

赤<sup>せき</sup>芝

此品正赤のもの  
稀なく黄色を  
帯る物多し



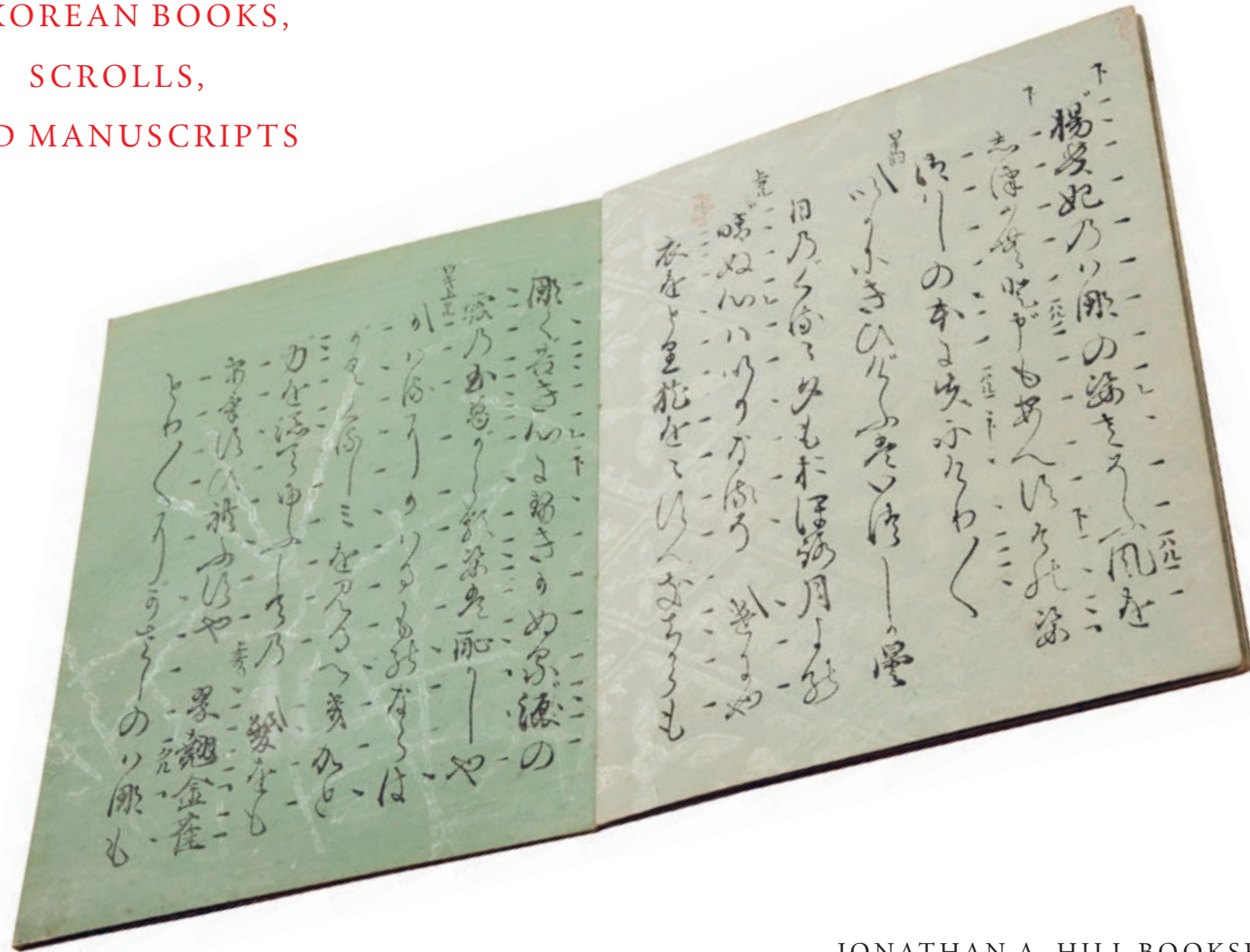
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JONATHAN A. HILL BOOKSELLER

New York City, 2024

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TITLE SPREAD

KÔETSU UTAI BON from the Saga Press.  
Saga, near Kyoto: about 1607

WHAT STARTED with a “fan letter” I wrote to Mårten has become a fruitful working relationship that we are delighted to make official. As of 1 August 2023 Dr. Mårten Söderblom Saarela has joined our firm as Asia specialist. His expertise will enable us to expand our activities with Asian materials. Further details on Mårten’s work follows.

Mårten received his PhD from Princeton University and worked at the Institute of Modern History, Academia Sinica, Taiwan for over four years, most recently as an associate research fellow. His research centered on the cultural and intellectual history of language in late imperial China. Previously he was a postdoctoral fellow at the Max Planck Institute for the History of Science in Berlin, and was trained in Sweden, France, the UK, South Korea, and China.

Mårten is the author of *The Early Modern Travels of Manchu: A Script and Its Study in East Asia and Europe* (Philadelphia: University of Pennsylvania Press, 2020) and *The Manchu Language at Court and in the Bureaucracy under the Qianlong Emperor* (Leiden: Brill, 2024), and numerous articles. He has co-edited two books, and the co-authored book *The Manchu Mirrors and the Knowledge of Plants and Animals in High Qing China* is forthcoming from the Harvard Asia Center.

Mårten has extensive experience working with rare books, manuscripts, and archival documents from early modern East Asia. The transnational nature of his research has also brought him into contact with early modern European sources on the history of East Asian scholarship, knowledge of which he will employ in our work with a range of materials.

His website with a full list of his work is here:  
[www.martensoderblomsaarela.com](http://www.martensoderblomsaarela.com)

Going forward Mårten can be contacted at this address:  
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# I

## JAPANESE BOOKS, SCROLLS, & MANUSCRIPTS

### I. ACUPUNCTURE: A COLLECTION OF TEXTS.

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

\$4500.00

The index on the first two pages describes the arrangement of the manuscript: by sections of the body. These include the upper section (head, eyes, nose, teeth, throat, and lungs), middle section (heart, abdomen, hips), and lower section (urinary tract, large intestine, rectum, and legs). This is followed by one page describing treatments, which are either fast-acting or long-term. There is a further division of treatments for women (including reproductive organs), children, and skin diseases (which include contagious diseases and cancer).

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

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



The printed or manuscript medical texts referred to are largely Chinese works. They include Zhang Jiebin's 張介賓 *Lei jing* 類經 [Illustrated Appendix to the [Yellow Emperor's Inner] Canon Arranged by Topic], Chen Ziming's 陳自明 *Waikē jingyao* 外科精要 [Essentials of External Medicine], Sun Simiao's 孫思邈 *Qianjin yifang* 千金翼方 [Supplementary Prescriptions Worth a Thousand Gold Pieces], Gong Tingxian's 龔廷賢 *Shou shi bao yuan* 壽世保元 [Prolonging Life & Preserving the Origin], and others.

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

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

### Buddhist Works for the Protection of Children

3. **BODHIRUCI** 菩提流支, **MYŌE** 明惠, and others. Four Buddhist works in manuscript. Each vol.: 159 × 184 mm. Five vols. Oblong 8vo, orig. wrappers, orig. paper ties. [Japan]: 1799 or later.

\$5500.00

A collection of five manuscript volumes containing four Buddhist works, written in black and red ink with text in classical Chinese and occasional Japanese *kunten* reading marks, some Japanese text in *kana*, and Siddham characters. The collection contains:



1. *Shogo dōjikyō* 諸護童子經 [*Sutra on the (Dhāraṇī for the) Protection of All Children*]. A shortened title of the sutra known in Chinese as *Hu zhu tongzi tuoluoni jing* 護諸童子陀羅尼經 [*Sutra on the Dhāraṇī for the Protection of All Children*]. This sutra was translated by Bodhiruci 菩提流支 (d. 527 CE), “one of the most prolific translators of Sanskrit Buddhist texts into Chinese” (*Digital Dictionary of Buddhism*). This version contains 31 illustrations of fifteen “spirits” (*kishin* 鬼神), fifteen “demons” (*oni* 鬼), and another deity. 17 folding leaves.
2. *Dōjikyō gyōhō shidai* 童子經行法次第 [*Order of the Ritual of the Sutra on the (Dhāraṇī for the Protection of All) Children*], a manuscript for the enactment of an esoteric Buddhist ritual related to the preceding item. The final leaf, dated 1605, has been signed by Daisenbō Yūjitsu 大宣房有實, with his date of 1799. As this is the latest date seen in the collection, Yūjitsu might have been the copyist of the entire set. 17 folding leaves.
3. *Dōjikyō shosha kuyō sahō* 童子經書寫供養作法 [*Method for Commemorating the Copying of the Sutra on the (Dhāraṇī for the Protection of All) Children*] in two volumes. One of the volumes has a diagram with Siddham characters, preceded by a note signed Kanshū 勸秀 and dated 1411. At the end of the second volume a “Buddhist practitioner Yūshin” 仏子宥信 at Hōshōji 宝聖寺 temple has written a date of 1736. Three illus. in the text. 11; 16 folding leaves.
4. *Jisei hassaikai ryaku sahō* 自誓八齋戒略作法 [*Summary Method on Agreeing to Abide by the Eight Precepts*], by Myōe 明恵 (1173–1232). Books on the “eight precepts” (not taking life, not taking what is not given, etc.), such as this work, enjoyed a wide circulation in the early Tokugawa period (Fujitani et al.). On the final leaf, there are two dates. The first is 1224 with the name Kōben 高弁, a posthumous name of Myōe. The second colophon, again signed by Yūshin and dated 1736.

In fine and fresh condition.

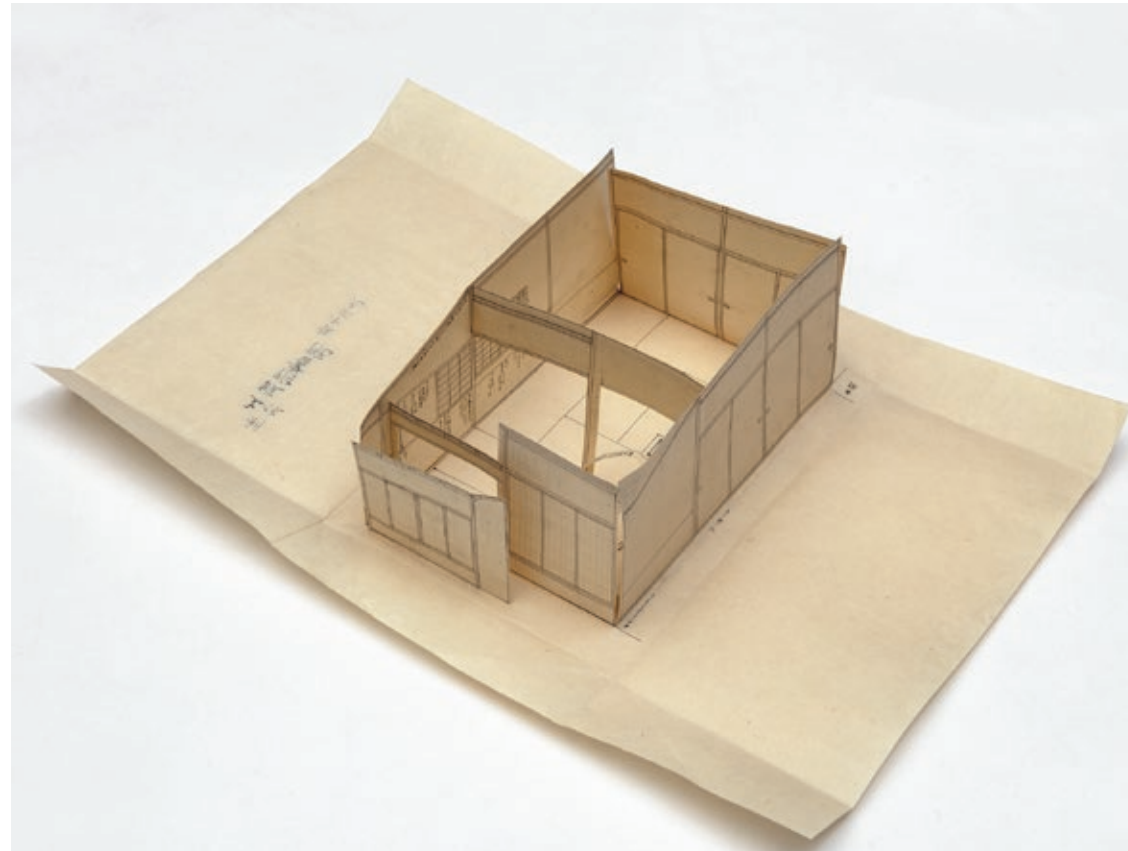
- 🌸 Fujitani Atsuo 藤谷厚生 et al. “Myōtō Jōe sen *Kaihō zuishinki* (*hassaikai shō*) ka honkoku to kaitai (san)” 妙幢淨慧撰『戒法隨身記(八齋戒章)下』翻刻と解題(三). *Gakuen* 学苑 965 (2021): 1–47.

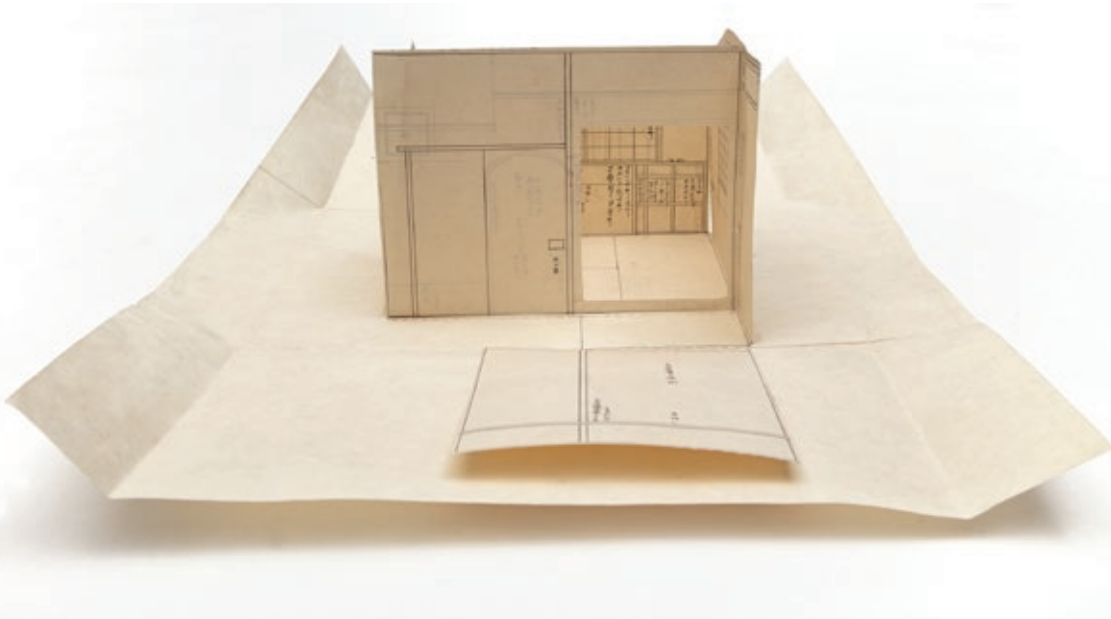
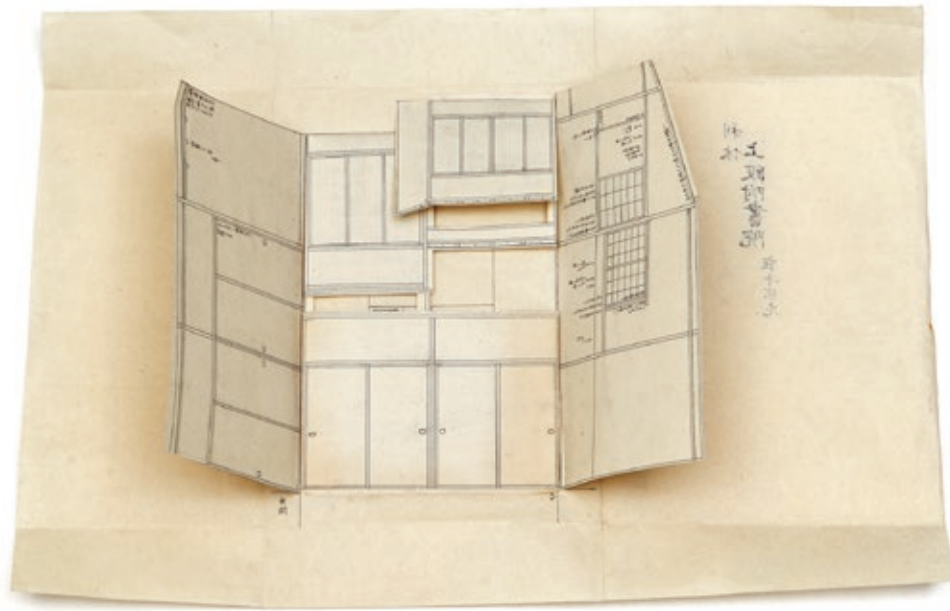
## Pop-Ups Architectural Models of Famous Tea Houses

4. **CHASEKI OKOSHIEZU** [*Folding Drawings of the Famous Tea Houses*]. Two sets, each of 45 individual highly complex pop-up architectural models, each model secured within a large folding envelope with a manuscript title & printed or manuscript notes regarding each model. Each set accompanied by a printed list describing each model within the sets, both lists pasted to the inside of the top of each of the two boxes. 90 envelopes (when folded, 248 × 180 mm.). The models are made from thick construction paper and preserved in the two original publisher’s boxes. [Japan]: after 1868.

\$17,500.00

A remarkable publication, complete, of extremely complex models for tea ceremony houses (*chashitsu*) and their related buildings, including the floor plans of the various rooms along with pop-up flaps of the walls, benches, shelves, boxes, shutters, awnings, ceilings, etc. The flaps all have





highly detailed printed or manuscript notes providing measurements, design details, materials, and function. In Japan, paper pop-up models have been used since at least the 16th century as a primary means of communication between carpenters and their patrons, particularly in the construction of tea houses.

The pop-up flaps are attached to floor plans of different sizes and designs. There are notes regarding tea houses designed or favored by famous figures and schools in tea ceremony history. The primary folding flaps consist of exterior and interior walls, ceilings, alcoves, and passageways. The flaps contain detailed drawings on both sides depicting the interior decor, windows and their decorations, passageways, bathrooms, etc. Attached to the wall flaps are more flaps, which show smaller interior objects including boxes, shelves, display alcoves (*tokonoma*), benches, etc.

The purpose of these pop-up plans was to allow an experienced builder to visualize and construct an entire building from the plans themselves. "The *okoshi-ezu* has no real counterpart in Western drawing . . . *Okoshi-ezu* are extraordinary in that they are both easy to understand and extremely



comprehensive — a combination that is usually mutually exclusive in architectural drawing, where legibility tends to decline as the density of information increases. This quality makes *okoshi-ezu* drawings extremely helpful in studying the buildings they represent. Indeed, *okoshi-ezu* provided such a complete description of the design that they were often used as the basis for the common practice of copying teahouses; the dimensional and specification information they included meant they could be used as construction drawings. These drawings could communicate so much with so little because their representational qualities were so similar to the actual architecture they represented — thin walls wrapped around cubic spaces to create highly refined and specific compositions of material, space, and light.” — Andrew Barrie, “Okoshi-ezu: Speculations on Thinness,” in *Interstices II* (online resource).

The printed lists state that the source materials for these pop-up models were copied by “Hoshaku jitsu’in” (clearly a pen name).

In fine condition. A few of the models are a little wormed. Preserved in the two original custom-made wooden boxes.

#### 5. LAND & SEA TRADE ROUTES FROM EDO TO NAGASAKI.

Two beautiful *emaki* (picture scrolls), title from lid of old wooden box containing the scrolls: “Ju Tōkaidō Hizen no kuni Nagasaki made no zu” 従東海道肥前国長崎迄之図 [“Follow the Tokaido Road to Hizen Province Nagasaki, Illustrated. Two Scrolls”]. Two scrolls, measuring 280 × 8160 mm. & 280 × 6600 mm. The first scroll comprises a long map detailing the stops along the Tōkaidō Road from Edo Castle to Kyoto and then on to Osaka; the second scroll a long map showing routes from Osaka within the Inland Sea to Nagasaki, each with blue silk & pink brocade front outer endpaper, inner endpaper composed of fine gold-speckled paper. [Japan]: mid to late Edo.

\$29,500.00

Two finely illustrated cartographical scrolls depicting two of the most important trade routes of Tokugawa Japan: by land from Edo to Osaka and then by ship on the Inland Sea from Osaka to Nagasaki. These are very beautiful and detailed scrolls of the routes, with topographical landmarks depicted, along with castles, shrines, temples, rivers, and mountains (including Mt. Fuji). The main road to Kyoto was, of course, the Tōkaidō Highway; its stations along the route are named and illustrated, along with post stations, restaurants, bridges, etc. Distances between stations are





given, and numerous alternate routes (*hime kaidō*) are also shown. Wonderfully, the roads themselves are depicted using gold pigment, seemingly suggesting the riches to be gained by trade between the cities. The detail is wonderful: the accomplished artist has even portrayed a procession of dignitaries, merchants carrying goods, messengers, men at river fords with rafts transporting passengers, Buddhist priests on the move, and men leading their oxcart along the route. Throughout there are beautiful and delicate golden clouds. There is a fine and detailed illustration of the Hakone *sekisho* (facility for inspection).

The distance from Kyoto to Osaka is just 56 km.; we see the route to the port city, the traditional economic hub of Japan. Each of the four major cit-

ies of this scroll – Edo, Nagoya, Kyoto, and Osaka – is vividly and clearly depicted, with its castles and palaces fully portrayed. The canals of Edo and Osaka are clearly pictured.

The second scroll depicts the sea routes (indicated by blue lines) from just west of Osaka to Nagasaki, although some land route scenes also appear at Kyūshū. Again, the major towns and landmarks are shown, and the many islands – large and small – of the Inland Sea are portrayed in considerable detail. The Inland Sea, one of the main trade routes for the Japanese in the Edo period, has many areas of turbulence, and navigating through the numerous islands and rocky outcroppings presented enormous problems in the era before modern navigation systems. The accomplished artist depicts two main routes, one for summertime in the open sea, and another, hugging the coast, for wintertime. Alternative routes, depending on weather and currents, are shown as well, including one that involved landing in the Bungo area of Kyūshū island and crossing overland to Nagasaki.

The route greatly narrows through the Kanmon Straits, the stretch of water separating the main island of Honshu and Kyūshū. At last, the route takes us to Nagasaki (with the island of Dejima – where the Dutch traders were confined – prominently shown). A further trade route is shown from Nagasaki through the Ariake Sea to Kumamoto. At the very end of this scroll, the Goto islands and Tsushima are shown with a Chinese or Korean trading ship on its way to Nagasaki. In the distance we see either China or Korea's Jeju Island.

We note that the cherry trees in the first scroll are in full bloom, indicating springtime. In the second scroll, the maple leaves are bright red, now suggesting autumn. This is a very common device used in Japanese scrolls and illustrated books, to show the passing of time.

Very fine and fresh condition, preserved in an old wooden box with green cords. The first scroll has minor worming at the beginning.

### *A Fascinating Collection of Texts on Equine Medicine*

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

\$6500.00

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

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

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

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

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

○巳日病馬の神、紫衣の馬子、  
 所ん方馬塚、馬に引込、  
 きと又、作、く、玉、送、る、  
 病、く、す、所、く、去、る、  
 蛇、の、あ、け、と、  
 是、は、  
 是、は、  
 是、は、



○戌日病馬の神、紫衣の馬子、  
 立、く、山、神、  
 き、く、  
 梶、  
 酒、  
 是、は、



○卯日病馬の神、紫衣の馬子、  
 心、  
 馬、  
 山、  
 是、は、



○申日病馬の神、紫衣の馬子、  
 世、  
 馬、  
 以、  
 是、は、



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

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

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

### *A Very Long Scroll*

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

\$6500.00

A remarkably long scroll (90 feet); this is the most comprehensive old Japanese encyclopedia of horse diseases and their treatments we have encountered. The text includes recipes for medicines and acupuncture techniques as well as numerous case histories. There are references in this scroll to texts being copied in 1611. Each of the 94 sheets is numbered. It is obvious this was once a codex in at least two volumes that has been converted into an enormously long scroll. The accompanying title label was clearly the upper wrapper of the codex.

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

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

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

In fine condition, preserved in a box.





*Most Unusual*

8. **EROTICA SCROLL (MOJIRI)**. A most unusual erotic scroll, on paper, with nine finely painted scenes, in rich pigments. Scroll (273 × 5750 mm.), silk gilt brocade at beginning as outer endpaper, gold paper as inner endpaper, wooden core roller. [Japan: late Edo].

\$9500.00

This scroll contains a series of nine extremely unusual and complex erotic paintings; they are parodies or burlesques (*mojiri*, もじり), with rather gro-

tesque imagery, all referring to classic Japanese tales, theater pieces, and historical personages. Parodies, burlesques, and humorous satires were an essential aspect of *shunga* images and, indeed, of popular literary and visual arts in general during the Edo era. “Literary classics, religion, foreign worlds, even female emperors and emperor consorts, and other famous historical figures — all were victims of *shunga* parody . . . Irreverence and libertarianism in the face of authority and tradition was a sustained undercurrent in much *shunga* production.” — C. Andrew Gerstle, “*Shunga* and Parody” in *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 318—(& see the rest of this thoughtful essay discussing why *shunga* should be taken seriously as a counter-discourse in the face of Tokugawa restrictions).



The nine scenes, by a master artist, require careful study to begin to understand their complexities, references, and nuances. These are not simple “naughty” images but richly suggestive paintings, filled with veiled messages and coded cues, high and low humor, plays on words and names, etc.

We will discuss the final painting in order to give the reader an idea of the research possibilities of this scroll (we have not fully worked out all the references). Like the other paintings, in this scene there are two captions: the first states ぼぼらい山 or “Bobo raisan,” a play on words, imitating the sound for Mt. Hōrai 蓬莱山, a mythical mountain island paradise believed to lie far out in the East China Sea. “Bobo,” in Edo-era Japanese slang, denoted “female genitalia” or sexual intercourse. “Raisan” means “praise” or “worship,” suggesting the worship of women’s genitals and sex in general.

The other caption — 相おいのまつ or “Twin Pines” — is a reference to the traditional Noh play *Takasago* (also known as *Aioi no matsu* 相生松 or “Twin Pines”). It is considered to be a very auspicious story, involving a loving and long-married couple.

Paintings of Mt. Hōrai island often feature a turtle (a symbol of longevity) — carrying the island on its back — and pine trees (another symbol of longevity), growing out of the sides of the mountain. In our painting, we see a long-tailed tortoise, with a penis for a head, carrying a mammoth vagina (in place of the mountain); two erect penises sprouting pine needles (the “twin pines”), are growing out of the vagina. A crane, another symbol of longevity, is flying above. Its head is a vagina.

We have only suggested the nuances and meanings in this image; there is much more to know about this and the other eight paintings in our scroll.

In fine condition, preserved in a modern wooden scroll box.

9. **EROTICA SCROLL, UNDERDRAWINGS?** Scroll on paper, with 12 black & white brush images, each measuring 272 × 375 mm. Scroll (320 × 5250 mm.), silk-brocade front outer endpaper, with floral drawing in color at beginning, wooden core roller. [Japan]: after 1823.

\$7500.00

The 12 finely rendered erotic drawings present on this scroll, in the famous “set of 12” format, have been attributed on the manuscript label of the scroll’s box to Chōkyōsai Eiri (active 1790s–1801), a little known pupil of Hosoda Eishi (1756–1829), who for some years was an equal rival to Utamarō. Chōkyōsai Eiri produced an album of 13 large-size color woodblock prints, entitled *Fumi no kiyogaki* [*Neat Version of the Love Letter* [or] *Pure*



*Drawings of Female Beauty* (1801)] (see Clark et al., *Shunga*, pp. 310–11 & 400–01 for two images in the series and their descriptions).

The underdrawings for six of the prints in the series (drawings 1, 2, 3, 5 (partial), 7, and 12), including the well-known image of two women using a dildo together, are present. Drawings 8, 9, 10, and 11 can be identified as images from Hokusai’s *Fukujusō* [*Adonis Flower*] (ca. 1822–23). The remaining two drawings are independent images that might have appeared in other publications. The artist has placed small manuscript annotations on the images regarding colors.

In spite of the manuscript information on the box’s label, we believe these are highly skilled later copies.

Fine condition.

✿ 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]–72– “The concept of twelve in *shunga* had more to do with a general sense of completeness, a full cycle.”





10. **EROTICA**. [Text title from first vol.]: *Keichū mitsu no nagame* 閨中三通酒詠 [Reciting Poetry in Three Different Ways in the Bedchamber]; [from the title-page in Vol. I]: *Shinjo mitsu no nagame* 真情襄通乃奈がめ. Three frontis. & 21 double-page color-printed woodblock illus. 16; 12.5; 13.5 folding leaves. 12mo (113 × 80 mm.), orig. decorated semi-stiff wrappers with images of rabbits, snowflakes, & flowers, labels on upper covers with motif of flowers, old stitching. [Japan]: late Edo or early Meiji.

\$3950.00

A very rare small-format erotic work, written by Ikkadō Injin 逸桂堂淫人 and illustrated by Kaikōtei Shujin 開好亭主人, both clearly pen names. These volumes are very finely illustrated with the theme of “snow, moon, and flower.”

The artist was very accomplished, and the images are highly complex and skilled. The volumes use almost all of the techniques that make Japanese illustrated books so remarkable. This late *shunga* is richly colored and employs *bokashi*, the delicate variation of shading of pigment within the image; blind-embossing; and the very ample use of gold, silver, and copper pigments. The depicted garments are a mixture of extremely com-



plex textures, colors, and patterns, all accentuated by blind-embossing and multiple woodblock impressions. There are two kinds of black, flat black and shiny black, rendering a most unusual appearance.

A very fine example. The title-page in Vol. I is a little cracked due to the use of metallic pigment.

11. **EROTICA**. *Shun'ei shōchikubai* 春詠松竹梅 [Poetry Reading in the Springtime; Pine, Bamboo, & Plum Flowers]. Three frontis. & 18 double-page color-printed woodblock illus. Colored title-page in Vol. I with gold printing. 15; 11.5; 12.5 folding leaves. Three vols. 12mo (115 × 81 mm.), orig. decorated semi-stiff wrappers (with a few careful repairs), orig. block-printed title labels on upper covers, new stitching. [Japan]: late Edo.

\$3500.00

A very rare *shunga*, with the artist's pen name, Kairō dōketsu 開楼童傑, on the title; and the author's pen name, Kaikōsha Shikishō 開好舎色照, at the end of the Preface. The theme of this work is celebrating the New Year and hoping for a good future.

The books are very finely illustrated, with a number of highly complex



and skilled images. The volumes use almost all of the techniques that make Japanese illustrated books so wonderful. This late *shunga* is richly colored and employs *bokashi*, the delicate variation of shading of pigment within the image, incredibly delicate embossing, and the very ample use of gold, silver, and copper pigments. The furniture, art, and sliding doors all suggest a happy present and an auspicious future.

Fine copy.

12. **FORESTRY SCROLLS, KISO VALLEY, JAPAN.** Two *emaki* (illustrated scrolls) on paper, entitled on labels on outsides: “Sanrin batsuzai zukai 山林伐材図解, “Mountain Forests, Felling Trees, Illustrated & Described”; Scroll 1 sub-title: “Batsuboku” 伐木, “How to Fell a Tree”; Scroll 2 sub-title: “Kawagari” 川狩, “Capturing the Timber.” 40 scenes (one of which includes three images). Two picture scrolls (263 × 9660 mm. & 263 × 12,240 mm.), numerous finely hand-drawn paintings in many colors of pigments, gold paper title labels on outer covers, inner endpapers with silver speckles, modern wooden rollers. [Japan: late Edo].

\$42,500.00



Japan has long maintained its forests as a treasured economic resource, treating their trees as a valuable financial asset as well as a place to satisfy the citizens' love of nature and as a source of their livelihoods.

Following several centuries of pronounced deforestation, forest management policies in Japan were reformed, beginning in the second half of the 17th century, in order to halt further destruction to the landscape, reverse the damage already caused, and safely sustain forest output. Both the shogunate and heads of the ca. 250 *daimyo* domains began to develop improved methods of regenerative forestry with the explicit aim of maximizing the forests' financial and social value. By the 18th century, forest management emerged as a widely practiced and deliberate undertaking.



Vast forests of cedar, cypress, pine, oak, and chestnut trees were created.

The Kiso forest has been famous for centuries for the quality and abundance of its lumber. The "Kiso Goboku" is a group of five distinguished species of trees from the Kiso region; they are regarded as amongst the finest trees in Japan and have considerable cultural and religious significance. Kiso timber was reserved for castles, palaces, the residences of the elite, temples and shrines, as well as for government buildings and mansions of the heads of the *daimyo*. The demand was continuous and enormous, especially because these monumental buildings, along with large areas of the major cities, frequently experienced destruction by fire.

Through the vast Kiso valley forest the Kiso river runs from north-

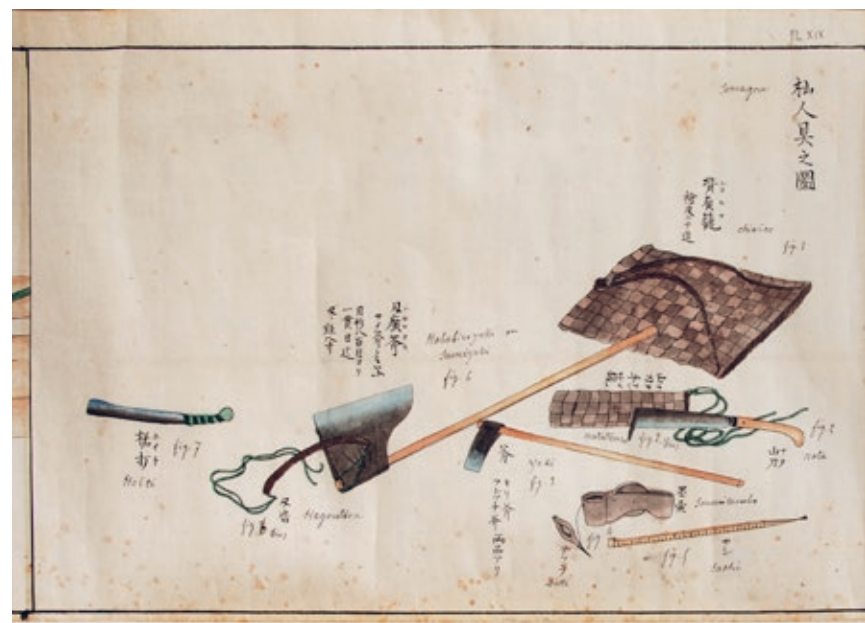


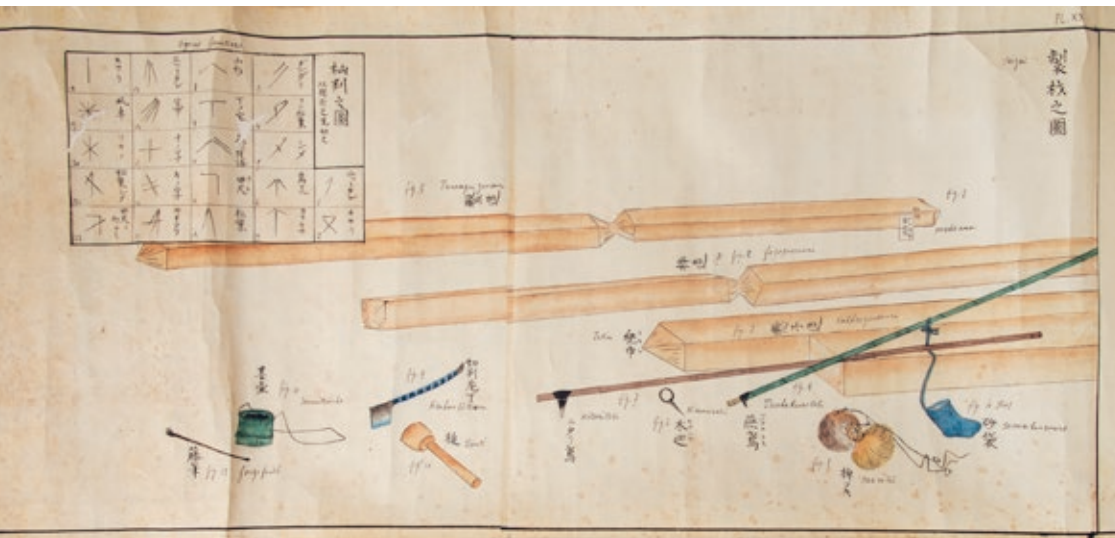
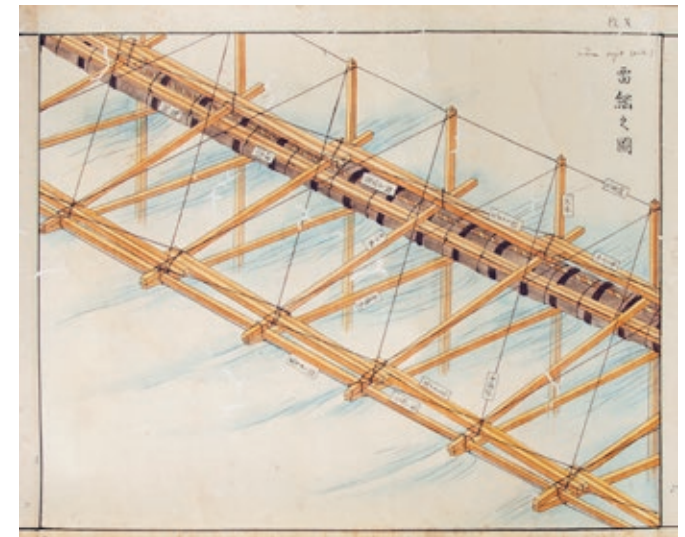
Fig. 11

林焼之圖  
 伐木場伐せざる前小舟の如くくまきと一記木を擲て鳥取葉葉  
 ぶと飛出せしる日共木不伐といへし例々時發聲三度あり  
 大木ハ船の是のともく二ツ三ツと是も伐取まむ

Fig. 12  
 茶之圖

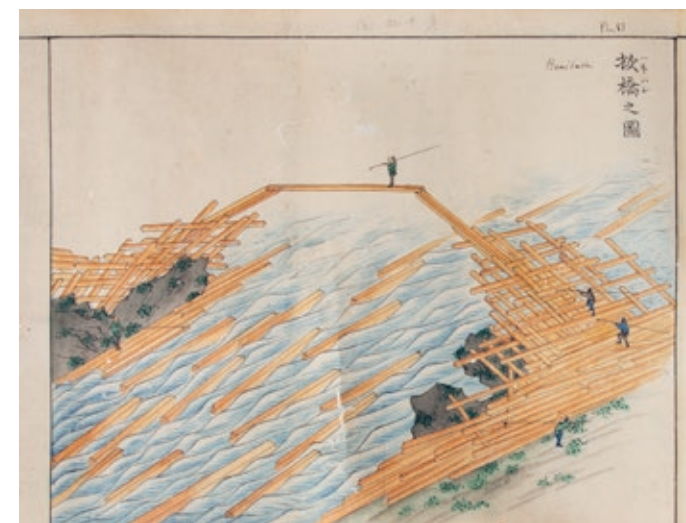
Fig. 13

私人具之圖



northwest to south-southwest, emptying out in Ise Bay, near the great city of Nagoya; the 229 km.-long river was a major artery for the transportation of enormous quantities of timber for several centuries.

