has relied on five main diagnostic skills to make a judgment regarding the health of a patient: visual inspection (including the tongue), olfaction, learning the medical history of the patient, palpation, and the taking of the pulse. In this tradition, there are some 29 pulse types (Shi describes 33), including the floating pulse, scattered pulse, hollow pulse, deep pulse, hidden pulse, firm pulse, slow pulse, moderate pulse, swift pulse, surging pulse, thready pulse, long pulse, short pulse, feeble pulse, weak pulse, faint pulse, replete pulse, slippery pulse, stirred pulse, unsmooth pulse, wiry pulse, tight pulse, tympanic pulse, soggy pulse, irregularly intermittent pulse, irregular pulse, irregular-rapid pulse, and intermittent pulse. Correct interpretation of the pulse took years of practice and experience to master.

In this work, Shi explains how to make a diagnosis and employs a complicated pulse system. He covers 33 types of pulses; each of the 33 text woodcuts depicts the characteristics of a certain pulse. Shi discusses the five organs, the twelve meridians, the varieties of irregular pulses and their relationships to certain diseases (including typhoid, fevers, diabetes, diarrhea, intestinal problems, hemorrhoids, cough, stroke, insanity, cholera, internal bleeding, and poisoning), methods of diagnosing internal diseases, various symptoms (sweating, nausea, palpitations, etc.), obstetrical and pediatric matters, etc., etc.

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

As mentioned above, this is a so-called *gozan-ban*, which were exclusively Chinese Buddhist and secular texts. "*Gozan-ban* is a general term embracing all those books published by monks of the Zen sect, chiefly at the five Zen monasteries at Kamakura and the five at Kyoto, over a period of more than 200 years between mid-Kamakura and late Muromachi. The appearance of the printed page in most Gozan editions follows a distinctly Chinese style. The effect is somewhat dense and crowded, caused by packing the Chinese characters tightly together with more regard for economy of space than for aesthetic effect. In this the Gozan editions differ markedly from all other early Japanese printed books, which are more generously spaced. The reasons for this are twofold: the books tend to be chiefly reprints of Chinese Song and Yuan editions, and during the fourteenth century many Chinese blockcutters came over from the continent





and practised their craft on a semi-commercial basis and on a fairly large scale."—K.B. Gardner, "Centres of Printing in Medieval Japan: Late Heian to Early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. Yu-Ying Brown), London: 1990, p. 164.

This was a very popular text in Japan, and there were several 17th-century editions, including at least one movable type book.

A very good copy, preserved in a *chitsu*. Some minor staining and browning. Ten leaves with marginal gnawing by a hungry mouse. Minor marginal worming, and final 18 leaves with more worming touching characters (which remain entirely legible). With the seals of Obama Toshie (1889-1972), journalist, politician, and important bibliophile. His library was sold upon his death.

See Kazuma Kawase's bibliography of movable type books printed in Japan (1967), Vol. II, p. 681, where he describes our edition.

Movable Metal Type

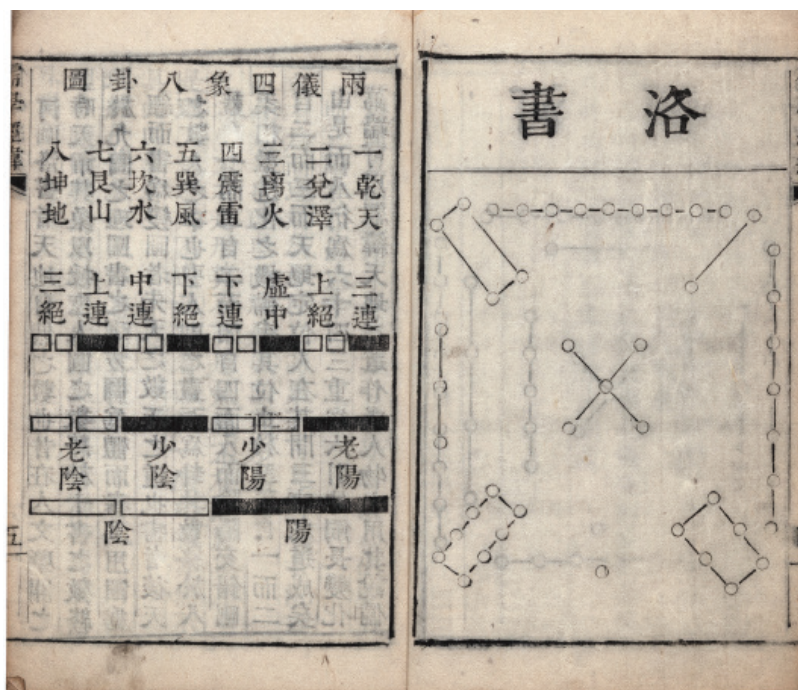
77. SIN, Kisŏn. *Yuhak kyŏngwi* [Warp and Weft of Confucianism].

Three full-page illus. 58 folding leaves. Large 8vo, orig. brown patterned wrappers (wrappers somewhat soiled), orig. block-printed title label on upper cover (label rubbed), new stitching. [Korea: Ministry of Education], 1896. \$9500.00

First edition, written by the reformist statesman Sin Kisŏn (1851-1909) in 1890, when he was in exile on or off the southern Korean coast. It was printed in 1896 by the Ministry of Education in movable metal type (the so-called *chŏngni* type originally cast in 1777), upon Sin's rehabilitation and return to government. The book reflects not just the radical changes in its author's fortunes but also the rapid twists and turns of Korean history during this period, which in retrospect appeared to seal the country's fate for the next half century.

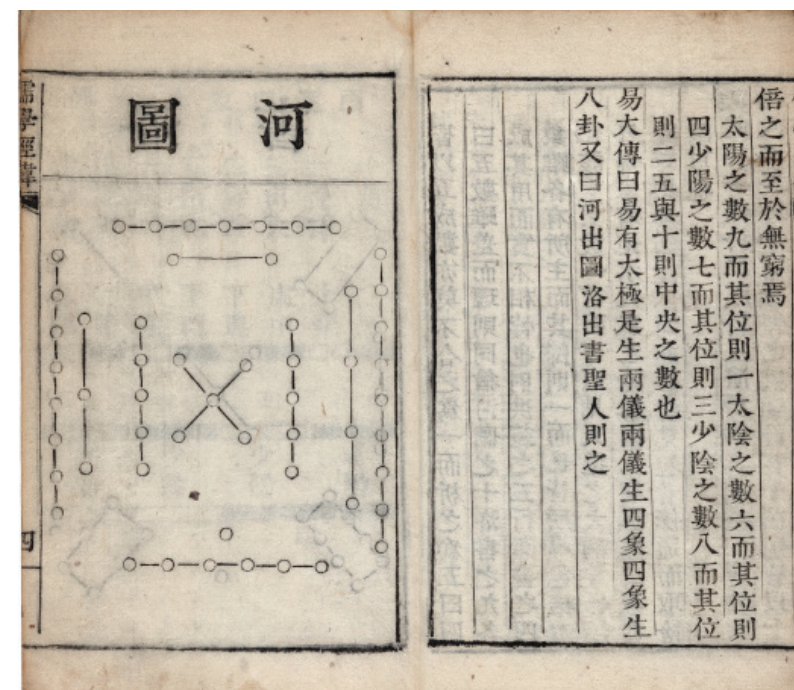
This presentation of the basics of Confucianism and general knowledge of the world was written shortly after the failed Kapsin (Gapsin) coup of 1884, in which Sin was involved. The coup had attempted to reform the social and political system and enjoyed the support of Japan, but was thwarted with Qing assistance. The reestablished status quo did not hold, however. A decade later, the Chosŏn state was challenged by the Tonghak Rebellion, which led to Qing military involvement. This in turn precipitated





ed the First Sino-Japanese War, fought in part on Korean territory. The war ended Qing influence in Korean affairs.

This is reflected in the book by the date Kōnyang 1 (1896), the first year of a Korean reign name, as opposed to the Qing reign names used in Korea until that point. The institution that published the book, the Ministry of Education, was equally new. The book represents the ethos of a Confucian reformism set on helping Korea reorient itself in a rapidly changing world. As Kim T'aegyŏng (1850-1927) wrote in his preface: from the "differences in teachings of Laozi and the Buddha, Lu [Jiuyuan] and Wang [Yangming], the marvels of the inventions of the Westerners, the changes in government policy through the ages, as well as the differences in customs on the five continents, [the book] distinguishes right from wrong, examines advantages and disadvantages, shows the enlightened and the obscure, and balances it in its tenets." The present book, an educational work in classical Chinese, can be seen as a snapshot of the transformation of Chosŏn from a Qing tributary state to a self-proclaimed empire and, eventually, a colony of Japan.



Fine copy. A few minor stains towards end, sometimes touching several characters. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

• Fang, *The Asami Library* 26.14.