Our two beautiful and richly illustrated scrolls depict this valley's forestry activities in the Edo period, from harvesting trees, replanting, and the transportation of timber to markets downriver. Our description is largely dependent on Prof. Conrad Totman's account of forestry in





the Kiso region in his *The Lumber Industry in Early Modern Japan* (1995), pp. 55–76. He has utilized two scrolls belonging to the Tokugawa Institute for the History of Forestry, which are very similar to ours.

Prof. Totman identifies the seven stages of bringing timber from the mountain to the metropolis, following identification of areas to log: “1. assembling the logs; 2. working logs down the mountainside (*yamao-toshi*), 3. sending logs down the ravine (*shokokugari*); 4. floating logs down

the river (*okawagari*); 5. processing logs at the boom; 6. rafting logs to the shipping point; and 7. marketing and shipping timber by sea” (p. 58).

The first scroll comprises of 20 “scenes” within frames, each with a description on the left-hand side. The first scene depicts surveyors in remote parts of the valley searching for satisfactory stands of trees. We learn from the notes on the left that the surveyors carried rice, salt, soy sauce, and a pot for their extended stays in the mountains. Their job was to assess the

quantity and quality of the trees and estimate how many men were required to cut down and transport the trees to the river.

The second and third scenes depict the lumbermen at their mountain bunkhouse and its interior. Cooking equipment, well-organized sleeping quarters (each man had the space of one mat), and a heat source running the length of the hut, are shown. The notes describe the various skills of the men and the duties of the foremen (mostly to maintain and record daily production levels). We see men carrying kindling, cooking, playing board games, weaving sandals, etc. Details on rations are given.

**First stage:** the fourth scene depicts two foresters bowing in front of a tree that has been converted into an altar. They are praying to the god of the mountain.

The next scene shows foresters chopping the trunks of trees with axes. The adjacent note states that they have notified the resident birds and squirrels about the imminent destruction of their homes by crying out a warning, repeated three times.

Scene 6 shows the foresters drying a newly cut elm tree with fire and limbing another. Scene 7 depicts two supervisors measuring a felled tree, and the next two scenes show the preparation of the logs for shipment by squaring the logs and putting notches in them for ease of handling. Scene 10 shows a man inserting a tree shoot in a stump of a just-harvested tree to prepare for regrowth of the forest.

Now we begin the **second stage:** working the logs down the mountainside (*yamaotoshi*). This is the most difficult and dangerous stage of the transportation process. We see logs being lowered down cliffs by rope, using a tree as a friction grip (scene 11); lumbermen using a series of elevated skidways erected on steep hillsides to slide logs down to the river (scene 12); curtain logs (*noren*) to control the speed of the descending timber (scene 13); and the arranging the logs to descend a waterfall on their sides to avoid damage (14).

**Stage three** commenced at the point where stream flow was sufficient to serve the transporters; scenes 15–17 depict a splash dam and chutes (*shura*) built in order to bypass ledge outcroppings and boulders along small streams. Workers used pole-hooks and water power to steer the timber. Because of the variable terrain, not all of the transport was downhill. Chutes filled with water were fabricated, enabling the workers to use hooks to haul

the lumber up the inclined chutes. The notes describe the materials used to make the chutes watertight: moss, grass, and fallen leaves. Scene 18 shows a group of workers moving a special piece of timber intended for rebuilding the Ise Shrine. This is a good opportunity to study the lumbermen's varied attire.

Scene 19 depicts the various tools used by the lumbermen: several kinds of axes and saws, a backpack made from cedar bark to carry the tools, and measuring and marking instruments. The final image depicts the shapes of timber — squared or split — which the skilled woodsmen would create (some of which clearly show advanced finishing), ownership marks, and more tools used by the lumbermen.

The second scroll is concerned with **stages four to seven**, transporting the timber to market. The first scene shows a lumberman taking a talisman to the Ise Shrine to bring good luck. The next scenes (2–8) show the stages of floating logs down the river (*ōkawagari*): we see a man on a small raft made of logs, men on rocks in the middle of the fast-moving river with long poles freeing and guiding the lumber, a raft with two workers, protective barriers of beached and anchored logs at treacherous spots and bends where logs might be damaged or stranded or might snag and create jams, a drawbridge of lumber allowing workers to cross the river for improved access, and the careful movement of lumber over a waterfall by lumbermen standing on stationary rafts suspended from above.

**Stage five** begins with image 9, a magnificent painting that shows the lumber arriving at the major boom site at the town of Nishikori, where the logs gather and rest in still water against an enormous barrier stretched across the river. This boom was composed of vines, logs, stakes, and buoy logs. Here the timber is sorted, measured, and taxed. Government buildings are evident. Large rafts of lumber are formed by lashing the logs together. Image 10 shows a magnification of the complex structure of the boom, with each part labelled. The 11th image shows a laborer performing acrobatic movements on a floating beam (*kakunori*) to amuse his colleagues during a break.

Image 12 is composed of three scenes: we see a timber winch being used to lower lumber safely down a treacherous part of the river; a log trapped behind a rock with a descending rope used to free it; and a basket holding a man being lowered down a cliff to the river in order to manually free trapped logs.

Stage six begins with image 13: a depiction of a raftsmen and his attire and equipment. The following scene shows three rafts, lashed together with vines, each with three raftsmen holding poles and rudders, floating down the Kiso river to the Ise Bay and Shiratori, the port city of Nagoya. Image 15 shows the details of a log raft structure, with each part labelled with information on how to assemble the raft. Many place names are given along the river, where the raftsmen would stop for the night.

Stage seven: image 16 is long and magnificent: we see rafts on the Ise Bay enroute to the busy port of Shiratori with its vast lumberyards and storage warehouses. The “beach mansion” of the lord of the Owari domain, the Atsuta shrine gate, inns, and numerous government buildings are shown.

Image 17 depicts the rafts, now at Shiratori, being beached and disassembled. Two men are standing in front of a government office. The 18th image shows how the timber was stacked, dried, and prepared for marketing. We see laborers carrying timber up a long ramp, composed of logs, for stacking to dry while others return for their next load. Scene 19 shows the logs being moved to the water to make rafts, which would head for large ships waiting in Ise Bay. It was loaded on to ships for more distant markets, including Osaka and Edo.

The final scene – very long – depicts one of these log rafts approaching a large ship. The raft would be dismantled by six workers who, using winches, would load the logs on to the ship. There is another view of the ship under sail, fully loaded. We can tell that the lumber was owned by the government because of the raft’s flag. Text follows with details of the dimensions and components of these large freighters.

Some worming, carefully repaired; preserved in a fine old wooden box, with deerskin ties. These scrolls were owned in the early 20th century by a Francophone who has made a series of transliterations and brief explanations of each painting in a neat hand.

✿ See also Totman’s “Forestry in Early Modern Japan, 1650–1850: A Preliminary Survey” in *Agricultural History*, Vol. 56, No. 2 (April 1982), pp. 115–25, and his *The Green Archipelago. Forestry in Pre-Industrial Japan* (1998).



### Mount Fuji

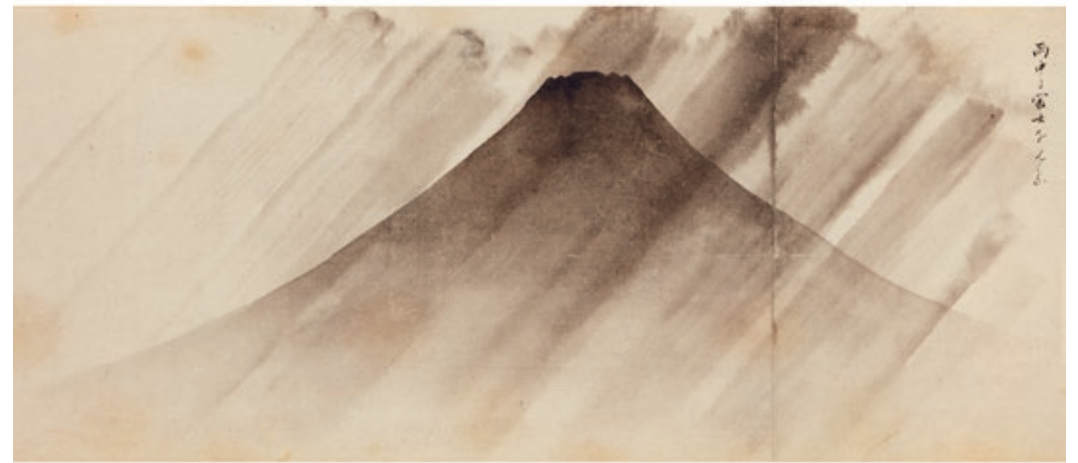
13. FUJISAN 富士山 [MOUNT FUJI]. Four picture scrolls on paper, containing 83 fine paintings of different aspects of Mount Fuji. Four scrolls (315 × 24,440; 13,910; 19,960; 17,200 mm.), green silk brocade with gold threads for outer endpaper, gold-flecked inner endpapers, each with a manuscript paper label, orig. core rollers. [Japan: late Edo or early Meiji].

\$19,500.00

Mount Fuji, with its graceful conical form, is certainly one of the most beautiful of all volcanic mountains and is considered the sacred symbol of Japan. For centuries, it has been a pilgrimage destination; its beauty has been appreciated by many poets and reproduced by countless artists, most famously Hokusai.

The 83 paintings in these four picture scrolls were clearly rendered by a highly skilled artist, who was able to achieve numerous effects. Each painting is of different length, and many are quite extended and panoramic. The scrolls are named on their manuscript labels: “Fuji zecchō no zu” 富士絶頂の図, “The Summit of Fuji Illustrated”; “Fuji hokumen no maki” 富士北面の巻, “Views of the North Side of Fuji”; and the third and fourth share “Fuji nanmen no maki” 富士南面の巻, “Views of the South Side of Fuji.”









The anonymous artist has depicted Fujisan from different aspects, distances, and seasons (with varying amounts of snow), times of day (including a beautiful one at sunset), weather (rainy, sunny, or windy with plumes of snow blowing off the mountainside), different kinds of clouds and cloud coverage, etc. Some of the paintings show Fuji far in the distance with famous lakes (Yamanaka, Kawaguchi, Suwa, and others) in the foregrounds. In another, we are on Fuji, looking down on an ocean of clouds. Some of the views were made from stations along the famous Tōkaidō road from Edo to Kyoto, which passed near Fujisan.

A series of five paintings shows “the five colors of Fuji”: white, black, purple, blue, and red, depending on the time of day and atmospheric conditions. Several images show Fuji with pine trees and bamboo in the foreground or through a window or shrine gate. Another depicts a rainbow in Fuji’s caldera. One particularly complex image shows Fuji reflected in a body of water.

Each image has a contemporary manuscript title.

In fine condition, preserved in a modern wooden box. Unimportant worming, some of which has been carefully repaired. At the end of each scroll is a stamp of a conservator, datable to after 1943.

### *Tuberculosis & How to Cure It*

14. **GE, Qiansun (or Kejiu) 葛乾孫.** *Juyaku Shinsho* 十藥神書 [in Chinese: *Shi yao shen shu; Ten Proven Prescriptions for Pulmonary Tuberculosis*]. Twelve full-page woodcuts & numerous woodcuts in the text. 36 folding leaves. Two parts in one Vol. 8vo, orig. blue wrappers (wrappers rubbed & somewhat wormed), orig. block-printed title label on upper cover no longer present, modern stitching. “Ichijo-dori” [a street in Kyoto]: Tomikura Tahei, 1690.

\$4500.00

First edition of this early and rare book providing prescriptions for treatments in the different stages of tuberculosis. The author describes ten drugs made from vegetables that give miraculous results in treating the disease. The second part, entitled “Mujo Gengen santen shinden gyokudo shoshi chiden shirochu soho,” describes the parasitic worms said to grow in the stomach and intestinal system of patients suffering from tuberculosis. The text illustrations depict many of these parasites.

The text is Chinese with Japanese reading marks, presumably com-



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

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

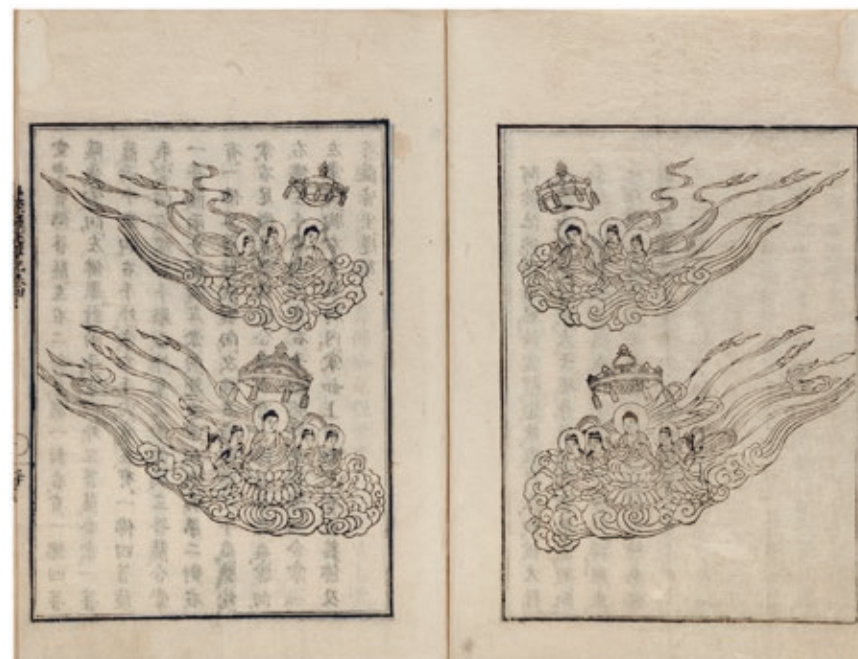
Very good copy. Minor marginal worming towards end.

## An Account of a Mandala

15. GIZAN 義山. *Taima mandara jusshōki* 當麻曼陀羅述獎記 [Record of the Narration and Bestowal of the Taima Mandala]. 65 full-page & four double-page woodcuts. 32; 57; 53; 59 folding leaves. Four vols. 8vo, orig. gray wrappers (wrappers a little tired), orig. block-printed title labels on upper covers, new stitching. Kyoto: Sawada Kichizaemon 澤田吉左衛門, 1703.

\$5000.00

Rare edition of this guide to a famous Japanese Pure Land mandala. In the Preface to our book, dated 1702 (Genroku 15), Gizan recounts how his old friend, the lay believer Mujin 無塵, who had obtained a supreme paint powder in nine shades as a gift from the deity Kuma no gongen 熊野権現 when a rock split next to his house, wanted to use it to paint a mandala for Chion-in temple 知恩院, the center of the Pure Land school. Mujin was allowed to see and copy old mandalas that were specifically taken out of storage for him. Gizan, who was affiliated with Chion-in, saw the mandala





and noticed many differences with transmitted copies of the same motif. He therefore wrote the present book, which contains illustrations and explanations.

Taima mandala is “a tapestry based on the Amitâyus Visualization Sūtra (*Guan wuliangshou jing* 觀無量壽經). The left side-strip depicts the scenes of the imprisonment of King Bimbisāra 頻婆娑羅 and Queen Vaidehī 韋提希 by their rebellious son, Prince Ajātasātru 阿闍世 . . . The central court depicts the magnificent view of the Land of Bliss presided by Buddha Amitâyus 阿彌陀淨土變 . . . The original tapestry has been badly faded and so it is difficult to scrutinize, especially in the bottom-strip. Many clearer copies, however, survive . . . Some advocate the Chinese origin, while others the Japanese origin” (*Digital Dictionary of Buddhism*). The Taima mandala tapestry is now held at the Nara National Museum.

Gizan (1647–1717, lay family name Mima 三魔) was a Kyoto monk of the Pure Land school. He spent time in Edo but returned to his hometown. Gizan wrote a commentary to the biography of Hōnen 法然 (1133–1212), the school’s founder.

WorldCat 1183122344 is printed in the same year but has a different imprint.

Fine set, preserved in a *chitsu*. Occasional unimportant worming.

## Razan’s Commentary on the Tsurezuregusa

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

\$12,500.00

An early and rare edition of this highly influential commentary on the *Tsurezuregusa* [*Notes from Leisure Hours*] of Yoshida Kenko 吉田兼好 (ca. 1282–1350). Yoshida’s greatest masterpiece, it is a nonfictional prose work – *zuihitsu* 隨筆 – containing miscellaneous reflections and observations that continues to be read and loved today. “It can be said that Kenko discovered a couple of centuries before Montaigne that prose was the



natural medium for conveying the motions of an inquiring, particularly a self-inquiring, mind. It is, moreover, special to the point of rarity in appealing to young and old alike with a combination of eager tolerance and assuring limitation, beckoning the one and consoling the other.” — Miner et al., *The Princeton Companion to Classical Japanese Literature* p. 54.

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

A work of continuing great popularity, the *Tsurezuregusa* 徒然草 was the most printed classical text of the first half of the 17th century in Japan. Razan’s commentary was written in 1621. In it, he made the author, Kenko, appear as a hero for the times. “Its didactic tenor had an impact on later commentaries, other works that sought inspiration in *Tsurezuregusa*, and even fictional biographies of Kenko when those began to appear . . . But for Razan and the early Edo Neo-Confucianists in general, literature only has meaning when it is made useful in everyday life, and brought in line with the study of real things. Any such utility in women’s writings is overshadowed by latent female faults. There are statements and implications in *Tsurezuregusa* that disturb Razan, it is true, but he finds he can work around them. In his struggle to make the text a vehicle for spreading Neo-Confucian teachings, Razan does not necessarily hide or excise the contradictions in the text, but he does mold and pad it, as he says ‘bringing in the words of the Confucian classics, using Japanese proverbs to explain things, writing in syllabary’ (as opposed to characters), in a way that even he characterizes as ‘cutting up a chicken with a knife meant for beef.’ The vernacular fowl in and of itself is of less consequence than the philosophical steer.” — Linda H. Chance, “Constructing the Classic: *Tsurezuregusa* in Tokugawa Readings” in *Journal of the American Oriental Society*, Vol. 117, No. 1 (Jan.–Mar. 1997), pp. 39–56.

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

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

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

## Classical Chinese Writing Guide from Japan

17. HUANG, Jian 黃堅. *Kaihon taiji shojū senkai Kobun Shinpō goshū* 魁本大字諸儒箋解古文真寶後集 [*Large Format Truly Precious Collection in Big Characters of Ancient Prose with Commentary & Explanations of Various Classicists, Second Installment*]. 84.5; 89 folding leaves. Two vols. 8vo (275 × 190 mm.), orig. blue semi-stiff wrappers (wrappers wormed), new stitching. [Japan, probably Kyoto]: colophon dated 1614.

\$4250.00

A rare Japanese edition of a manual for classical Chinese composition ascribed to Huang Jian 黃堅, allegedly of the Song dynasty. The earliest edition was published in China and has a Preface dated 1502. The book contains examples of classical Chinese writings classified by genre. These include poetry, such as rhapsodies (*fu* 賦), and prose, such as essays (*wen* 文), biographies (*zhuan* 傳), and stelae (*bei* 碑). The “ancient prose” (Ch.: *guwen*; J.: *kobun* 古文) advertised in the title of the book was pioneered in the Tang dynasty as a literary style based on the writings of China’s pre-Buddhist past.

Our edition is Japanese, but editions of the book are also known from China and Korea. The present edition was printed with *kunten* marks to facilitate reading in Japanese. The early Edo period saw a number of editions — a testament to the text’s popularity — and, within editions, a number of variants (witness Gardner’s head-scratching in his description of the BL’s copy). Our copy furthermore contains the red-ink annotations of a studious reader.

The Preface is signed by Zheng Ben 鄭本 and dated 1366; the Chinese name and the Yuan-dynasty era suggest a Chinese writer. We read his name as Zheng Ben, but note that the Japanese *kunten* mark links the two characters 文敘, with the implication that Zheng’s first name is Benshi 本土.

This copy has a colophon, which we think is dated as “kinoetora year of Keichō” 慶長甲寅, corresponding to 1614. We are grateful to Huang Hui-ju for her help in reading the colophon.

Very good set of a rare book. There is some worming here and there, touching some characters in each volume, but we do not find it offensive.

✿ Kenneth B. Gardner, *Descriptive Catalogue of Japanese Books in the British Library Printed before 1700* (1993), 69.

*“The First Comprehensive Scientific Monograph  
That Appeared in Japan” – Ueno*

18. IINUMA, Yokusai 飯沼慾齋. *Sōmoku zusetu* 草木圖說 [*Plants & Trees, Illustrated & Explained*]; from labels on upper covers: *Shintei Sōmoku zusetu* 新訂草木圖說. Lithographed frontis. port. of the author in Vol. I. About 1200 very fine woodcuts, some double-page, of plants, many with sections delicately hand-colored. 20 vols. Large 8vo, orig. yellow patterned wrappers, orig. block-printed title-labels on upper covers, new stitching. Ogaki, Mino Province: Hirabayashi so 平林莊, 1874–75.

\$45,000.00

Second edition, revised and enlarged, of this magnificent Japanese botanical work; it is considered “the first comprehensive scientific monograph that appeared in Japan.” – Masuzo Ueno, “The Western Influence on Natural History in Japan” in *Monumenta Nipponica*, Vol. 19, No. 3/4 (1964), p. 330.

Iinuma (1783–1865) was educated in Kyoto as a physician. He later came to Edo to study Western medicine and natural history under Shinsai Udagawa. Iinuma also studied botany with Ranzan Ono, Keisuke Ito, and Boyo Yamamoto. Iinuma published the first edition of *Sōmoku zusetu* in 1856, covering only herbaceous plants. Although he planned to publish another 20 volumes, on trees, this text remained in manuscript and was never printed.

After Iinuma’s death, two disciples, Yoshio Tanaka 田中芳男 and Motoyoshi Ono 小野職愨, made revisions to the work and added Latin names in Roman script. They were assisted by the French naval doctor and botanist Ludovic Savatier (1830–91), who was in Japan supporting the French effort to construct a Japanese navy. Savatier, along with the French botanist Adrien René Franchet (1834–1900), later published *Enumeratio Plantarum in Japonia*, in Paris in 1873–79.

This second, improved edition of the *Sōmoku zusetu* appeared in 1874–75. “Franchet and Savatier describe this work as the most remarkable, to their knowledge, that Japan had produced in the field of botany . . . They say that von Siebold instructed Iinuma, and his work gives evidence of his acquaintance with European languages. The order of the work is Linnaean. The orderliness of the arrangement, accuracy of the detailed colored figures, and characteristic aspect of the black wood-cuts of the entire plants create a very favorable impression . . .





二十 スレカサウ

宿根草ヲ出レシ細ノ長ク地ニ延テ地蔓ノ如ク葉卵圓大鏡ニノ細面アリ葉葉共ニ細毛アリテ從遊軟母葉軟花莖生シ種狀ク爲レテ修驗者ノ長船上ノ船狀ノ如シ故ニスレカサウ又長船カク等ノ名アリ等種樣四尺形狀針狀ニ細長毒亦亦同形ノ一小片アリテ護之花球無梗形體四裂ノ水天鏡葉體色實體圓長一柱頭夫リ二端並弱黃楊色ニノ黃粉ヲ吐キ柱共ニ長ク斜外ニ出ルノ形界ルリトウノオニ同ジ又一種葉葉七ナク葉ニ綠條アリテ葉面艶光リ花莖寸許ノ根根葉ツナシ色淺葉ナレアリ在強部ニアワラハ一概異ナレ

拾「ロニ」ノ屬ニ可收子未詳體名

(名參科)



附二 トツ子ノマゴ

田野託單ニ多ク生ス高一尺餘方是ニノ葉微ク懸レ葉柄針狀ニ對生共ニ微毛アリ葉液枝ヲ割レ七八月各限一寸餘ノ糖ヲ爲シ花ノ若ク等ニ重外者大ニ二片内者葉小ニ四尺共ニ披針狀ニ濃緑モアリ花柄機ニ裂片者大ニ三片白管紅紫ノ斑點アリ帽ハ細軟ニノ二大花白色實體圓長一柱頭アリ雄蕊二藥淺綠色ニノ葉葉アリツノ軟一珠點アリ今列部大園示附品一様花白色ノ紅藥ナキナリ

可屬未詳

(夏方科)



廿三 イガフナトク スレカサウ

豆莢ニ似テ種樣ニノ種ニ五種アリ色ハ青黒赤ノ伏レ龍背長ノ花ハ赤  
四レ雄花十葉子實莢様ニノ一種長キ莢莢ノ莢莢ニ環ナラザレハ莢共ニ七  
長ノ莢同ニルノ一狀態アリ本以部大園示之此種四五五月ニ葉ヲ結フ形ニ莢莢  
ノ如ク小長三四寸ニノ軟ナリ多ク皮ヲ連テ食テ早熟アリ早者ハ花紅莢  
者ハ白ゾノ早者ハ軟テ再ニ莢ヲ以メレシ故ニ二皮ナリ二皮ナリノ名アリ莢莢  
莢ヲ小ニノ先澤アリ形ハ大小色ハ紅白黒等ノ軟種アリ莢莢莢ヲトテ莢莢  
莢ナリ一種時更シテ莢ヲナレアリ 附一兩長ニ莢莢九尺莢同状ニ  
部大園 三子葉一信圖

Phaseolus vulgaris

Phaseolus vulgaris

(豆科)



IMO, SATO IMO  
COLOCASIA ANTIOCHURUM SCHOTT.  
(ARACEAE)

本邦ニ種ナシ  
當ニアベシ  
余未ダ詳ア  
不詳





“The second edition of Inuma’s remarkable flora was published with a preface in French and a lithographic portrait of the author. The editors were Tanaka and Ono Motoyoshi. The former tells us that they added the Latin names to the illustrations, as well as spelling out the Japanese names in Roman following the English pronunciation. They thank Savatier, resident in Yokosuka, for verifying the scientific names. The figures are striking for the contrast between upper and lower leaf surfaces, the former rendered in white on black and the latter in black on white.” — Bartlett & Shohara, *Japanese Botany during the Period of Wood-block Printing* (1961), p. 66 & no. 29 (p. 145) in the exhibition section.

In spite of the Western influences, the woodcut illustrations remain completely Japanese in style and feeling. Not a single image is flat or boring. Inuma was responsible for the drawings, using his microscope to be able to accurately depict the flowers and sexual parts of the plant. The hand-coloring is very fine, with subtle three-dimensional effects.

An uncommonly fine and fresh set, preserved in two *chitsu*. With laid-in errata leaf in final volume.

19. **IMPERIAL BURIAL SITES OF JAPAN.** Illustrated manuscript on paper, entitled in a manuscript note on final opening: “Wayō ryō zukō” 和陽陵図考 [“Japanese Emperors’ Tombs, Illustrated & Described”]. 39 fine double-page landscape paintings. 40 folding leaves. Small 4to (265 × 190 mm.), in *orihon* (accordion) format, orig. boards. [Japan]: on final opening (in trans.): “Copied in the summer of 1833 by [last name indecipherable] Hairi, a resident of Washu sakurai [part of today’s Nara].”

\$8500.00

There are nearly 900 Imperial tombs in 457 locations in Japan, ranging from simple burial mounds to cemeteries to small temples. This manuscript contains landscape images of a selection of 34 Imperial burial sites, along with four famous landscapes and one ancient imperial residence area, all located in Yamato Province (today’s Nara Prefecture).

Each of the sites, with surrounding grounds, moats and lakes, and plantings, is beautifully depicted in rich pigments, using the Chinese “wrinkled rock” style of illustration. The sites range from mounds, planted with just a few trees, to sites for cremated bodies, to more complex sites where several emperors are buried. Each illustration has notes on which emperor (or in one case, empress) is buried there (four of the sites contain unknown emperors), topographical and architectural remarks, along with dimensions







and heights of sites, their addresses, names of the owners of the properties, outstanding features, nearby temples, etc.

The first five scenes depict a beautiful landscape in Tatsuta (known for its maple trees), Yoshinoyama Mountain (famous for cherry blossoms), Unebiyama Mountain, Ama no kaguyama Mountain (where the Jitō emperors are buried), and Miminashiyama Mountain.

Fine and fresh copy. The quality of the paintings is excellent. The final image has a tiny bit of worming.

## “The Greatest Illustrated Botanical Work of Nineteenth Century Japan”

20. IWASAKI, Kan'en 岩崎灌園 (or Tsunemasa or Genzo). *Honzō zufu* 本草圖譜 [*Illustrated Materia Medica*]. Several thousand double-page & full-page color-printed woodcuts, many with embossing. 95 vols. 8vo (256 × 174 mm.), orig. tan patterned semi-stiff wrappers, orig. title slips on upper covers, orig. stitching (occasional stitching a little loose). Tokyo: Honzō Zufu Kankōkai 本草圖譜刊行會, 1916–22.

\$37,500.00

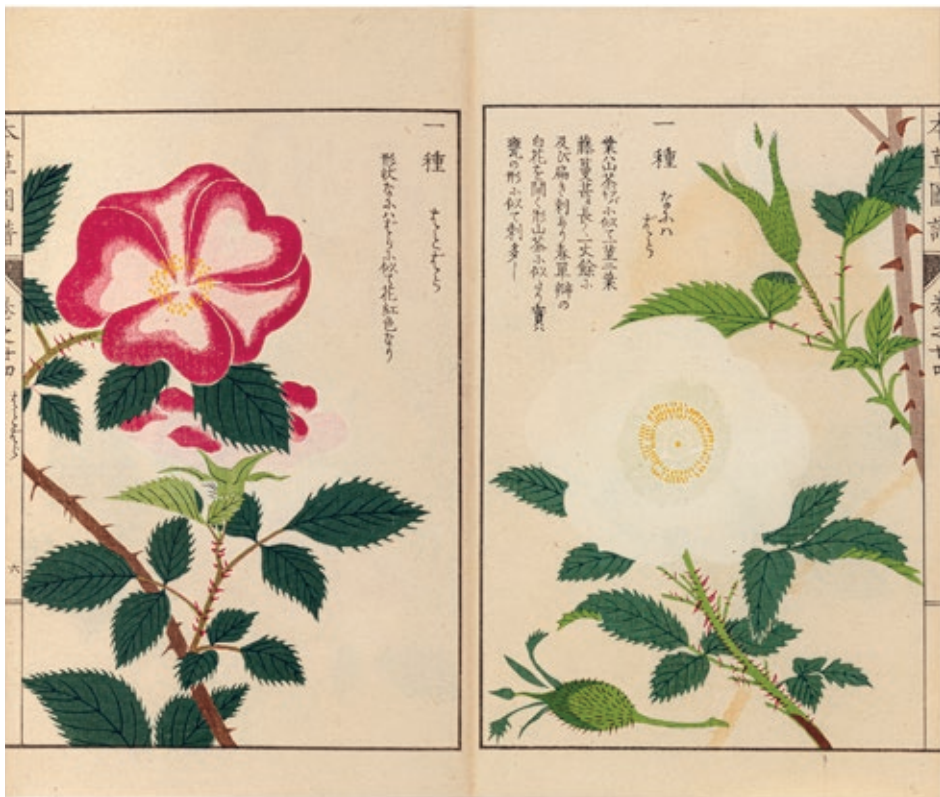
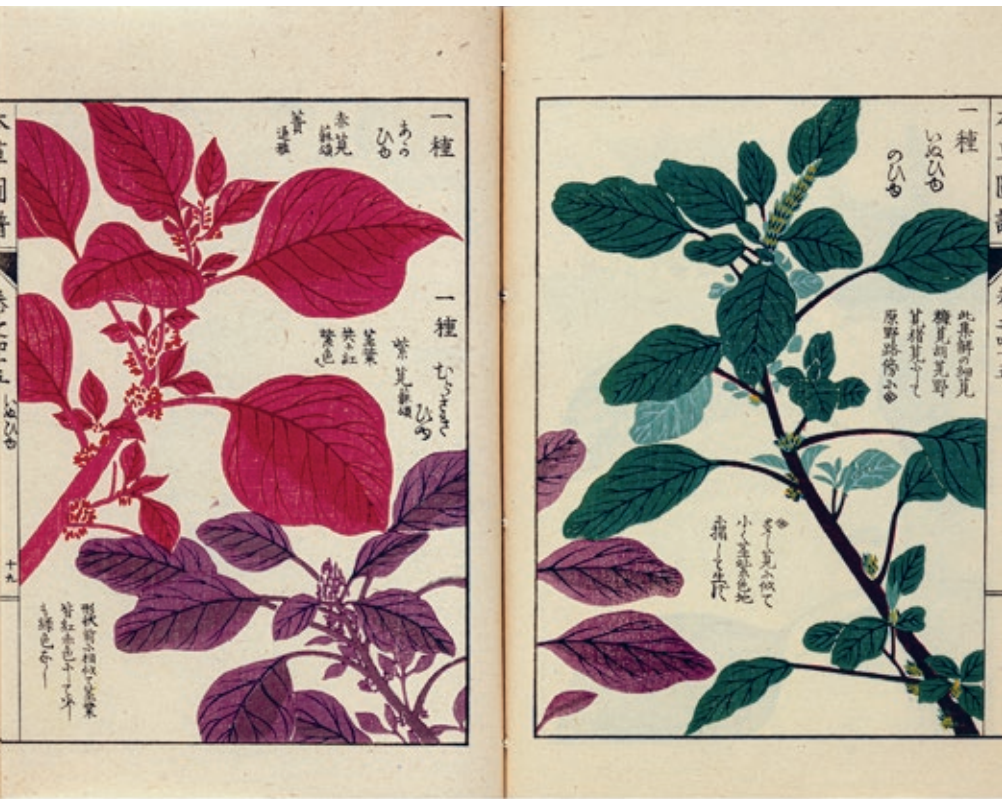
The definitive and complete edition of the “the greatest illustrated botanical work of nineteenth century Japan . . . This monumental work, the *Honzō zufu*, briefly describes and splendidly illustrates in full color some 2,000 plants. It is considered to be one of the two most important works on systematic botany in the Tokugawa period (1603–1867).” — Richard C. Rudolph, “Illustrations from Weinmann’s ‘Phytanthoza iconographia’ in Iwasaki’s ‘Honzō zufu’” in *Huntiana*, Vol. 2 (15 October 1965), p. 1.

Iwasaki (1786–1842), was an important natural historian who studied with Ono Ranzan, the “Linnaeus of Japan.” Iwasaki learned Western botanical theories from Yoan Udagawa, one of the most celebrated *rangakusha* (Dutch scholars) of the period, and from Philipp Franz von Siebold, the German physician and scientist. Iwasaki also made many field trips throughout the main island of Japan collecting botanical specimens, which he brought back to Edo and cultivated in a garden the government had given him.

The publication history of the editions of *Honzō zufu* is long and complicated, and there are several conflicting bibliographical accounts. We give Prof. Richard C. Rudolph’s account (cited above), based on Kotaro Shirai’s history of the work, which appeared in Vol. 93 (1921) of the modern edition of *Honzō zufu* (1916–22). We believe Prof. Rudolph’s account is the best and most accurate in English.

“Early in 1828 Iwasaki founded a botanical society. The first meeting, which was held at his own home, was attended by the most prominent scholars in this field. In the autumn of the same year, after a long period of collecting, illustrating, practical gardening, and study of most of the available botanical works, Iwasaki completed the compilation of a comprehensive illustrated flora . . .

“Iwasaki planned to issue this large work in twenty-four series of four volumes each. It seems obvious from the preface that the illustrations were





to be printed in black and white and then were to be colored by hand. Shirai, in his history of this project, says that in this first attempt to reproduce Iwasaki's compilation, only four volumes were printed [in 1830] . . .

"This first attempt to print the *Honzō zufu* was a commercial failure . . . income was insufficient to finance the printing of so large a work . . . printing was abandoned but reproduction of his compilation was continued in manuscript with colors brushed in by hand. How many copies were made of each volume in this manner is not recorded, but four volumes were produced yearly until his death in 1842. His family carried on with the work and completed the [manuscript volumes of] *Honzō zufu* in ninety-two volumes in the latter part of 1844 [and they are incredibly rare] . . .

"It is obvious that a printed edition of such an important work would be produced sooner or later. [Several attempts made in the late 19th century ended in failure.] In the early years of the present century the *Honzō Zufu* Kanko Kai, or Society for Publication of the *Honzō zufu*, was organized and a successful printing of the work in color by woodblocks was completed after five years of labor, in 1921. This edition is composed of ninety-three volumes . . . The first ninety-two volumes contain illustrations of about 2,000 plants in color and a very brief text, and the following volume is composed of an additional text by Iwasaki, together with Shirai's biography of him and history of the work. Another two volumes, containing Japanese, Chinese, and Latin binomial indexes compiled by Shirai, were published in the same format in 1922. Moreover, each of the ninety-two volumes of plates has its own Chinese (Japanese)-binomial index . . .

"In projects of this kind, the publisher deserves a share of credit along with the author . . . it would take a man of considerable courage to undertake the printing of this great flora by woodblocks. Such a person was the Tokyo publisher, Iwamoto Yonetarō, a man of little capital and poor health, but rich in the courage required to produce a work of this kind . . . The rise in the cost of materials and labor due to World War I almost caused the project to end in failure, as had others before it . . . To obtain the necessary funds, he sold his personal library and cut down on the size of the staff . . . [Iwamoto] personally went over each printed page, correcting faults in blockcutting and in coloring . . .

"Either because Iwamoto published a small edition of the *Honzō zufu*, or because it suffered destruction during World War II, as did early Japanese books in general, it is now almost impossible to locate a complete copy of this work." – Rudolph, *ibid.*, pp. 4–6.

The plates are superbly color-printed and often exhibit subtle embossing. In very fine and fresh condition. Covers a bit discolored or spotted.



本草圖譜  
木部  
卷一

本草圖譜  
菜部  
卷二

本草圖譜  
果部  
卷三

本草圖譜  
木部  
卷四

本草圖譜  
木部  
卷五

本草圖譜  
木部  
卷六

本草圖譜  
木部  
卷七

本草圖譜  
木部  
卷八

本草圖譜  
木部  
卷九

本草圖譜  
木部  
卷十

本草圖譜  
木部  
卷十一

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卷十二

本草圖譜  
木部  
卷十三

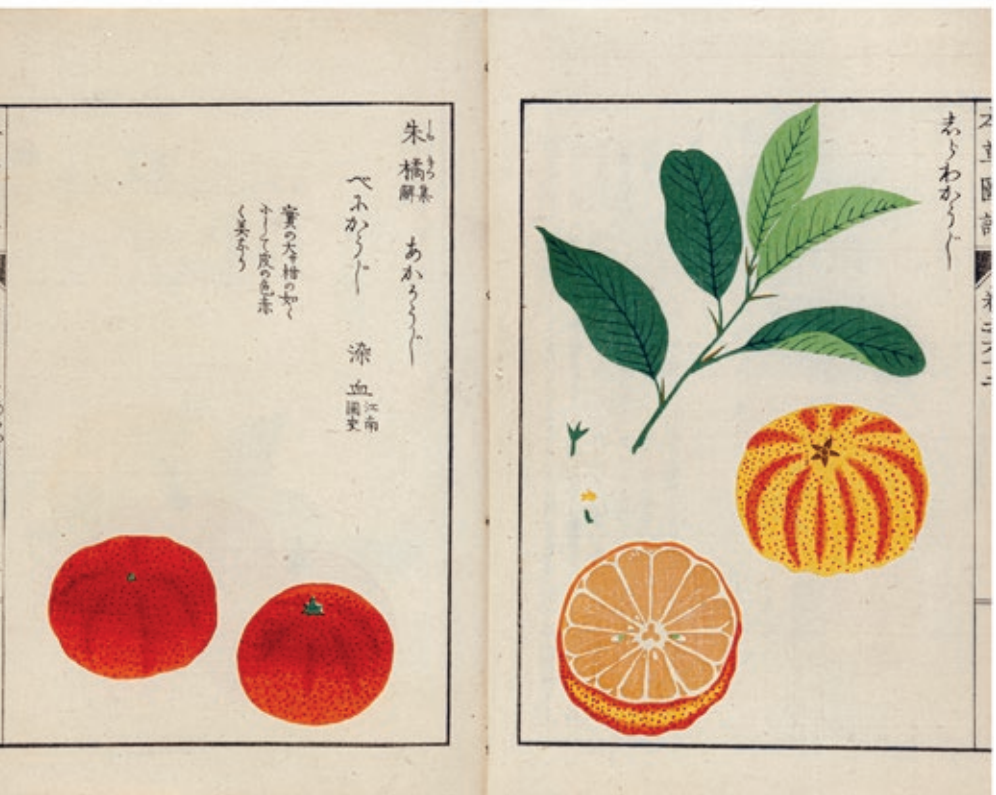
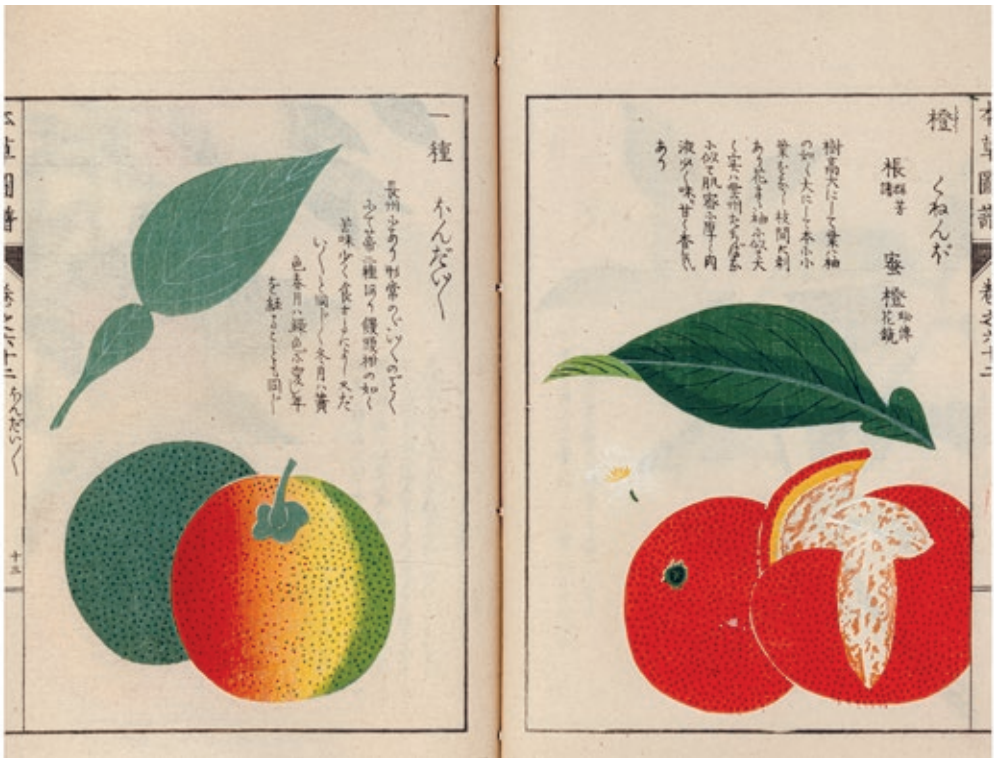
本草圖譜  
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卷十六

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木部  
卷十七

本草圖譜  
木部  
卷十八





山桃集

やまもゝ

毛桃集  
禿桃同



田村氏云實小しして毛あり核大しして肉少く味も美ありと云へり花単瓣淡紅にして實小く堅く毛あり

五月早桃集

ちんげ

花八瓣淡紅  
実五月熟し  
て紅色肉ま  
紅くして血  
の如く味も  
美あり

さもゝ

あつもゝ



## Rice Cakes

21. **JIPPENSHA IKKU 十返舎一九**. *Mochigashi sokuseki zōho teseishū* 餅菓子即席増補手製集 [Collection of Quick Recipes for Rice Cakes & Sweets]. Two double-page & six full-page illus. 31 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper cover, new stitching. Edo: Preface dated 1813.

\$3500.00

Second edition, enlarged and revised (1st ed.: 1805) and very rare; World-Cat locates only the 1970 and 2003 reprints. This work gives 75 recipes for sweets made from rice, beans, wheat, and other ingredients.

Jippensha Ikku (1765–1831), is most famous for his humorous travel novel *Shank's Mare* (*Hizakurige*). In the present work, he applies his wit to confectionaries. “The gap between ingredients and cooking techniques on the one hand and nomenclature on the other is even wider in the 1805 confectionery text assembled by the comic novelist Jippensha Ikku . . . He includes two recipes for *nanban* sweets. The first is Southern Barbarian Candy [European-influenced sweets] (*nanban ame*); the modern editors note it is similar to a recipe in an earlier confectionery text, but that it is not an easily identifiable sweet due to the idiosyncratic way the author

miswrote the Chinese character for sugar in the recipe. The recipe that follows for a sweet called Southern Barbarian *Kiōsen* is even more problematic, since there is nothing called *kiosen*, which literally means ‘tree yellow decoction.’ The modern editors of the text identify it as a pun on a sweet popular in Kyoto called *jiōsen*. While the editors fault Jippensha Ikku for his sloppiness, he is clearly having fun with words, which are occupational tools for this comic novelist, rather than terms used in the confectionery trade. His southern barbarian sweets, like the recipes in other mid-eighteenth- and early-nineteenth-century culinary books, indicate that the term *southern barbarian sweet* had become a free-floating referent that could be used to lend any dish an exotic or comedic air.” — Rath, *Food and Fantasy in Early Modern Japan* (University of California Press: 2010), p. 110.

There are also recipes for Korean (*Kōrai*) and Chinese (*Nankin*) sweets. In the recipes, we find ingredients such as green Szechuan peppercorns, walnuts, nutmeg, burdock, persimmons, sweet potatoes from Satsuma, and the shoots of bracken (*warabi*).

The playful illustrations depict steaming and pounding the rice into mochi, boiling rice to make dumplings, toasting the rice cakes, and a scene of a merchant preparing the rice cakes “Kyoto style.”

Nice copy, preserved in a *chitsu*. Minor worming touching characters and images, carefully repaired.

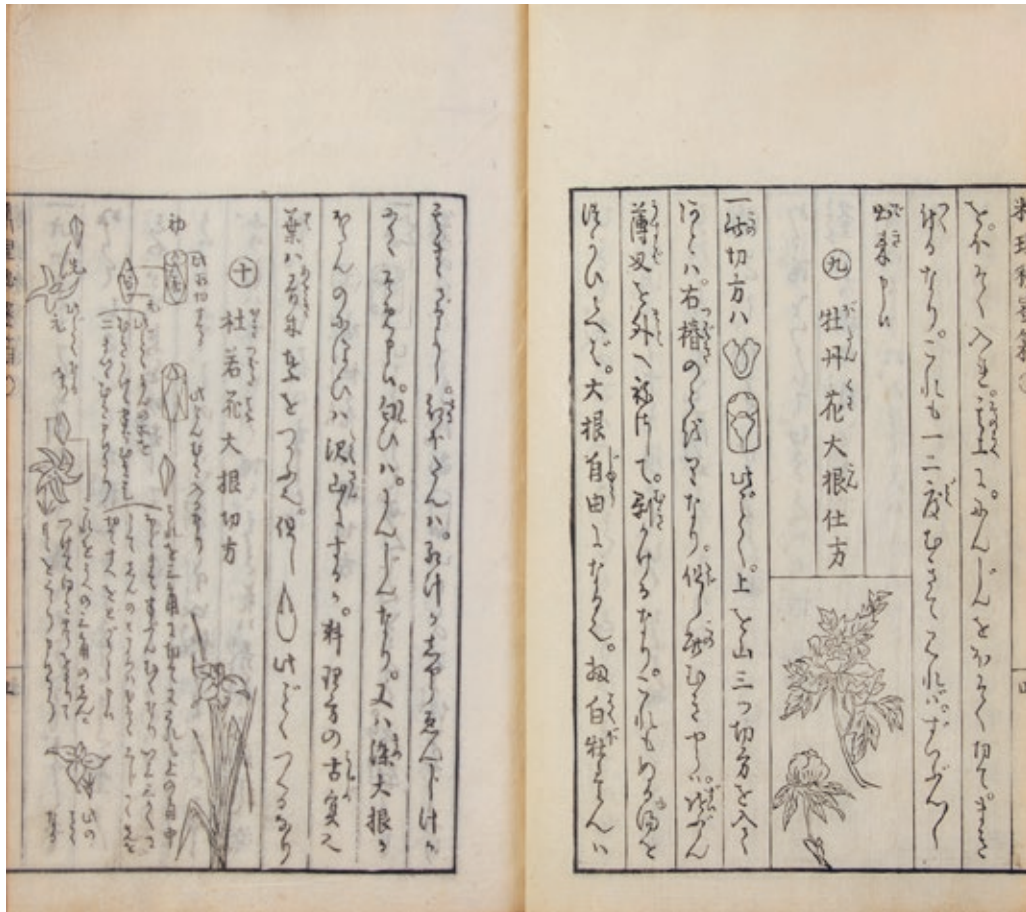


## Daikon, The Almost Magical Root Vegetable

24. **KIDODŌ 器土堂**. *Daikon isshiki ryōri himitsubako* 大根一式料理秘密箱 [*Comprehensive Secret Digest of Exceptional Radish Dishes*]. Illus. in the text. 29.5 folding leaves. 8vo, orig. blue semi-stiff wrappers, orig. block-printed title label on upper cover (label flaked), new stitching. Kyoto: Nishimura Ichi'uemon et al., Edo, Osaka, & Ishū: colophon dated 1785.

\$4950.00

First edition of one of the earliest Japanese books on the daikon radish, with instructions on 20 ways to cut the vegetable and 30 ways to cook it. Little is known about Kidodō, but he may have learned his trade under the Shijo School and worked as a professional restaurant chef in Kyoto. This book is rare, with no copy in WorldCat.



In Kidodō's Preface, he writes that the daikon, of which there were many varieties (described here), was inexpensive and readily available to all social classes for enjoyment. Its uses in the kitchen were limitless: when raw and fresh, it could be employed in certain ways to enjoy its crisp texture, and when cooked, it produced entirely different results and pleasures. Its possibilities ranged from being used in highly sophisticated dishes for elaborate banquets to recipes for everyday meals. The author stresses its chameleon-like quality.

Of the 50 ways to use daikon, the first 20 involve instructions on cutting the vegetable in ways to enhance flavors and to make shapes resembling flowers and other traditional ornaments. The 30 recipes, from many regions of Japan, include various techniques: braising, frying (for tempura), grilling, drying, pickling, etc. Some of the recipes follow the tradition of the cuisine of Buddhist priests and the tea ceremony master Sen no Rikyū.

Throughout the text, there are woodcut vignettes depicting shapes of prepared daikon, a slicer to julienne daikon, etc.

Kidodō wrote another book on the daikon – part of the popular “Hundred Tricks” series – which appeared in the same year.

Fine copy.

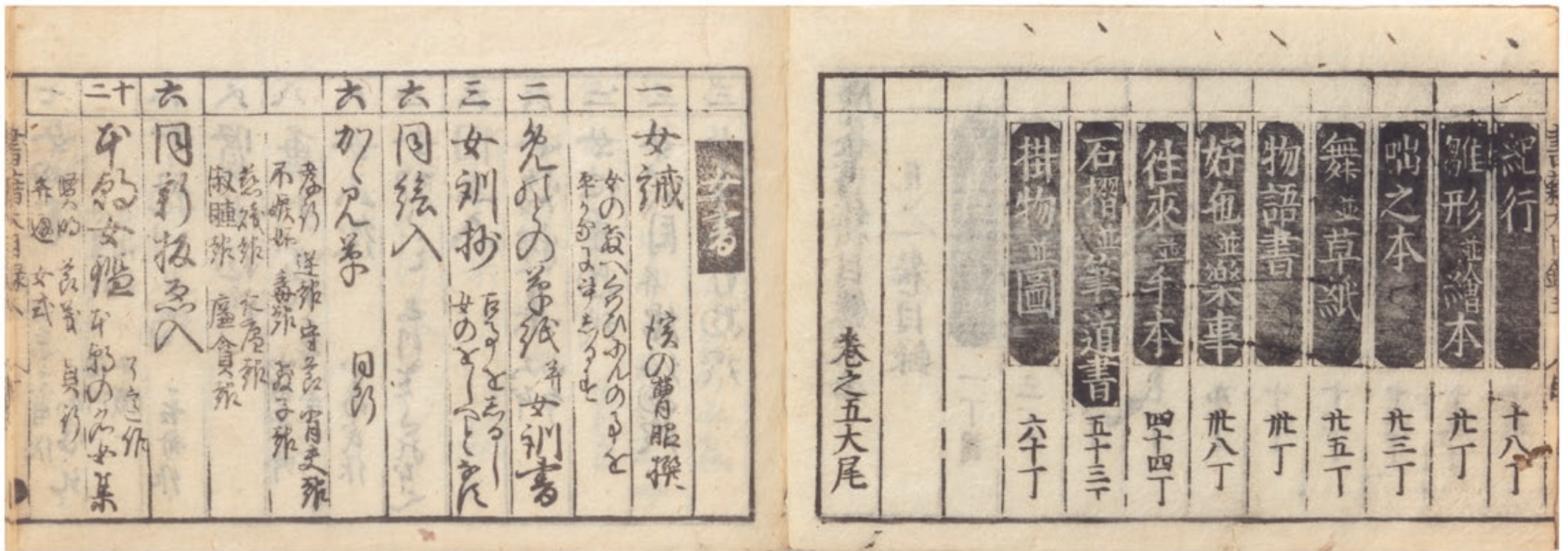
🌸 Eric C. Rath, *Food and Fantasy in Early Modern Japan* (University of California Press: 2010), pp. 176–81.

## An Early Book in Print

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

\$6500.00

An early bibliography of Japanese printed books; essentially a *Books in Print*, it was the principal guide to the subject for two centuries. “By the middle of the seventeenth century the flood of publications was so great that there was a perceived need for information and guidance, and it was provided by the booksellers’ catalogues known as *shojaku mokuroku*.” – Kornicki, *The Book in Japan*, pp. 176–77. The first printed *shojaku mokuroku*



appeared ca. 1666 and established the standard categories that were followed by many generations of the trade. Editions, with slightly varying titles, continued to be published through the 18th century. While *shojaku mokuroku* were sold to scholars and bibliographers as reference works, they were primarily intended for the book trade, and that determined their oblong octavo format, which was easy to carry around.

The first volume contains Buddhist texts, categorized by sect. Vol. 2 is concerned with Zen, Buddhist, and other religious texts, along with biographies of famous religious figures and dictionaries of religious words. Vol. 3 deals with Confucian texts, military strategy, calendars, and biographies, while the fourth volume describes Shinto texts, medicine, surgery, foreign subjects, poetry and prose works. The fifth volume lists books of literature, plays, books for women, music, mathematics, and *go* play books, cookbooks, books on the tea ceremony and on flower arrangement, travel guides, illustrated books, dance books, tales, erotica, scrolls, etc.

There is some bibliographical detail, such as information on author,

year of publication, comments from the anonymous editor, size, and whether the text has reading marks.

Mary Elizabeth Berry, in her classic *Japan in Print*, begins her book by describing how an imaginary young bibliophile, about to go to Tokyo on his first book-hunting trip, would, in preparation, consult the “*Koeki shojaku mokuroku* . . . , published by a consortium of Kyoto firms in 1692, [which] contains entries on over 7,000 [Moretti’s count is 6707] current titles divided into 46 main categories (and numerous subcategories).” – p. 1.

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

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

*A Book Far in Advance of Its Time*  
*The Ultimate Luxury Copy: Tokusei Bon*

26. **KŌETSU UTAI BON** from the Saga Press. *Kōtei* 皇帝 [libretto for the Noh play]. 16 pages of text & two pages forming paste-downs of varying shades of pale green *gofun biki torinoko* (mica-printed) paper, all printed with mica patterns, bound in two “quires” & sewn together. Small 4to (240 × 180 mm.), orig. pale pinkish-brown semi-stiff wrappers with mica woodblock-printed designs of bamboo, orig. printed label on upper cover. [Saga, near Kyoto: about 1607].

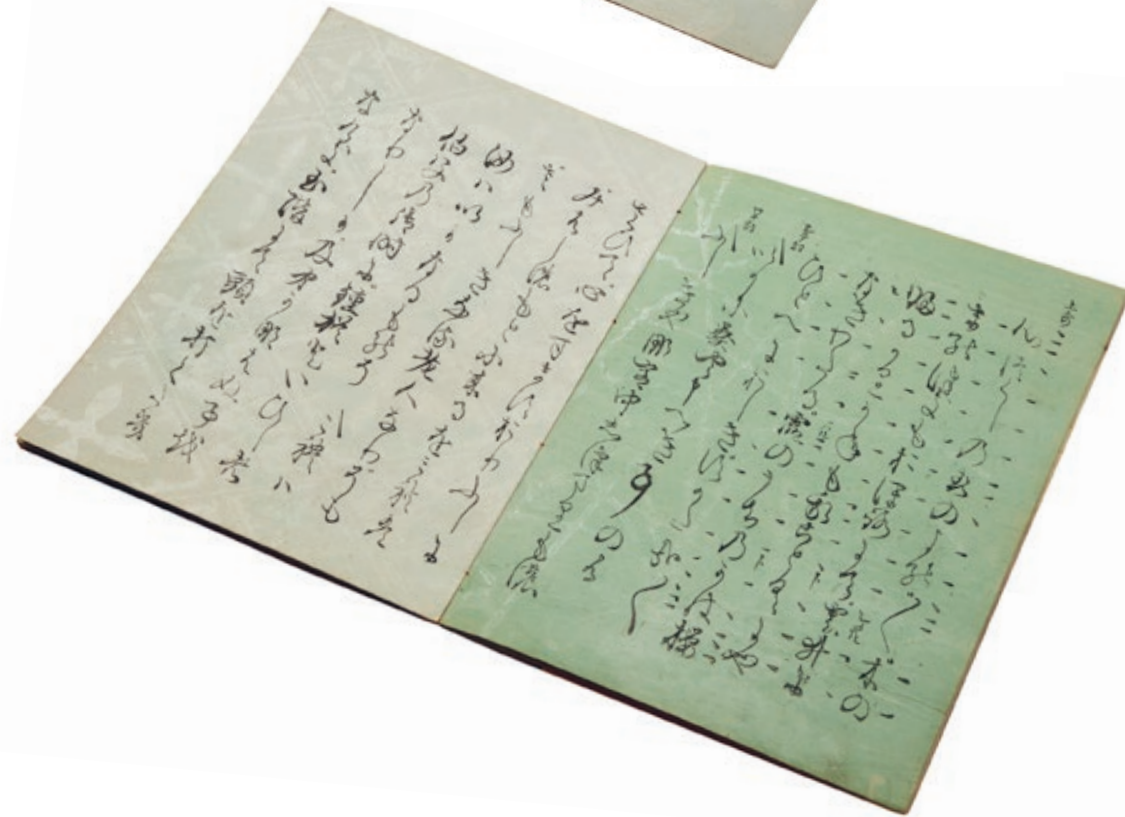
\$32,500.00

An ultimate luxury copy (*tokusei bon* 特製本), in pristine condition, with mica-printed text leaves and covers, using paper of three shades of pale green. This is the first time we have handled a copy of a *Kōetsu utai bon* in the most luxurious (of three) state.

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

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

This series of mostly chants from Noh plays comprises “small, pamphlet-size books, each of about twelve or thirteen sheets, whose outstanding feature is the decoration, invariably of mica-printed patterns on stained or dyed paper, which is of a distinction that immediately links them with the collaborative scroll works by Kōetsu and Sōtatsu and which has led to their being called *Kōetsu-bon* . . . These designs, resulting from a sophisticated adaptation or distortion of natural forms, are notable examples of one of the unique contributions of Japan to world art . . .



かれやい<sup>ニ</sup>皇<sup>ノ</sup>天<sup>ノ</sup>も<sup>ノ</sup>地<sup>ノ</sup>久<sup>ク</sup>あ<sup>ら</sup>ん  
清<sup>ク</sup>い<sup>ま</sup>も<sup>も</sup>あ<sup>ま</sup>り <sup>早</sup> <sup>鳥</sup> 外<sup>ノ</sup>々<sup>ノ</sup>思<sup>ひ</sup>

甲<sup>ノ</sup>一<sup>ノ</sup>わ<sup>ら</sup>は<sup>せ</sup>人<sup>ノ</sup>の<sup>あ</sup>乃<sup>も</sup>あ<sup>ら</sup>ん

皇<sup>ノ</sup>統<sup>を</sup>と<sup>り</sup>わ<sup>り</sup>し<sup>て</sup>は<sup>は</sup>ら<sup>に</sup>托<sup>す</sup>

を<sup>ん</sup>つ<sup>あ</sup>な<sup>わ</sup> <sup>春</sup> <sup>鳥</sup> 勅<sup>を</sup>も<sup>は</sup>と<sup>も</sup>も

志<sup>り</sup>あ<sup>ら</sup>し<sup>と</sup>月<sup>に</sup>皇<sup>者</sup>一<sup>心</sup>よ

皇<sup>ノ</sup>統<sup>を</sup>た<sup>り</sup>た<sup>り</sup>は<sup>は</sup>ら<sup>に</sup>托<sup>す</sup>

か<sup>さ</sup>ち<sup>や</sup>ま<sup>ふ</sup>く<sup>さ</sup>ん<sup>と</sup>あ<sup>ら</sup>ん

を<sup>き</sup>く<sup>わ</sup>な<sup>き</sup> <sup>春</sup> <sup>鳥</sup> 飛<sup>行</sup>

宮<sup>乃</sup>所<sup>に</sup>く<sup>た</sup>ま<sup>ふ</sup>り<sup>せ</sup>も

唯<sup>く</sup>方<sup>が</sup>け<sup>も</sup>よ<sup>し</sup>折<sup>を</sup>

皇<sup>ノ</sup>統<sup>の</sup>を<sup>う</sup>あ<sup>ら</sup>し<sup>め</sup>る<sup>の</sup>

海<sup>乃</sup>皇<sup>者</sup> <sup>青</sup> 九<sup>乃</sup>乃<sup>乃</sup> <sup>鳥</sup>

然<sup>し</sup>は<sup>は</sup>ら<sup>に</sup>托<sup>す</sup>



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

“These *Kōetsu-bon* represent an astonishing leap forwards to something entirely unprecedented in the history of the illustrated or decorated book.

This was the first time a book had been conceived as a single unified work of printed decorative art . . . not until we come to William Blake’s *Prophetic Books*, do we encounter anything remotely comparable, and the creation in the West on any appreciable scale of books composed as homogeneously decorated printed works of art did not occur until the appearance of the French *livres d’artiste* in the late nineteenth and early twentieth centuries.”

– Hillier, *The Art of the Japanese Book*, pp. 51–54.

The *Kōetsu utai bon* were produced in three levels of luxury. The finest (including our example) have mica patterns or images printed on the text leaves and covers before the text was printed with movable type. The next level also has mica-printed covers but employed papers of different colors and with no mica printing on the text pages. The least luxurious version used only cream-colored text paper and had mica patterns printed on the covers.

Our copy has mica-printed covers, using images of bamboo, and with backgrounds of sprinkled mica. Each of the five sheets with text exhibits different mica-printed images, including leaves, grass adorned with dew in the field, Chinese silver grass, a lattice pattern, leaves with vines, bamboo, waves, and a circular pattern.

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

A very fine and fresh copy, preserved in a wooden box. These *Kōetsu utai bon* are very rare on the market, especially when in excellent condition like our example.

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

27. **KONDŌ, Ariyoshi** 近藤有芳 (or *Yūhō* or *Hideari*), artist; **NANBARA, Keisho** 南原桂処, editor. *Taisei shinshafu* 大成真写譜 [*Detailed & Accurate Images of Plants & Animals*]. Two full-page & 50 double-page color-printed woodcuts. 30.5; 28 folding leaves. Two vols. Large 8vo, orig. semi-stiff wrappers, orig. title slips on upper covers, new stitching. Osaka: Shibakawa Mataemon 芝川又右衛門, 1888.

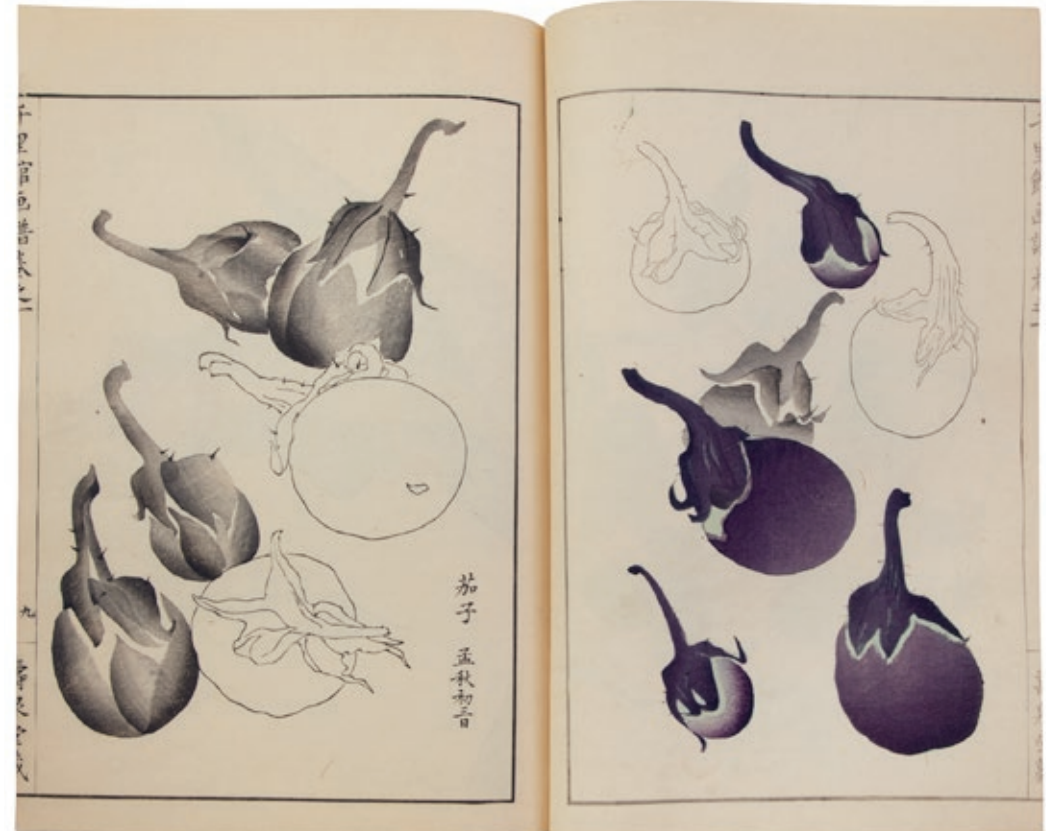
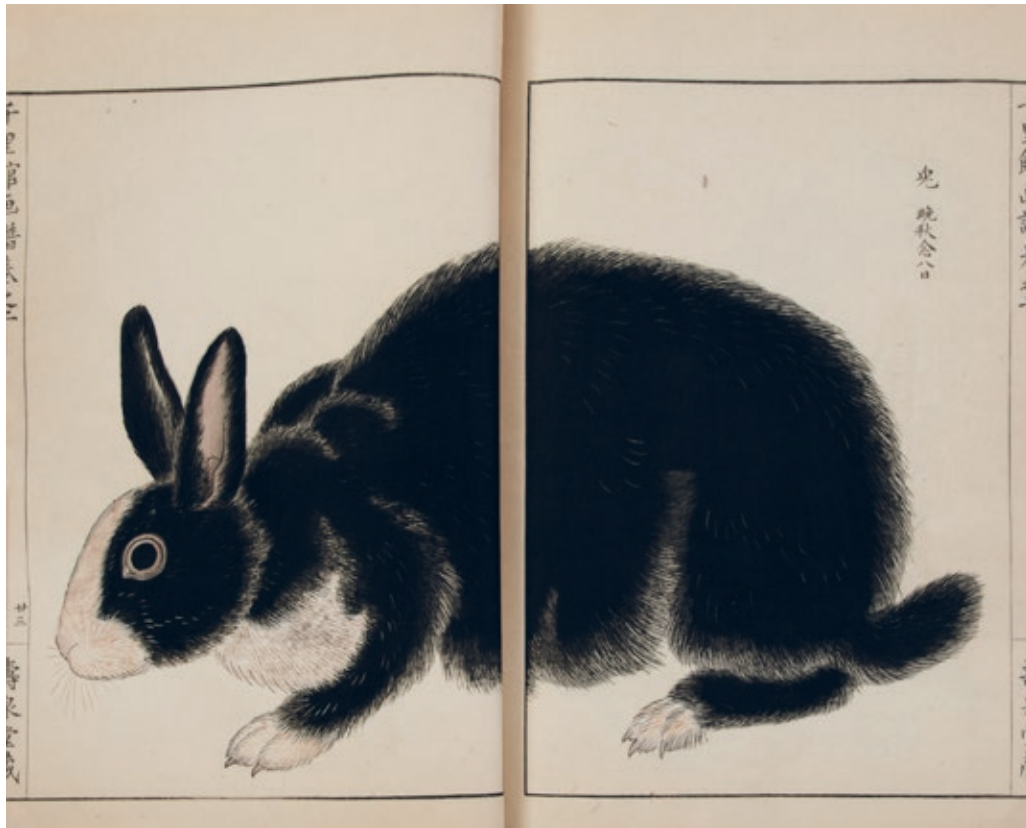
\$7500.00

First edition of this beautifully illustrated natural history book. It is rare: WorldCat 673623988 lists only the National Diet Library copy. Kondō (fl. 1830–50), a student of the prominent Kyoto painter Kishi Ganku (1756–1838), became well known by the early 1830s and was mentioned in the *Heian Jinbutsu Shi* edition (a Japanese Who's Who of prominent

people). Kondō's art was acknowledged to have surpassed that of his teacher, but sadly Kondō died relatively young, sometime in the mid to late 1850s. While Kondō was primarily a painter, he did execute some wood-block illustrations.

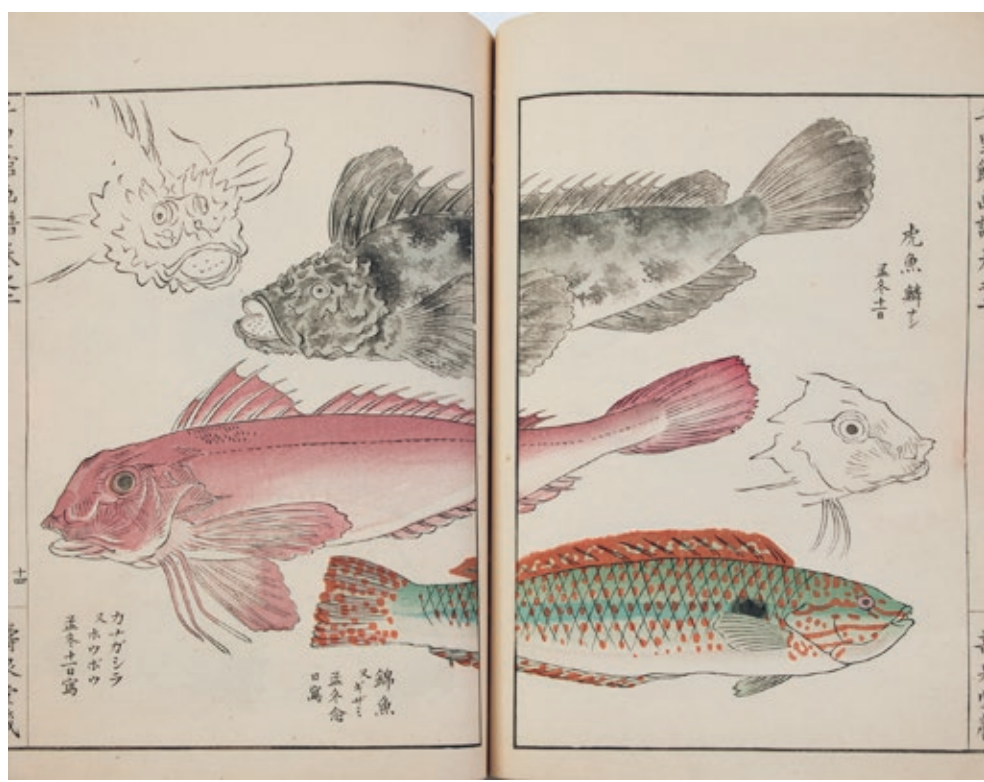
The publisher, Shibakawa, a wealthy Osaka merchant and one-time art pupil of Kondō, collected the drawings, sketches, and albums made by Kondō. Following Kondō's death, Shibakawa engaged Nanbara to assemble the finest illustrations of plants, fish, birds, insects, and animals and published them in the present work. We had a major collection of Kondō's artwork — see our *Catalogue 204* — including the original drawings for *Taisei shinshafu*, which are now in the New York Public Library.

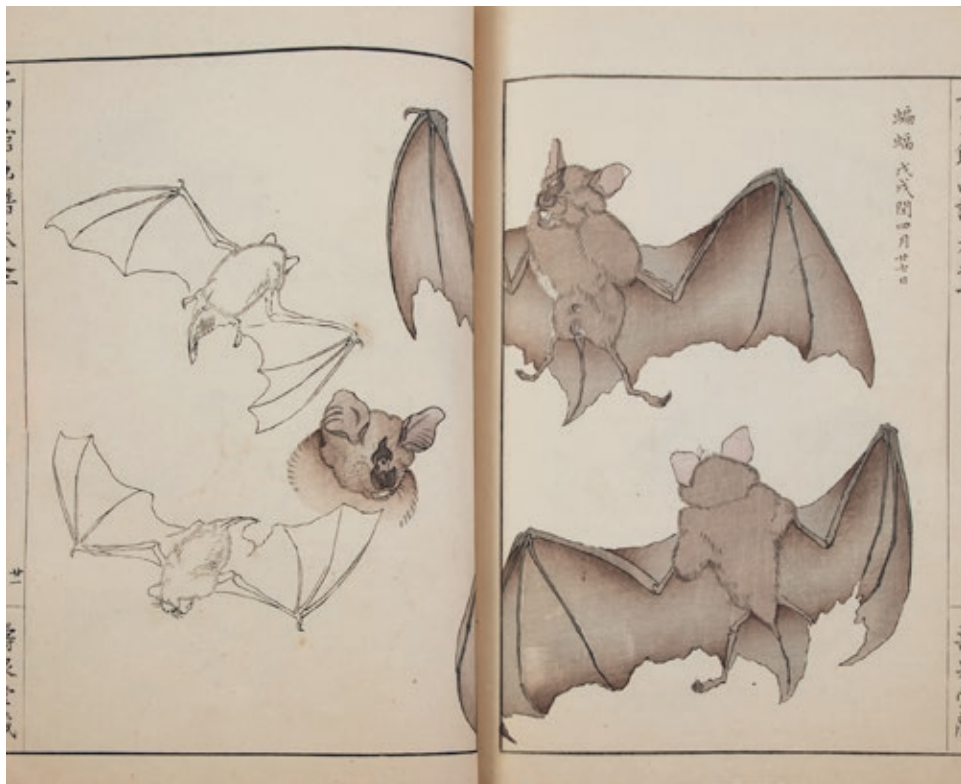
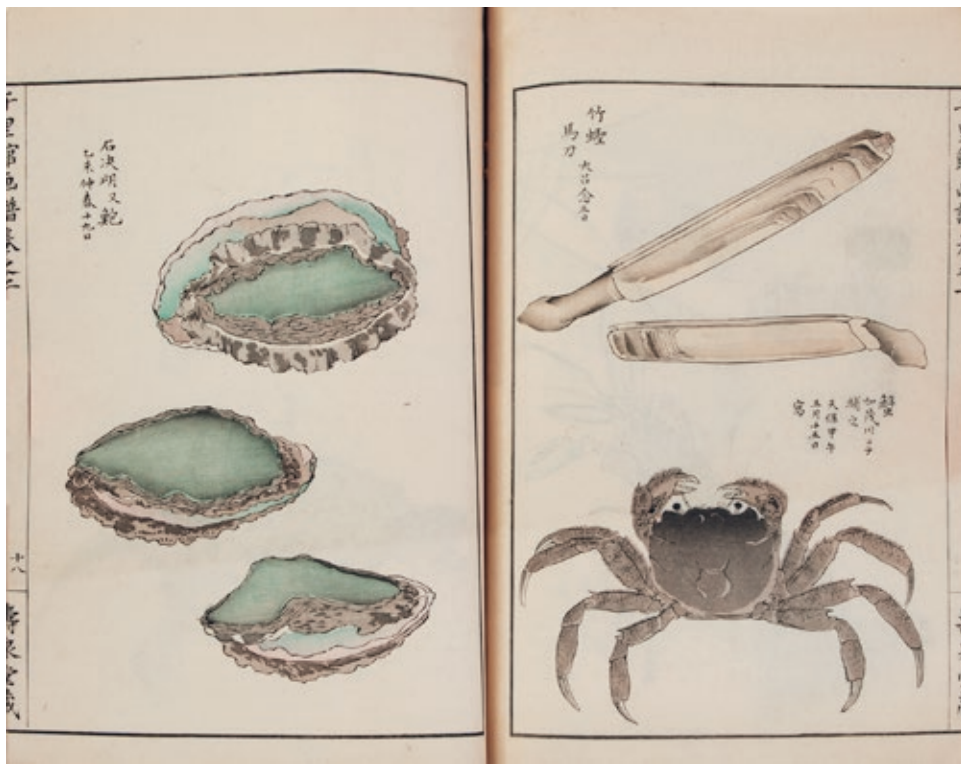
Very fine and fresh set, preserved in a *chitsu*.











*“The Famous Women of Japan . . .  
Remarkable Books” – Brown*

28. **KUROSAWA, Sekisai (or Hirotada).** 黒澤石齋. *Zenzō honcho kokon retsujoden* 全像本朝古今列女傳 [*Complete Lives of Our Nation’s Virtuous Women from Ancient to Modern Times*]. 181 fine full-page woodcuts. Printed throughout in *kanbun*. Ten vols. 8vo, orig. semi-stiff blue wrappers (some rubbing), orig. block-printed title slips on upper covers (some slips a little defective), new stitching. Kyoto: Murakami Heirakuji 村上平樂寺, 1668.

\$9500.00

First edition, and very rare, of this work on the famous women of Japan. It contains brief lives of 217 celebrated Japanese women, drawn from history and legend, accompanied by 181 full-page woodcuts. It was modeled after the book of Chinese heroines by Liu Xiang (77–6 BCE), the Chinese astronomer, historian, librarian, and bibliographer. Liu Xiang’s book served as a standard Confucian textbook for the moral education of women for more than 2000 years.