78. SŎJŎN ŎNHAE [Vernacular Explanations of the Traditions of the Document Classic]. 12 columns per page, 23 characters per column. Printed in Hangul & Chinese characters throughout. 56; 48; 55; 50; 62 numbered folding leaves. Five vols. Large 8vo (330 x 215 mm.), orig. wrappers (wrappers somewhat rubbed), old stitching. Kyŏngsang: Provincial Government Offices, 1862. \$9500.00

A scarce translation into Korean, printed in Hangul and Chinese characters throughout, of the main text of the *Document Classic*, one of the oldest texts in the Confucian canon. It has been traditionally ascribed to several authors, including the Duke of Zhou. The *Document Classic* (or *Book of Documents*) contains documents purporting to originate with the earliest



Chinese rulers, with many documents in the form of addresses by the kings or their ministers. This Korean translation was printed at the provincial government offices of Kyōngsang in southeastern South Korea, probably in 1862. The translation appears to have been first published in 1820.

Like other vernacular translations of classical Confucian texts, this book was probably intended as a tool for educating readers with limited classical Chinese literacy. The book does not contain the scholarly apparatus (commentaries and illustrations) seen in classical Chinese editions produced in Chosŏn for an educated readership. What this book does that those editions do not do is to give the Korean pronunciation for all the Chinese characters of the original text. Furthermore, in lieu of commentary, every passage of original text is followed by a Korean translation. In the translation, the original Chinese characters have been moved around as required by Korean word order and supplemented by vernacular Korean words and grammatical particles.

The Korean transcription of the title differs from that seen in the 1820 edition of *Sōjŏn ōnhae* held at Staatsbibliothek zu Berlin (copies of the same edition are also held at Changsŏgak [Jangseogak] in Seoul, call number MF35-1293~94, and Kyujanggak, call number 74, 140, 302-305, etc.).

Our copy says /*se tyen en hoi*/ (Yale romanization for the transcription of Middle Korean), whereas the Berlin copy says /*sye cyen en hoi*/. The syllable *sye*, used in the Berlin copy, is more archaic than *se* (i.e., *sŏ*),

seen in ours. Conversely, the Berlin copy's *cyen* is closer to modern Korean *cen* (i.e., *chŏn*) than our copy's *tyen*. A cursory comparison between the Korean portion of the main text did not reveal any differences, however; it appears to be the same translation. Perhaps for this reason, no mention is made of any peculiarities of the Korean text in our edition in the detailed catalogue of linguistic sources held at Kyujanggak, which also holds a copy of our edition (call number 12216-3). See Sŏul Taehakkyo Kyujanggak, ed., *Kyujanggak sojang ōmunhak charyo: ōhak p'yŏn: haesŏl* (Seoul: T'aehaksa, 2001), p. 178.

Our copy carries the date *imsul*, a year in the 60-year cycle. The Kyujanggak catalogue conjectures that it corresponds to 1862 (as opposed to 1802, etc.), and we believe it is correct.

Fine set. Some light dampstaining towards the ends of several of the volumes. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Star Worship in Japan

79. **STAR WORSHIP IN JAPAN.** Two finely illustrated handscrolls on fine paper related to star worship, the first entitled at beginning "Chojo hitoki" ["Ascending to the Heavens [or possibly Mt. Meru, the central axis of the universe in Buddhist cosmology], Written Down"]; the second scroll with indecipherable title on outer front endpaper. Numerous fine paintings & diagrams throughout, using blue, green, red, gray, yellow, much gold, silver, & flesh-colored pigments. Siddham script in several places. Two scrolls (185 x





17,660 mm.; 175 x 9210 mm.), each with gold-speckled inner end-papers at front, dark blue paper on outsides. At the end of the first scroll, a note states these texts were first written in 1192 (Kenkyu 3) & copied on an auspicious day in the 12th month of Genna 5 (this part of Genna 5 corresponds to 1620); the second scroll is also dated at end "the 12th month of Genna 5." \$13,500.00

These two scrolls are related to a kind of Daoist-influenced star worship that was associated with esoteric Buddhism. This practice became popular within the Japanese aristocracy in the medieval period. It drew on several strands of thought imported from China that were synthesized in Japanese religious practice. Buddhism, as it appeared when imported to China from India and Central Asia in the first millennium CE, carried with it astronomical and astrological knowledge, including an identification of the planets and their association with the calendar (e.g., the association between the planets and the days of the week, still apparent in the modern

Japanese names for them). In China, this knowledge became influenced by Daoism, exemplified, for example, by the worship of the stars of the Big Dipper (Ch.: *beidou*, J.: *hokuto*). In medieval Japan, star worship under the auspices of esoteric (Shingon and Tendai) Buddhism became popular and highly ritualized. One star-related ritual expressed the worship of an individual's birth and year stars. During these rituals, offerings were made to a star or a constellation to obtain fortune or longevity. Such rituals are described in these two scrolls.

Mandala, *dharani*, and *mudra* were important features of ritualized star worship, and the three of them are present in the first scroll. There is a fine series of 158 flesh-toned paintings of *mudra*, gestures of the hand, depicted and labeled. *Mudra* were hand and arm gestures made during the course of ritual practice or depicted in images of buddhas, bodhistvas, tantric deities, and other Buddhist images. With the development of Mahayana and Vajrayana iconography, the number of *mudra* proliferated,



and reaching the hundreds. *Dharani* were incantations and are presented as lists of syllables written in the Indic Siddham script. There is also a diagram (a mandala?) depicting the Big Dipper (the legends reference the earthly branches, each listed as either *yin* or *yang*).

The second scroll includes, among other things, a list of the Seven Planets (sun, moon, and the planets of the solar system minus Neptune and Pluto) and associated Buddhist deities, stars in the constellation of the Big Dipper, and years in the sexagenary calendrical cycle. Through this list, an individual's personal star can be determined. Further into the scroll, the layout of the altar (featuring, e.g., silver coins, food offerings, and candles) and the conduct of the rituals for various kinds of worship are described and illustrated in a series of scenes. Ritual objects like mandalas with Siddham characters are depicted as well. The instructions for the conduct of these rituals include the performance of combinations of *mudra* and *dharani*, associated with the mystery of the body and the mystery of speech respectively.

In addition to the importance of the Big Dipper, the Daoist influence on these scrolls is evident in its mention of deities such as the Dongyue emperor and Huang Shigong.

Very good, preserved in a modern box. Some worming, carefully repaired. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Ming Edition

80. **SU, Xun.** *Su Wengong wenchao* [or] *Song da jia Su Wen gong wen chao* [Copied Writings of the Lettered Mr. Su]. 102; 101 folding leaves. Ten *juan* in two vols. 8vo, orig. semi-stiff wrappers, new stitching. [China]: after 1579-1620. \$18,500.00

A rare Ming dynasty edition, printed on fine paper, of this collection of texts by the Northern Song essayist Su Xun (1009-66 CE), compiled and edited by Mao Kun (1512-1601), of Guian (present-day Wuxing, Zhejiang). Su Xun was the father of the even more famous writers Su Shi (1037-1101) and Su Zhe (1039-1112). All three count among the so-called Eight Masters of the Tang and Song, a grouping that Mao Kun's edition elevated. Mao had an official career, but left office having been victim of a smear campaign and then devoted last 50 years of his life to scholarly pursuits. In contrast to some of his contemporaries, who sought to emulate the prose

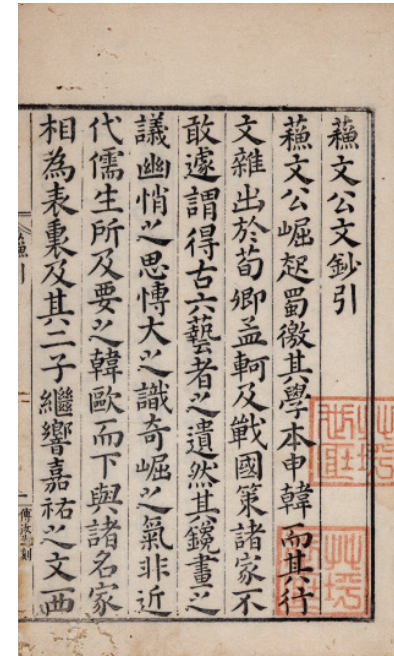
style of antiquity, Mao championed the literary prose of the Tang and Song periods. To this end, he compiled a collectanea entitled *Tang-Song ba da jia wenchao* [Copied Writings of the Eight Great Masters of the Tang and Song], of which our volumes are part (Vols. 13 and 14). The idea of the Eight Masters — the history of which predates Mao but was firmly established by means of his collection — had a lasting impact on the historiography of Chinese literature and continues to hold currency today.

There are four recensions of *Copied Writings of the Eight Great Masters of the Tang and Song*:

1. The 1579 (Wanli 7) edition, collated and published by Mao Kun's nephew Mao Yigui;
2. the 1628 (Chongzhen 1) edition, published by Fang Yingxiang;
3. the 1631 (Chongzhen 4) edition, published by Mao Zhu;
4. the *Complete Library of the Four Repositories* [*Siku quanshu*] manuscripts, produced at the Qianlong court in the late 1770s-early 1780s, which used an edition of the third recension as its base text. This suggests that recension three was the most widely circulating by the 18th century.

There were two printings of the first recension: Mao Yigui's first printing of 1579 and a revised edition printed from the same blocks that were mended for the occasion. Our edition appears to belong to the first recension; it is unclear whether it belongs to the first edition of the first recension or to the revised edition. Only a careful comparison, character by character, of our copy with another copy of the first printing would allow us to make a definitive statement.

This second printing was also produced in the Wanli period (1572-1620), but year is not known. When Fang Yingxiang produced the edition





of the second recension, he used Mao Kun's holograph along with Mao Yigui's second, revised edition. Therefore it must date before 1628.

The "introduction" (*yin*) carries the note "Collated and printed by Mao Yigui, nephew." Furthermore, the centerfold on the first folio says "Carved by Fu Ruguang" ("Fu Ruguang ke"). Fu is known to have been active as a woodblock carver in the Wanli period, and his participation in the publication of *Copied Writings of the Eight Great Masters of the Tang and Song* is documented.

Nice fresh set, preserved in a *hantao*. Some worming to wrappers and to first and final leaves in each volume. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan. His full report is available upon request.

◆ Fu Jing, "Tang-Song ba da jia wenchao Fang Yingxiang ben fafu" in *Zhongguo gu-dai sanwen yanjiu wenxian luncong*, ed. Guo Yingde. (Beijing: Shangwu yinshuguan, 2016). Qu Mianliang, ed., *Zhongguo guji banke cidian* (Jinan: Qi-Lu shushe, 1999).

81. [SUIGETSU, Kan'ō (pen-name SUIGETSU SHONIN)].

Manuscript on paper, entitled on first leaf "Sakikusa ko" ["Thoughts about the Reishi Mushroom"]. Two full-page richly hand-colored paintings of the mushroom. 24 folding leaves. 8vo (278 x 197 mm.), orig. decorated wrappers, new stitching. [Japan]: copied after 1850.

\$2500.00

A near-contemporary manuscript copy of Suigetsu's *Sakikusa ko*, published in 1850; this is an early account of the *lingzhi* or *reishi* mushroom.

"*Ganoderma lucidum*, an oriental fungus, has a long history of use for promoting health and longevity in China, Japan, and other Asian countries. It is a large, dark mushroom with a glossy exterior and a woody texture. The Latin word *lucidus* means "shiny" or "brilliant" and refers to the varnished appearance of the surface of the mushroom. In China, *G. lucidum* is called *lingzhi*, whereas in Japan the name for the Ganodermataceae family is *reishi* or *mannentake*. [In various Chinese materia medica] the mushroom was attributed with therapeutic properties, such as tonifying effects, enhancing vital energy, strengthening cardiac function, increasing memory, and anti-aging effects. According to the *State Pharmacopoeia of the People's Republic*



of China (2000), *G. lucidum* acts to replenish Qi, ease the mind, and relieve cough and asthma, and it is recommended for dizziness, insomnia, palpitation, and shortness of breath.”—Sissi Wachtel-Galor et al., “*Ganoderma lucidum* (Lingshi or Reishi). A Medicinal Mushroom” in *Herbal Medicine: Biomolecular and Clinical Aspects* (2nd ed.; Taylor & Francis, 2011).

Recent studies have indicated that *reishi* mushroom is useful in treating cancer, viral and bacterial infections, diabetes, and liver and gastric injury.

Our manuscript is a page-for-page copy of the original 1850 edition.

Fine copy. Minor marginal worming. Seal of the prominent Japanese specialist in materia medica, Shuji Tanba (1828-1908).



Chikan Ban, Printed 1363

82. SUTRA OF PERFECTION OF WISDOM: CHIKAN BAN (or KAN).

Orihon (accordion format) woodblock-printed book of Vol. 69 of the *Sutra of Perfection of Wisdom* or *Mahaprajnaparamita-sutra*, Japanese title reading: “Daihannya haramitta kyo kan dai rokuju kyu.” Six columns per page, 17 characters per column, text-block height 205 mm. 15 joined sheets. 81 pages. Tall narrow 8vo (275 x 115 mm.), orig. semi-stiff wrappers to form a “wallet binding.” [Kanto region?]: printed at end, “Ke’en bikuni Chikan, January 1363.” \$7500.00

An extremely rare dated sutra, printed by the monk Chikan in January 1363, apparently in the Kanto region. It has been printed on fine thick paper (*gampi* or mulberry fibers), with bold, thick strokes, using black *sumi* ink.

According to the blog of a local printing historian in Yamanashi Prefecture, who is a member of the Hobundo Company (the author does not give his name), the Chikan edition of the *Sutra of Perfection of Wisdom* was carved in the Kanto region around Tokyo between 1356 and 1410. Chikan was a Buddhist priest with the rank of *Biku*. Chikan’s most important spon-

sors were members of the ruling Ashikaga clan, including Takauji Ashikaga (1305-58), the first shogun of the Ashikaga shogunate, and his two sons. The author of the above-mentioned blog speculates that, as the Ashikagas resided in the Kanto region, the Chikan edition was printed nearby.

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.

A very good copy, preserved in a modern *chitsu*. There is some worm-





ing, touching characters (which remain perfectly legible). The worming to the first 15 pages has been mended with paper selected to match the color of the book's paper. The author of the above-mentioned blog states that in the blank areas of each sutra, the names of the donors have been supplied in manuscript. In our copy, the names have been erased in eight of the nine areas intended for donors' names (we had another copy of a Chikan ban with all the names erased). The surviving donor name is "Iwatono san. Entsuji." Entsuji was a temple on Mount Iwatono in Yamanashi Prefecture, founded in 806. On the final page is a manuscript inscription with the name "Kanjinsō," a travelling priest, dated June 1399.

● Blog: <https://gamp.ameblo.jp/hdayori/entry-12520441077.html>. Mizuno, *Buddhist Sutras. Origin, Development, Transmission*, pp. 178-79. With many thanks to Prof. Peter Kornicki of Cambridge University for pointing us in the right directions.

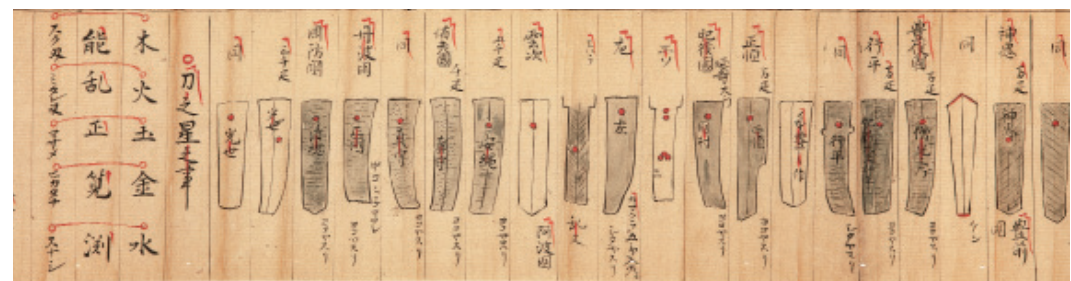
83. SWORD SMITHING IN JAPAN. Handscroll on paper, entitled on manuscript label on outside of the beginning of the scroll & first column of text: "Nihon kokuju kaji kotohajime" ["History of Sword Smithing Throughout Japan"]. Numerous paintings throughout. Scroll (150 x 5840 mm.), green silk brocade on front outer endpaper. "Egawa Village": with "February 1845" at end. \$8500.00

The making of Japanese swords is a complex and labor-intensive process, taking many days or weeks. Considered a sacred art, it was traditionally accompanied by many Shinto and Buddhist religious rituals. Our scroll tells the story of the earliest days of the making of superior swords in Ja-

pan when, in 1208, the retired Emperor Go-Toba summoned 13 of the finest sword smiths in Japan in sequential visits, listed here with their names and provinces, to share their secrets in making higher-quality swords. The emperor also granted the 13 sword smiths court rank and titles, greatly elevating their status and profession.

The beginning of the scroll provides an index of the topics discussed and illustrated. The text, in *kanji* and with three phrases in Siddham, states that the makers of swords must pray to Buddhist gods for protection. All the information in this scroll was passed down by word of mouth.

This is followed by a series of 13 images of furnaces, bellows, tools, hammers, sharpening instruments, tubs of water, etc., used in transforming the steel (*tamahagane* or "jewel steel") into a sword. The subsequent text contains further instructions and tips on sword making, always referring to the preceding images.



The next section of the scroll contains images of ca. 89 *nakago* (the tang or hilt section of the sword), which have received file markings (creating uneven surfaces) of many types, including a grid of crosshatch marks known as *higaki*, allowing the hilt to remain tightly in place. A *mekugi* pin serves as a second method of securing the handle. The names of many types of file markings are given, along with names of the regions where the markings were used. Also given are trade names of the sword smiths, some notes on provenance and references to catalogues of important swords, etc.

Throughout, there are slightly later red-ink annotations, clarifying and explaining the images and text.

At the end of the scroll, we find three dates. The first is 1578, which is perhaps when the text was originally written or copied. The following date is 1829. Both state that those involved in the making of this text were living in Tosa province in southern Shikoku. The final date, February 1845, is when this scroll was made in Egawamura village. The compiler, Toshō (?), was an *onmyoji*.