“An exceedingly interesting work [the present book] on the famous women of Japan was published in 1668. It . . . is in ten folios, containing on every second or third page a full-page illustration. The early history of Japan from the time of the half-mythical Queen Jingō contains the names of many women who achieved renown as sovereigns, warriors, writers, artists and poets, and these remarkable books are made up of historical sketches and anecdotes regarding them, which the striking wood-engravings illustrate. The set forms an unusually fine example of block-printing in every way, and the pages of text in Chinese characters [*kanbun*], instead of the usual flowing *hirakana*, give it a very distinctive appearance.” – Louise North Brown, *Block Printing & Book Illustrations in Japan* (1924), p. 40.

“According to the preface, the author Kurosawa Hirotada was a *samurai* in the service of the lord of the province of Shinano. He was noted for his filial piety, and was brought up under the influence of his mother, who was a lady of character and refinement. It is said that he wrote this voluminous work as an expression of his devotion to his mother . . . As the term *honchō* (our dynasty, or our country) in the title indicates, the lives are all of Japanese women. Many of these lives evidently were taken from purely literary works, and not from strictly historical sources, so they are to be taken merely as stories, and not as historical facts.” – Toda Kenji, *Descrip-*

媛磯夏神



姬將中



人孺名形



媛賀玖



人孺與忠川細





*tive Catalogue of Japanese and Chinese Illustrated Books in the Ryerson Library of the Art Institute of Chicago* (1931), p. 59.

Each volume is devoted to a different category of famous women: empresses, ladies of the nobility, wives of men of high rank (including Lady Murasaki), virtuous women, wives of common people, concubines, courtesans, virgins, miraculous women, and divine women.

These volumes contain 181 fine full-page woodcuts. The British Museum's cataloguing of their set states "the illustrations amount virtually to printed 'Narae.'"

Fine set.

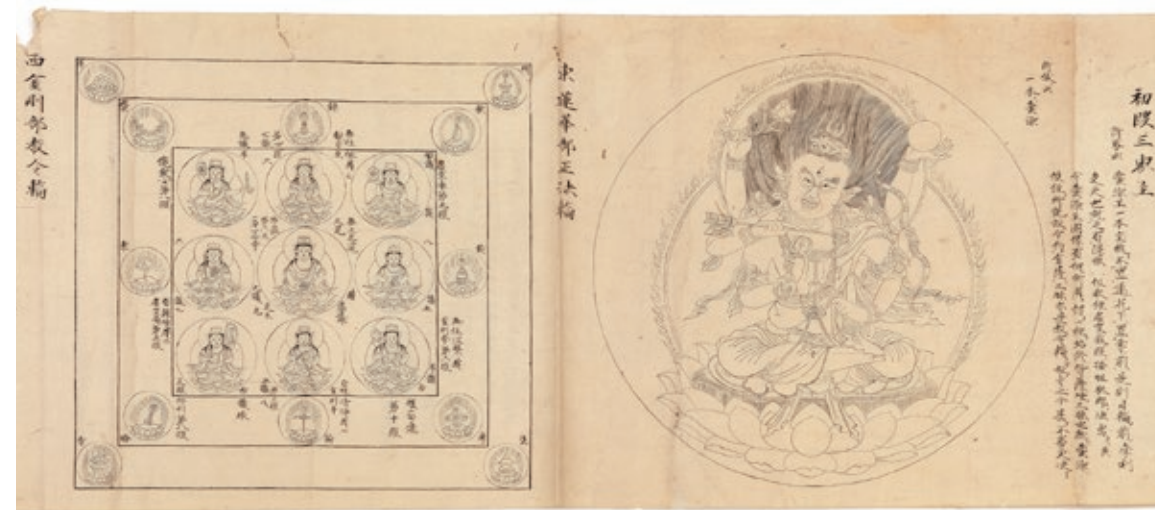
## How to Draw a Mandala

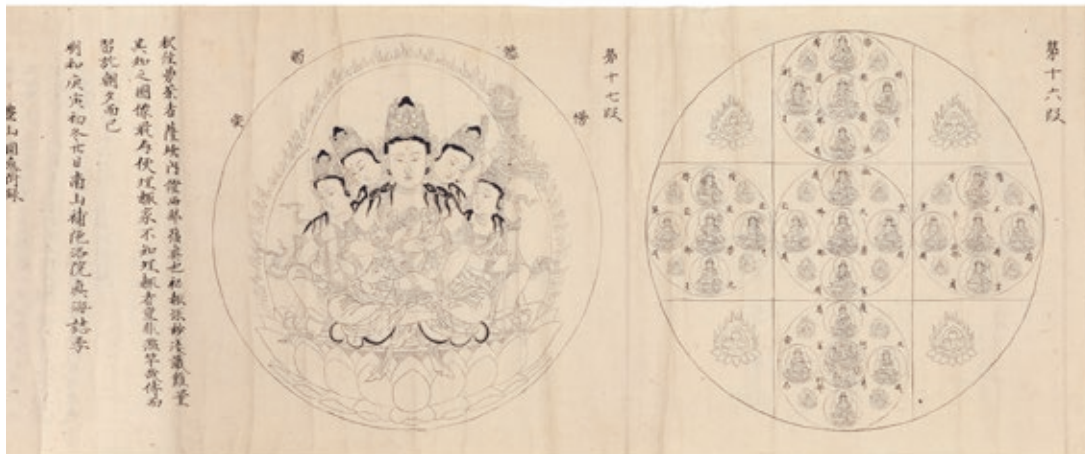
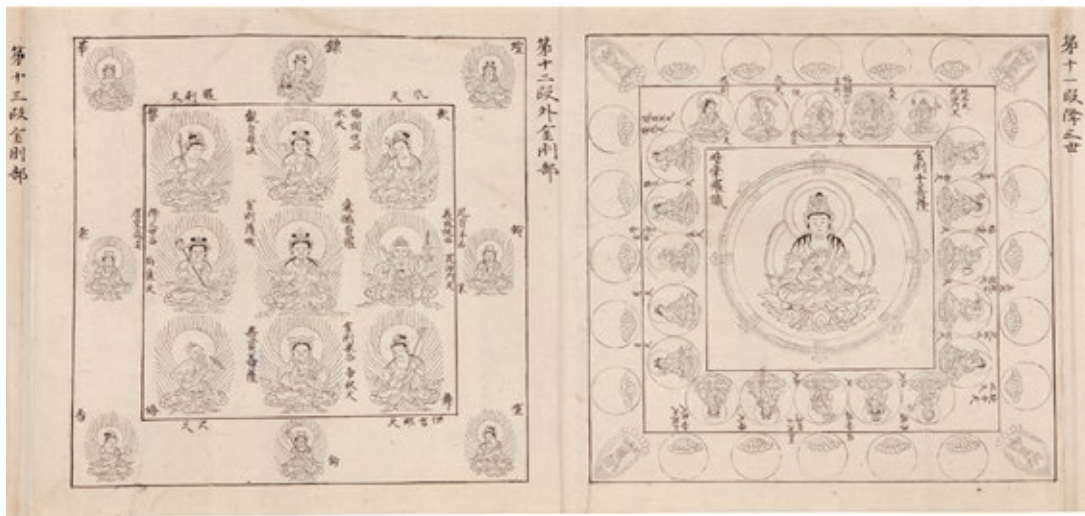
29. **MANDALA, DRAWING A.** Handscroll on paper, entitled on a new title-slip affixed to the outside, "Ryōkai mandara gahō hiden" 両界曼荼羅画法秘伝 ["Secrets of the Way of Drawing the Mandala of the Two Realms"]. 19 brush & black ink fine drawings. With text on inside & outside of scroll (some corrections using white paint & black ink). Annotations partially in red ink. Some Siddham characters. Scroll (295 × 6465 mm.), outside of scroll at beginning covered with floral silk brocade, wooden core roller. [Japan]: second colophon dated "early September 1779."

\$5950.00

A scroll with instructions for drawing the Mandala of the Two Realms, which is associated with the Shingon school of esoteric Buddhism. The complicated mandala contains numerous deities arranged around a core. These deities are depicted in turn in a set of 19 complex and vivid illustrations divided into 17 sections. The illustrations are finely drawn in black ink.

The scroll opens with the title "Master of the Three Realms" (*sangaishu* 三界主), which is followed by several illustrations. The first depicts the "King Polluted by Desire" 愛染王, or Rāgarāja, one of the wise kings (*myōō*





明王). He is followed by two images, containing several deities each, titled “East: Wheel of the True Dharma of the Court of the Lotus Division” and “West: Wheel of Precepts of the Vajra Group” (tentative translation). Legends accompany the components of the images, including some consisting of syllables written in the Indian Siddham script. The items depicted are named: “incense,” “bell,” etc.

Sixteen other sections follow, including those depicting “Mahāvairocana of the Center” (*chūō dainichi*), referring to the supreme Buddha in the esoteric Buddhist tradition; Akṣobhya Buddha of the East; Pure Land

of Amitābha in the West; Trailokya-vijaya-rāja, Conqueror of the Three Worlds, one of the wisdom kings; and the External Vajradhātu Group. Some drawings are without a title. The pictorial part of the scroll ends with a colophon dated 1770.

The recto of the scroll ends with a diagram that appears to also depict a mandala or parts of one, but with only text and no images. The diagram is followed by a colophon dated early September 1779, with the scribe’s name, Mitsujō shamon Sonnyo 密乘沙門尊如. A later annotator has added further instructions, written on the back of the scroll. At the end of these notes, the 19th-century annotator has added a third colophon, dated December 1845.

Paper creased in places. There is some repeated worming, occasionally touching characters and illustrations, but we do not find it offensive. Preserved in a wooden box.

30. **MARTIAL ARTS: SHINKAGE-RYŪ SWORDSMANSHIP.** Seven scrolls on fine shiny paper, four of which have 93 fine color brush & ink drawings of swords and swordsmen in poses. Seven scrolls (each 182 mm. high, lengths varying from 1950 to 5495 mm., including front endpapers), all with inner sides of endpapers with speckles of gold, silk brocade on outside, reverse sides with gold speckles, five of the seven with a surviving gold-paper label on outside with rather fanciful manuscript titles. [Japan]: “copied March 1819.”

\$16,500.00

*Shinkage-ryū* 新陰流, “new shadow school,” is one of the oldest traditional schools of Japanese martial arts, founded in the mid-16th century by Kamiizumi Ise-no-Kami Fujiwara-no-Hidetsuna (later, Kamiizumi Ise-no-Kami Nobutsuna 上泉 伊勢守 信綱, 1508–78). *Shinkage-ryū* is primarily a school of swordsmanship (*kenjutsu*) and is a synthesis of Kamiizumi’s studies in the century-older school of *Kage-ryū* (Aizu).

Kamiizumi introduced a number of changes to stance, posture, sword grip, and length of a typical sword. Equally important, he advocated the use of light body armor and created a practice sword made of strips of bamboo that would prevent injuries during training. The school changed its name to *Yagyū Shinkage-ryū* later in the 16th century when Kamiizumi bequeathed the school to Yagyū Munetoshi (柳生石舟齋平宗嚴, 1529–1606). The Yagyū family became the official fencing instructors to the Tokugawa shogunate. *Yagyū Shinkage-ryū* exists today in Tokyo. Its techniques are





taught in many countries and are regularly featured in samurai dramas and movies.

These seven scrolls contain invaluable textual and pictorial information regarding the *Shinkage-ryū*. Each scroll contains a family tree of the headmasters of the school, starting with Kamiizumi Nobutsuna, followed by Yagyū Munetoshi and his descendants, Arichi Genkatsu and his successors, and Miyake Shigehide and his successors, including the fourth-generation headmaster Miyake Hidekata, who gave the information in these scrolls to Sekiya Rokubei in March 1819.

As mentioned above, four of the scrolls contain 93 finely colored brush & ink illustrations, with occasional use of gold pigment, of swords and swordsmen in poses. A series of detailed illustrations demonstrates how to hold the sword, stances, and positioning. The poses are labelled in manuscript with rather poetic names. The fifth scroll features 12 images of the bird-like *tengu*, mischievous supernatural figures who were renowned as swordsmen. One of the *tengu* had a famous battle with Yagyū Muneyoshi, a headmaster of the school. The images of the *tengu* are particularly richly executed, with considerable use of gold.

The text scrolls provide historical information on the *Shinkage-ryū*, its philosophical and spiritual aspects, and necessary state of mind, achieved with controlled breathing and alignment. There are descriptions of perfecting a style of swordsmanship “freer” in its movements, yet more sparse and restrained. We are constantly reminded that this is private information, which should be guarded carefully.

Somewhat wrinkled and with a few minor defects, repairs, and worming.

### “One of the Best” – Hillier

31. MIZUNO, Chūkyō (or Tadaaki) 水野忠敬. *Sōmoku kin'yōshū* 草木錦葉集 [*Brocade-Leaf Collection of Plants and Trees*]. Numerous fine woodcuts throughout. Seven vols. 8vo, orig. blue patterned wrappers, orig. block-printed title labels on upper covers (labels a bit worn), new stitching. Edo, Kyoto, Osaka, & Nagoya: Suharaya Mohei et al., 1829.

\$6500.00

First edition of this beautifully illustrated work on plants and trees that have variegated leaves, edged or patterned with different colors, in the form of splashes, spots, stripes, or intricate patterns. More than 1000 species of plants and trees are illustrated.

“Japanese gardeners and botanists were also intrigued by the variations of the foliage of certain species of plants – that is, to quote our botanical guides, ‘chimaeras which consisted in part of more or less albinotic







or chloritic tissue replacing the normal green.’ There are, again, several books which exploit the obvious potential for the woodcut artist of such plants, with their freakishly spotted or striped leaves, and one of the best is Mizuno Chūkyō’s *Sōmoku Kinyōshū*, ‘A Collection of Plant Leaves,’ published in 1829. It was illustrated by Ōoka Umpō (1764–1848), of *hatamoto* rank and a student under Tani Bunchō, and his pupil Sekine Untei. The book depicts a multitude of species, several contrasting ones arranged effectively on each page – odd, nightmare vegetation, fit for dark, bat-ridden caves or the lightless undergrowth of a rain forest.” – Hillier, *The Art of the Japanese Book*, p. 812.

Mizuno (1767–1834; WorldCat wrongly gives “d. 1845”), was a horticulturalist whose research was mostly concerned with variegated leaves.

Fine set, preserved in a *chitsu*. The first 16 leaves of Addenda are bound in the first volume rather than at the beginning of the seventh volume.

### Abdominal Diagnosis

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

\$4500.00

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

One of the basic Chinese texts used by Japanese doctors was the classic *Shang han lun* 傷寒論 [*Treatise on Cold Damage*] by Zhang Zhongjing (fl. late 2nd century CE); it was carefully studied by Japanese physicians as late as 1850 (see Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 469). It is a book of therapeutic medicine using drugs for various pathological conditions, especially infectious diseases.

In the late 17th and 18th centuries, a group of revisionist Japanese doc-



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

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

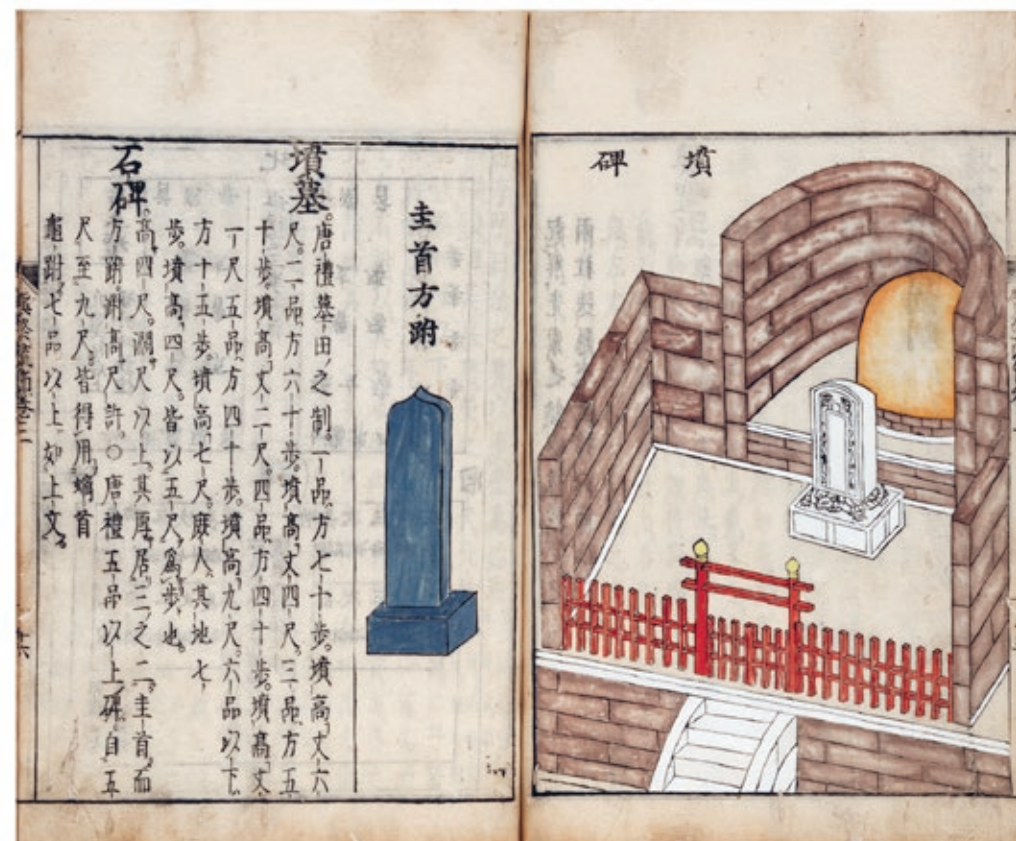
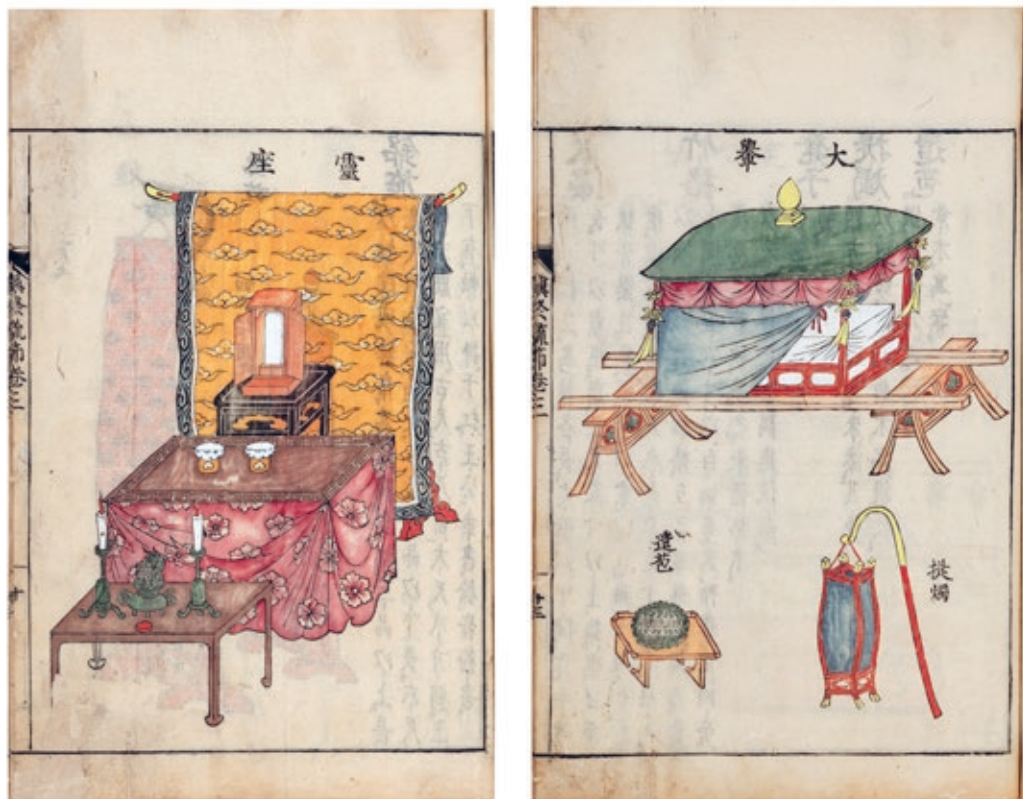
In fine condition. Minor worming, carefully mended.

## Funerary Rites in Color

33. **NAKAMURA, Tekisai** 中村惕齋. *Shinshū sosetsu* 慎終疏節 [Simple Ceremonies for the Final Send-off]. 12 full-page hand-colored woodcut illus. (each with several figures, some with text) & one black & white full-page illus. 61 folding leaves. Four parts in one Vol. 8vo, orig. wrappers, orig. block-printed title label on upper cover, new stitching. [Japan, probably Kyoto]: Preface dated 1690.

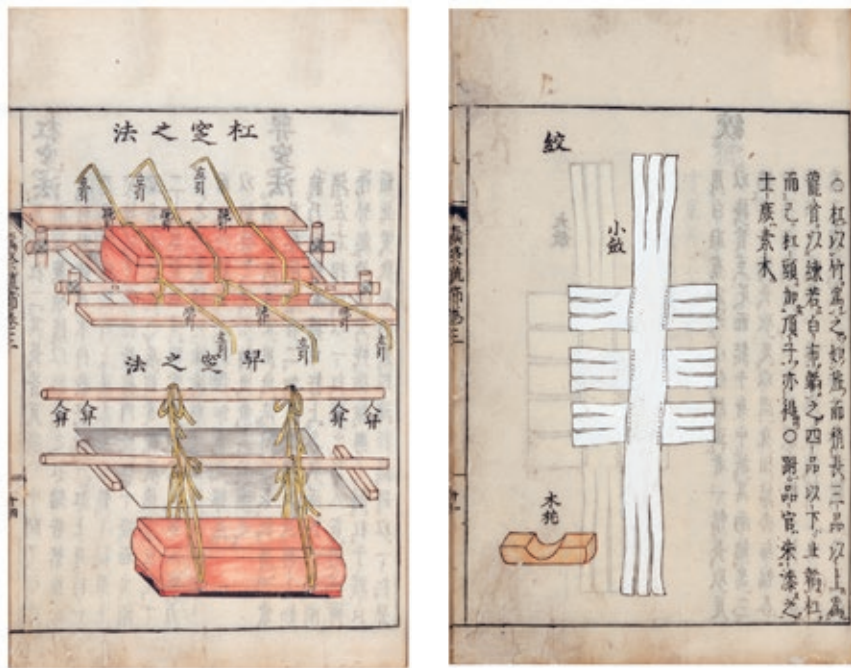
\$6500.00

First edition, and very rare, of this work on funerary rites by Nakamura (1629–1702/03), written in classical Chinese with Japanese *kunten* reading marks. The 12 woodcut illustrations have been beautifully colored by hand at an early date. Nakamura, who probably had a merchant background,



was a Neo-Confucian scholar in the early Tokugawa period and he and Ito Jinsai (1627–1705) were considered the preeminent scholars of their generation. Nakamura wrote the first illustrated encyclopedia to be published in Japan. His Neo-Confucian learning, influenced by Zhu Xi (1130–1200) and largely focused on ritual, is seen in this work on funerary rites.

When it comes to sons' and daughters' respectful acts towards their kin, the ceremonies of birthdays and funerals must all be carried out according to ritual in order to be called filially pious. The ritual of carrying out the veneration of a birthday, however, can be slowly discussed in advance. Only the handling of the ceremony of a funeral arrives suddenly, and the texts on the topic are many and complicated. Even though one has once practiced it in the past, when misfortune suddenly strikes, the ritual is confused and panicked and cannot be handled alone.



## Decorative Leather

### 34. NAMESHIGAWA: TANNED DECORATIVE LEATHER.

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

\$6000.00

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

In words reminiscent of the precise Confucian textual scholarship that was on the rise in Japan in this period, Nakamura wrote (in trans.) that “the abandonment of the method of ritual in later ages makes the ancient ways particularly difficult to restore, even more so as the customs of our country are shallow, having been separated from the teaching and not knowing that there is such a thing as the rituals of the former kings [of Chinese antiquity].” Nakamura had thus made the present book “in four *juan* on the basis of Master Zhu [Xi’s] funerary rituals, presenting a summary of what is commonly followed by the learned.” Nakamura’s book explains the process in detail, beginning with the handling of a terminally sick person before death. A commentary expounds on the instructions.

The fine hand-colored woodcuts depict coffins, garments and undergarments for the deceased, furniture and decorations for ceremonies, banners, wooden pillows, tombs, ornate palanquins, lanterns, how to lower the coffin into the tomb, a mausoleum, tombstones, and a black & white depiction of the seating plan according to family relationship.

Our copy contains a Preface dated late in 1690. We find no copy in WorldCat.

Very good copy. Some worming throughout, carefully mended and mostly marginal.



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

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

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

### Intellectual History of Chinese Buddhist monks

35. **NANSHI, Wenxiu** 南石文琇 or **WENXIU**. *Zōshū zoku dentōroku* [Ch.: *Zengji xu chuan deng lu*; 增集續傳燈錄; *Expanded Supplement to Records of the Transmission of the Lamp*]. Six vols. 8vo, orig. blue semi-stiff wrappers, orig. block-printed title labels on upper covers (label on Vol. I somewhat defective), new stitching. [Kyoto]: Yao Kanbē 八尾勘兵衛, Preface by Nanshi Wenxiu dated 1417, but late 17th or 18th century.

\$5000.00

First edition to be printed in Japan of this collection of the words and deeds of famous Chinese monks of the Chan (J.: Zen) 禪 lineages. The *Expanded Supplement* was edited by Nanshi Wenxiu 南石文琇 (1345–1418) over a period of 30 years. It was first published in Jiaxing, Zhejiang, in 1671, a considerable time after Nanshi’s death. We assume that the Japanese edition to which our copy belongs postdates this Chinese edition. The entry for our edition in WorldCat (40222684) estimates that it is from the 17th century.

The genre of records of the “transmission of the lamp” – a metaphor for the Buddhist teachings – fits somewhere between a biography and a col-



萬壽南州珍禪師  
虎丘雲谷慶禪師  
蓮峰王禪師  
徑山虛堂愚禪師法嗣  
虎丘開極法雲禪師  
淨慈靈石如芝禪師  
雪竇禹溪了禪師  
徑山虛舟慶禪師法嗣  
徑山虎巖淨伏禪師  
天童竺西妙坦禪師  
疎山楚山端禪師  
一叢唯禪師  
承天覺菴真禪師法嗣  
東林澤山戈成禪師

清涼南叟茂禪師  
慧力園中規禪師

定水實業道源禪師  
靈巖竹意喜禪師  
葛廬車禪師

承天膺叟時中禪師  
靈隱玉山德珍禪師  
德巖祐禪師

可庭宗禪師

續傳燈者古來日域未有板行今使工  
模寫焉竟畢其功冀后代不朽矣

寺町通本能寺前  
八尾勘兵衛新刊

增集續傳燈錄序  
余於少壯時嘗聞秀紫芝人天寶鑒其序有云先德  
有善不能歸取於此者後學之過也及觀玉燈會元  
若妙峰北邙松源破庵諸老宿皆未登此書乃有撰  
述之志於是凡見禪宗典籍及塔銘行狀自宋季及  
元以來諸碩德言行超卓者遂筆之追今越三十餘  
年矣但不能遍歷江湖訪而求之於心未慊故於末  
藥乙未移書諸大方尊宿幸藉靈谷幻居和尚天童  
即庵和尚展轉搜討繼而又得郡人吳道玄亦為博  
尋遺藪僅有所成遂用銖次竊觀續傳燈錄於五燈  
會元後若木鑿第十八世至二十世曾收三此奈收  
之未盡已收者亦言行太略今於所取外又增入之  
故云增集續傳燈錄噫九著述者言必尚文余觀之  
於文然吾宗直指單傳之道所貴直書以顯其旨

見水庵一於雙林水庵問師子尊者被罰賓斬却頭  
固是你道西夫胡子為什麼無鬚師云非髮林不舉  
此話水庵云今日撞著箇作家師云心不負又面無  
慙色水庵遂拓開師云勘破了也連水庵謝事遂往  
見密菴於烏巨庵命師與客偶庵對旁僧舉不是風  
動不地情動師聞語然大悟次日庵遇師於眾案前  
謂師曰總不得作伎倆你談露滴消息看師應聲曰  
方丈裏有客庵呵呵大笑庵選蔣山師侍行相從九  
五載盡得旨要辭歸蜀庵以獨送之曰萬里南來川  
嘉其奔流度刃扣玄關頂門殿暗金剛眼去住還同  
珠走盤已而南玉慶門尚書楊公輔以卧龍請君之  
辭去獨游於吳華藏題庵演金山退庵寄靈隱笑庵  
悟徑山蒙庵聽甘分第一座命說法庵往常州薦福  
真州靈巖具中秀峰官隆揚和王請住湖州資福約

lection of recorded sayings. It focuses more on the teachings of the monks featured than on the events of their lives. This makes the genre important for the intellectual history of Buddhism.

Our copy represents the continuation of the genre, which originated in the Song period. In 1004 CE, the Chinese monk Daoyuan 道原 finished his great collection *Jingde chuandeng lu* 景德傳燈錄 [*Record of the Transmission of the Lamp of the Jingde Reign Period (of the Song, 1004–1007 CE)*]. Daoyuan presented his work to the Song throne, and the emperor had it included in the *Tripitaka*. Dachuan Puji 大川普濟 (1179–1253) subsequently expanded on Daoyuan's and others' works and compiled *Wudeng huiyuan* 五燈會元 [*Combined Sources for the Five Lamps*], published in the year of his death. Nanshi Wenxiu, the 62nd abbot of Jingshan Temple in Hangzhou, decided to compile the *Expanded Supplement to Records of the Transmission of the Lamp* upon noticing lacunae in Dachuan Puji's work. The *Expanded Supplement* contains information on monks from the Song (960–1279 CE) and Yuan (1271–1368) periods.

Japanese reading marks have been added to parts of the text in black and red ink.

Fine and fresh set of a very rare book; WorldCat locates only the Berkeley copy. Preserved in a *chitsu*. Occasional unimportant worming.



## HOMOSEXUAL CULTURE IN EDO JAPAN

### “*The Way of Loving Youths*”

#### *Male-Male Love in Japan*

36. **NANSHOKU 男色 (or DANSHOKU: HOMOSEXUAL LOVE).** *Shudō kōmoku* 衆道綱目 [*Explanation of Shudō*]. Two double-page & two full-page woodcut illus. [31] folding leaves. Small 8vo (58 × 42 mm.), orig. wrappers (a bit worn), orig. block-printed title-label perished, new stitching. Colophon: [most certainly Osaka]: Honya Kihei 本屋喜兵衛, “early November 1670.”

\$85,000.00

An unrecorded and extremely early printed work on Japanese male-male sexual relationships (*nanshoku*). This is the earliest example of the genre that we have handled. We find no record of this work in NIJL or WorldCat, and it appears this is the sole surviving copy.

The earliest known examples of *nanshoku* were published in the mid-17th century, and very few original editions survive because of the controversial nature of homosexual relationships in Japanese society. Anonymously authored and illustrated because of strict censorship, *Shudō kōmoku* is a superlative example of an understudied category of *shunga*, in which male-male romantic relationships (*shudō*), frequently involving an older man and a young boy, are hinted at in an array of visual cues, allusions, and innuendos. In addition to the four woodcut depictions of homosexual love in early modern Japan, the 19 chapters of text (listed below), offer instructions on the proper and tasteful conduct of these intimate relations.

“*Nanshoku* and *shudō* shared certain lexical characteristics, and were used in practice almost interchangeably . . . In *shudō*, too, a masculine erotic subject lurked somewhere beneath the surface of the ideographs. The ‘way of youths’ was not the possession of youths themselves, as the characters might literally suggest, but existed instead from the perspective of their male admirers, specifically those old enough to perceive a contrast with the former’s adolescence. *Shudō*, in other words, was not so much the ‘way of youths’ as the ‘way of loving youths,’ an erotic path that younger males traveled only in their capacity as sexual objects, and females could not tread at all.” – Gregory M. Pflugfelder, *Cartographies of Desire: Male-*

*Male Sexuality in Japanese Discourse, 1600–1950* (1999), pp. 26–27 (& see all of this wonderful book).

The titles of the 19 chapters are as follows: Etiquette for the Senior; Etiquette for the Religious Practitioner; Etiquette for the Son of a Samurai, or a Page/Sandal-holder; Son of a Kabuki Actor; Adolescent Acolyte (*koshō*, 小姓); Merchant of Chinese Goods; Poor Behavior; Son of a Merchant; Merchant, Page, and Disciples; Prisoner; Poor Behavior by the Senior; Poor Behavior by the Youth; Bad Habits; Alternate Names for the Senior; Is Education Necessary for *Wakashu* [adolescent male]?; Permitted Activities for the Youth; Ideal Way of Speech for the Youth; Poor Education of the Junior; and Entering the Bed Chamber.

The chapter on alternate terms for the elder in the relationship proposes these terms: *nenja* (念者), *nushi* (ぬし), *anibun* (兄分), *ikenjin* (いけん人), and [unable to decipher].

**First illustration (double-page):** Two samurai play *shōgi*, the one on the left, based on his attire and hairstyle, is the younger man in a homosexual relationship (*wakashu*, 若衆). The man with the shaved head caressing the young man is a cleric or priest; the two are most certainly in a sexual relationship.



**Second illustration (full-page):** A *wakashu*, with a feminine hairstyle and kimono, but carrying a sword, is dancing in front of three men, one of whom also has a sheathed sword.

**Third illustration (full-page):** A *wakashu* arranges the hair of his partner, an older samurai.

**Fourth illustration (double-page):** In the middle of a dining party, a *shudō* couple embrace in an adjacent bedroom.

An astonishing survival for its surreptitious contents and early date of publication. In near fine condition; wrappers rubbed, and several small wormholes touching the text and some of the illustrations. The book is preserved in a highly decorative *chitsu*, to a level we have never seen before, employing silk and metal embroidery and printed motifs.

Japanese erotic books devoted entirely to male-male love “have suffered even greater attrition than heterosexual erotica, particularly in the 20th century.” — *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 443.



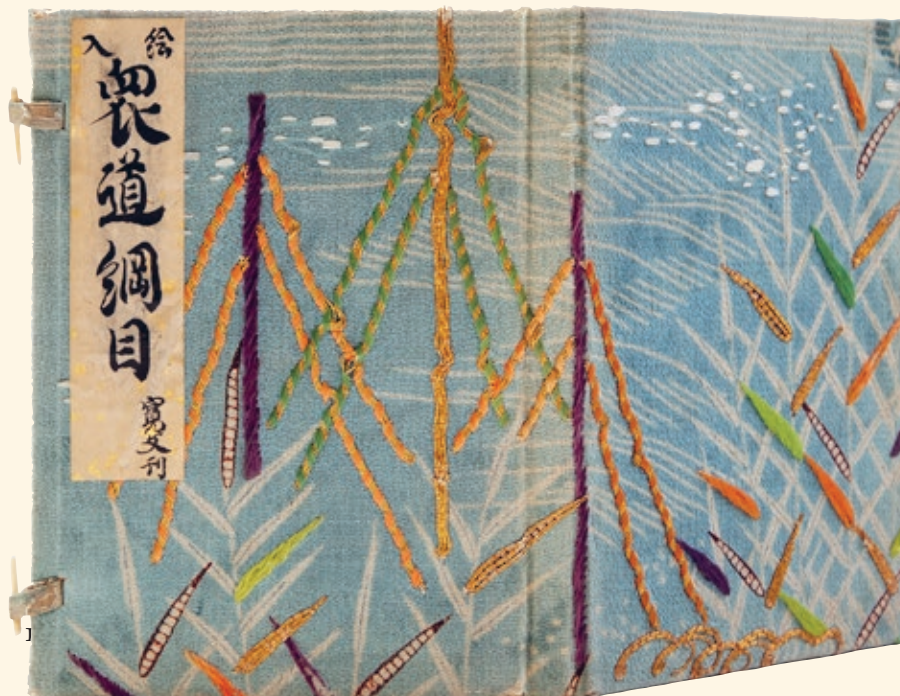


## The New Mirror of Male Love

37. **NANSHOKU 男色 (HOMOSEXUAL LOVE)**. *Nanshoku imakagami* 男色今鑑 [*The New Mirror of Male Love*]; super-title on labels: *Fūryū kingyō tai* 風流金魚袋 [characters indecipherable]. Five double-page & 10 single-page black & white woodcut illus. 21.5; 19.5; 18.5; 17.5; 22 folding leaves. Five vols. 8vo (259 × 179 mm.), orig. blue wrappers (rubbed); orig. printed title labels (partly perished), new stitching. [Kyoto]: Hishiya 菱屋, 1711.

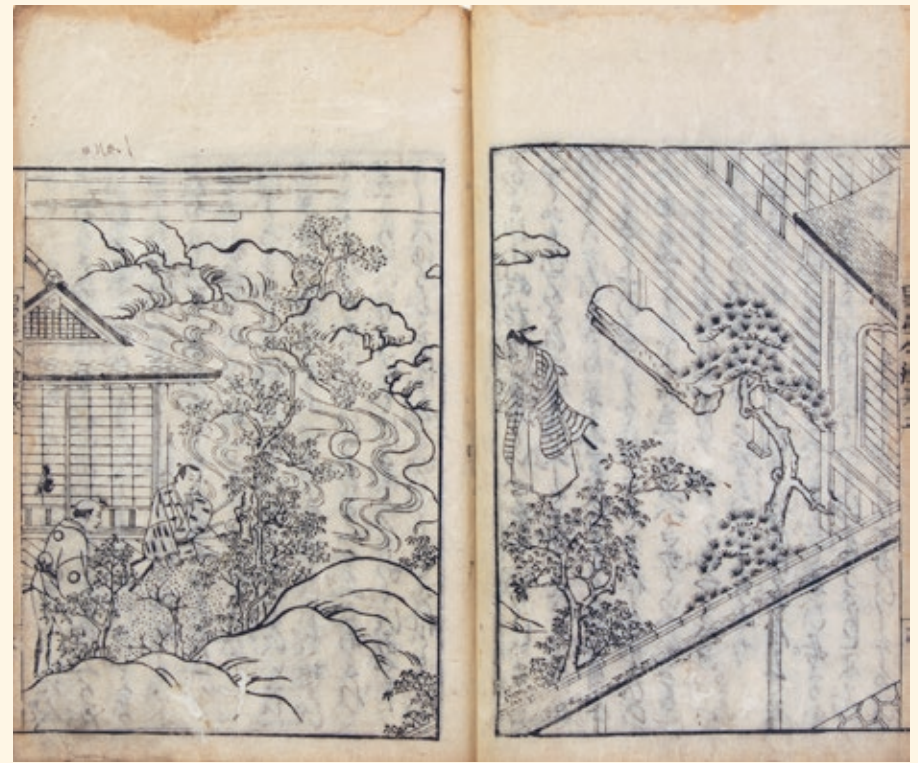
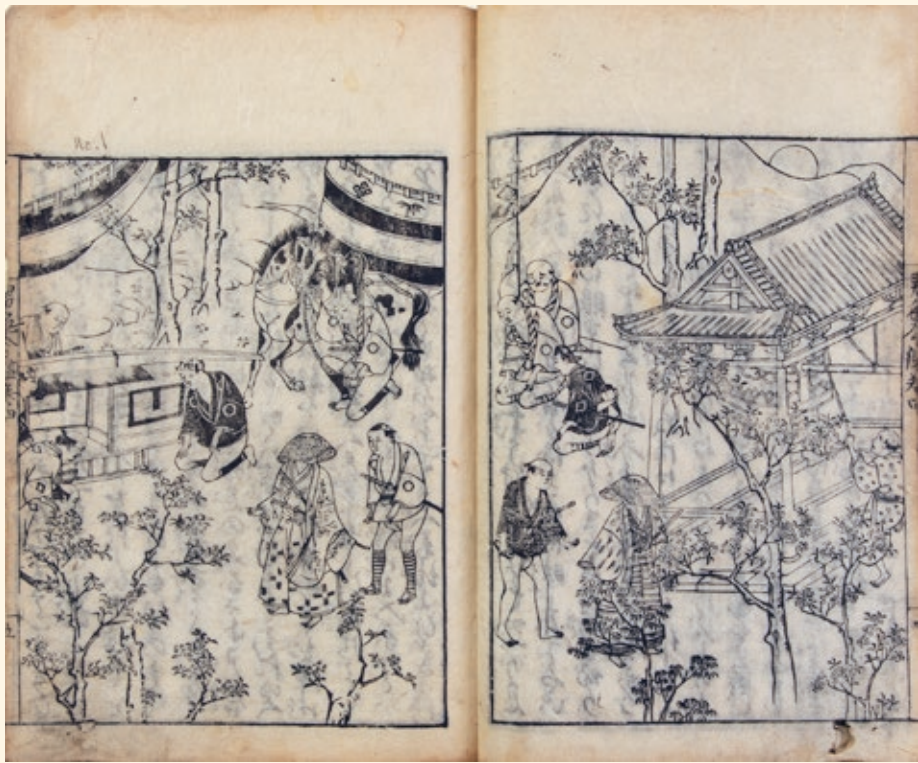
\$45,000.00

First edition, and very rare, of these 15 tales of homosexual love and desire between old and young samurai, many violent and accompanied by graphic scenes of murder and betrayal. *Nanshoku* is an understudied category of *shunga*, in which male-male romantic relationships (*shudō*), frequently involving an older man and a young boy, are hinted at in an array of visual cues, allusions, and innuendos. The earliest known examples of *nanshoku* were published in the mid-17th century, and very few original editions survive because of the controversial nature of homosexual relationships in Japanese society.