Fine copy. Some worming at the beginning.

Metal or Wooden Movable Type?

84. T'AEHAK KAENGJAE CH'UK [Scroll with the King's Interview with His Officials at Sōnggyun'gwan]. Ten columns per page, 21 characters per column. Two sizes of type. 38 folding leaves. Large 8vo (321 x 200 mm.), orig. brown patterned wrappers, new stitching. [Seoul]: Pich'ōndang Building, Sōnggyun'gwan [today's Sungkyunkwan University], 1872. \$9500.00

First edition and very rare; WorldCat lists only the Berkeley copy. "Scroll" is clearly used here as a figure of speech, as this is a codex-style book, printed using movable (metal or wooden?) type in 1872. Sungkyunkwan, established in 1398, was the highest educational institution in Chosŏn Korea. It is now the sight of an eponymous university. The location of the printing of this book was Pich'ōndang, a building at Sungkyunkwan. In the interview described in the title, the young king Kojong (1852-1919, ruled 1864-1907) was querying his subjects on Confucius's *Analects*.

Different sources give somewhat different information on the set of type used. The online catalogue for Changsōgak (Jangseogak), which has a copy, says that wooden type was used, whereas the printed catalogue



for Korean books at UC Berkeley (see reference at bottom) says that it is newly cast metal type (but the WorldCat entry for this copy states that wooden movable type was used). To our eyes, the type appears to be metal due to the extreme fineness and clarity of the characters.

All sources agree, however, that the model for the type is the so-called *chōngnija* type, first cast under Chōngjo in 1796. The name of the type is a reference to one of the first books printed with it: *Chōngni ŭigwe* [Arranged Royal Protocols], documenting Chōngjo's visit to his father's tomb. The models for the character shapes used in that set of type were the characters in *Kangxi zidian* [Character Standard of the Reign of Secure Peace], a landmark Chinese dictionary published at the Qing court in 1716. The original set of type was destroyed in 1857, so this book was printed with the new set.

At the back of the volume is a manuscript colophon that we have had great difficulty deciphering, even with the help of a knowledgeable friend. The colophon recounts events in the "eleventh month of the *sinmi* year," corresponding to 12 December 1871 to 9 January 1872, and then

early in the second month of the following year, meaning March 1872. At this time, the author of the colophon was present as the king ascended to the throne at Myōngnyundang [Hall for Elucidating the Moral Order] at Sōnggyun'gwan, upon which the king composed a quatrain of classical Chinese verse. The text appears to continue to describe the events of that day, and then mentions that a book, titled *kaengjaech'uk* — probably the present book — was printed and should be distributed to the eight provinces. We cannot say anything for certain about this colophon since we are unable to read much of it, but it seems possible that it was written close to the date of printing by someone who was present on the day the exchange between king Kojong and the officials took place.

Fine and fresh copy. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

● Kim Hūnggyu et al., *Pōk'ŭlli Taehak Tongasia tosōgwan sujip Han'guk kojōnjōk mongnok* (Seoul: Korea University Research Institute of Korean Studies, 2009), p. 96.

*The Story of the First Statue of Buddha;
Printed in Movable Types*

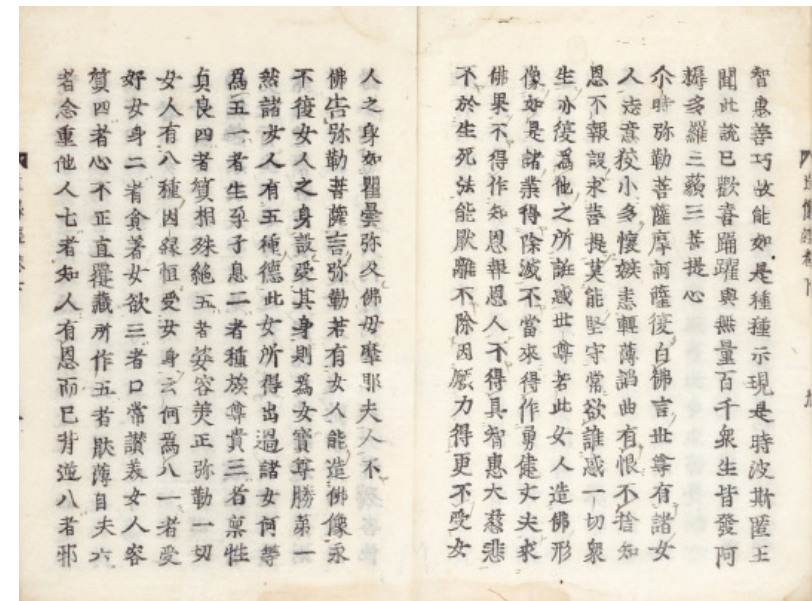
85. TIYUNBANRUO (or, in Sanskrit, DEVENDRAPRAJNA), trans. Ch.: *Da cheng zao xiang gong de jing*; [J.: *Daijo zozo kudoku kyo*; *Creation of the Statue, a Pious Act*]; title in manuscript on upper cover: “Zozo kudoku kyo.” Ten columns per page; 18 characters per column. 14; 13 folding leaves. Two parts in one vol. Large 8vo, cont. or later dark wrappers dyed with persimmon juice (*shibubiki*), new stitching. [Japan, probably Kyoto: printed with movable types, ca. 1615-40]. \$25,000.00

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

The text provides a history of the creation of the first statue of Buddha,

which is perhaps the most famous of all Buddha images. King Udayana commissioned the statue “so that he could gaze upon the sacred form of the Buddha while the latter was off preaching to his mother in the heaven of Indra. Buddha’s disciple Maudgalyayana transported thirty-two craftsmen up to the heavenly realm so that they could observe the special marks of the Buddha firsthand, thereby insuring the representational accuracy of the image they created. When the Buddha eventually returned to the earth, King Udayana’s statue rose into the air to greet him of its own accord, and the Buddha proclaimed that it would one day help to transmit his teachings.”—Brown, ed., *The Oxford Handbook of Religion and the Arts*, p. 371. We learn that the statue was carved out of sandalwood and that later copies were made of gold, silver, bronze, lead, tin, or iron, as well as of wood.

This text was translated by the Khotanese monk Tiyunbanruo (d. 691 or 692), whose original Sanskrit name was Devendraprajna. Khotan was an ancient Iranian Saka Buddhist kingdom on the branch of the Silk Road that ran along the southern edge of the Taklamakan Desert, near modern-day Xinjiang. Tiyunbanruo came to Luoyang, the “Eastern Capital” of the Tang dynasty of China, in about 688, with a considerable reputation as a Buddhist missionary and set up a bureau to translate Buddhist texts into



Chinese. An earlier edition of this text was published in Beijing in 1593, and only one copy is known, at the BnF.

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

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

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

In very good condition. The first ten folding leaves, which are a little stained, have some repaired worming and strengthening. The following leaves have some worming, some carefully repaired and others, as the worming lessens, not repaired. Several characters affected by the worming.

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

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

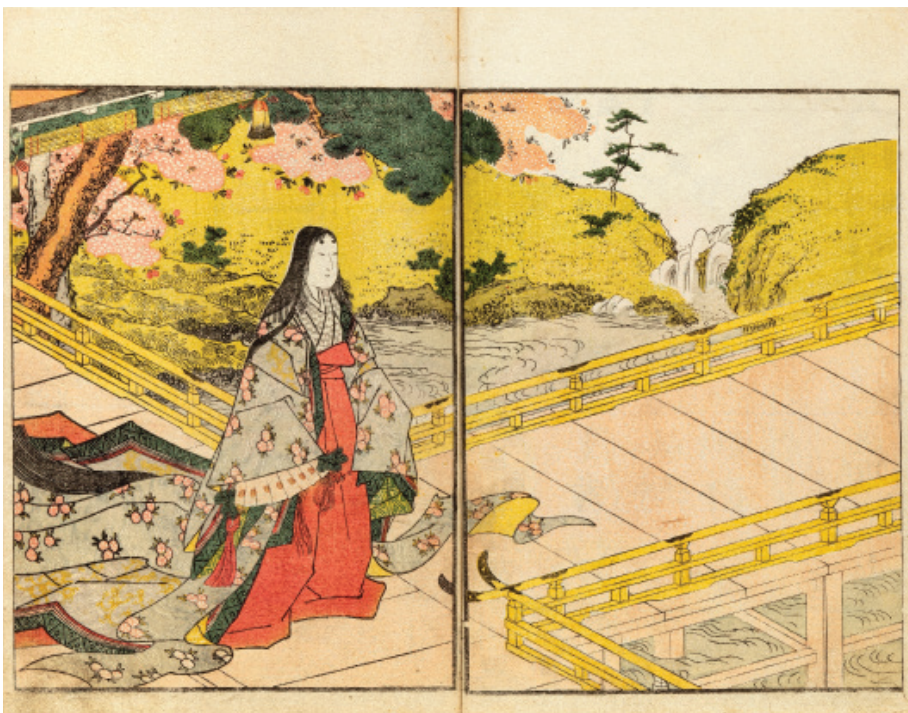
"Toyokuni's Finest Achievement in Book Form"—Hillier
86. UTAGAWA, Toyokuni I. *Ehon imayo sugata* [Picture Book of the Forms and Figures of Today]. 24 double-page woodcut color-printed illus. 25; 20 folding leaves. Two vols. in one. 8vo (215 x 155 mm.), orig. blue blind-stamped paper wrappers (rubbed), orig. block-printed title label on upper cover (label partly perished), new stitching. Tokyo: Izumiya Ichibei, 1802. \$17,500.00

First edition, later issue (see below) of one of the most notable masterpieces of the Utagawa School, founded by Utagawa Toyoharu (1735-1814). The colors in our copy have remained remarkably vibrant.

"Of Toyoharu's pupils the most prolific was Toyokuni I (1769-1825),







who from 1786 until his death in 1825 was responsible for illustrating some 180 books as well as for producing a large number of prints . . . [the present work] was probably his finest work in this field, containing a series of double-page studies of women of all classes . . . the style shows the marked influence of Utamaro.”—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 183.

Toyokuni I’s “*Ehon Imayo Sugata*, ‘Picture-book of the Forms and Figures of Today’, two volumes of colour prints dated 1802, marks a significant advance, and is Toyokuni’s finest achievement in book form, outside [his] volumes of actors . . . discussed in Chapter 41. Toyokuni is credited with both text and pictures, but Shikitei Samba is acknowledged as the ‘reader’ or ‘reviser’ and no doubt ‘ghosted’ the writing: it is significant that the covers are decorated with a repeat design of the seals of the two men, the *toshidama* of the Utagawa school of which Toyokuni was the head, and the name Shikitei. In the first volume, the text explains that ‘All types of women, from the noblest to the lowest class, virtuous or immoral’ are the subject of the book, and this promise is fulfilled in the two volumes, each with twelve double-page colour prints . . .

“The first volume is devoted to the virtuous: a court lady in formal dress, women of the *samurai* class in an elegant interior pursuing polite occupations, women of the ‘townsman’ class, the *chonin*, at home and outdoors; backstreet dwellers, working-class women such as an archery range attendant, and a stall-holder selling cosmetics; and peasants resting in the fields. The second volume by contrast shows both the allure and the seamier side of the licensed quarters. It begins with a picture of one of the queens of the Yoshiwara with her retinue, followed by scenes of courtesans awaiting their clients; geisha preparing for a *niwaka* festival; the manageress or ‘madame’ of a brothel; low-class houses by the river (*kashimimise*); houses of the Nampin or Shinagawa red-light districts, portraying some of the degenerate women of those areas; the *haori geisha* and children’s house (of boy prostitutes) in Tatsumi or Fukugawa; prostitutes of Koeki and Shinjuku; an old *yotaka* or night-walker on the street; and finally, a low-class unlicensed river-boat prostitute, who appears in the most poetic of the scenes, standing at the prow of a boat on the Sumida, under a crescent moon (a print often reproduced). In his comments accompanying the Rinsen facsimile of this book, Juzo Suzuki, who is to be relied on in such

matters, states, ‘The illustrations are superb in their depiction of costume, buildings and interior furniture and in the way they demonstrate the different circumstances and way of life of each class of women.’—Hillier, *The Art of the Japanese Book*, pp. 671-72—(& illustrated).

As mentioned by Hillier, the earliest impressions — very rare proof impressions — contain cartouches with printed names and descriptions. Because of censorship, the names and descriptions were deleted for the published edition, leaving the cartouches blank, as with the present example.

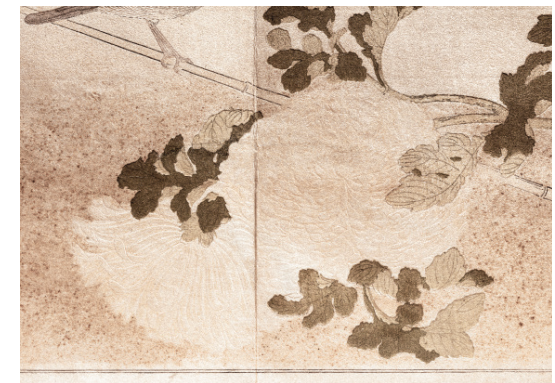
A very nice copy of this celebrated book, internally fine, with sharp and bright printing throughout; the wrappers are somewhat rubbed and worn, and there are two minuscule and marginal wormholes found sporadically in the volume. Preserved in an old silk brocade *chitsu*, with two manuscript labels.

● Brown, *Block Printing & Book Illustration in Japan*, pp. 78 & 151-55—(with color plate 29).

The Finale to Utamaro’s Trilogy

87. **UTAMARO, artist.** *Momo chidori kyoka awase* [Manifold Birds, A Competition of Kyoka Poetry]. 15 double-page woodblock-printed color illustrations. 9.5 folding leaves & colophon page; 8.5 folding leaves & colophon page. Two vols. 8vo (255 x 189 mm.), orig. blue patterned wrappers (*gajo jitata*-style, somewhat rubbed), with slightly oxidized silver pigment decoration, orig. block-printed labels on both covers (labels a little worn). [From Vols. I & II colophons]: Edo: Tsutaya Juzaburo, [ca. 1791 or 1792]. \$150,000.00

First edition, of the utmost rarity, the final installment in Utamaro’s trilogy, considered the pinnacle of Japanese book illustration. Following *The Insect Book* [*Ehon mushi erabi*] (1788) and *The Shell Book*



[*Shiohi no tsuto*] (ca. 1789/90), this intricately printed work, devoted to birds through the seasons and paired with *kyōka* poetry, was published in the early 1790s. In an article posthumously published in 1997, Jack Hillier wrote: "His achievements in yet another sphere, that of the album or picture-book, demonstrate the breadth of Utamarō's genius. [The three books] form a trilogy in a genre in which no other ukiyo-e artist, except Shigemasa, competes . . ."—"A Second Look at Utamarō," *Impressions*, No. 19 (1997), p. 53.

"For the 'Bird Book,' *Momo Chidori Kyōka Awase*, undated but, judging by the publisher's advertisements contained in it for books by Utamarō and Shigemasa dated 1790 and 1791 respectively, probably published in 1791, a return was made to the 'Fifteen Verse Pairs' pattern, the framework for the 'Insect Book'. The two volumes comprising the work contain a total of fifteen prints of birds with flowers, and on each print there are two *kyōka*, transcribed by the poets, according to the fanciful preface, from the songs of the birds themselves . . .

"There is a quieter, more subdued kind of colour-printing in this album than in the 'Insect Book' or the 'Shell Book', but it is none the less





remarkably beautiful. The plumage of the birds is rendered with a downy softness and by the very nature of the subjects, there is a quicker tempo, a greater liveliness, in the compositions. In one instance, a double artifice of the print-makers achieved the sort of subtle effects that can only be appreciated by viewing the original itself. In this print, a cormorant is diving and its half-submerged body and the fish it is chasing are in a shadowy grey tone, whilst the tail-end of the body is in clear-cut line and bright colour; two snowy herons are wading nearby, their forms in white reserve on the pale ground, and their plumage rendered by gauffrage. Other prints lend themselves better to reproduction: the confrontation of a woodpecker on a pine bole and an hawfinch on a branch leads to an electric alertness in the perched birds; the owl and the jay, on the other hand, are back to back on a leafless branch, little colour being used and the ruffled feathers of the owl conveyed with astonishing economy. The 'Bird Book' was probably published in 1791."—Hillier, *The Art of the Japanese Book* (1987), pp. 411 & 422-24 (pictured on pp. 422-23).

Fine copy of a book that we have been looking for over several de-



caes. The plates and text leaves in Vol. II have nearly invisible expert and minor repairs, mostly in blank portions, because of worming. Housed in a *chitsu* and a contemporary wooden box, with two handwritten labels.

◆ Louise Norton Brown, *Block Printing & Book Illustration in Japan* (1924), p. 169-70—(she records the two volumes as separate publications due to both having colophons). For a superlative translation of the poems in this book, see the Metropolitan Museum of Art's copy, as presented on their "The Met Collection" page.