No. 2



The title of our book is a clear reference to Saikaku Ihara's 井原西鶴 extremely famous collection of short stories, *Nanshoku okagami* 男色大鑑 (1687), which contains 40 short stories of amorous relations between men, usually an older man and a young man or adolescent.

Like Ihara's book, the illustrations in our work are not overtly erotic but depict key dramatic and brutal moments. However, there are many suggestions in the images making it clear the nature of the homosexual themes throughout. In the first double-page image, there is a procession of samurai, and we can see one of them turning his head and looking with great intensity at a kneeling young samurai. In a subsequent image, we see a beautiful young samurai being rescued from the water. It is clear that the older samurai rescuers are making such a considerable effort because of the young man's good looks. Another woodcut depicts a young samurai who has just committed *seppuku* (ritual suicide), seemingly from a broken heart.

Many of the young samurai in the images are wearing very womanly kimono. Another image depicts two samurai having an assignation. One is dressed in what one would consider a woman's kimono. In the fifth volume, there is a woodcut of two samurai in the elaborate garden of a mansion, one of whom is admiring the other with considerable longing. The final woodcut in this volume shows a young samurai trying to save the life of another, older samurai, who has just been brutally attacked with a sword by a jealous rival.

The preface provides a fascinating discussion on the nature of *nanshoku*.

Books of this illicit genre are particularly rare. Japanese erotic books devoted entirely to male – male love “have suffered even greater attrition than heterosexual erotica, particularly in the 20th century.” – *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 443.

In very good condition, preserved in a *chitsu*. Inoffensive dampstaining at the beginning of Vol. I, and expertly mended wormholes, some touching the woodcuts. Unknown ownership seal on first page of first volume.

*“The World’s First Anthology of Male-Male Erotic Literature”*

38. KITAMURA, Kigin 北村季吟. *Iwatsutsuji* 岩津々志 [*Wild Azaleas*]. Six double-page woodcut illus. 37 folding leaves. Two parts in one Vol. 8vo (270 × 158 mm.), orig. blue wrappers (exteriors of wrappers rather worn), block-printed title label absent from upper cover, new stitching. From the penultimate leaf: “Osaka: Iyoya Heibei, Kemaya Hachiroemon, & Setomonoya Seibei,” n.d.

\$19,500.00

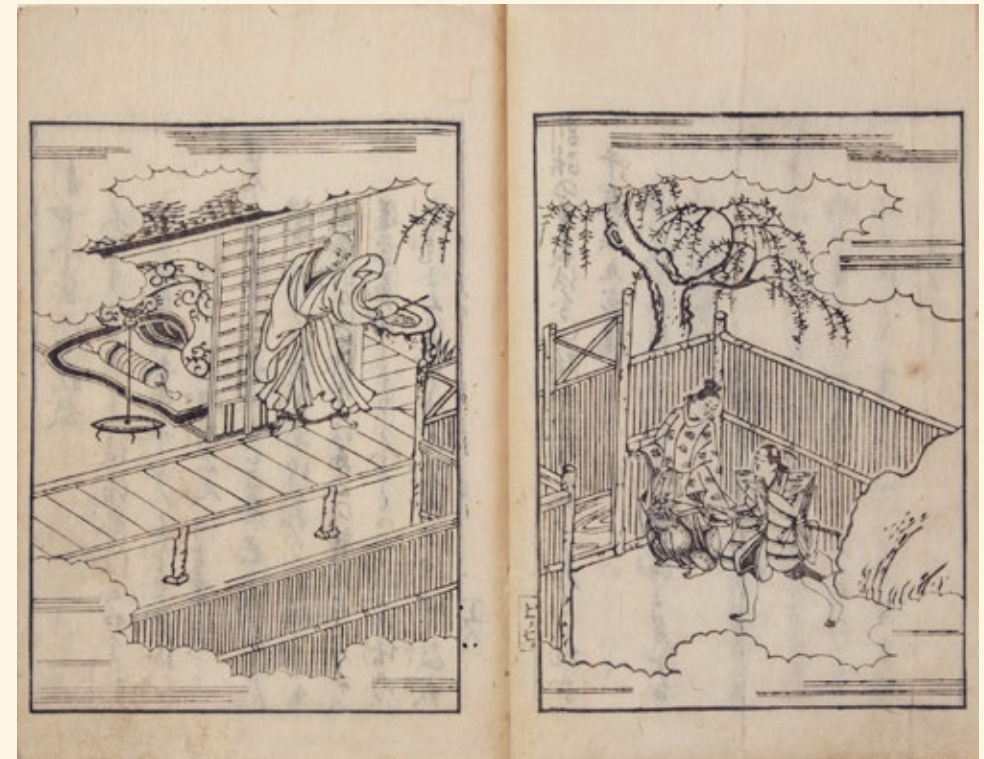
The very rare Osaka edition, an early printing of *Iwatsutsuji* [*Wild Azaleas*], a title that “accrued rich associations of male-male eroticism for Japanese readers during the Edo period. The familiarity of this emblem was ensured by the publication in 1713, of a work that Paul Schalow and Noguchi Takenori have dubbed the world’s first anthology of male-male erotic literature, which bore the name of that flower for its title. Compiled by Kitamura Kigin originally in 1676, *Iwatsutsuji* consisted of a selection of excerpts and summaries of literary references to the love of youths culled from Japanese poetry and prose — a task for which Kitamura, as a *haikai* master and scholar of classical literature, was superlatively qualified . . .

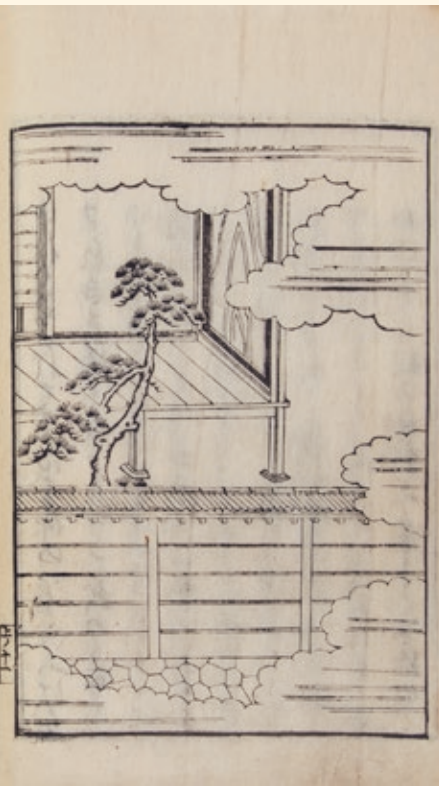
“The work’s title derives from the earliest item in the collection, a verse from a tenth-century imperial anthology, whose anonymous author (alleged by Kitamura to be Shinga Sōzu, one of Kūkai’s disciples) compares his secret love to the ‘stone silence’ of the rock azalea — no less ardent for its muteness — and whose addressee Kitamura identifies as none other than the youthful Ariwara Narihira. In addition to securing the place of the rock azalea as an enduring symbol of *nanshoku*, Kitamura’s anthology did much to solidify a literary tradition of male-male eroticism whose elements reached deep into the Japanese past but had never before been brought together in such a systematic fashion.” — Gregory M. Pflugfelder, *Cartographies of Desire* (University of California Press: 1999), pp. 88–89.

The fine six double-page woodcuts have a common theme: the longing by an older man for a male youth.

The first edition of this work was published in Kyoto in 1713 by Sawada Kichizaemon. Our Osaka edition reuses the original 1713 woodblocks after scraping away Sawada’s name. The blocks have remained fresh and sharp.

“In seventeenth century Japan, male love was not stigmatized and had traditionally been integrated into the literary canon, so the existence of





an anthology of male homoerotic poetry and prose must be explained in other ways. *Iwatsutsuji* was inspired in part by seventeenth-century haikai poetics, in which male love and female love came to be modulated as elements of haikai's innate sensory code, in part by the large literary process of historicising male love evident in *kana-zoshi* vernacular writing in the seventeenth century . . .

"In *Iwatsutsuji*, Kigin gathered thirty-four homoerotic love poems and prose passages from sixteen classical works of literature in order to show how men of the past — primarily monks and priests — expressed their love for youths, usually their *chigo*, or acolytes. His purpose was to provide a model of behavior for men and youths of his day, a purpose consistent with the didactic nature of most *kana-zoshi* . . .

"Male love as practiced in Japan was always supposed to involve an age-based hierarchy between an adult man and an adolescent youth . . .

"In our time, the anthology still stands as the definitive collection of its sort, another tribute to the propensity of Japanese literature to anticipate literary notions and genres that develop only later in the West." — Paul Gordon Schalow, "The Invention of a Literary Tradition of Male Love. Kitamura Kigin's *Iwatsutsuji*" in *Monumenta Nipponica*, Vol. 48, No. 1 (Spring 1993), pp. 2, 3, & 9 (& see the entirety of this wonderful article for a detailed account of the book).

Japanese erotic books devoted entirely to male-male love "have suffered even greater attrition than heterosexual erotica, particularly in the 20th century." — *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 443. WorldCat lists one copy of our Osaka edition, at USC (accession number 1280530847).

**Provenance:** With the seal of Obama Toshie (1889–1972), journalist, politician, and important bibliophile. His library was sold upon his death. There is a note pasted in — probably Obama's — stating that he bought this book in 1944 from Muraguchi Shiro, Sorimachi's arch-rival and the other great antiquarian bookseller of the time in Japan.

Nice copy, preserved in a *chitsu*. Occasional minor worming touching images and text. A few minor stains.

🌸 Noguchi & Schalow, "Homosexuality" in *Kodansha Encyclopedia of Japan* (Kodansha: 1983), Vol. 3, pp. 217–18.

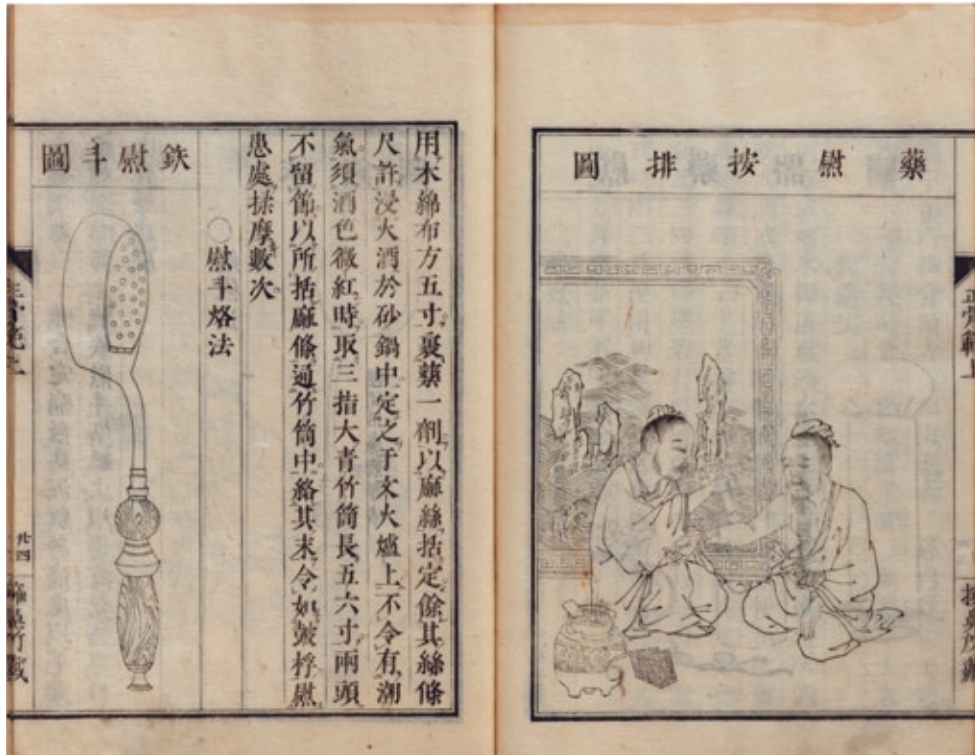
## A Bible of Orthopedic Medicine

39. **NINOMIYA, Ken** 二宮獻 (or **Genka** 彦可 or **Hikoyoshi**). *Seikotsuhan* 正骨範 [*Models of Orthopedic Manipulation*]. Many fine full-page woodcut illus. 46; 59 folding leaves. 8vo, orig. yellow wrappers (wrappers a little soiled), orig. woodblock title-slips on upper covers (labels a little soiled), new stitching. Kyoto, Osaka, & Edo: 1808.

\$9500.00

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





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

Ninomiya 二宮 (1754–1827), was a prominent medical doctor who laid down the foundations of orthopedic surgery in Japan. He studied in Nagasaki, where he learned Western and Japanese techniques from Kogyu Yoshio (1724–1800), interpreter of Dutch and a famous physician and surgeon who had a “Western-style” room at his home in the city. After further study under a number of doctors throughout Japan, including Gento Yoshiwara, Ninomiya established himself in Edo, where he had an extremely successful practice. After contracting syphilis as a baby from his wet nurse, Ninomiya lost his nose and wore an artificial nose for the rest of his life.

Nice set. Both volumes have some minor marginal dampstaining.

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

## *A Remarkable Survival*

40. **OGASAWARA SCHOOL OF ETIQUETTE.** A collection of objects & documents concerning the Ogasawara School of Etiquette. Various formats and sizes. [Japan]: ca. 1787–96.

\$7500.00

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

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

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

1. a miniature paper model of a *horo*, which is worn on the back of a samurai’s armor. Our *horo* is made of folded paper with a silk brocade adornment. Measurements are given in manuscript. With this is a model of the bag to carry the *horo*;
2. miniature fabric samples of pleated trousers, a man’s formal kimono and vest, along with samples of neatly wrapped objects, elaborately tied, which were to be carried. They include a sword, a fan, and a bolt of precious brocade;
3. three miniature *tachi* (swords), each for a specific occasion. Our sample *tachi* are made of wood and have thick thread attachments;





表金包

雜元抄

表金包

表金包

表金包

四條家

表金包  
表紙

久

人

四條家

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4. two kinds of miniature torches (*taimatsu*) along with their holders;
5. a most remarkable miniature wooden bow, mounted on a wooden board. A quiver (*utsubo*), again made of wood and decorated in gold brocade, is also mounted;
6. Six miniature examples of *maku gushi*, poles to hold banners. They are joined by ropes (here represented by fine decorative cord);
7. four samples of real hair, cut off and tied during *genpuku*, the Japanese coming-of-age ceremony;
8. a miniature target – an opened fan – mounted on a board, for the *hikime-no-gi*, the archery ritual;
9. two elaborate folded paper model sacks to protect the bow when it rains (*kasa yumi bukuro*); and
10. seven strands of hay and 12 braided strips of paper (*kamioki*), which were used in ceremonies for two- and three-year-old aristocratic and samurai male children.

These are accompanied by 69 examples of very complex ceremonial *origami* (or *origata*). *Origata* (as compared to recreational *origami*) was developed amongst the higher class of samurai, who stressed formal manners and a sense of decorum. It is a method of how to wrap gifts with very precious handmade papers used for gift-giving and ceremonies in order to maintain sound human relations. Each is folded in its own way and labeled with its intended contents (for example, an obi belt, confectioneries, a brush for calligraphy, shark skin for sword handles, incense wood, a tooth-cleaning stick, a fan, Chinese silk thread, hair ornaments, gold dust, *sumi* ink cake, perfume, belts for inner garments, face powder, *tabi* socks, various sizes of fine writing paper, feathers from hawks and cranes for arrows, etc.). Some examples of highly complex ornamental ties are also present.

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

In fine condition and a remarkable survival.

## *The Japanese Wax Tree & Its Products*

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

[with]:

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

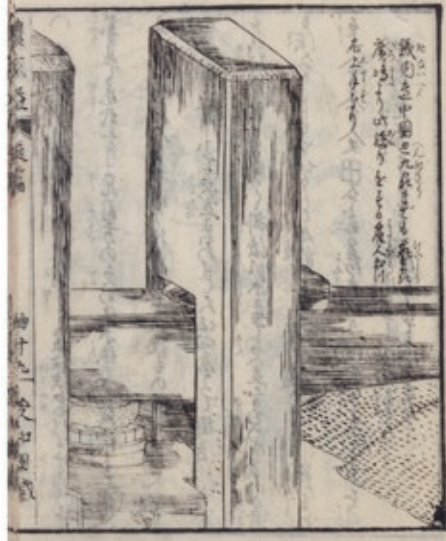
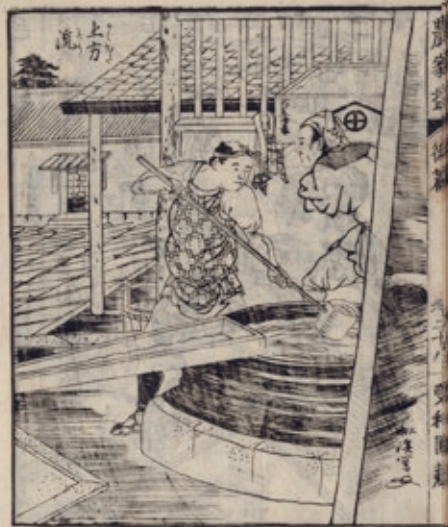
[with]:

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

\$8500.00

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

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



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

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

A fine set and very rare when complete.

### Cotton: A Major Cash Crop

42. ŌKURA, Nagatsune 大蔵永常. *Menpo yōmu* 綿圃要務 [The Essentials of Cotton Cultivation]. Many full-page & double woodcut illus. 33; 33 pp. Two vols. 8vo, orig. pale blue wrappers (rubbed, lower wrapper of first Vol. rather wormed), later title labels in manuscript on upper covers, new stitching. Edo & Osaka: Chojiya hebei et al., colophon dated 1833.

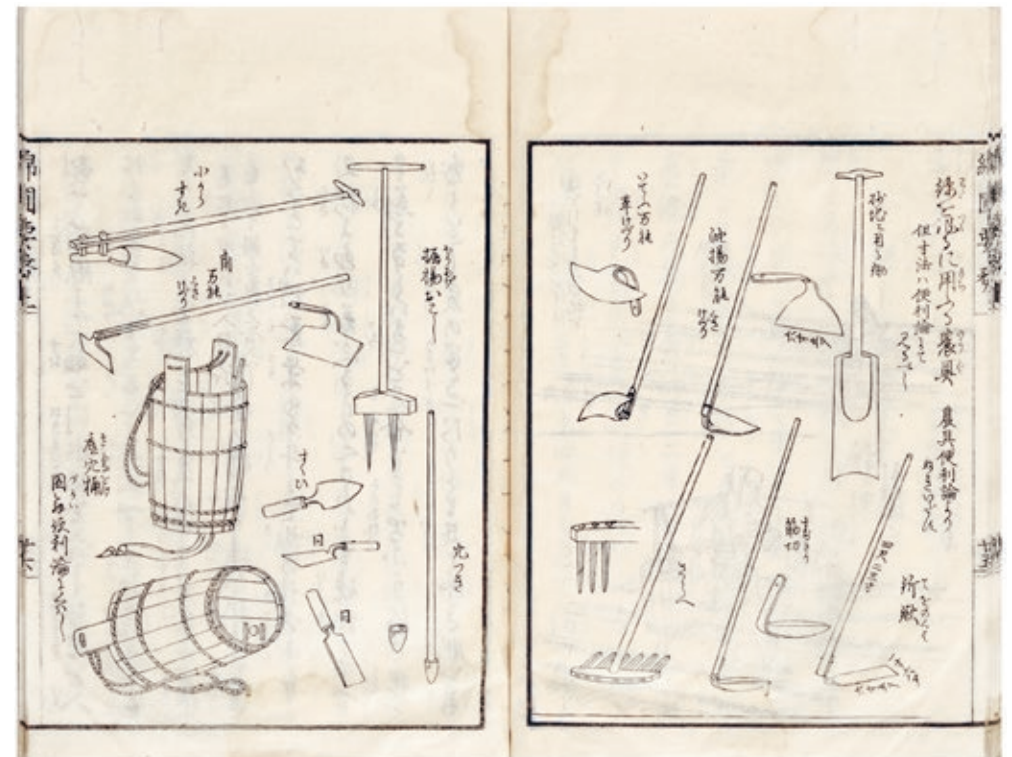
\$7500.00

First edition and very rare; WorldCat does not list a copy. Okura 大蔵 (1768–1856?), was one of the three most eminent agriculturalists of the Edo period. A reformer, he wrote more than twenty books on all aspects of agricultural improvement and technology; they were among the best of their period for range and clarity of explaining the new methods.

By the end of the 17th century, cotton had become a major cash crop in Japan, far more profitable than rice, as it had become the standard fabric for commoners. Okura wrote this work to increase the revenue of farmers by instructing them how to grow and process the cotton crop more efficiently.

In the first volume, Okura describes in great detail the cotton plant and its varieties, where it is cultivated best, how to plant the seeds, and methods of fertilization of the soil and harvesting. The fine woodcuts – executed by the well-known artists Akatsuki no Kanenari and Settei Hasegawa – depict the plant and its parts including microscopic views of the flowers and fruits, seed selection, preparing the fields and planting, enriching the soil, tools, and tending the fields.

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

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

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

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

43. **ŌKURA, Nagatsune 大蔵永常.** *Kōeki kokusankō 広益国産考* [*Essay on Furthering the Nation's Industries*]. Many full-page & double woodcut illus. Eight vols. 8vo, orig. blue patterned wrappers (somewhat discolored), orig. block-printed title labels on upper covers, new stitching. Osaka, Kyoto, Edo: Kawachiya Mohei et al., 1859.

\$7500.00

First edition of a very scarce book, completed in 1844 but published 15 years later. This work is a summary of the author's agricultural and technological writings over a 55-year period. Ōkura 大蔵 (1768–1856?) was one of the three most eminent agriculturalists of the Edo period. A reformer, he wrote more than 20 books on all aspects of agricultural improvement and technology; they were among the best of their period for range and clarity of explaining the new methods.

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

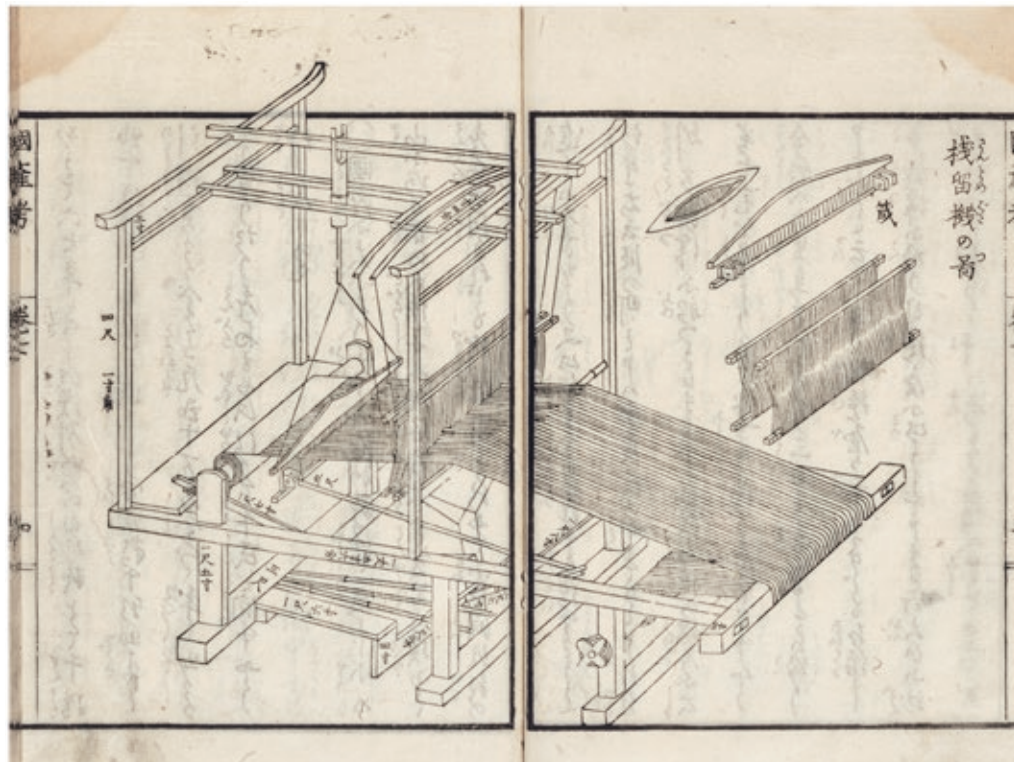
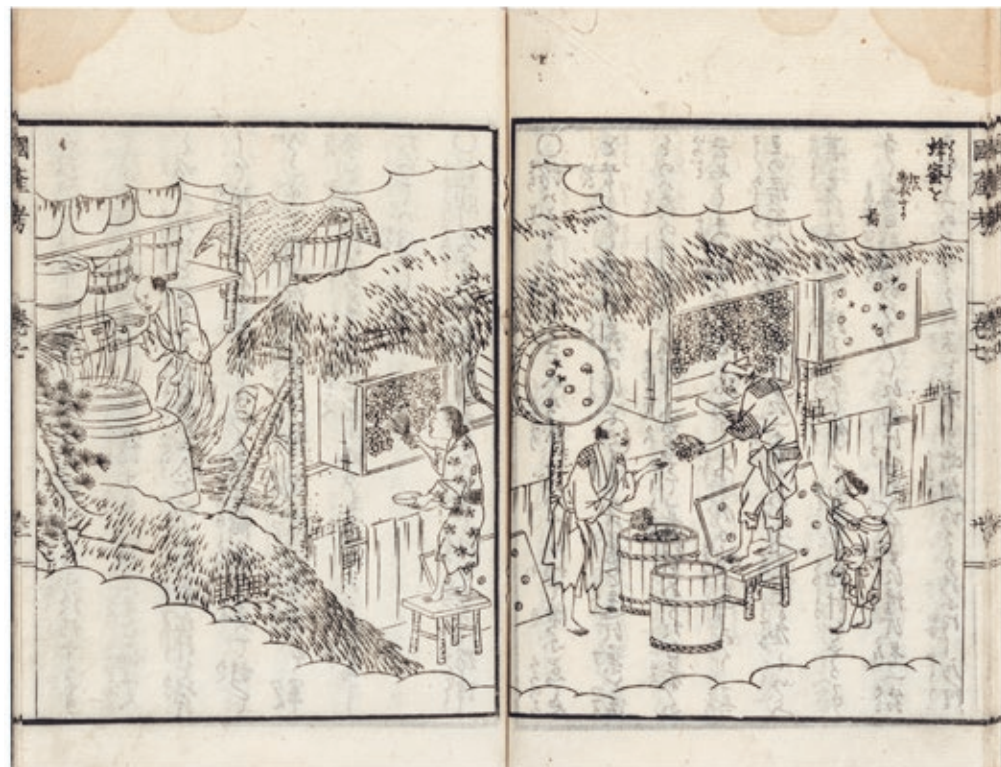
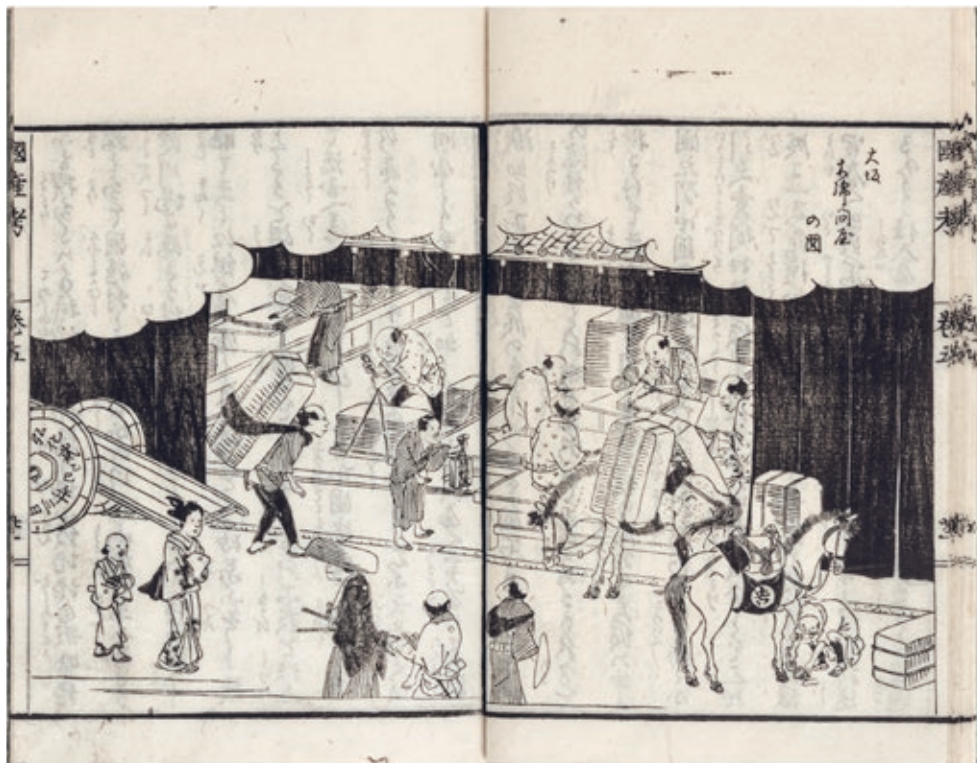


etc., etc. There is a significant section on treating forests as a crop (especially concentrating on growing Japanese cypress and pine trees).

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

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

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



*Shipwrecked Japanese in Russia;  
a Richly Illustrated Manuscript*

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

\$12,500.00

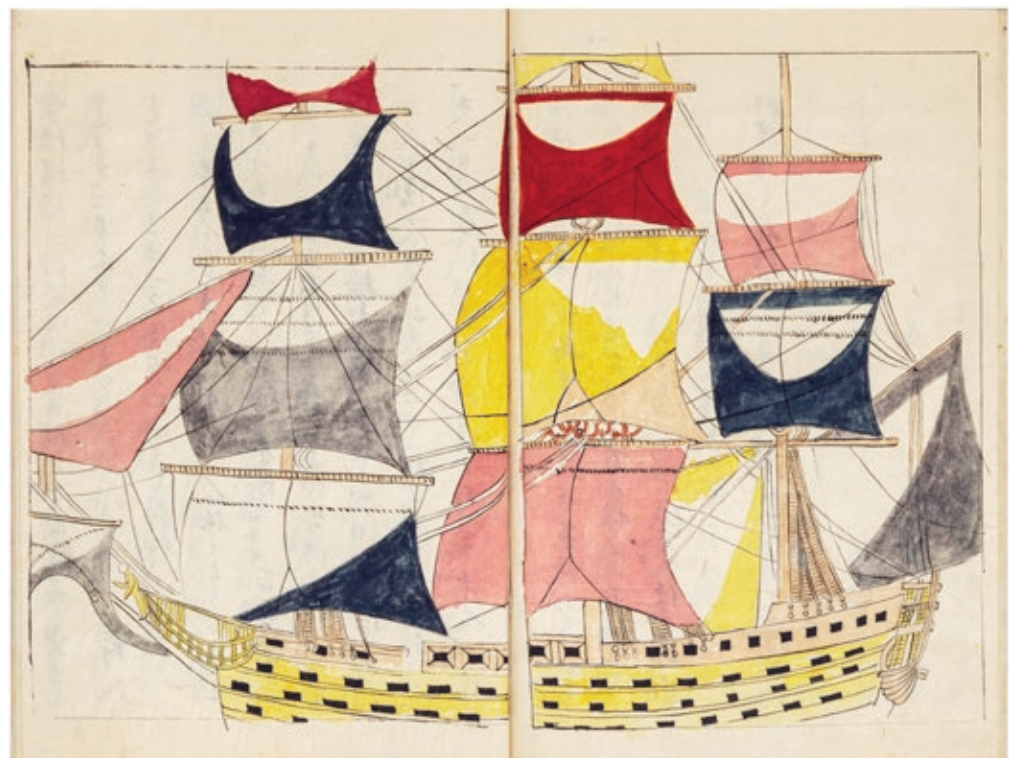
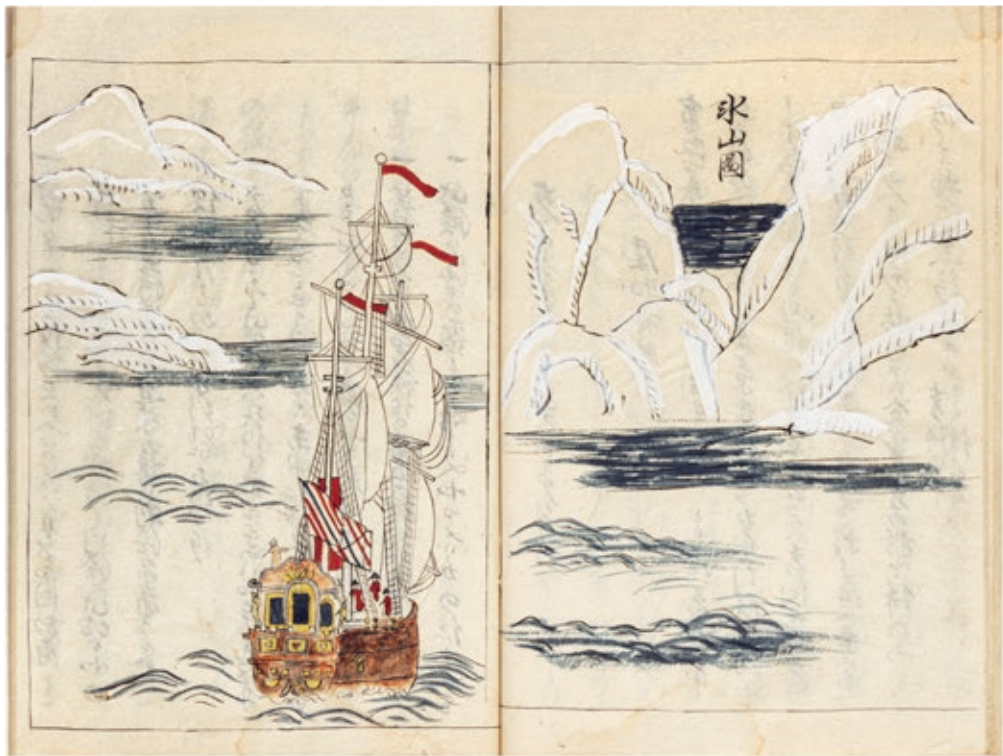
An early copy of this famous and sensational text, which circulated in manuscript in Japan throughout the 19th century. Its account of travels outside of Japan remained effectively a “clandestine” work until it was ultimately published in 1899. The earliest surviving manuscript is dated 1807.

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

On their arrival home in Japan, the Japanese seamen were interrogated by authorities before being released. Their account of the outside world was astonishing and threatening, at a time when Japan was still very much closed. The scholars Otsuki and Kokyo Shimura recorded the seamen’s story, following repeated interviews, in an illustrated manuscript, which became a work of great fascination to Japanese readers. It was widely circulated in manuscript throughout the 19th century, thus the number of surviving manuscripts. This is a particularly early example and is written in a very fine calligraphic hand.

“Kankai Ibun” offers a vivid visual record of the Japanese men’s experiences in Russia and the Pacific. The introductory volume contains an











important world map (based on a map presented by Rezanov, the Russian diplomat, to the Japanese), which depicts Krusenstern's route to Japan, and a reproduction of the Cyrillic alphabet, along with Otsuki's Preface and a detailed subject index. The early volumes describe the shipwreck, the topography of the Aleutian Islands, and the journey across the cold expanses of the Arctic. There are depictions of seal-hunting and a large seal. We also find illustrations of native people, their costumes, houses, dog sleds, and accessories including hunting equipment.

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

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

The remaining parts deal with the Krusenstern voyage and the Japanese seamen's return to their native country after an eleven-year absence. We see views of the Canary Islands; the Marquesas, with a wonderful depiction of a woman and a fully tattooed man; islander's canoes; natives of Hawaii; the seamen's return to Nagasaki; a map of the greater Nagasaki bay; the Russian ships' flags; the Russian ships entering the Nagasaki port surrounded by boats containing representatives of the most important Japanese clans; sailors, soldiers, and Rezanov in uniform; the Russian residence in Nagasaki; a Russian-Japanese dictionary, etc.

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

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

Fine and fresh set.