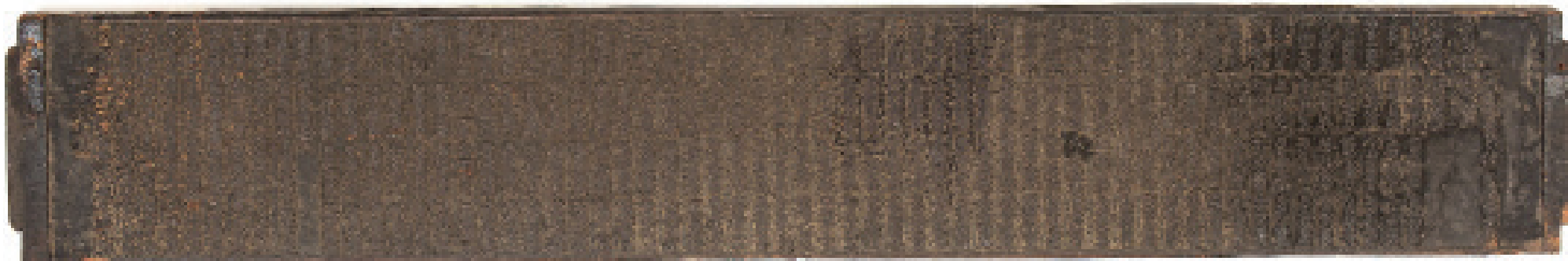
13th-Century Woodblocks of the Lotus Sutra
88. WOODBLOCKS, LOTUS SUTRA, KASUGA-BAN. Two woodblocks, each carved on both sides (ca. 270 x 844 x 18 mm.; text size per sheet: ca. 224 x ca. 665 mm.) of the *Lotus Sutra* [S.: *Saddharmapundarikasutra*; J.: *Myohorengekyo*]. 17 characters per column for prose sections; 20 characters per column for the versified sections; 32-33 columns per sheet. [Japan]: *Kasuga-ban*, mid-Kamakura period [13th century]. \$27,500.00

Two woodblocks, carved on each side in Japan in the 13th century at the Kofukuji Temple in Nara, containing text from *juan* four and five of the *Lotus Sutra*. These woodblocks were carved in Japan in the 13th century and are the earliest Asian woodblocks we have yet encountered.

The *Lotus Sutra* is the most influential of all sutra and "was highly influential in East Asia, inspiring both a range of devotional practices as well as the creation of new Buddhist schools that had no Indian analogues."—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 730. For several Japanese schools of Buddhism, the *Lotus Sutra* remains their central text and is considered to be the only valid Buddhist sutra for the Degenerate Age.

The first woodblock contains text from the tenth chapter of the *Lotus Sutra*, entitled "Chapter on the Dharma Teachers" (*fashi pin*), which — according to the *Digital Dictionary of Buddhism* (DDB) — "explains the merits of five kinds of teachers." However, our woodblock does not contain the whole chapter, only a consecutive chunk from within it.

Our second woodblock contains text from *juan* five and the chapter titled "Chapter on the Longevity of the Tathagata," in which — DDB tells us — "Buddha declares his eternity." Again, the text on this woodblock is consecutive but does not contain the entire chapter.



ITEM 89

There is some wear to the surfaces of the woodblocks, but they are in very good condition. These woodblocks were professionally conserved by A.M. Art Conservation LLC (full report available). An active wood-boring beetle infestation was suspected. The woodblocks were put in a chest freezer for a 21-day duration at temperatures ranging from -27 to -30 C. This treatment "should successfully ensure a kill of all life stages of the furniture beetle."—from the report, which goes on to state: "Given the extent of the insect channeling, it should be expected that the piece [both woodblocks] will continue to emit frass when handled or moved."

With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

• 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

Myohorengekyo], 17 characters per column, with orig. wooden handles. Japan: Edo period. \$3500.00

A rare surviving woodblock for the printing of the *Lotus Sutra* in the scroll format. One of the chapter headings tells us that it bears the text for several chapters (*kan*) of this important Buddhist text. The number "19" or "1 9" has been carved into the obverse left handle; "39" or "3 9" has been carved into the reverse handle.

In near fine condition; some rubbing to the carved text and wear to the lower left side of the obverse.

90. WOODBLOCK. A large text woodblock (257 x 471 x 23 mm.), carved on both sides, used to print the 1885 edition of *Ruiju sandai-kyaku*, *Kyorokubon*, orig. wooden handles present. Japan: [1885].

\$1250.00



ITEM 88

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)."

89. WOODBLOCK, LOTUS SUTRA. One long woodblock, carved on both sides (133 x 860 x 16 mm.) of the *Lotus Sutra* [J.:



ITEM 90

A nice survival, a printing woodblock from the early Meiji period. It bears the hallmarks of the Japanese carved woodblock: two central pillars (*hashira*) between the text blocks on both sides with an abbreviated title and the leaf numbers (nos. 49 & 50); and marginal notes carved outside the text block. The 1885 book is a history of the Heian period legal system.

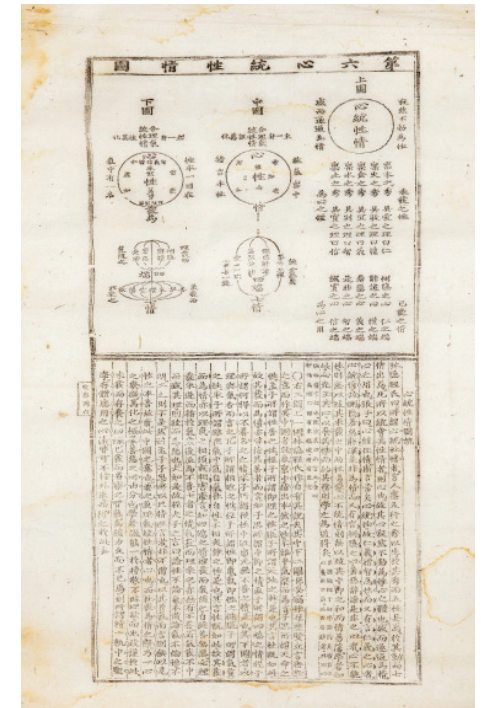
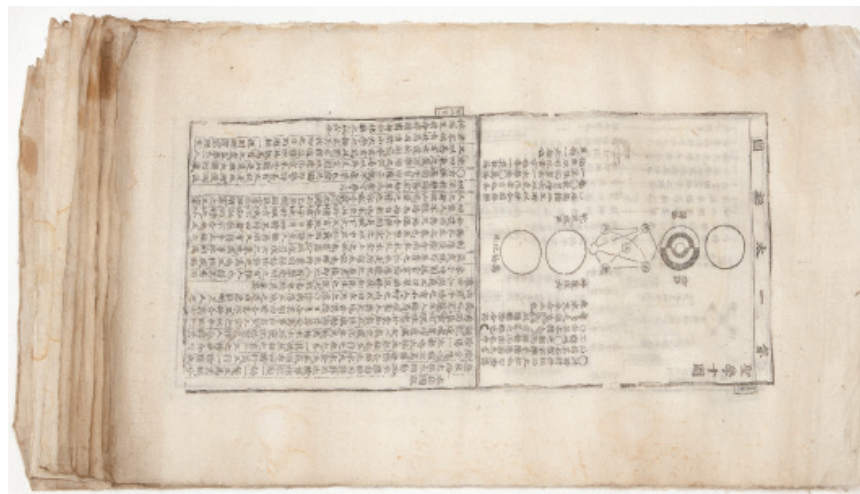
In an excellent state of preservation; the faintest wear to the edges.

"Korea's Greatest Philosopher"

91. **YI, Hwang (or T'OEGYE).** *Sheng xue shi tu* [K: *Sŏnghak sip-to*; *Ten Diagrams on Sage Learning*]. All sheets with woodblock diagrams. Ten woodblock-printed sheets (each 980 x 580 mm.). [Korea]: 18th or 19th century? \$9500.00

A very rare woodblock-printed broadside edition of the influential *Sŏnghak sip-to*, by Yi Hwang (1502-71), "Korea's greatest philosopher."—Pratt & Rutt, *Korea. A Historical and Cultural Dictionary* (Curzon: 1999), p. 517. Yi, a child prodigy, was a scholar and government official. He served four kings in a number of high positions, but his integrity and stand against corruption caused him to be relieved of his posts and sent into exile a number of times.

"Yi Hwang, better known by his penname, T'oegye, is generally reputed as Korea's foremost Neo-Confucian thinker. From the very beginning of the Yi dynasty (1392-1910) the Neo-Confucian doctrine of the Ch'eng-Chu school was the officially sanctioned ideology, but with T'oegye it arrived at



its full maturity on the peninsula, for he was the first to present it with a fully sophisticated and integral grasp of its scope, unity, and implications. Consequently his teaching became a constant reference point for subsequent generations of Korean Neo-Confucians and his understanding of Chu Hsi's [Zhu Xi's] vision exercised a profound and lasting influence . . .

"One of his last and most important works was the *Ten Diagrams on Sage Learning* (*Sŏnghak sipdo*), which he composed for the instruction of young King Sŏnjo (reigned 1567-1608) in 1568, two years before his death. Considered the summation of T'oegye's lifetime of learning, the *Ten Diagrams* became one of the classics of the Korean Neo-Confucian tradition: during the course of the Yi dynasty it was reprinted at least twenty-four times, and it now circulates in three modern Korean translations . . .

"Sage learning' is a phrase that appears frequently in Neo-Confucian works meant for the instruction of rulers, reflecting the view that the essential duty of a ruler is to learn from and emulate ancient sage kings. In terms of its origin, the *Ten Diagrams* is certainly such a work. But T'oegye's

title is ambiguous, for 'sage learning' also means 'learning how to become a sage,' that is, a fully perfected human being. This is a kind of learning that has to do with not only kings, but every human being. Thus the provenance of this work is universal, and through the centuries it has served as a basic handbook for generations of serious Neo-Confucians in their endeavor to understand and cultivate the full perfection of their humanity . . .

"This kind of 'sage learning,' in its full scope, is a distinctively Neo-Confucian development. With the Neo-tradition revival of the tradition in the Sung dynasty, Confucians finally developed a metaphysical, psychological, and ascetical framework that could fully describe the status of sagehood and delineate it. Sagehood became a practical goal rather than a theoretical ideal. T'oegye's object in the *Ten Diagrams* is to present that framework and path . . .

"Doing this, of course, amounts to presenting a structured summation of the essence of Ch'eng-Chu theoretical and practical learning. One could devote a large book to this topic; T'oegye compressed it into ten chapters, each brief enough to be mounted on a single panel of a ten-paneled screen.



Each chapter begins with a diagram and is followed by a text. T'oegye's own remarks are only a short portion of each chapter. As far as possible he tried to make this a compilation of diagrams and words from other authoritative sources so that the work would clearly represent the cumulative wisdom of the Confucian tradition, not just his own private opinion . . .

"The compressed format is not a concession to hasty readers or beginners needing a simple introduction. Quite the opposite; whether as a short book or a screen placed in one's quarters, T'oegye intended this as a work to be lived with and absorbed slowly through repeated reading and leisurely reflection. In that way its compressed contents would unfold gradually and become a part of oneself through the lengthy and personal effort of apprehending its full meaning. The diagrammatic format he chose is ideal for such use, for the categories, correspondences, and relationships suggested by spatial arrangement offer food for reflective thought far beyond the content of the words themselves. T'oegye could expect that the *Ten Diagrams* would be approached in this way because the Neo-Confucian approach to texts emphasized this kind of repeated reading, prolonged reflection, and personal assimilation. The theory was that reading should be a process of self-transformation, not mere information gathering. T'oegye designed his *Ten Diagrams* precisely as a tool to be used in such a process."—Michael C. Kalton, "T'oegye's 'Ten Diagrams on Sage Learning': A Korean View of the Essence of Chu Hsi's Teaching" in *The Journal of Korean Studies*, Vol. 7 (1990), pp. 97-99—(& see the rest of this wonderful article for the importance of this text, which was influential in both Korea and Japan).

The titles of the ten chapters are: *The Diagram of the Supreme Ultimate*, *The Western Inscription*, *The Elementary Learning*, *The Great Learning*, *The Rules of the White Deer Grotto Academy*, *The Mind Combines and Governs the Nature and Feelings*, *Diagram of the Explanation of Humanity*, *Diagram of the Learning of the Mind-and-Heart*, *Diagram of the Admonition of Mindfulness Studio*, and *Admonition on Rising Early and Retiring Late*.

As mentioned in Prof. Kalton's essay, these broadsides were intended to be made into a ten-panel standing screen.

Fine condition, and a remarkable survival. The final sheet is a little dusty and waterstained. We find no broadside edition in WorldCat. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

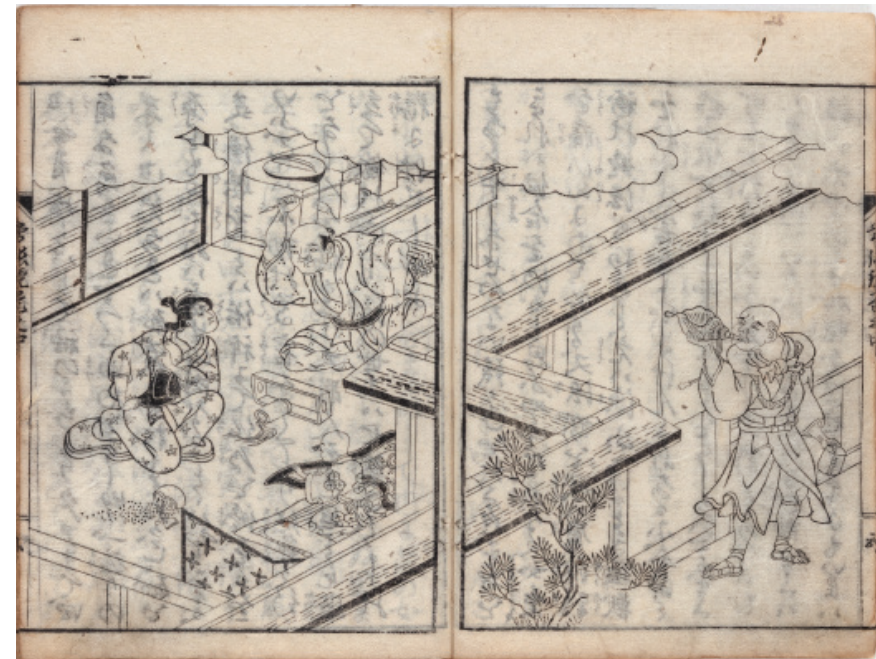


92. **YOKOTE, Issho.** *Seken johari kagami* [or] *Johari kagami* [Mirror of Past Existences]. Six double-page woodcuts. 22.5; 21.5; 25.5 folding leaves. Three vols. 8vo, orig. semi-stiff wrappers (rather tired), orig. block-printed title labels on upper covers (one label quite rubbed & defective), new stitching. From the colophon: Edo et al.: Suharaya Mohei, 1768. \$4750.00

First edition of this rare *ukiyo-zoshi* ["books of the floating world"], a type of prose story popular in the 18th century, intensely realistic and usually involving ordinary townspeople. We find no copy of this book in WorldCat.

This collection of 21 witty stories, full of puns and double-meanings, is based on the famous Chinese mythological story of the Yama King [J.: Enma o], the Buddhist lord of death and the king of hell. In his court, he sits next to a huge crystal mirror (*johari kagami*). Souls stand in front of this mirror and see themselves in their past lives, perceiving their crimes and unvirtuous actions. The Yama King bases the judgment he gives on these appearances, condemning them to one of ten hells.

At the beginning of the novel, Yokote states that he learned these





stories from a denizen in the province of hell. The fine woodcuts are by an unknown illustrator but are extremely complex. The first double-page image shows Yama in his court, judging recently deceased people from many walks of life. The artist has skillfully made clear each person's profession or role in life by their clothes, hairstyles, and appurtenances. Each of the stories contains some "back & forth" dialogue between Yama and the candidates for Hell.

Fine set, preserved in a *chitsu*. Minor marginal worming in the upper margins of Vol. II.

An Extremely Rare Gozan-ban; Kawase's Copy

93. YUANWU KEQIN (or, in Japanese: ENGO KOKUGON).

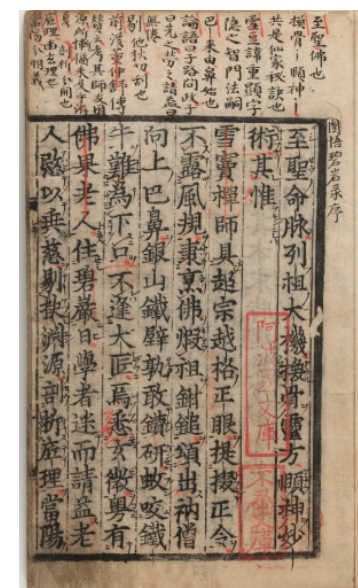
Bukka Engo Zenji Hekiganroku [or] *Hekiganroku* [or] *Hekiganshu* [*Emerald* [or] *Blue Cliff Record*]. Printed in Chinese with Japanese reading marks. 11 columns per page, 21 characters per column. 79; 59; 51; 49; 67 folding leaves. Ten parts in five vols. 8vo (240 x 149 mm.), orig. brown wrappers, new stitching. [Japan]: mid-Muromachi [ca. 1440-50]. \$85,000.00

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

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

This text was first printed in Japan about 1336-50 (early-Nanbokuchō) by Gyokuho Shorin at the Kenninji; there is a copy at the National Diet Library. Our edition is a reprint of that first Japanese edition, using the same woodblocks with minor changes. A later edition appeared in the Donald and Mary Hyde sale (lot 65).





"For some time Chan monks had been in the habit of extracting snippets from the 'records' (*yulu*) of past masters, isolated them as 'ancient precedents,' and commenting on them, sometimes in verse, sometimes in prose. By the mid-eleventh century the core situation was known as a 'case to be investigated' or a *gong'an*. The process was incremental and difficult to stop. Yuanwu's *Emerald Cliff Record*, for example, took a previous eleventh-century collection entitled *Master Xuetou's verses on a hundred old cases* and added an introduction and extensive commentary to each 'case,' sometimes also dropping in comments on the appositeness, or more usually inappositeness, of the relevant verse, so becoming in his turn 'magistrate.' A *gong'an* collection, therefore, reveals many layers, all of them dedicated to undercutting the stability of language while at the same time playing a complex game of competing authorities. Herein lies their fascination."—Richard Bowring, *The Religious Traditions of Japan* (Cambridge U.P.), p. 301.

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

al Papers II. Japanese Studies (ed. by Yu-Ying Brown), London: 1990, p. 164.