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

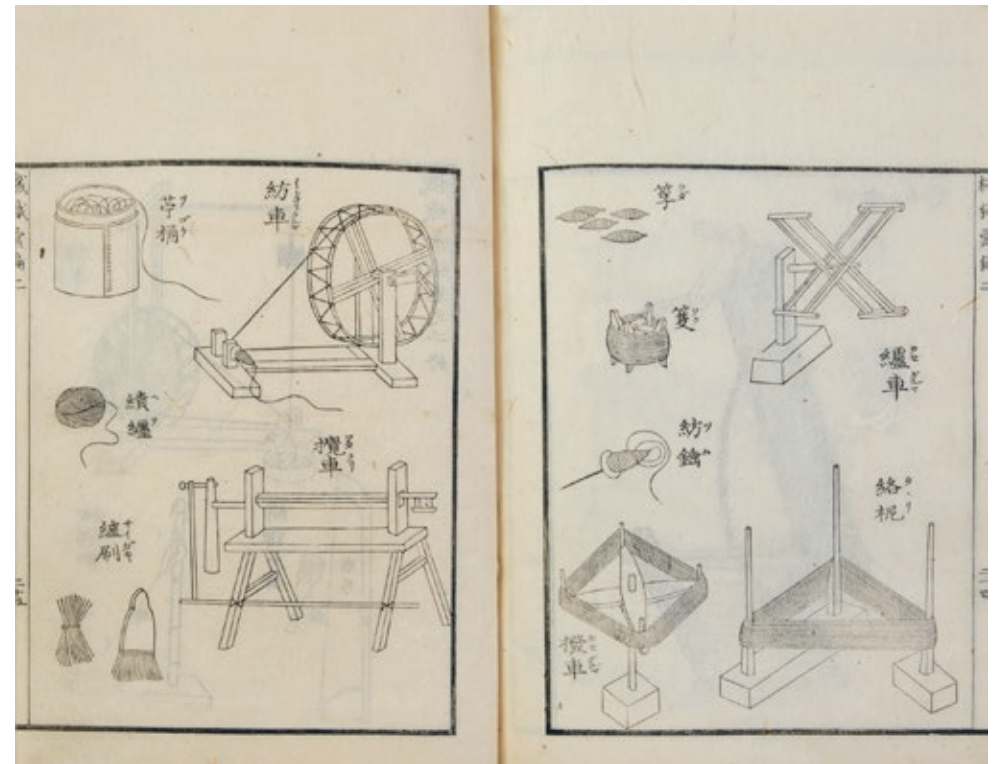
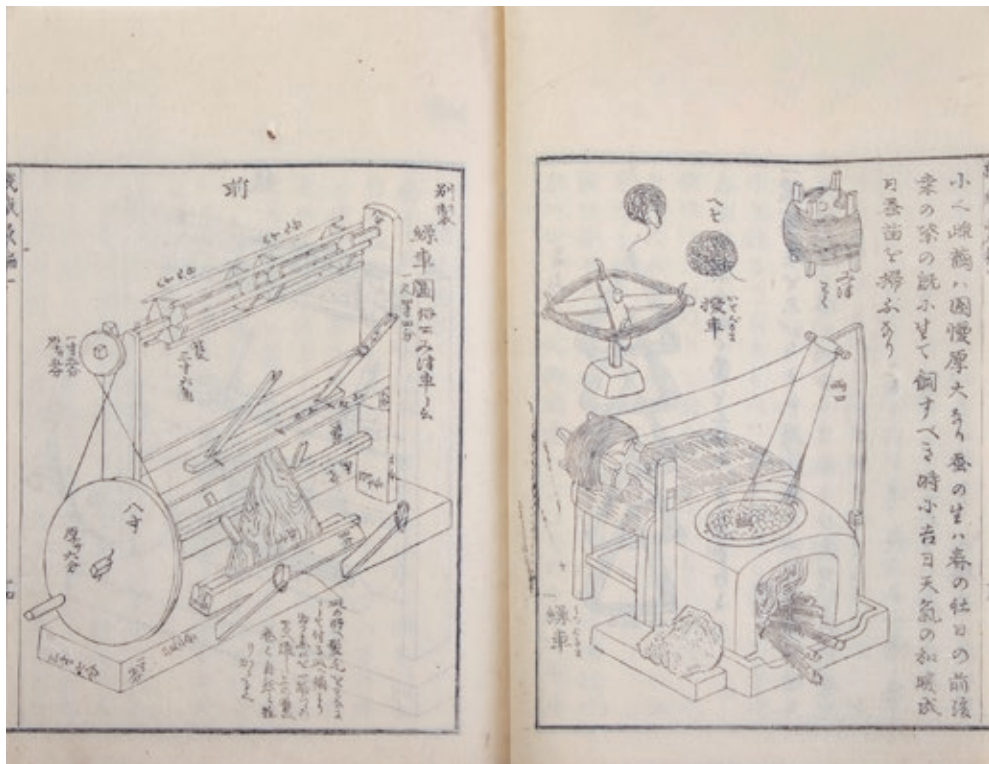
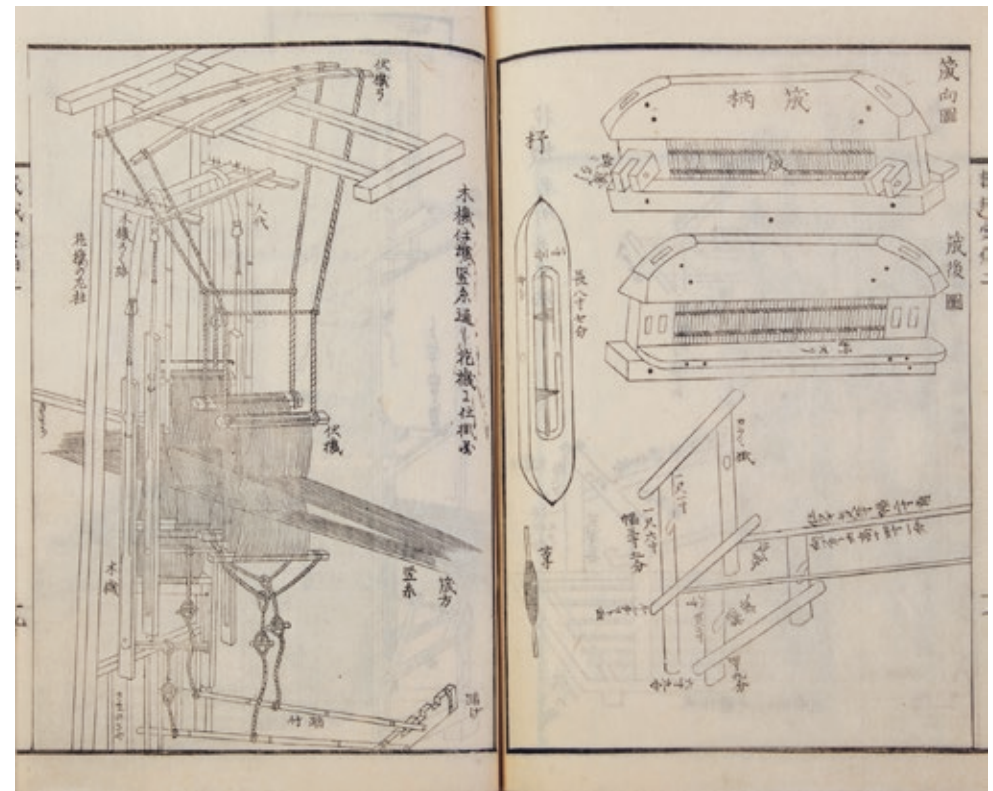
## Japanese Textile Technology

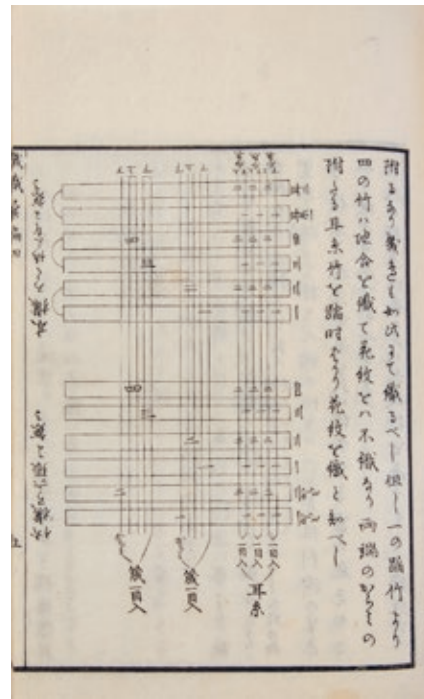
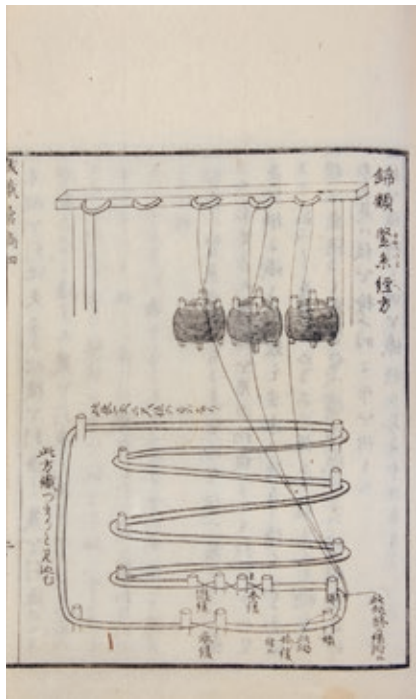
45. **OZEKI (not OOZEKI), Masunari 大関増業. *Kishoku ihen 機織彙編* [Manual of Textile Technology during the Edo Period]. Numerous fine and highly detailed full-page woodcut illus. in the text. 100 folding leaves. Five parts in two vols. 8vo, orig. yellow patterned wrappers, orig. block-printed title labels on upper covers, new stitching. N.p.: Preface dated 1829, [published 1830].**

\$15,000.00

A very fine set; this edition is rare, with no copy located by WorldCat in North America. Ozeki (1781–1845), a fiefdom lord of Kurobanehan in today's Tochigi Prefecture, was particularly interested in technology and science. He was active as an innovator in developing the agricultural and industrial activities of his region. After his retirement, he moved to Edo and wrote a series of books on technological and agricultural subjects.

This is Ozeki's invaluable survey of sericulture and hand-weaving techniques used throughout Japan before the modernization of the textile industry in the late 19th century. He describes in great detail all the stages of sericulture, the different kinds of looms used in various areas of the





country, the production of linen and cotton fabrics, dyeing methods, how to produce different types of silk fabrics including luxury fabrics, etc. The woodcut illustrations are highly detailed, revealing the great complexity of the machinery.

Very fine set, preserved in a fairly old wooden box. With the seal of the scholar Hotta Masaatsu 堀田正敦 (1755–1832), lord of the Katata Domain and later lord of the Sano Domain, junior councillor of the shogunate, and father-in-law of Ozeki. Hotta was a distinguished artist, particularly of ornithological subjects. NIJL locates two copies of an 1826 edition.

46. **BLACK SHIP SCROLL, PERRY EXPEDITIONS.** An exquisitely illustrated assembled picture scroll (405 × 4220 mm.), composed of early renderings of Commodore Perry's two expeditions to Japan. Expertly backed with later thick paper, gold speckles on back of scroll, decorative wrappers with gold-pigmented manuscript label: "Uraga joriku no ezu" ["Landing at Uraga Illustrated"]. Fine paintings executed with brush & ink, many colors of wash, and metal pigment, with manuscript captions. Japan: after "Kaei 6" [1853].

\$29,500.00



六右根の家人何れも先づ浦を固く守るべきなり  
 彼等が舟の傍に居てはるるを以て守るべきなり  
 舟はわたり各人の馬を寄せて守るべきなり  
 六右根の舟を固く守るべきなり  
 舟を固く守るべきなり





A remarkable example of a “Black Ship Scroll,” a rare contemporary illustrated Japanese account of Commodore Matthew C. Perry’s incursions into Japanese territory in July 1853 and February 1854. Ours is a composite scroll of drawings of varying dimensions by at least three artists; most of the images concern Perry’s first expedition, but two relate to the second. The anonymous artists responsible for the paintings in this scroll were exceptionally skilled; their renderings effectively convey the surprise Japanese observers must have felt at the sight of the American squadron’s steamships, as well as the unfamiliar customs and behavior witnessed when meeting the Americans face to face.

Our scroll commences with a superb painting of what is probably Perry’s flagship in July 1853, the USS *Susquehanna*, a sidewheel steam frigate. The central smokestack emits ominous black smoke, and the gunports are menacingly open. We have seen a number of Japanese depictions of American warships from the period, and this is among the finest. The text to the right of the image provides approximate measurements, details of the ship and its engine, and the number of crew members (“more than 500”). There are also some observations on the other ships in the American squadron.

The next two scenes relate to the official meeting between the two sides that took place on the beach at Kurihama, near the capital, Edo. Japanese security forces had hastily constructed a reception hall where representatives could meet for negotiations. An American procession, led by a military band, is shown marching to Kurihama. The Japanese caption states that there were 500 sailors. In the middle of the column are two young boys carrying bright red boxes, which contained official letters from President Fillmore to be presented to the Japanese Emperor. A tall man with gold epaulettes behind them is certainly Commodore Perry. A Japanese note labels him as “Grand Commander.” The adjacent illustration shows how security forces from three local fiefdoms prepared for the tense meeting by encircling the reception hall with troops. Japanese ships outnumber the rowboats on which the American delegation arrived.

Subsequent paintings are of armed American sailors in their formal uniforms. From right to left they are captioned: “Captain,” “Captain,” “Foot Soldiers.” Once again, the artist has meticulously recreated their uniforms and weapons. The sailors’ faces, often neglected in “Black Ship Scrolls,” are treated with great detail. The text to the left states that the “North Americans” stayed in Uraga for fourteen days.

We are then presented with a most impressive panorama of Kurihama’s reception hall and all four American warships at anchor just moments

before the delegations convened. The American procession is about to enter the hall. Several geographical landmarks and persons of note are marked. This is the first time we have seen a rendering of the meeting from this vantage point; it is extremely useful for understanding the way in which the Japanese security forces cautiously prepared to host the Americans for talks. The calligraphic text in the top left recounts the day's proceedings and adds that the painting in our scroll is based on an original drawing by an eyewitness.

The following section has six amusing portraits of American officers, including Perry. These come from a different illustrator; the sheet of paper bearing these portraits has been pasted on to the scroll. Part of the sheet has been carefully repaired, obscuring a couple of characters. From right to left are: "Grand Commander, Peruri [Perry]"; "Vice [Commander], Atamusu [Adams]"; "Uriyansu [Williams], Translator for Japanese"; "Hottomen [Portman], Translator for Dutch"; "Son of Perry"; "Ship Captain Appoto [Abbot]." The caption under Abbot's portrait says that he was promoted to commodore; he had previously been captain of the USS *Macedonian*.

The final two paintings have rare depictions of Americans dancing and putting on a minstrel show for their Japanese counterparts during Perry's second, decisive expedition. These have also been pasted at the end of the scroll. On the right, two Americans are in the middle of a dance routine. The left shows nine singing sailors playing instruments to entertain their Japanese hosts. Although our illustration does not clearly show them with blackface, the Japanese text on the left describes them as having "black faces, red lips, cotton attire, and blue-and-white-striped trousers." Their performance is spotlighted by two candles and Japanese *burikki* – from the Dutch for "metal sheet," *blik*, these thin iron sheets reflected the candlelight. This is an extremely rare illustration – we have never seen this image before – of the minstrel show that Perry and his sailors put on for their Japanese hosts aboard the *Powhatan* in March 1854.

In near fine condition; small but inoffensive wormholes, not touching any illustrations. Unidentified red ink ownership seal at the beginning. Stored in a modern wooden box.

❁ For a useful survey of "Black Ship Scrolls" at the Library of Congress, see Renata V. Shaw, "Japanese Picture Scrolls of the First Americans in Japan" in *The Quarterly Journal of the Library of Congress*, Vol. 25, No. 2 (April 1968), pp. 134–53.

*"Mizuho no kuni";  
"The Country of Lush Ears of Rice"*

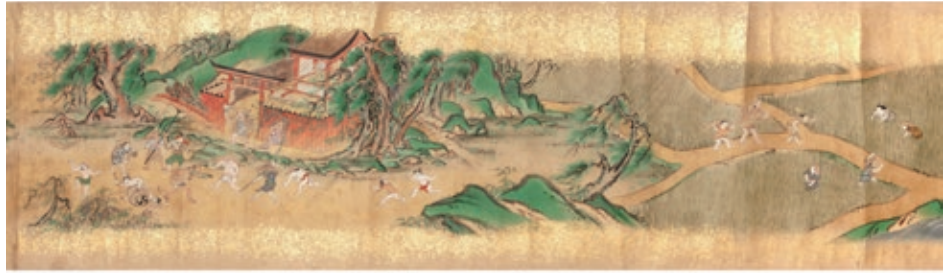
47. **RICE CULTIVATION THROUGH THE FOUR SEASONS: Two Scrolls.** Two fine & luxuriously painted scrolls (260 × 4900 mm.; 260 × 4930 mm.) on mica paper, gold speckles on verso, with gold endpapers at each end of both scrolls, endpapers backed with orig. silk brocade at beginning of each scroll. [Japan: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

\$35,000.00

The theme of the four seasons of rice cultivation has had an extensive presence within Japanese art and literature. These two luxury festive scrolls beautifully depict the year-long cycle of rice growing in Japan, along with the ancillary activities that took place during the year in the countryside, including falconry, growing vegetables and fruits, seasonal festivals, ways of relaxation, and the annual tribute of rice to the fiefdom lord. The activities shown on these scrolls have much in common with Brueghel paintings, and vividly depict country life.

We learn from the labels and handwriting on the original box protecting these two scrolls that they were once owned by two prominent women, members of the famous Nabeshima family. The first owner was Teiju in (1699–1752), wife of Muneshige Nabeshima (1687–1755), fifth lord of the Hizen Kashima han (Hizen Kashima fiefdom). The later owner was Tokusei in (or Kashioka, 1798–1877), widow of Naonori Nabeshima (1793–1826), ninth lord of the same fiefdom. Tokusei in was particularly interested in the development of agriculture of the fiefdom and invented the form of brocading known as *Saga nishiki*. An educated woman, she was







also a book collector, and her library is now kept intact in the Yutoku Inari Shrine in Kashima City in Saga Prefecture. Written on one of the old labels on the box is: “Shiki no kosaku” (“Rice Cultivation through the Four Seasons”).

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

The scrolls are very richly painted with copious clouds of gold flakes at top and bottom throughout. On both scrolls, the actual images of the ground and background have gold-heightened effects (*kinsunago* or “golden sand”) or have been painted with gold. The folds and borders of the figures’ clothes are heightened with gold and silver, giving extra nuance. The coloring and detail of each person’s face and clothing is quite refined and subtle, with very delicate and highly detailed tiny brush strokes. We also note that the crowns of the trees have been carefully painted to depict every individual leaf. Clearly, the artist was highly accomplished and went to great lengths to create these scrolls.

**SCROLL ONE:** The first scroll covers all aspects of spring and summer activities. The first scene is clearly early spring, with the plum trees in blossom. The farmers are preparing the unhulled grains of “seed rice” from last year’s harvest to germinate in preparation for planting this year’s crop. Everyone, from the very young to old, is participating. Many animals, including horses and cows, are in evidence. The next scene shows farmers “waking up” the dry paddies by tilling the soil. The following scene, later in the spring, with cherry blossoms in full bloom, shows the farmers removing the weeds from the dry field and, in an adjacent flooded paddy, planting the rice seeds in the now-prepared seed beds. In the magnificent landscape shown behind, we see a waterfall, demonstrating the freshness of the water soon to flood the fields. Next, we see the farmers planting the seedlings in another paddy, now flooded. The farmers are supported by a band of musicians, who are standing in the adjacent paddy, celebrating the all-important transplantation ritual.

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

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

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

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

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

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

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

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

## The Way of the Cleaver

48. **SHIJOKE HIDEN SHO** 四條家秘伝書 [*Shijo Family's Collection of Secret Information*]. Numerous woodcuts, many full-page, in the text. 2 p.l., 27, 11, 26; 20, 21, 24 folding leaves. Six parts in two vols. Oblong 8vo, orig. blue wrappers, manuscript title labels on upper covers (the label on Vol. I is largely worn away), new stitching. [Kyoto?]: most of the parts end with the date 1642.

\$15,000.00

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

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

Vol. I:

1. “Sanjuroku no Koi” (“36 Ways to Cut Up Carp”).
2. “Choshi richu” (“How to Serve Sake with Carp”).
3. “Ryori shutsuke sho” (“Recipes & Etiquette”).

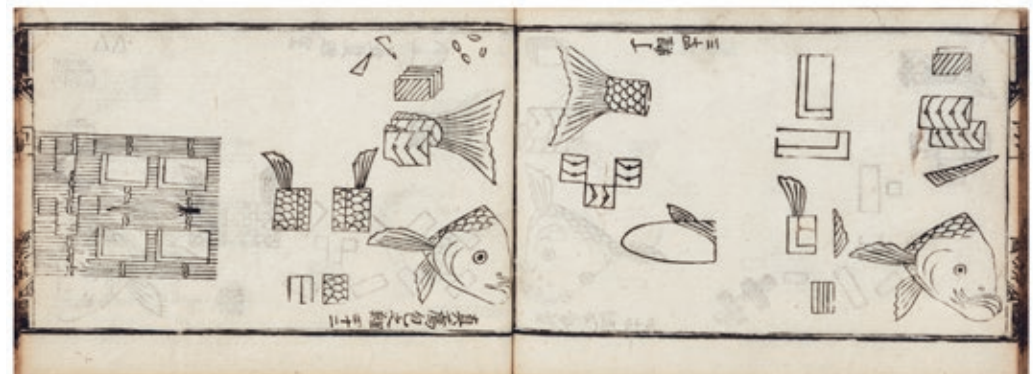
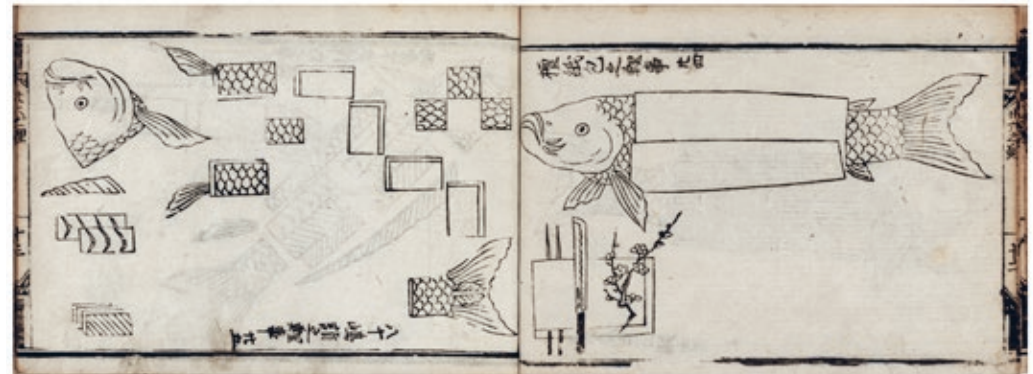
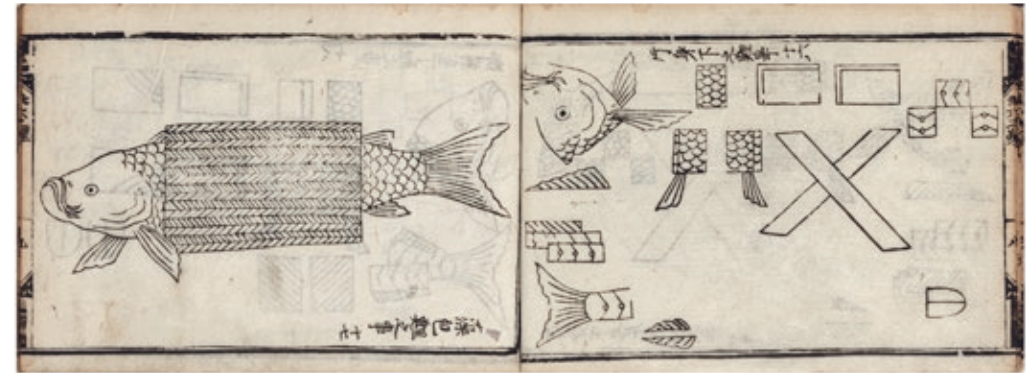
Vol. II:

4. “Hocho kan dai ichi” (“First Section on the Knife”).
5. “Hocho kan dai ni” (“Second Section on the Knife”).
6. “Shijo kei hiden sho” (“Shijo Family’s Collection of Secret Information”).

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

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

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



## No Copy in WorldCat

49. **SHIKITEI, Sanba 式亭三馬 & RAKUTEI, Basho 楽亭馬笑.** *Kyōgen inaka ayatsuri* 狂言田舎操 [A Puppet Troupe in the Countryside]. Four remarkable double-page & seven full-page woodcuts in Vol. I. Four vols. Small 8vo, orig. patterned wrappers (upper cover of first Vol. soiled), orig. block-printed title labels on upper covers, new stitching. Edo: Tsuruya Kinsuke, 1811.

\$6500.00

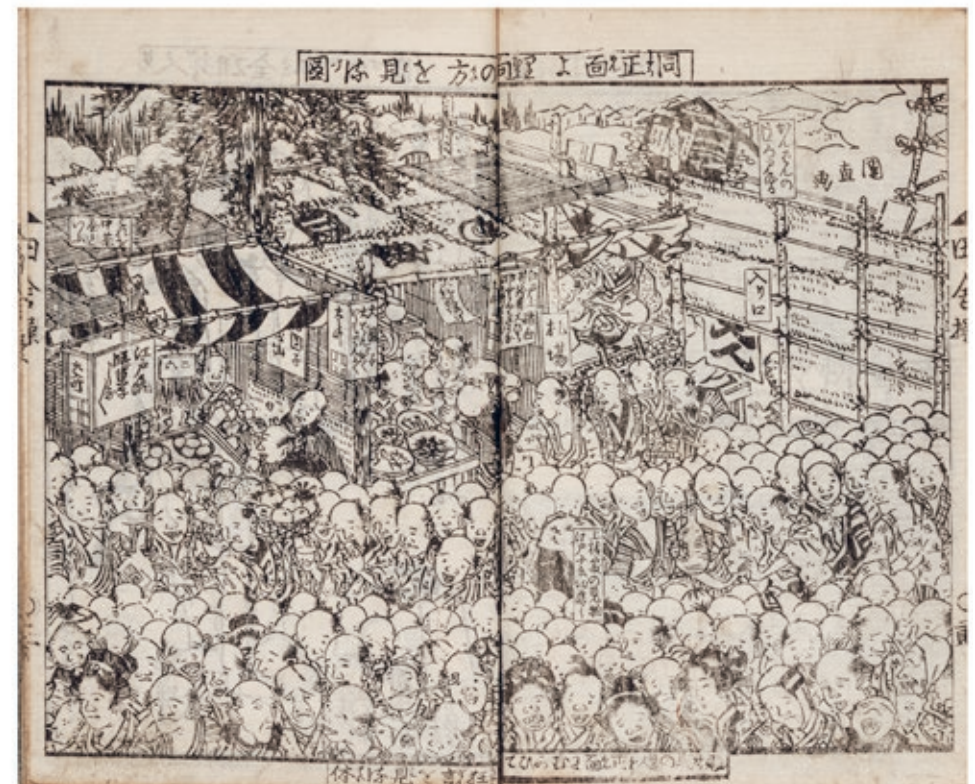
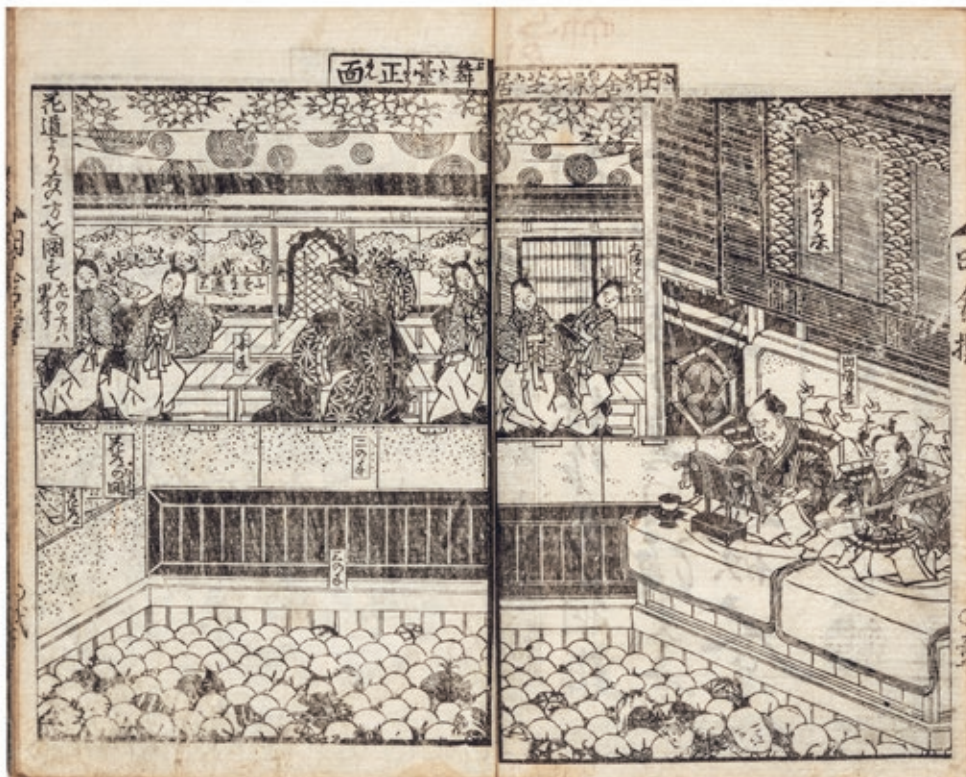
First edition of one of the two most famous fictional works by Shikitei and his student Basho Rakutei. The writings of Shikitei “are generally recognised as the best guide to the speech of the period. Describing the speech of Edo people, Shikitei [in the present work] makes a distinction between what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

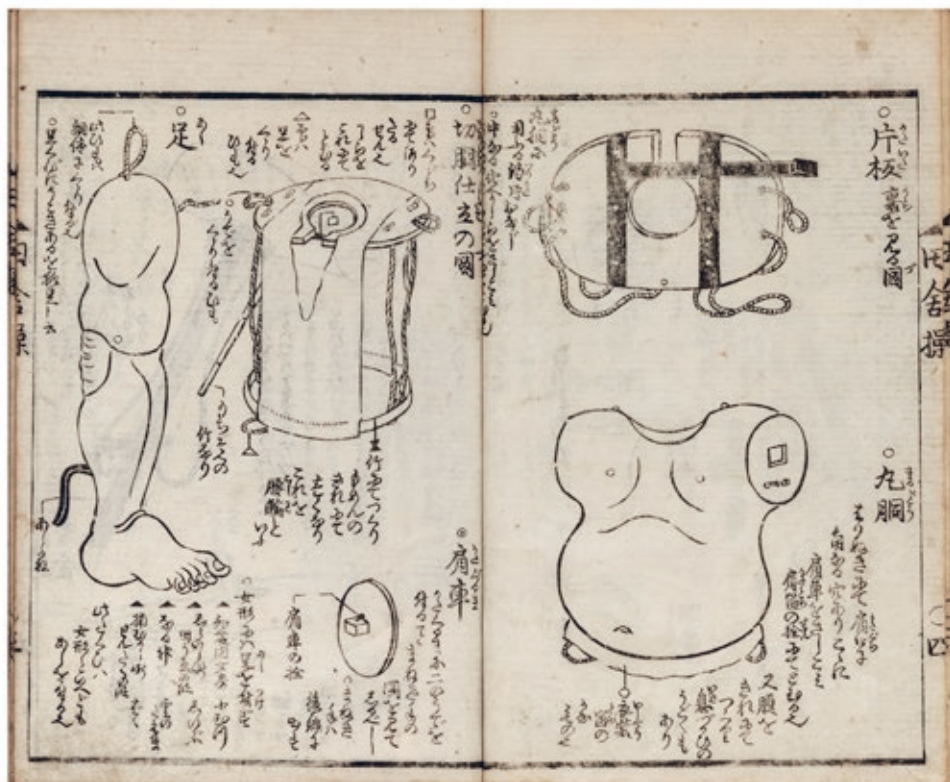
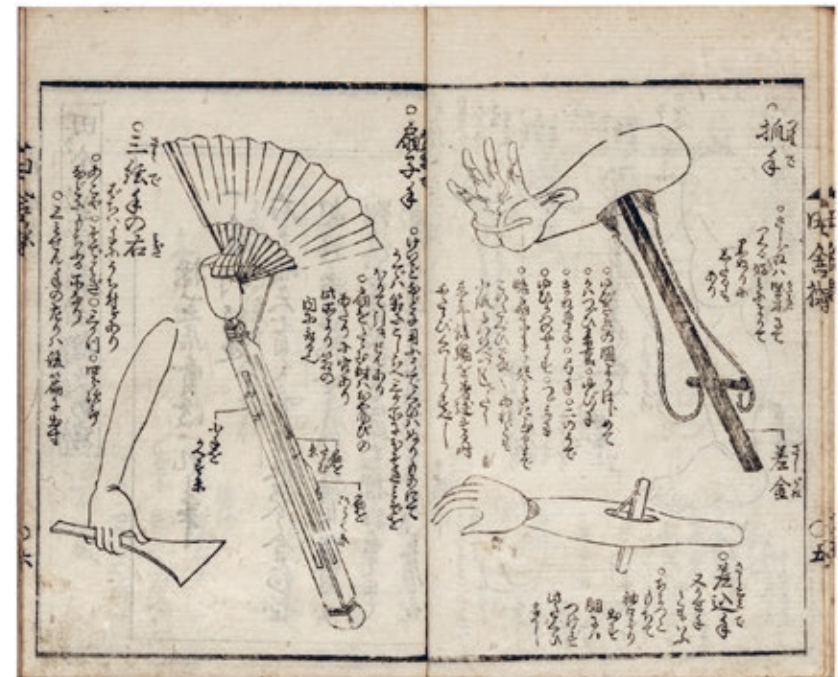
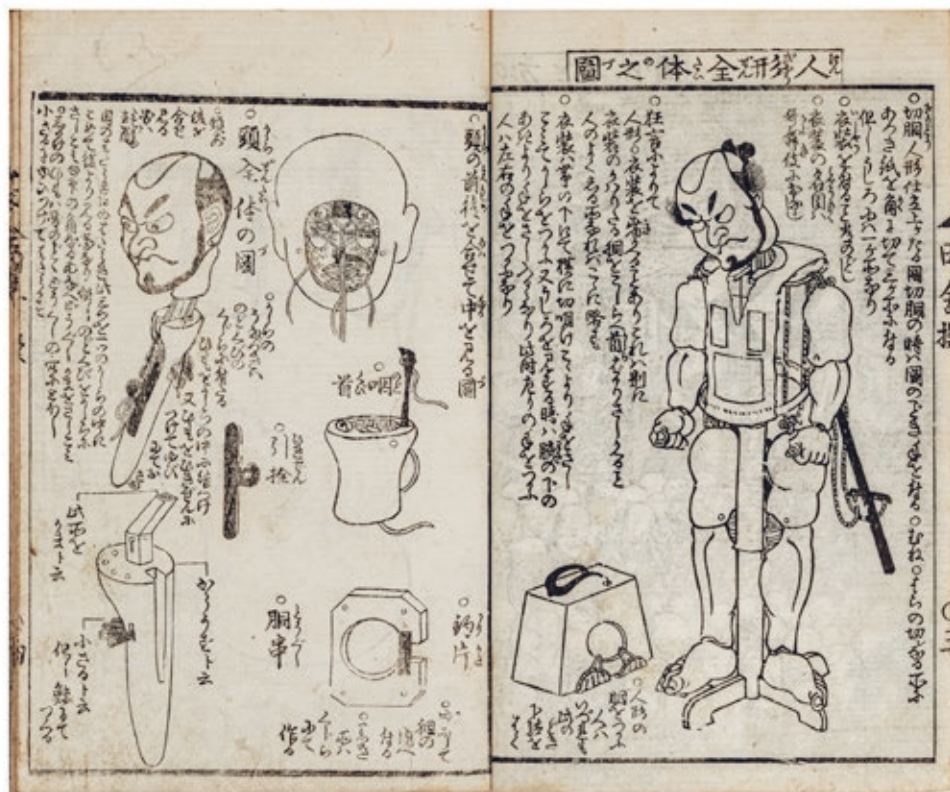
and Tokyo dialects” in C. Andrew Gerstle, ed., *18th Century Japan: Culture and Society*, p. 73 – and she includes samples from *Kyōgen inaka ayatsuri* on the following pages.

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

Shikitei (1776–1822), was a significant literary figure of the early 19th century. His *kokkeibon* (humorous books) and other works are prized for their depiction of the vibrant life of working-class urban communities. The quite remarkable woodcuts are by the precocious Kuninao Utagawa (1793–1854), “one of the better followers of Toyokuni.” – Hillier, *The Art of the Japanese Book*, p. 789. Curiously, the colophon in Vol. IV states that the illustrations are by Utamaro Kitagawa. The cataloguing by the Union Catalogue of Early Japanese Books also includes Utamaro II as an illustrator.

In Vol. I, the first fine double-page woodcut depicts the stage, with narrator and *shamisen* player on the right and three puppeteers controlling the





puppets in front of them. The next double-page woodcut shows the front of the theater with the throngs of people waiting to enter, food vendors, and a drum tower in the background. Following these are six single-page woodcuts depicting all the parts of the puppets, with instructions on how to manipulate them. These puppets were for sale, as we learn from the following double-page woodcut facsimiles of contracts, which deal with the sale and rights. They deal with the sale and rights to these puppets. The final full-page woodcut contains reproductions of backstage warning signs: "Do not Urinate," "Beware of Thieves," "No Drinking," "No Women," etc. Nice condition. There is no copy of this book in WorldCat.

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

\$4500.00



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

On the first leaf of text, we learn this was written by Yashiro Nakagawa and edited by Tainotei. The fine full-page drawing at the beginning depicts a man kneading soba dough surrounded by all the ingredients and tools of his profession. Behind him is a woman tending the fire underneath a large boiling pot of water. The beginning text describes the materials used to make various soba noodles.

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

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



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

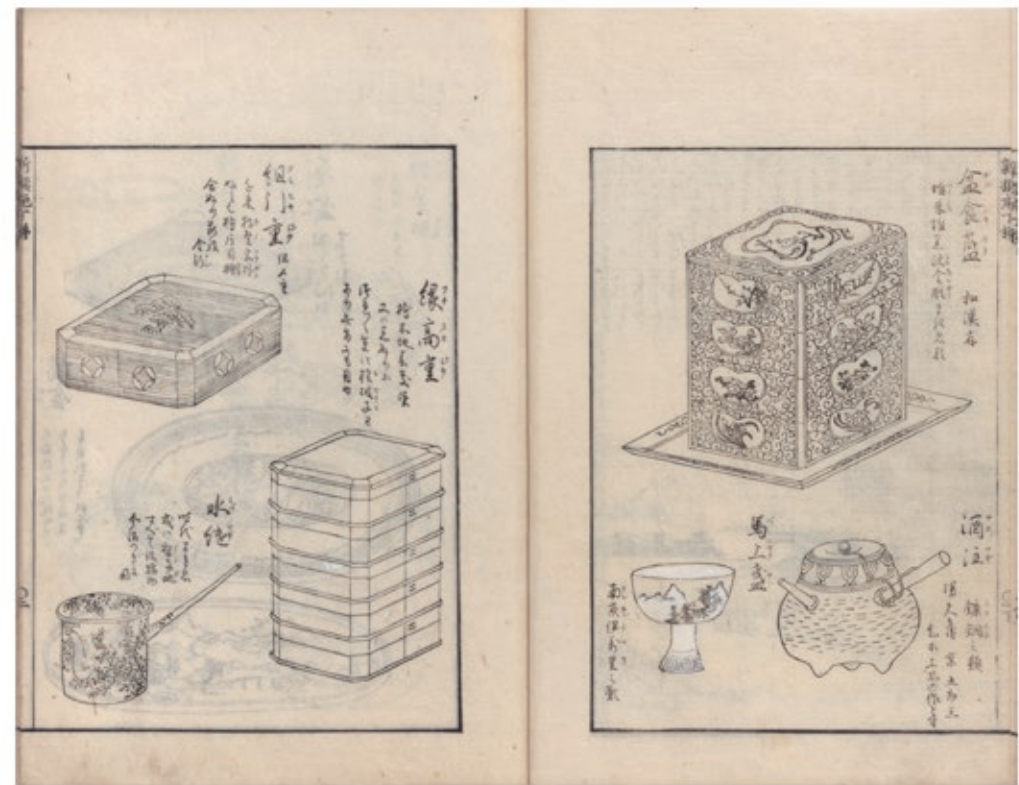
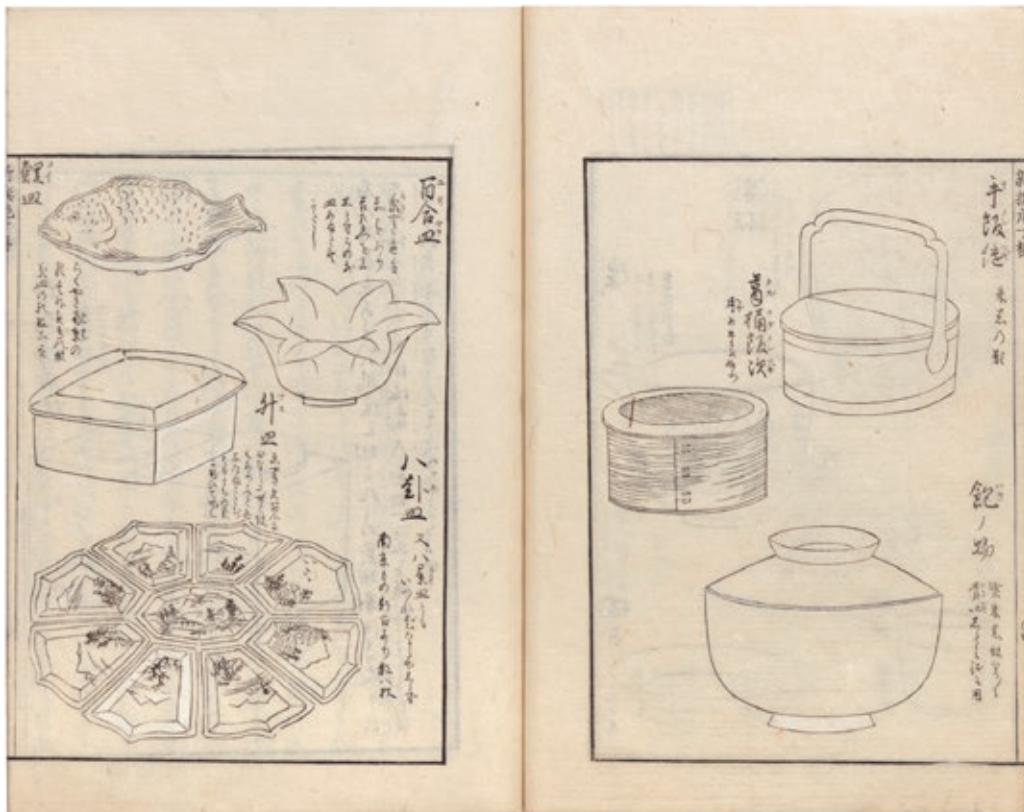
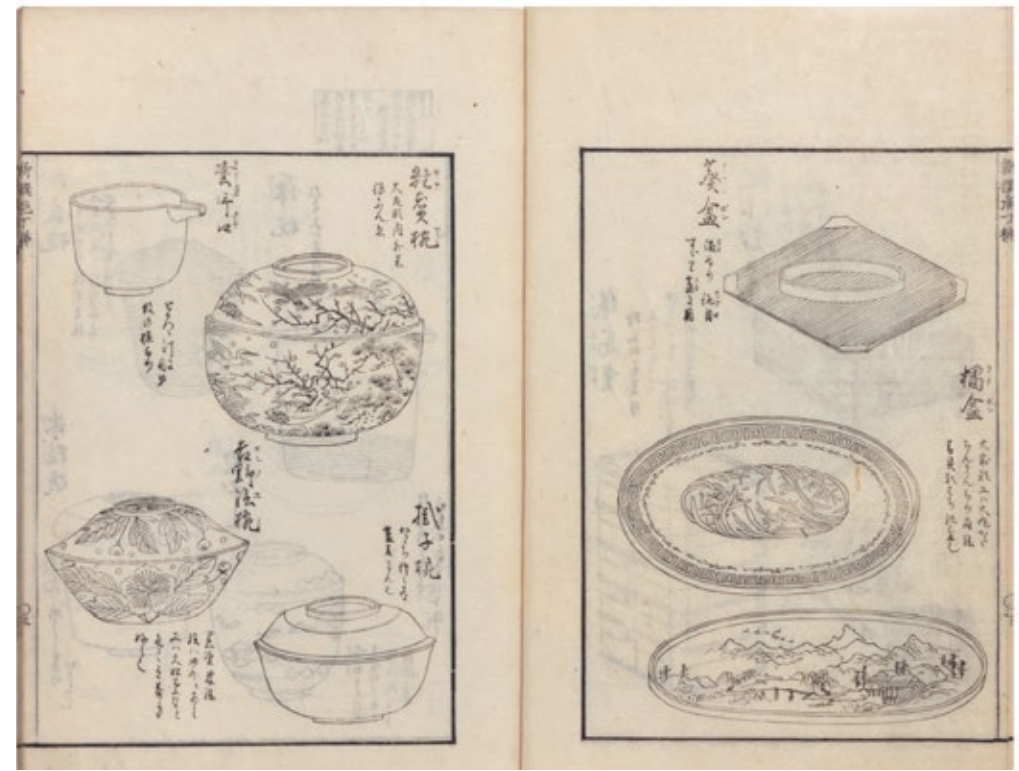
The final double-page illustration shows the woman being punished for her stinginess.

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

In very good condition.

51. **SUGINO BAKUBA (or BAKUKA)** 杉野駁華. *Shinsen hōchō no kakehashi* 新撰包丁梯 [Newly Selected Kitchen Knife Ladder]. One double-page & nine full-page illus. in the text. 90 folding leaves. Large 8vo, orig. patterned wrappers, modern stitching. Osaka: 1803.

\$3500.00



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

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

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

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



*“A Milestone in the History of Medicine . . . in Japan” – Mestler  
The Donald & Mary Hyde Copy*

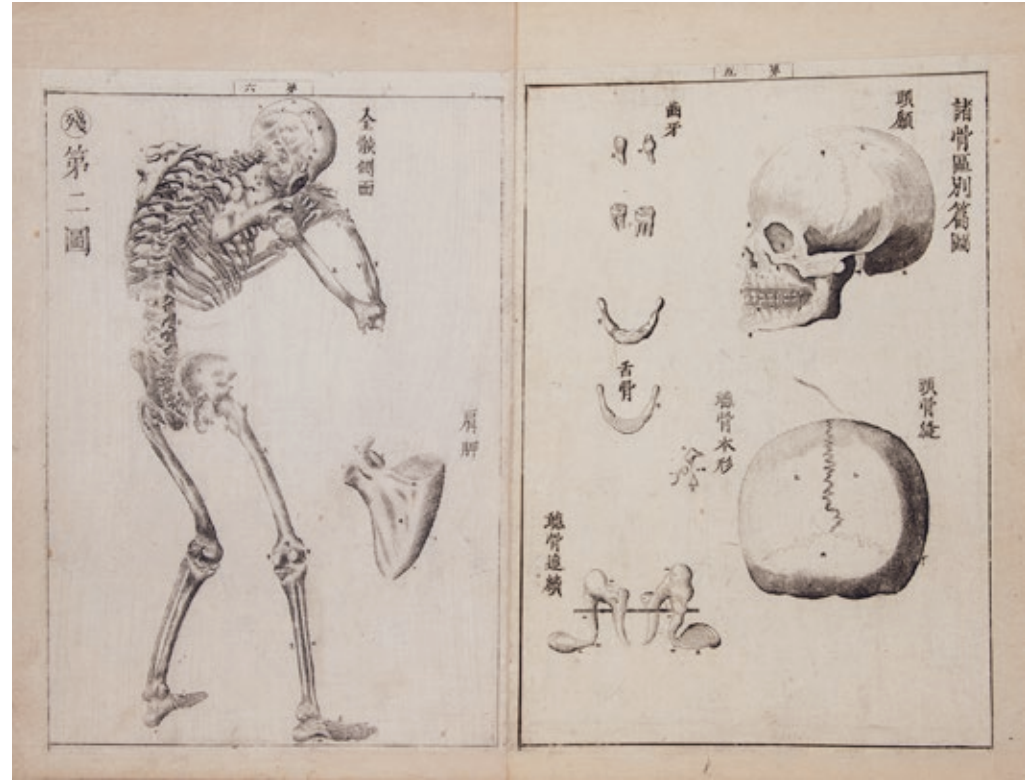
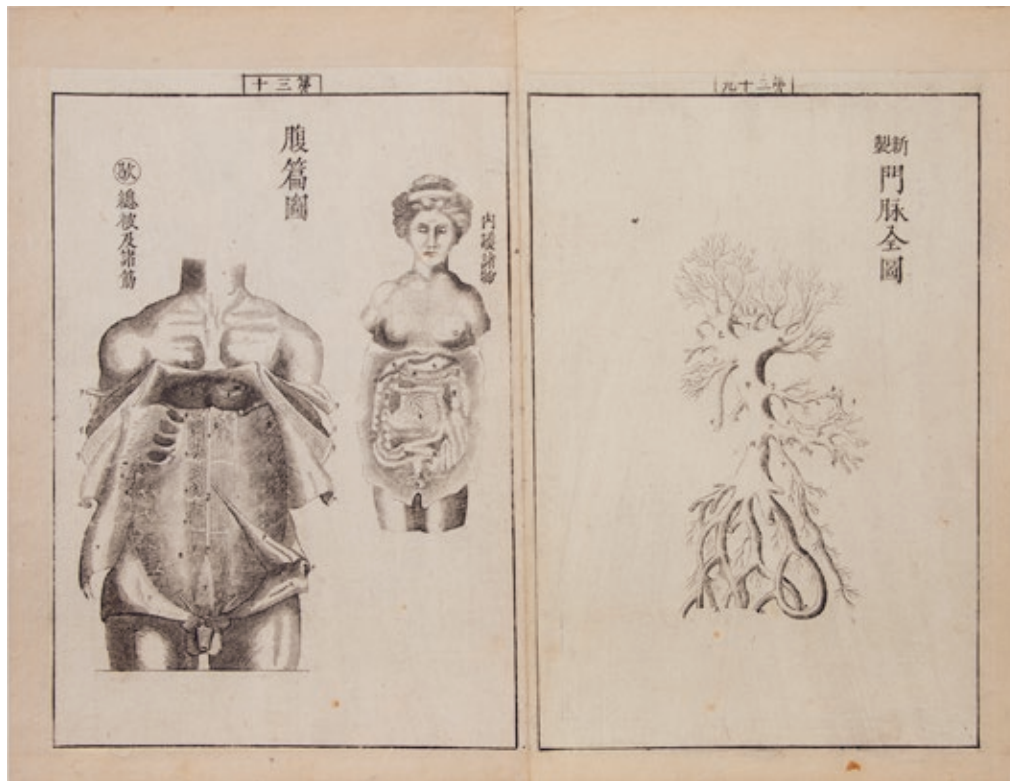
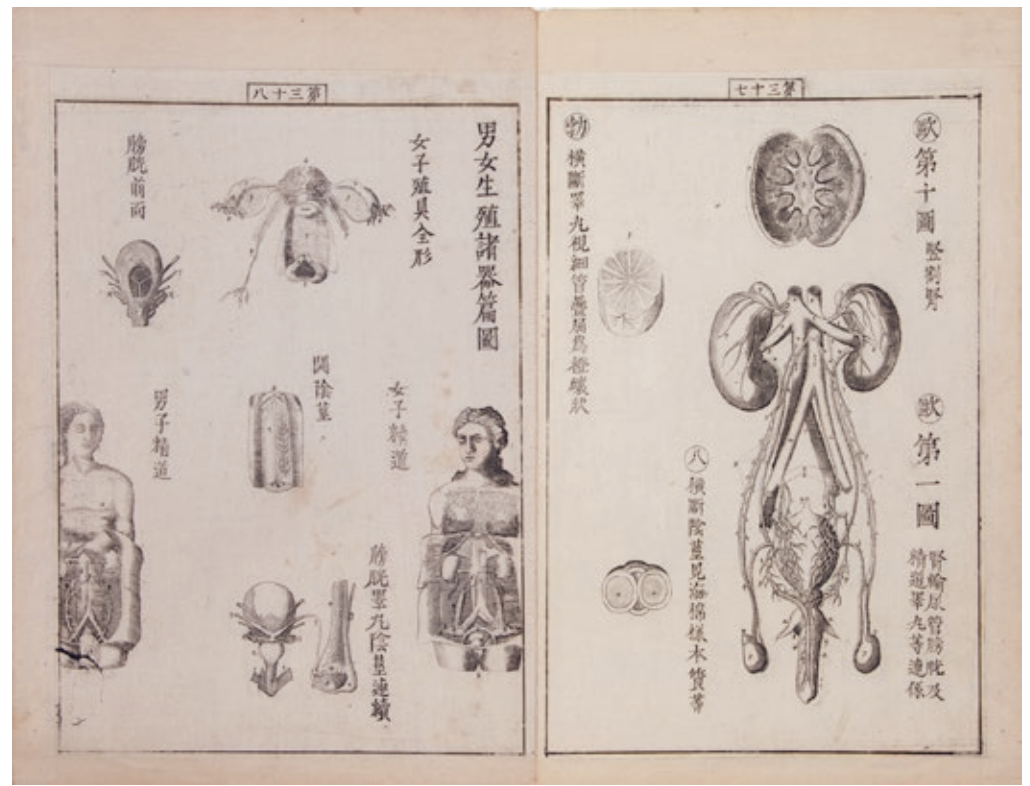
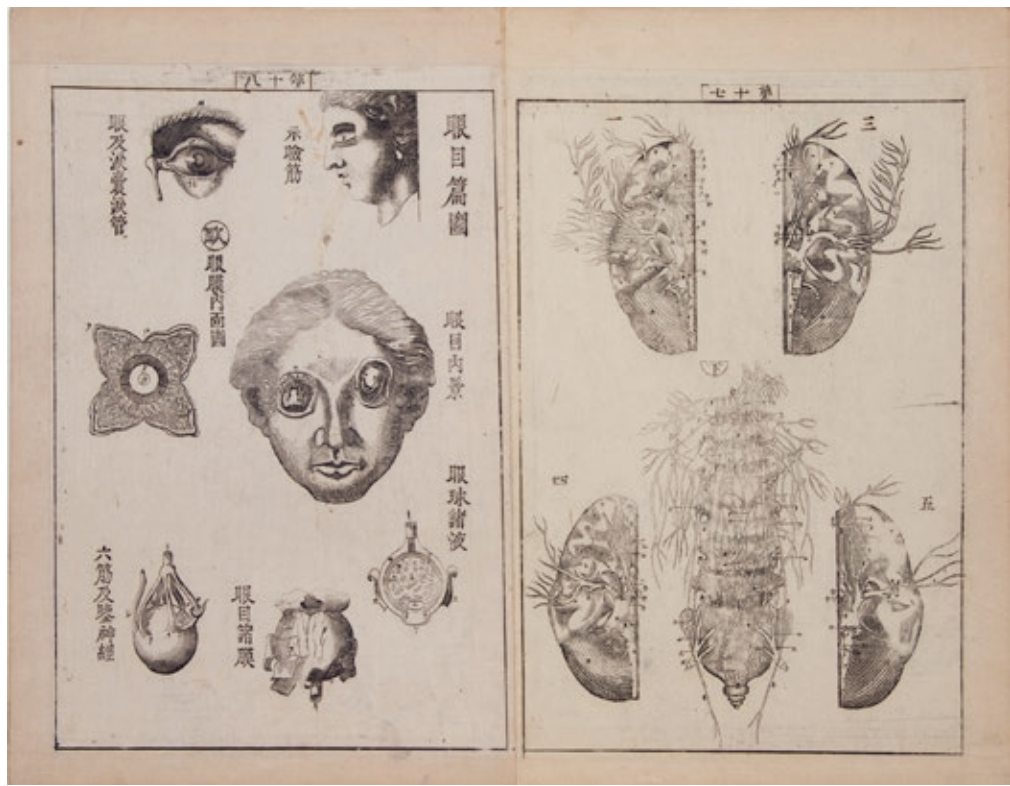
52. **SUGITA, Genpaku** 杉田玄白. *Jūtei kaitai shinsho* 重訂解體新書 [Revised Edition of a New Book of Anatomy]. 13 vols. bound in five. 8vo, orig. green patterned semi-stiff wrappers, orig. block-printed title labels on upper covers, new stitching. Edo, Kyoto, & Osaka: Suharaya Mohei et al., 1826.

[with]:

———. *Kyurumusu kaitaifu* 鳩盧模斯解體譜 [Kulmus's Illustrated Work on Dissection]. Engraved title, 45 copper engraved plates, & one leaf of colophon (pasted on lower wooden board). 8vo, orig. wooden boards in *orihon* (accordion) format (minor wear to binding), orig. block-printed title-label on upper cover. Kyoto, Edo, & Osaka: Wakayamaya Mosuke et al., 1849.

\$13,500.00







The revised and greatly enlarged edition of the epoch-making *Kaitai Shinsho* (1st ed.: 1774), which marked the crucial turning point in the shift from traditional to Western medicine in Japan.

“*Kaitai Shinsho* (1774), literally ‘Understanding Body New Text,’ initiated the modern transformation of Japan. As the first published Japanese translation of a Western anatomical text, it revealed many structures previously unknown to Japanese doctors and transplanted the idea of dissection as the foundation of medicine. Even more importantly it opened the door to the study of Western languages and science . . .

“On the fourth day of the third month of 1771, Sugita (1733–1817), Ryotaku Maeno (1723–1803), and Jun’an Nakagawa (1739–86), attended their first ever dissection of a human cadaver. It was a revelation: the three men were stunned by the close match between the organs exposed before them and the illustrations in the anatomical guide that they had brought along—a Dutch version of the German-language *Anatomische Tabellen* (1722) of Johann Adam Kulmus (1689–1745). True knowledge of the body, they concluded, was found here, in Western texts, rather than in the revered medical classics of ancient China. Japanese doctors had to completely relearn their science. As the three men walked home from the dissection, Sugita excitedly proposed the idea of translating Kulmus’s manual. They began work the next morning . . .

“It was an ambition of dizzying boldness. A translation? Sugita and Nakagawa were doctors but they scarcely knew even the Western alphabet. Kulmus’s text was more than two hundred pages long. Maeno’s Dutch vocabulary was limited to some seven hundred or eight hundred words; there were no dictionaries or grammars to consult. The three, along with other collaborators, would sometimes spend whole afternoons puzzling over the sense of a single phrase.” — Shigehisa Kuriyama, “Japanese Anatomy, Dutch Style” in *Hidden Treasure. The National Library of Medicine* (ed. by Michael Sappol), (National Library of Medicine: [2012]), p. 84.

The 1774 edition appeared in five volumes (the fifth volume contained rather rough wood-engraved illustrations executed by the artist Odano Naotake). Due to their lack of knowledge of the Dutch language, the translators made many mistakes. In 1826 (although Mestler says “1812”), one of Sugita’s disciples, Otsuki Gentaku 大槻玄澤 (1757–1827), completely revised, corrected, and enlarged the *Kaitai shinsho* under the title *Jūtei kaitai shinsho*. It appeared in 13 text volumes and a greatly improved atlas, with all the plates re-engraved by Naka Isaburo (1790/93–1860), now using copper plates, to show greater detail than the illustrations in the original edition.

The 1826 revised and enlarged edition is rare. Our set is accompanied by a copy of the atlas published in 1849, with the illustrations again finely recarved. This edition of the atlas does not seem to be recorded.

Thanks to the *Kaitai shinsho*, “Japanese medical doctors saw readily that anatomy is an indispensable part of medicine, whether Western or traditional. There was no need to get bogged down in a disabling theoretical debate. The impact, therefore, was electric and immediate, precipitating a second dissection boom.” — Masayoshi Sugimoto & David L. Swain, *Science and Culture in Traditional Japan* (Tuttle: 1978), p. 383.

Provenance: This is the Donald and Mary Hyde set, sold to them by Shigeo Sorimachi. With the seals of Sorimachi and the Hydes. This set appeared in the Hyde sale (Christie’s New York, 7 October 1988, lot 149, \$12,100).

Fine set, preserved in two *chitsu*.

❀ Gordon E. Mestler, *A Galaxy of Old Japanese Medical Books with Miscellaneous Notes on Early Medicine in Japan*, Part I, pp. 307–15.

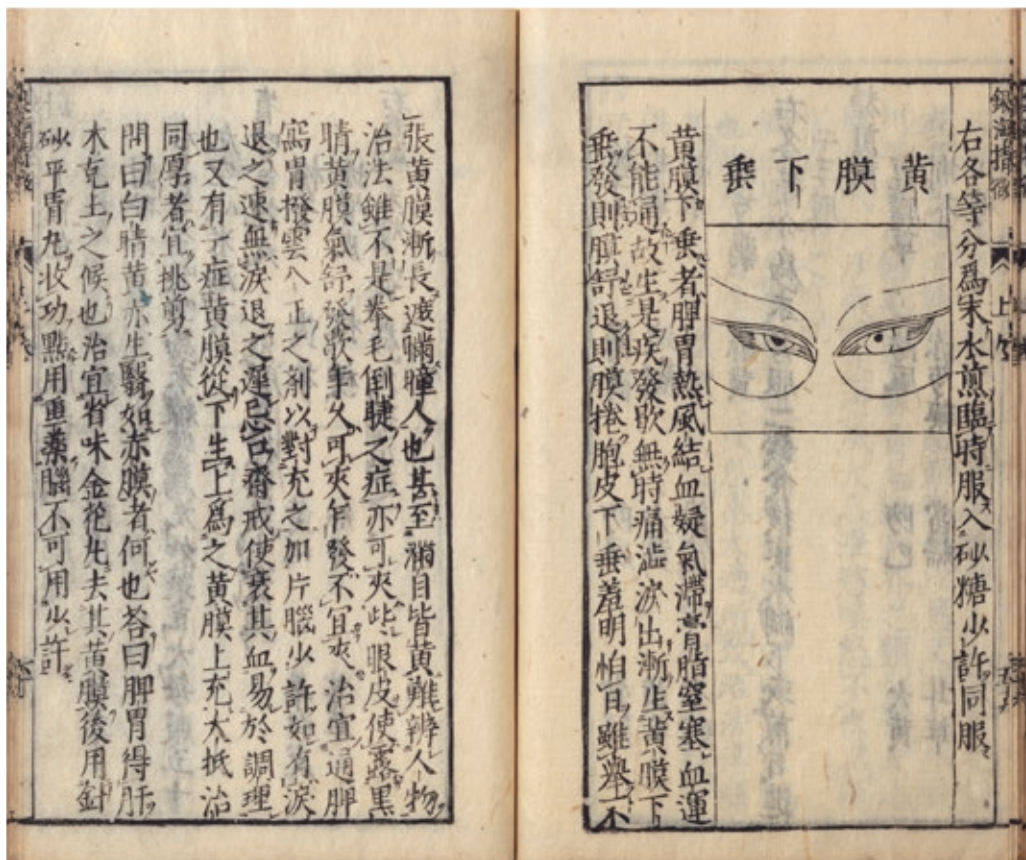
### *A Chinese Ophthalmological Classic*

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

\$9500.00

First Japanese edition, in Chinese with Japanese reading marks, of the *Yin hai jing wei*, a Chinese ophthalmological classic, with 80 woodcut illustrations of various eye diseases. Some Chinese authorities have suggested that Simiao Sun (581–682), the famous physician of the Tang dynasty, was the author of this work, but other evidence supports a later date for the work, at least during the Song Dynasty, and perhaps afterwards. Sun, known as “the King of Medicine,” was a “great alchemist as well as an eminent physician and medical writer.” — Lu & Needham, *Celestial Lancets*, p. 121.

This was one of the chief texts used in the ophthalmological practice of Japanese physicians of the “middle ages” in Japan. It includes therapeutics,



### A New Illustration Technique

54. TACHIBANA, Morikuni 橘守國. *Unpitsu sogā* 運筆鹿畫 [The Moving Brush in Rough Painting]. 57 double-page & two single-page woodcuts. 24; 20; 20 folding leaves. Three vols. 8vo, orig. semi-stiff wrappers, orig. block-printed title labels on upper covers. Osaka: Shibukawa Seiemon; Edo: Nishimura Genroku, 1749.

\$5000.00

First edition, published one year after the artist's death. Tachibana (1679–1748), “was the most prolific book-illustrator working in the Kanō tradition in the early eighteenth century . . . One book stands apart for quite other reasons from the rest designed by Morikuni: the *Unpitsu Soga*, a book of 1749 aiming to deal with the technique of *Sō* (‘cursive’ or ‘coarse’ brushwork), and introducing, if not for the first time, then for the first time on such a systematic scale, new methods in preparing woodblocks to convey tonal effects of ink-painting, not by black outlines or by lines in white reserve, but by roughening the surface of the wood to produce a

operations, and the use of moxa in ocular disorders. It is based on the theory of *wu lun ba kuo*, showing the illustrations of a variety of eye diseases and explaining the causes and prescriptions of each disease.

A fine set.

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





scumbling, almost mezzotint-like effect, and by 'lowering' certain areas, which then printed more faintly than the remainder of the book (with the connivance, of course, of the printer, who was responsible for the degree of pressure applied to the *baren* used for 'burnishing off' the proof) . . .

"The ploys so successfully introduced in Morikuni's book became part of the accepted repertoire of block-cutters for every type of book save those of the Ukiyo-e masters." — Hillier, *The Art of the Japanese Book*, pp. 189–93.

The images in this handsome work deal mostly with studies of animals, birds, and flowers.

Fine set. A few minor wormholes.

🌸 Brown, Louise North. *Block Printing & Book Illustrations in Japan* (London: 1924), p. 64— "Most of Morikuni's drawings have far less charm than Sukenobu's or Masanobu's work, although some of them show a good deal of virility. Those in the [present work] have much more freedom and breadth than most of his work. They show the Kanō technique rather than the severely academic manner which characterized so much that he did."



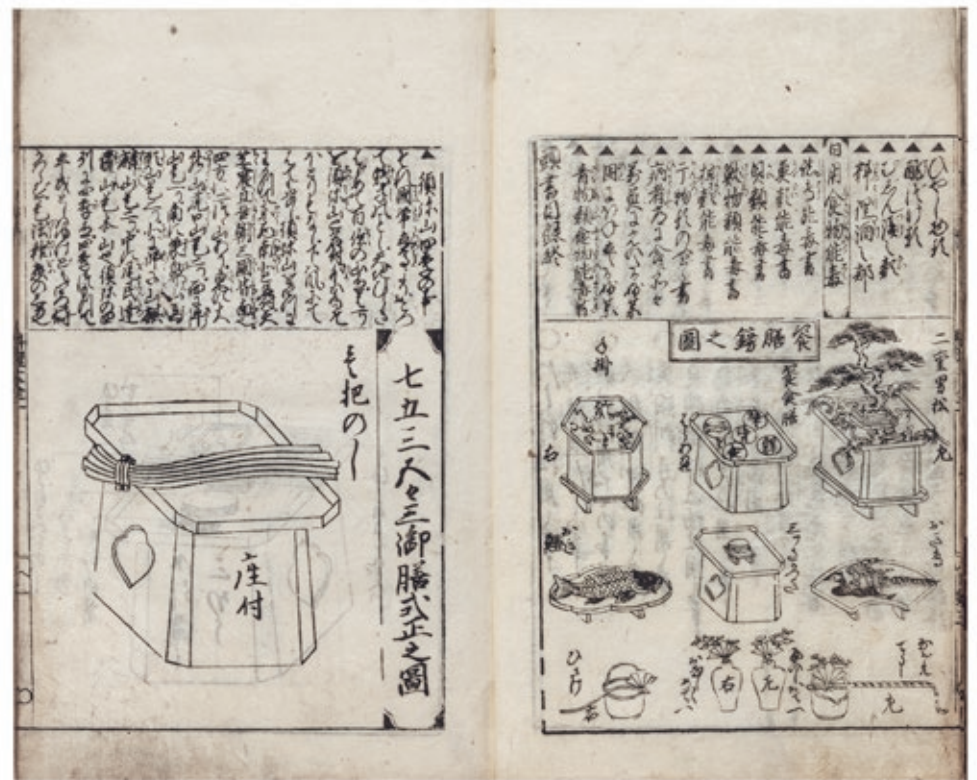
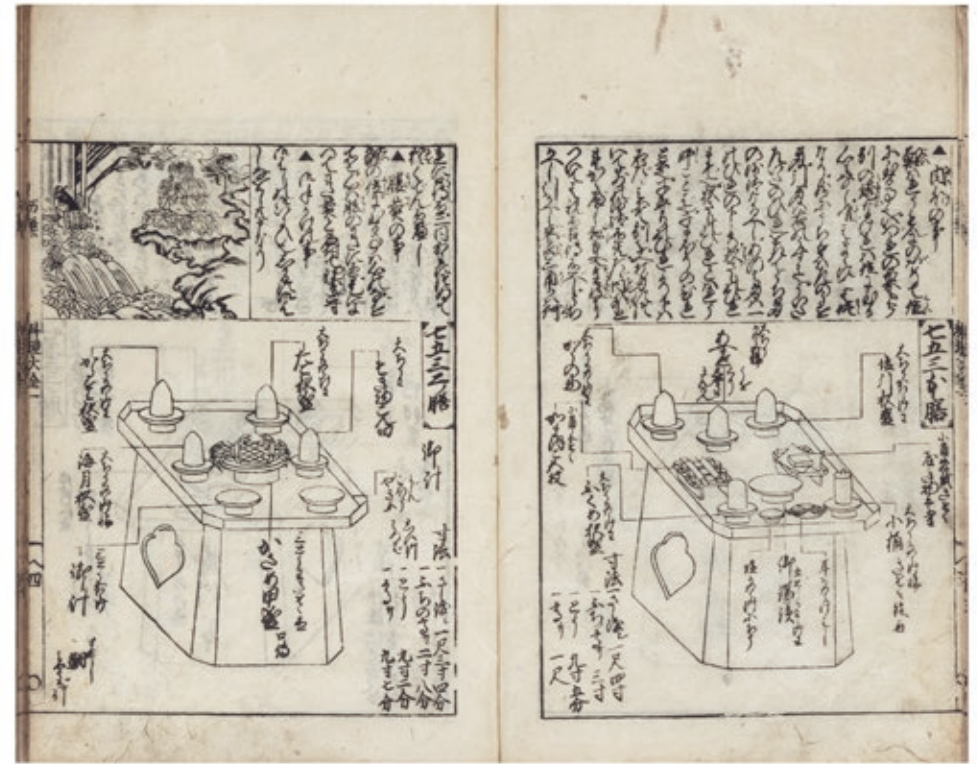
## The Shijo School of Gastronomy

55. **TAKASHIMA, Shijo** 高嶋吉井. *Setsuyō ryōri taizen* 節用料理大全 [or] *Toryu setsuyō ryōri taizen* 當流節用料理大全 [Complete Manual of Cuisine of Our School]. Title within illus. border, frontis., & 51 illus. in the text. Five vols. in one. 8vo, orig. wrappers (rubbed & a little defective, first leaf a little dusty), new stitching. Kyoto: Kikuya, [ca. 1714].

\$5500.00

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

The illustrations represent the elaborate seasonal displays of foods, with a particular focus on fish, seafood soups, poultry, and vegetables. A num-





*Kokonoe no mamori*  
 “Veritable Encyclopedias of Buddhist Iconography”

56. **TALISMAN BUDDHIST SCROLLS.** A collection of ten talisman (or amulet) Buddhist woodblock-printed scrolls on paper, of various heights & lengths (ranging from 48 to 80 mm. in height & 4,000 to 10,500 mm. in length), all in very good condition, some with silk front endpapers, four with orig. core rollers. [Japan]: mid- to late Edo.

\$6500.00

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

“Such narrow but extremely long handscrolls, veritable encyclopedias of Buddhist iconography, received the name *kokonoe no mamori* (amulet in nine layers) during the Edo period, because they begin with a red seal [but not always, there are many without; we have two with the red seal] in the shape of a cauldron containing characters that can be read *kokonoe no mamori*. All the scrolls start with an image [but not always, there are many without] of Ususama Myoo (S: Uchushma), the king who has the power to burn away impurity and evil, [which] is followed by powerful magical

ber of idealized menus are presented, along with rules about which foods go together and which do not. There are many illustrations depicting cutting and carving techniques. At the end of the text is a substantial section on remedying food poisoning, along with favored foods for people who are sick.

Nice copy.

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





syllables (J: *shingon*, S: *mantra*), various ‘seed’ mandalas in Sanskrit, and sutras in Chinese. Next, Buddhist deities, including Esoteric icons, are depicted along the length of the handscroll; buddhas, bodhisattvas, the four guardian kings, the five great kings of light, Yakushi Buddha with sixteen protectors, and a thousand-armed Kannon (S: Sahasrabhuja) with twenty-eight attendants. Many cosmological deities are included: the nine luminaries and Taizanfusei (related to the Big Dipper). Such popularized Esoteric icons as Shoten (S: Nandikeshvara), Dakiniten (S: Dakini), Idaten (S: Skanda), Gozu Tenno, and Tawara Daikokuten (S: Mahakala) are also shown. The last section of the scroll contains a series of dharani sutras in Sanskrit, magical formulas of knowledge that are composed of syllables with symbolic content . . .

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

As noted, these scrolls are in very good to excellent condition. A few have some wear at the beginning. Two of the scrolls are in their original wooden boxes, and all of the scrolls are preserved in a modern wooden box.

57. **TEA CEREMONY MITATE (見立て) EROTICA.** Printed *orihon* (accordion) *shunga*, consisting of 28 woodblock color-printed panels, two of which have flaps to reveal a four-panel sex scene. A total of 17 panels with color-printed woodcuts (one double-page & one four panels wide). Oblong 12mo (70 × 84 mm.), orig. wooden boards, orig. purple silk title label (but no title!) on upper cover. [Japan]: late 19th century.

\$4950.00

A very rare kind of *shunga*, this is an example of a *mitate*, an “appropriation of a classical source . . . then used to portray the modern, urban demi-monde.” — C. Andrew Gerstle, “*Shunga* and Parody” in Timothy Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 335.

In this *shunga*, the appropriation is the tea ceremony. The text is full of sexual puns. For example, skill in the tea ceremony really means skill in sexual matters. Tea ceremony tools are actually references to sexual acts and techniques. The finely color-printed frontispiece panel depicts a *haboki*, the feather brush used to arrange the ashes, and a *natsume*, a tea caddy.

The next set of images shows three well-dressed men in a tea ceremony room receiving a tea ceremony performance from an equally distinguished-looking woman. However, when one opens the flaps, a four-





### *The Chinese Buddhist Canon in Japan*

panel scene is revealed, where we see the same three men having an orgy with the woman.

Each of the remaining ten images has in the upper outer corner a small image of tea ceremony tools or rituals, including *kuchikiri* (the breaking of the seal on a jar of new tea), *koboshi* (a vessel to drain the liquid after warming the tea bowl), *chausu* (a utensil to grind the tea leaves into a powder), *chawan* (tea bowl), *fukusa* (silk cloth used for ritual purification), *mizusashi* (fresh water container), *kama* (kettle), *hishaku* (bamboo ladle), *chasen* (tea whisk), and *natsume* (tea caddy). These are followed by ten panels of text explaining the sexual meaning of each tea ceremony implement.

The ten images show various sex acts, all referring to the tea ceremony tools. For example, the *kuchikiri* image shows a man deflowering a virgin. The text below is a conversation between the two: The woman says, "Please wait. I can't handle it." The man replies, "The time has come. Stay still, here it is. How does it feel?" For the *kama* (which is also slang for homosexuality), we see an old man (a monk?) having anal sex with a young male lover.

The color printing is at a very high level, with the use of embossing and metallic pigments, and twice impressed black ink that gives a rich sheen. The woodblocks are very fresh: there is excellent definition of the strands of hair of both men and women.

We suspect that this rare object was produced for the pleasure of a tea ceremony enthusiast.

In very fine and fresh condition. We do not find this cited in any of the usual reference works.

58. **TETSUGEN DŌKŌ** 鐵眼道光. *Daimin sanzō shōgyō mokuroku* 大明三藏聖教目錄 [Catalogue of the Chinese Translation of the Buddhist Tripitaka, the Sacred Canon of the Buddhists in China & Japan]. Three full-page woodcuts. 20, 33; 27; 20; 28, 2 folding leaves. Four parts in two vols. Large 8vo, orig. wrappers (wrappers wormed), orig. block-printed title labels on upper covers, new stitching. [Japan]: colophon in Vol. II dated 1669.

\$7500.00

"It was not until the seventeenth century that the first Japanese version of the Chinese Buddhist canon was printed, and it was rapidly followed by a second. Thanks to the late date, the circumstances of their production and their subsequent fates are better known than for many of the earlier continental editions. The first version was printed using movable type in 1637–48 by Tenkai (1586–1643), a monk who was in the entourage of Tokugawa Ieyasu, the founder of the Tokugawa shogunate. This was done on the orders of Ieyasu's grandson, Iemitsu, so it was a state project . . . The second version was printed with woodblocks in 1668–78 by Tetsugen Doko (1630–1682), a prominent Zen monk of the newly arrived Obaku school of Zen, who travelled throughout Japan to collect the necessary funds. The Tetsugen edition was a reprint of the Ming Jiaxing edition, which had reached Japan in the hands of a Chinese monk, Yinyuan Longqi (1592–1673), who moved to Japan in 1654. More than 2,000 copies were printed and distributed to temples all over Japan. While Tenkai's version



may initially have been a vanity project, the second was clearly undertaken for the purpose of distribution.” — Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 237.