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

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

Two leaves of manuscript, probably written by Yashiro, have been inserted at the beginning of Vol. I. They provide a commentary and a sort of title-page (the work was issued without a title). Following Part I, there are another two leaves of manuscript relating to this text. Following the tenth part, are five Afterwards, dated 1125, undated, 1302, 1317, and 1317.

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

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

"Six Martyred Subjects"

94. YUKSINJÖN, BU PAK T'AEBO JÖN. Manuscript on paper, written in Chinese, entitled on upper wrapper: "Yuksinjön, bu Pak T'aebo jön" ["Biographies of the Six Subjects, with Pak T'aebo's Biography in Appendix"]. 20 folding leaves. Small 4to (207 x 188 mm.), orig. semi-stiff wrappers (wrappers somewhat soiled & marked). [Korea: 18th or 19th century]. \$4500.00

This manuscript contains biographies of six Chosön officials involved in a failed plot to intervene in the royal succession by regicide.

That candle burns indoors,
to whom has it bidden farewell?
While its outside drips with tears,
does it not know that its heart burns?
I also, my King left a thousand leagues back,
I burn inside and I weep.



Thus reads, in Richard Rutt's translation, a poem by Yi Kae (1417-56), one of the "Six Martyred Subjects" (*sayuksin*). These were six distinguished scholar-officials who died — by execution or by their own hands — while trying to restore the boy king Tanjong (1441-57) to the throne after his usurpation by his uncle, known to history as King Sejo of Chosön. Yi Kae's biography is the second one included in our manuscript, preceded by that of his peer, the Confucian scholar Pak P'aengnyön (1417-56). The other martyrs were Seong Sam-mun, Ha Wi-ji, Yu Eung-bu, and Yu Seong-won.

Tanjong had ascended to the Korean throne upon the untimely death of Munjong, who had reigned for only two years. Munjong and Sejo were both sons of King Sejong — sometimes styled "the Great" — a monarch credited with the invention of the Korean alphabet. After Sejo deposed his nephew Tanjong, the future martyrs conspired to have Sejo murdered at a banquet for a visiting envoy from Ming China. The plot, however, was betrayed before it was put into motion. Instead, it was the six subjects who went to their deaths, along with the deposed and banished Tanjong, as well as "possibly eight hundred or more" individuals.

As indicated by the epithet "Six Martyred Subjects," the dead officials enjoyed great respect in later Korean history. Their loyalty to their king — allegedly Yi Kae, when "tortured and the branding irons cooled off a little

... told the executioners to rehearse them" — was revered as a great Confucian virtue, and "a body of folk-lore grew up around the history of the period and fact soon came to be colored by fancy." Only a close reading of our manuscript could reveal to what extent it is fact or fancy, but it seems safe to say that its existence reflects the enduring interest in the six martyrs. Numerous shrines were erected in their memory, and the story of the "Six Martyred Subjects" has often been dramatized in literature and TV series (including the first North Korean TV drama shown in South Korea).

The book carries the seal of Japanese psychologist Kuroda Ryo (1890-1947). Kuroda was appointed in 1926 to an assistant professorship at Keijo Imperial University in Seoul (Korea was at this time a Japanese colony). He remained at that university until 1942. Perhaps he acquired the manuscript during this period.

Fine copy. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

Michael J. Seth, *A Concise History of Korea from Antiquity to the Present*, pp. 159-60. Michael Rutt, ed. & trans., *The Bamboo Grove: An Introduction to Sijo* (Ann Arbor: University of Michigan Press, 1998). Eugene Y. Park, *A Genealogy of Dissent: The Progeny of Fallen Royals in Chosŏn Korea* (Stanford: Stanford University Press, 2019), p. 56.

A Very Rare Movable Type Edition; A Collection of Lessons on the Lotus Sutra

95. ZHIYI. *Hokkai shidai shomon* [Ch.: *Fa jie ci di chu men*; *Introduction to the Sequence of the Boundaries of the Dharma*]. Ten columns, 20 characters per column. 34; 33; 42 folding leaves. 8vo (270 x 193 mm.), orig. pale brown wrappers (some relatively minor worming, mostly confined to the margins, but occasionally touching a character), new stitching. [Mount Hiei: before 1625]. \$15,000.00

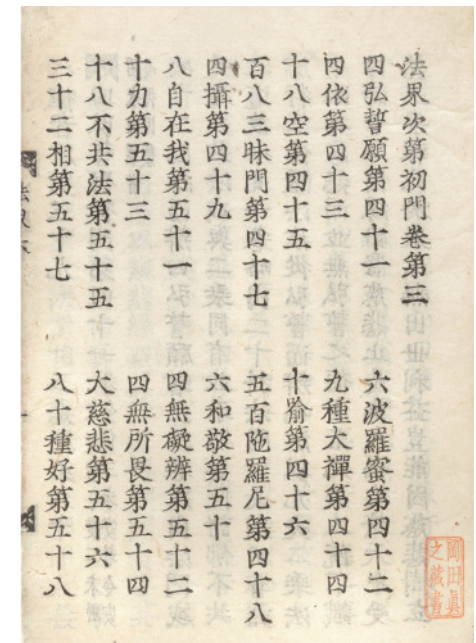
A very rare movable type *Eizan-ban*; WorldCat and the Union Catalogue of Early Japanese Books do not record a copy. Kawase knows only of another edition with 19 characters per column, dated mid-Kan'ei (1615-33) and printed at Nishi Honganji Temple in Kyoto.

Eizan-ban are books published at the Enryakuji monastery complex on Mount Hiei outside of Kyoto. "Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of



movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures... —K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

Zhiyi (538-97), was the founder of the Tiantai (Japanese: Tendai) tradition of Buddhism in China. "Tiantai was the earliest of the three



great traditions to emerge in the sixth and seventh centuries (Faxiang and Huayan being the other two), and it wrought a fundamental change in Chinese Buddhism, marking a shift away from the kind of translation and exegesis that had been driven mainly by a desire to understand correctly the writings of the Indian masters towards a Buddhism more in tune with Chinese attitudes, thought and habit.”—Richard Bowring, *The Religious Traditions of Japan, 500-1600*, p. 119. Zhiyi's *Fa jie ci di chu men* was composed sometime between 578 and 585; it is a collection of lessons on the *Lotus Sutra*, the ultimate teaching of the Buddha.

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

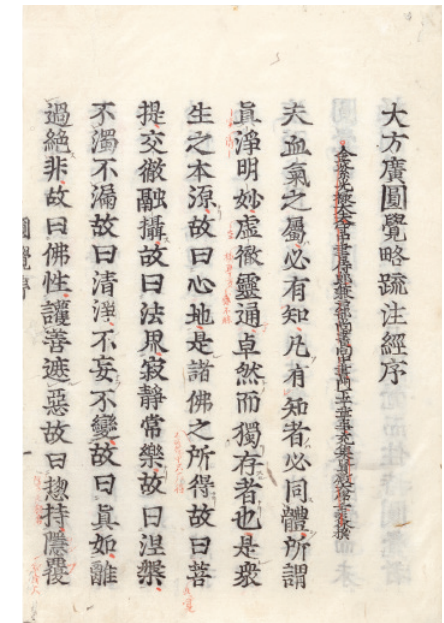
This copy is quite similar to the one (item 368) described in Shigeo Sorimachi's monumental 40th anniversary catalogue of 1972, devoted to movable type books. Like his copy, ours has a contemporary manuscript note, here found at the end of Vol. 2, stating (in trans.): “23 February 1625 I added the reading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

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

An Unrecorded Movable Type Edition

96. ZONGMI (J.: Shumitsu [or] Sumitsu). *Daihokoengaku ryakusho chugyo*; [Ch.: *Da fang guang yuan jue lue su zhu jing*; *Commentary on the Sutra of Perfect Enlightenment (The Yuanjue-jing)*]. Eight columns per page, 17 characters per column. Three sizes of type. 42; 41; 38; 40 folding leaves. Four vols. Large 8vo (280 x 195 mm.), orig. dark wrappers dyed with persimmon juice (*shibubiki*), new stitching. [Enryakuji Temple, Mount Hiei: mid-Kan'ei, ca. 1626-30]. \$17,500.00

An unrecorded movable type edition of the commentary and subcommentary of Zongmi (780-841), on the *Sutra of Perfect Enlightenment*. This is a rare example of an *Eizan-ban*, a book printed with movable type at the temples on Mount Hiei, outside of Kyoto, where Enryakuji Temple, one of the most important monasteries of Japan and the headquarters of the Tendai sect of Japanese Buddhism, is located. Printing began there in the 13th century. “There were few of these [printed books] in the medieval period, perhaps due to the dominance of Kyoto itself as a printing centre . . . Eizan printing



came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures, publication and distribution at Hieizan began to develop into the beginnings of a commercial enterprise."—K.B. Gardner, "Centres of Printing in Medieval Japan: Late Heian to Early Edo Period," reprinted in Brokaw & Kornicki, eds., *The History of the Book in East Asia* (2013), p. 450.

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

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

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

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

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

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

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