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

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

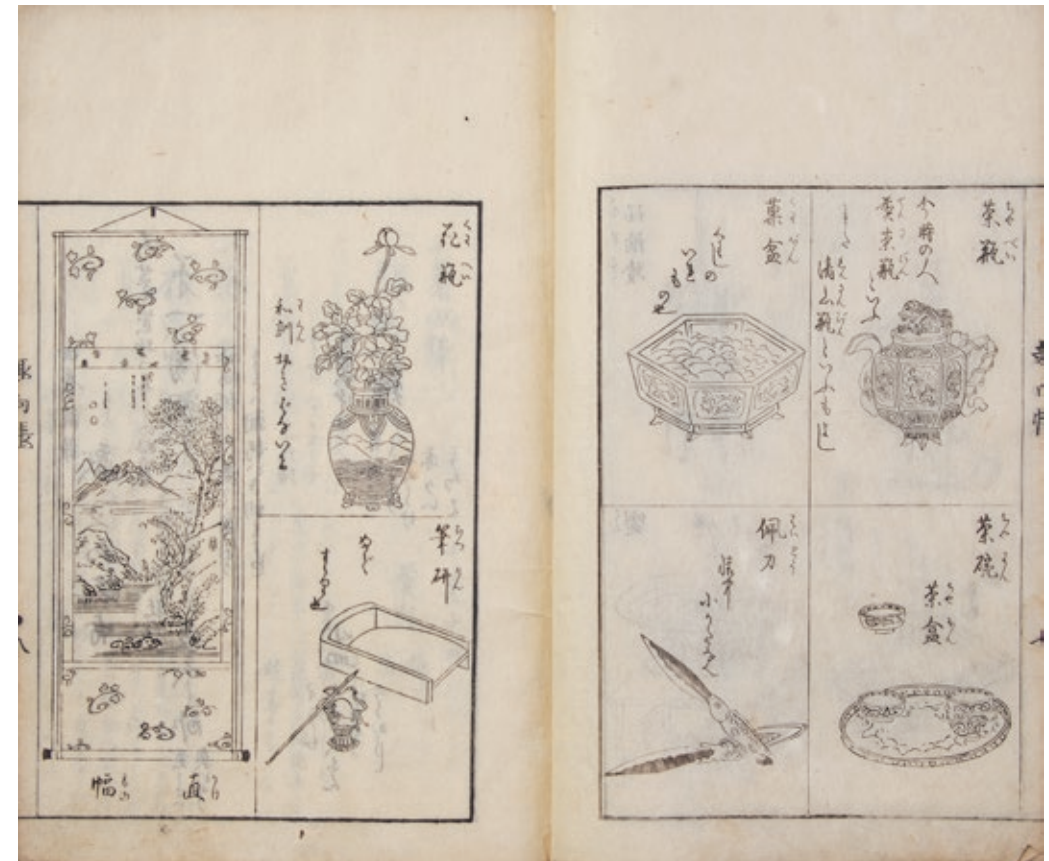
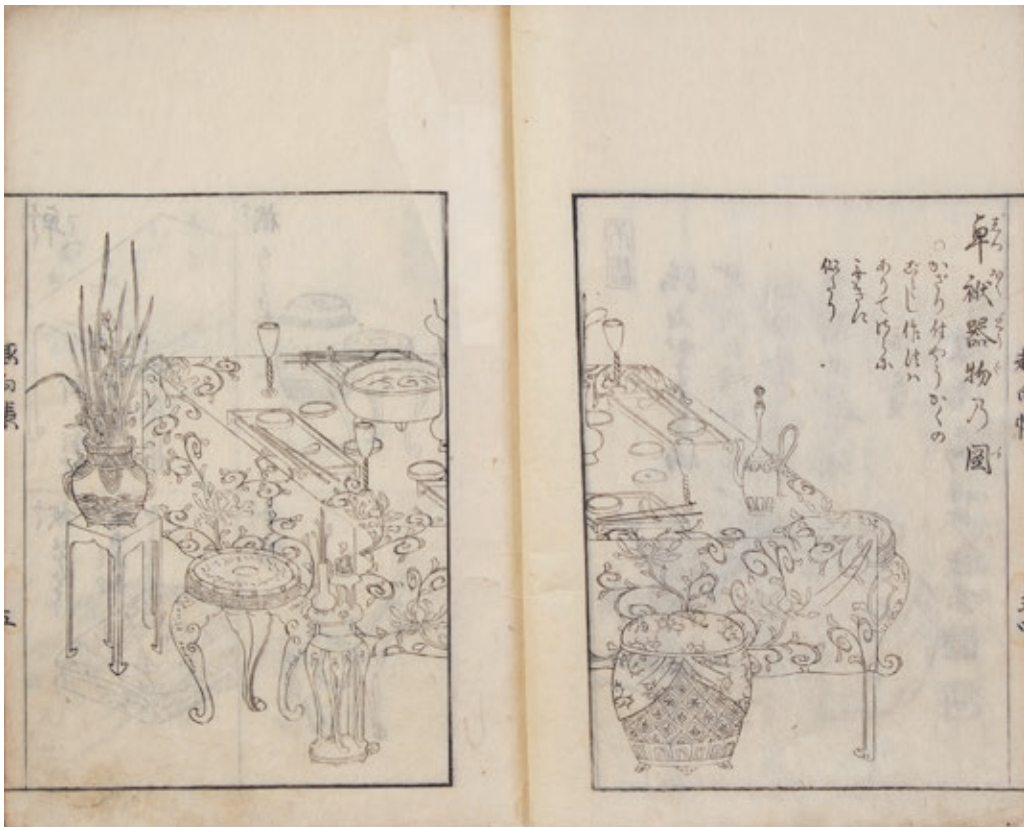
Some inoffensive worming throughout, many times well-repaired.



59. **TOKUSŌSHI** 禿帚子. *Shinsen kaiseki shippoku shukōchō* 新撰会席しつほく趣向帳 [New Selection of Plans for the Tea Ceremony & Shippoku]. One double-page & seven full-page illus. 53 folding leaves. Large 8vo, orig. patterned wrappers (rubbed), orig. block-printed title label on upper cover (rubbed), modern stitching. From the colophon: Kyoto: Nishimura Ichirōemon; Edo: Suharaya Ichibei, 1771.

\$3500.00

First edition. We learn from the Preface (strangely, it is called the Afterword) that the author acquired his knowledge of *shippoku* and *kaiseki* cuisines from his grandfather, Yukansai, who was a master of flower arrangement in Sakai. *Shippoku* cuisine is a fusion of Chinese, Japanese, and Western (Dutch and Portuguese) cuisines, originating in Nagasaki. A primary characteristic of *shippoku* cuisine is *jikabashi*, the seating of the diners around one common round table on which the food is served in one dish, with all diners serving themselves “family style.” Because of the availability of sugar at Nagasaki, another characteristic of *shippoku* cuisine is a certain sweetness to the dishes.



The text describes a large number of recipes for dishes, arranged by month and season. The illustrations depict knives, metal chopsticks, serving utensils, decorative tableware (including candelabras), legged tables, teapots and cups, glass drinking vessels, pitchers for serving sake, etc.

Very nice copy, preserved in a *chitsu*. Unimportant worming at beginning and end.

🌸 Eric C. Rath, *Food and Fantasy in Early Modern Japan*, p. 103.

## *Natural History Drawings by Tsubaki Chinzan*

60. **TSUBAKI CHINZAN** 椿椿山 (or **TAKUKADŌ** 琢華堂). Two albums of drawings by Tsubaki Chinzan, containing more than 500 brush & ink drawings, heightened in color washes. 80; 78 folding leaves. Two vols. Small 4to (ca. 270 × 200 mm.), Vol. I: orig. gray wrappers (wrappers rather rubbed & a little frayed); Vol. II: orig. green semi-stiff wrappers, orig. stitching. [Japan]: 1841.

\$39,500.00

Two magnificent sketchbooks of natural history drawings by Tsubaki Chinzan (1801–54), “a member of the Corps of Spearmen of the Tokugawa shogunate. Like many educated samurai of his time, who spent their leisure time in intellectual pursuits, Chinzan devoted himself to painting, quickly acquiring a considerable reputation. He studied under Kaneko Kinryo, Tani Buncho, and finally Watanabe Kazan, with whom he formed a lasting friendship . . . In his preferred themes of flowers and birds he employed a very different technique from that of Kazan and used delicate and rich colours.” — *Benezit Dictionary of Artists* (online). He was one of the leading Chinese-style painters in Japan in the 19th century.

These two albums reveal Tsubaki Chinzan’s masterful skills as an artist of natural history objects. In many of the drawings, light, lyrical impressions are created by the “boneless” method (painting forms with only ink and color washes instead of outlines). Throughout, the artist has used lush color tonalities, reflecting his own artistic sense and consummate skill with the brush.

The first volume, is entitled in manuscript on upper cover “Kaki soka shasei. Tsubaki shi Takugedo [or] Takukadō 花卉蔬果写生 椿氏琢華堂” [“Flowers, Plants, Vegetables, Fruits, Sketched. Tsubaki shi Takugedō”]. Tsubaki Chinzan has added his seal on the upper cover as well. The zodiac year given is “1841.” The range of botanical illustrations is great: plum flowers, narcissus, magnolia, thistles, chrysanthemums, lilies, peonies, orchids, cucumbers, daikon, edamame, lotus roots, winter gourds, ginger, fava beans, shiitake mushrooms, rice, kudzu, figs, grapes, pomegranates, apricots, plums, etc. Most of the illustrations are finished, but a number are not fully realized. Names of the objects are given, along with dates.

The second album is concerned with birds, rabbits, moles, mice, bats, lobsters, crabs, turtles, many types of fish including goldfish, and insects







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

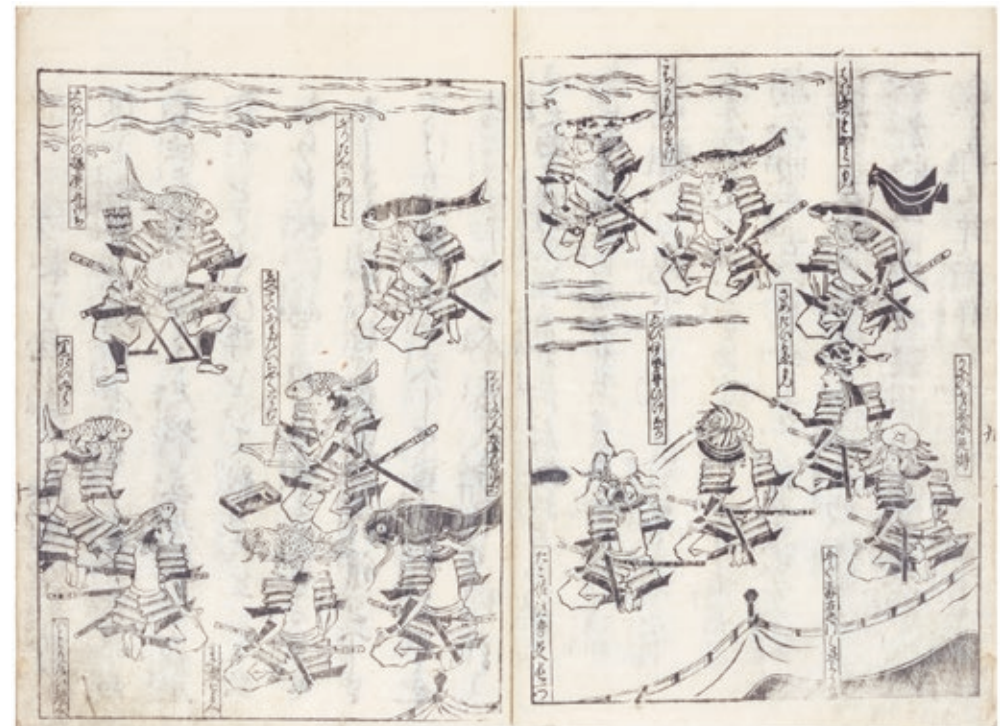
\$7500.00

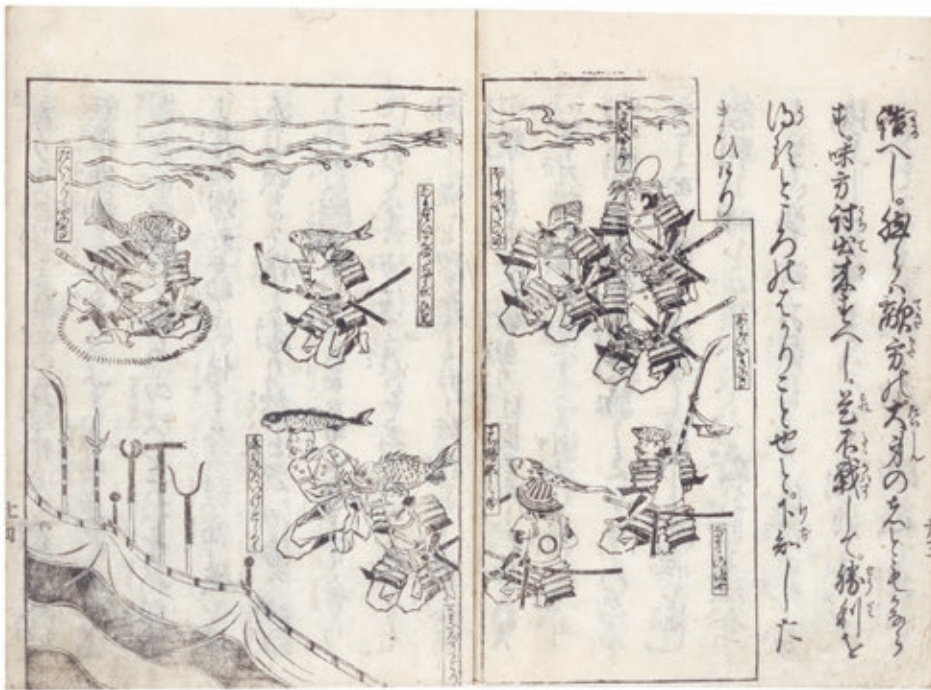
The *Taiheiki* [*Chronicle of Great Peace*] is a historical epic written in the late 14th century that covers the period of war within Japan from 1319 to 1367 between the Northern and Southern courts. It is part of the genre known as *gunki* or *kassen monogatari*, tales of epic wars between two parties.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



including butterflies and moths. In this volume, we find the seal of Tanaka Yahei of Nihonbashi kita zume, Osaka. The seal states that he was a merchant specializing in Western-style dry cleaning.

In very nice condition.





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

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

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

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

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

## Varied Sex

62. **UTAGAWA, Toyokuni** 歌川豊国 & **UTAGAWA, Kunitora** 歌川国虎, artists. [From label on upper cover]: *Ehon otsumori sakazuki* 絵本おつもり盃 [Last Round for Sex]. 21 double-page (one with a “trick” fold-out) & four full-page color-printed woodblock illus. 17; 12; 15 folding leaves. Three vols. 8vo, orig. semi-stiff wrappers (rubbed), orig. block-printed title labels on upper covers (not present on the first vol.), orig. stitching. [Japan]: Preface dated 1826.

\$9500.00

A remarkable and unusual *shunga*, which depicts a hermaphrodite (three scenes), a ménage à trois, scenes of voyeurism and masturbation, a child-birth scene, a deity with the face of a vagina, and a nun having sex with a man (two scenes). The color printing and embossing are exquisite throughout, fresh and highly detailed.

The third volume begins with two extremely rare images. The first depicts a husband praying for a baby girl, while his wife prays for a male child. The following scene depicts a midwife assisting the wife, who is bearing a hermaphroditic baby.







## Magnificent Natural History Paintings

63. **YAMAMOTO, Akio** 山本章夫 (or **Keigu** 溪愚). Very fine large scroll on high quality paper with 14 extremely beautiful paintings of plants and animals. Scroll (420 × 12,000 mm.), with elaborate silk brocade endpaper at beginning. [Japan]: 1880–86.

\$13,500.00

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

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

Our scroll contains 14 very finely executed color paintings of plants, birds, and animals. The paintings are quite unique in their remarkable spaciousness. For instance, the image of the octopus is 1410 mm. long. The images include a most unusual morning glory (three joined sheets and 1190 mm. long); an edible yellow lily (two joined sheets, 800 mm.); an *ungei* flower (two joined sheets, 795 mm.); a magnificent red *toki* (a now-endangered crane species, three joined sheets, 765 mm.); a large *akowa tsuru* (another species of crane, three joined sheets, 815 mm.); a young white crane (three joined sheets, 935 mm.); a sea lion (*umiuso*) painted in many shades of delicate black (two joined sheets, 545 mm.); a carp (two joined sheets, 597 mm.); an octopus (four joined sheets); a chameleon (three joined sheets, 844 mm., dated “1880”); a deer antler (two sheets,

There is much to be studied in this book; we have only suggested some of the complex subjects.

There is some debate regarding the artists. WorldCat attributes the images to Utagawa Kuniyoshi and Utagawa Kunisada (accession number 1020973371) but the NIJL erotica database (Enpon Shiryo database) and the Ritsumeikan University ARC database prefer Toyokuni and Kunitora. The author is Enkōbō Tsukinari 猿猴坊月成. Kunitora (act. 1819–40), a student of Toyokuni, seems to have produced very few books, including illustrated works of popular fiction as well as erotica.

Fine set, with minor thumbing. Minor worming in the first volume.







アチワ鶴



獨羊駝



海獺



545 mm.); a “Dutch” dog (two sheets, 545 mm.); a lion seen at exhibitions in Tokyo and Kyoto (two sheets, 640 mm., with a seal and note stating this was the work of “Ariyoshi,” dated “1886”); and two camels (two sheets, 545 mm. long).

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

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

### *Sexual Music*

64. **YANAGAWA, Shigenobu II** 柳川重信 (or **KOIKAWA, Yoshinobu** 艶川好信), artist; **ENKOBO, Tsukinari** 猿猴坊月成, author. *Shamisen juni choshi* 三味線十二調子 [12 Tunes of the Shamisen Guitar]. Full-page color-printed frontis. (in Vol. II) & 12 fine double-page colored-printed woodcuts. 17.5; 18.5 folding leaves. Two vols. 8vo, orig. semi-stiff boards, woodblock-printed title labels on upper covers, new stitching. [Japan, probably Edo]: 1824 or 1836.

\$12,500.00

First edition of this rare deluxe erotic work; we find no copy in WorldCat (but there is a copy at the Smithsonian). The artist, Yanagawa (active ca. 1820s–late 1850s), who also used the name Yoshinobu Koikawa, studied under Shigenobu I (1787–1832). Following the death of his teacher, he took his name and began signing his works as Shigenobu II.

This beautifully printed *shunga* exhibits highly detailed and complex color printing, ample *bokashi*, subtle embossing, and extended use of metallic pigments, including gold and silver. Each illustration has been titled with an explanatory pun, with musical overtones and sexual undertones. For instance, one scene depicts a couple having a sudden tryst on an outdoor porch. The caption reads (in trans.): “Out of Tune.” In another scene, a man is masturbating his lover to orgasm; the caption reads “High Note.” And in another scene, while engaging in sex, both the man and woman are playing their instruments. The caption says “Get into Full Swing.”

The color printing of this book is highly complex and detailed. For example, women’s faces have been printed with several delicate colors and blind embossing.







The artist's name is found on the silk-screen of the final image of the second volume.

Fine copy, with some minor thumbing in lower corners. Minor marginal worming, well repaired, in first volume. Preserved in a modern wooden box.

❁ Hillier, *The Art of the Japanese Book*, pp. 785–86.

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

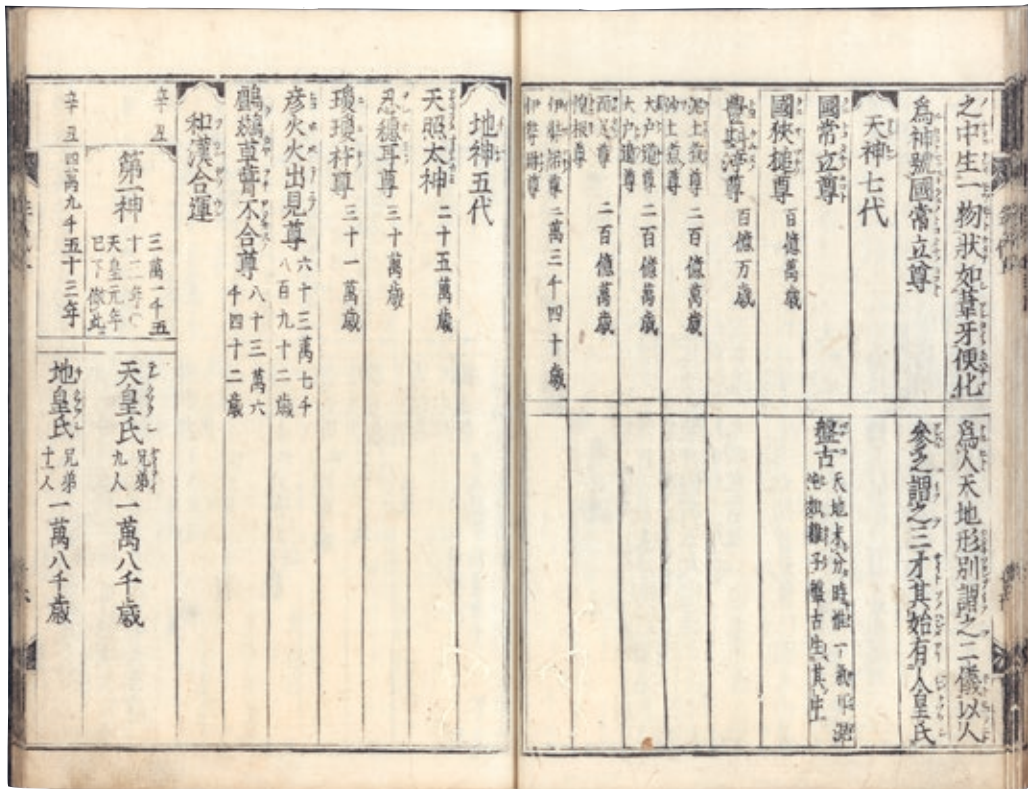
65. **YOSHIDA, Koyu (or Mitsuyoshi)**. *Shisho wakan gounzu* or *Shisho wakan koto hennen gounzu* [*A Chronology of Japanese and Chinese History*]. Woodblock printed. 67; 46; 46 folding leaves. Three vols. Large 8vo (283 × 192 mm.), orig. blue brocade design paper wrappers (slight worming carefully restored),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

\$15,000.00

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

Yoshida (1598–1672), a member of a prominent family of physicians and engineers, is most famous for his *Jinko-ki* (1st ed.: 1627 and many later eds.), “the first great work on arithmetic to appear in Japan.” — Smith, *History of Mathematics*, Vol. I, p. 437. It explains operations on the *soroban* (abacus), including square and cube root. It has some interesting applications and gives 3.16 for the value of *pi*. In one of his later editions Yoshida appended a number of advanced problems to be solved by competitors. This procedure of issuing problems started among the Japanese and was kept up until 1813 and helped to stimulate mathematical activity.

Yoshida’s mathematical skills and knowledge of Chinese made him uniquely prepared to compile the present chronological work. The first volume begins with a genealogical table of the emperors of Japan, begin-



## II

### CHINESE BOOKS & MANUSCRIPTS

#### *Manuscript Collection of Examination Prose*

67. **CIVIL SERVICE EXAMINATIONS, QING DYNASTY.** *Shi du cong shu* 試牘叢書 [*Examination Essay Collectanea*] [with]: *Qi wu ji* 啟悟集 [*Collection for the Raising of Understanding*]. Compiled & assembled by Chenyuan 菑園. 56; 46; 71; 48 folding leaves. Four vols. of manuscript. Various 8vo formats, cont. semi-stiff wrappers (one lower wrapper rather defective). [China.]: 18th or 19th century.

\$4500.00

Collection of materials to help prepare for the Qing civil service examinations. The Chinese civilian administration of the Qing empire was carried out by six ministries and various court agencies in Beijing, which headed the regional and local governments of the provinces, prefectures, and counties of China proper. Officials who served in most of the posts in this civilian administration were recruited through a system of examinations. While success at the highest level of the examination system was realized by only a very select few, many classically educated males passed the lower-level examinations, which conferred social status but not, generally speaking, government office. The ubiquity of the exams in the educational trajectories of elite men meant that a voluminous literature with examination-related texts accrued and found a receptive readership.

This collection of manuscript materials forms part of that literature. It contains essays by famous individuals, including Hu Youxin 胡友信

ning with Jimmu in the 7th century B.C. through the 110th (misnumbered 111), Go-Komyo (reigned 1643–54). It bears the stamp of Yoshida. This is followed by three leaves describing the gods from which Jimmu descended. Following this are biographical sketches of each Japanese emperor up through Gomizunoo. Then there are tables listing the gods and emperors of both Japan (on top of the page) and China (on the lower half).

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

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

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



(1516–72) and Li Sijing 李嗣京 (fl. 1615–28) of the Ming dynasty. Essays from the Qing period are included as well, such as Zhang Jiang’s 張江 essay of 1723. In addition to essays proper, the collection contains texts discussing their structure. For example, eleven principles for “broaching the theme” (*poti* 破題) — one of the sections of a so-called eight-legged essay — are provided for the education of young students of examination prose.

The author of the collection is given as Chenyuan 菑園, “Angelica garden.” We find one individual, the painter Zhang Yu 張啟 (1743–1803), who used this style name. He might be the author of our collection.

Very good condition. Two volumes of the manuscripts have been mounted on later paper. Several of the volumes have minor defects.

✿ Elman, Benjamin A. *A Cultural History of Civil Examinations in Late Imperial China*. University of California Press, 2000.

## *Illustrated Visits to the Qing Imperial Tombs; Privately Published*

68. **DONG, Xun** 董恂. *Fengtai zhi ye bi ji* 鳳臺祇謁筆記 [Notes on My Reverent Visit to Fengtai] [with]: *Yongning zhi ye bi ji* 永甯祇謁筆記 [Notes on My Reverent Visit to Yongning]. Four-page map & two-page maps in Vol. I & six-page & two-page maps in Vol. II. 73; 88.5 folding leaves. Two vols. 8vo, orig. wrappers, orig. block-printed title labels on upper cover, new stitching. [China]: Privately Published, 1870 & 1872.

\$4500.00

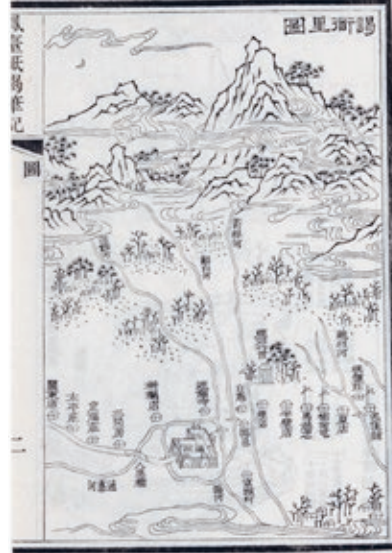
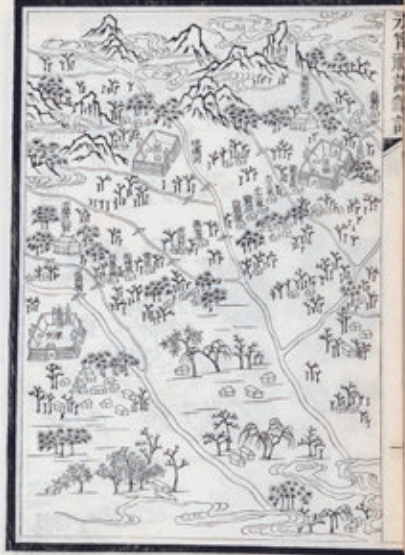
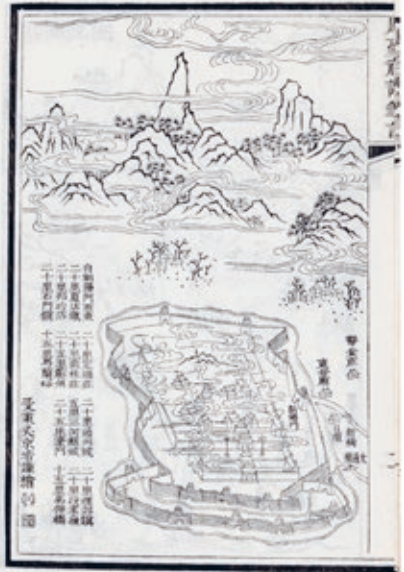
First editions, and fine copies, of these beautifully illustrated accounts of the author’s archeological visits to the Qing imperial tombs. These two books were privately published by the author and are uncommon to find together and in nice condition. The prefaces to both works are printed in clerical-script calligraphy, and both works contain maps of the tomb complexes and surrounding geographical features. Separate maps show the waterways of the two regions.

The author, Dong Xun 董恂 (1807–92), a high Qing official and writer, was intimately involved in Qing foreign affairs and party to the conclusion of treaties with several European powers. Of importance for our book is the fact that Dong served for a long time at the Board of Revenue as well as intendant for waterways in the southern metropolitan region. His experience with the transportation of tax grain — much of which happened by river — and waterways are on display in these books.

In 1870 and 1872, respectively, Dong set out on tours of the Qing dynasty’s two tomb complexes in order to survey them for the purpose of repairs. He produced a very detailed diary for both trips that provides distances and descriptions of settlements on the way and geographical features. Dong both cites from scholarly and historical literature as well as gives “vernacular names” (*su ming* 俗名) for places he passed. He gives information on the transportation of tax grain and the opening up and dredging of waterways.

The maps were drawn by Dong’s son, Dong Lian 董蓮, and his student (*shouye* 受業) Wu Jingpei 吳京培. Dong Lian also collated the text of the volume on Yongning, whereas another student, Zhao Xihe 趙熙和, collated the volume on Fengtai.

Dong explains the titles in the body of the respective volume. In the





case of the eastern imperial tombs, the “mountain mausolea” (*shanling* 山陵) had initially been given the imperial designation of “Phoenix platform mountains” or *Fengtai shan* 鳳臺山, which had subsequently been changed. In the case of the western tombs, “Mountains of eternal repose” or *Yongning shan* 永寧山 was the current imperial designation.

The book carries a seal with the text “ex libris Zhuang Yan of Beiping” 北平莊嚴藏書. Zhuang Yan (1899–1980) was an art historian and calligrapher.

Attractive set, preserved in a *hantao*.

### 425 Fine Woodcut Portraits

69. **GU, Yuan** 顧沅. *Gu shengxian xiang zhuan lue* 古聖賢像傳畧 [Biographical Sketched Portraits of Sages & Worthies in History]. 425 full-page woodcut ports. 16 vols. 8vo, orig. wrappers, old stitching. Changzhou: Privately Printed, 1830–31.

\$29,500.00

First edition, rare and a very fine set, of this richly illustrated book, a collection of woodblock portraits of historical figures accompanied by short texts. The individuals illustrated, beginning with Cang Jie, the legendary inventor of the Chinese script, lived from antiquity to as recently as the Ming dynasty. Ye Shusheng 葉樹聲 and Yu Minhui 余敏輝, in their *Historical Outline of Private Printing in the Lower Yangzi Region in the Ming and Qing Periods* (*Ming-Qing Jiangnan siren keshu shilüe* 明清江南私人刻書史略, 2000), write that the carvings are so fine that in the portrait of the medieval painter Gu Kaizhi 顧愷之 (Gu Hutou 虎頭), for example, “you can distinguish every single strand of his hair and beard, and the headscarf and belt lifted by the wind express the natural spontaneity of someone who refuses to be restrained.”

This work was edited by Gu Yuan (1799–1851/60) of present-day Suzhou (Changzhou 長洲), who is most famous as a wealthy collector and publisher. Gu’s residence was located to the west of Fu bridge 甫橋 in Suzhou, the major metropolis in the lower Yangzi region. Among the many buildings on the property stood Yihai lou 藝海樓, the “Sea of Skills pavilion.” The ground floor housed the “Studio of good bronzes and stones to rejoice in” 吉金樂石齋, where Gu stored rubbings of antique vessels and old stele rubbings. The upper story housed 36 book cabinets, placed around the walls of the circular building, containing the over 100,000 fas-



cicles of Gu’s book collection. The collection was later scattered when the Taiping forces occupied Suzhou.

Gu printed several illustrated works, including the present work. The illustrations are based on drawings by Kong Lianxiang 孔蓮鄉. Some say that the carving of Kong’s drawings was carried out by Zhang Jinzhang 張錦章, who had previously worked on other publications edited by Gu.

There are two Prefaces, reproduced in calligraphy, reflecting the high-brow nature of the publication. The first Preface, dated 1827, is by Tu Zhuo 屠倬 (1781–1828) of present-day Hangzhou (Qiantang 錢塘). Tu had retired from an official career and is today remembered primarily as a poet and a painter. The second Preface, dated 30 December 1830, is by Wu Tingchen 吳廷琛 (1773–1844), a native of Suzhou (Yuanhe 元和). Wu had by this time retired to his hometown on account of illness, having served in various positions in the provinces. He distinguished himself by ranking first in both the metropolitan and the palace civil service examinations, the last person in the Qing period to do so.

The book was printed in 1831. The date of printing is given as the *geng-yin* year, most of which corresponds to 1830. But one of the Prefaces is dated very late in that year, which means that carving must have begun

sometime in the last two months *gengyin*, corresponding to January and early February 1831.

Fine set of this handsome and richly illustrated work. Unimportant worming in the final eight volumes. With the *Kanda ke zo* seal of the Kyoto collector Kogan Kanda (d. 1918), who formed a large and fine library, which was inherited by his grandson Kiichiro Kanda. Preserved in two *hantao*.

### A Text of "Paramount Importance"

70. GUO, Pu 郭璞 & BI, Yuan 畢沅, eds. *Shan hai jing* 山海經 [Classic of Mountains and Seas] (title from beginning of *juan 1* & title-page) [or] *Shan hai jing xin jiao zheng* 山海經新校正 [Classic of Mountains and Seas, Newly Collated & Corrected] (title from Preface). Numerous woodcut illus. in the text. 18 *juan* in four vols. 8vo, orig. wrappers (lower wrapper of final Vol. a little frayed), orig. stitching. [China]: Chong de tang 崇德堂, 1783 (date of Preface).

\$4500.00

An early edition of this ancient *descriptio mundi*, a unique and very influential work in the Chinese literary tradition.

"The compilers conceived of the earth as being divided into three concentric rectangles . . . (i) a central territory, 28,000 *li* in length, 26,000 *li* in height; (ii) four seas, encompassing the central lands; and (iii) a 'great wilderness', stretching from the seashore to an undetermined limit.

"*Chüan* [*juan*] nos. 1-5 are divided into 26 subsections and describe 447 mountains of the central lands. The description of each mountain consists, as a minimum, of its name, its distance from the preceding mountain and information about its flora, fauna and minerals. Some cases include remarks about the *numina* and miraculous beings that dwell on a mountain or group of mountains and certain mythological events . . . At the end of 24 subsections the text supplies some prescriptions of ritual that concern the cult of the mountain spirits; such entries are of paramount importance for the study of early Chinese religion . . . These *chüan* also contain valuable information on popular medicine and the practice of divination on the basis of portents . . .

"The contents of *chüan* nos. 6 to 18 are somewhat different. Geographical names are hardly recognizable; botany and zoology give place to fic-





tional ethnology; medical, mantic and ritual prescriptions are no longer found, and mythological accounts become more numerous” (Riccardo Fracasso in Michael Loewe, ed., *Early Chinese Texts: A Bibliographical Guide*, 357–58).

The first three volumes contain numerous full-page woodcut illustrations of mythological creatures.

The text in our book follows the version transmitted by Guo Pu (276–324 CE), the standard version. Guo Pu’s Preface is included here. Our book is a re-edition of the famous and very influential edition by Bi Yuan (1730–97), the scholar and high official, whose Preface and commentary are included. The Preface gives the title under which Bi Yuan’s edition is best known: *Shanhai jing xin jiaozheng*, which can be considered the title of our book. There is also a Preface (titled “Postface” or *houxu* 後序) by Sun Xingyan 孫星衍 (1753–1818), dated 1783 (Qianlong 48). This is our book’s date of publication as given in the bibliography of Bi Yuan’s works in *Eminent Chinese of the Ch’ing Period* (Vol. 2, 624). Our copy, a commercial edition, is possibly somewhat later.

Chongde tang, the publisher of our book, is maybe the same Chongde tang that operated out of Sibao, Fujian, a town known for its vibrant publishing industry in the Qing period. This publishing house had been founded by Sibao native Zou Baochu 鄒葆初 (1619–73) in Guangdong and moved to Sibao in 1663 (Xie Jiangfei 谢江飞, *Sibao yizhen* 四堡遺珍, 255; see also Cynthia J. Brokaw, *Commerce in Culture: The Sibao Book Trade in the Qing and Republican Periods*, 446).

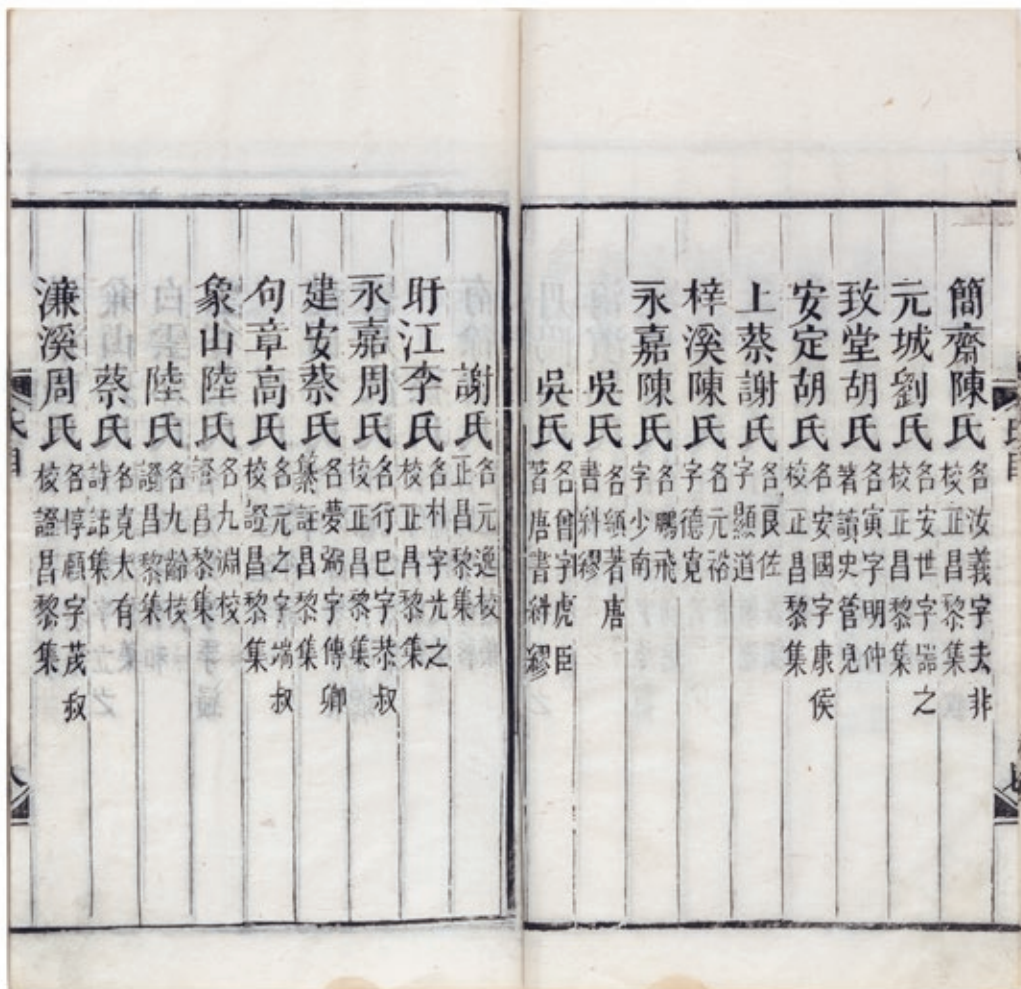
Fine set, preserved in a *hantao*.

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

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

\$6000.00

A rare edition of this anthology of early Chinese writings, collected by Han Yu 韓愈 (766–824), “a major figure in the history of Chinese literature, comparable in stature to Dante, Shakespeare, or Goethe in their respective literary traditions. He was among that small group of writers whose works not only became classics of the language – required reading for all those



with claims to literacy in succeeding generations — but whose writings re-define and change the course of the tradition itself. Although Han Yu is best-known as a prose stylist — the master shaper of the so-called *ku-wen* style — he was a stylistic innovator in the many genres in which he wrote, including poetry. And he was a major influence on the literary and intellectual life of his time, an important spokesman for a rejuvenated traditionalism that later emerged as Sung Neo-Confucianism.” — *The Indiana Companion to Traditional Chinese Literature*, Part One, p. 397.

Han considered Buddhism to be of barbarian origin and an unsuitable religion for the Chinese people; he harkened back to the purity of Con-

fucianism, a Chinese creation. Becoming the ancient prose movement’s major spokesman, Han believed that one should study the early philosophers, histories such as the *Discourses of the States* (*Guo yu* 國語), and even inscriptions on stone and bronze, such as the Qin stone drum inscriptions. Han Yu pioneered new genres of scholarly inquiry and led to a new interest in paleography, the physical remains of antiquity, and the comprehensive critical examination of all records of the past.

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

Our edition was edited by Wei Zhongju (active 12th–13th century), who has added further *guwen* texts written in the Song dynasty. About 378 authors have been included in this edition.

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

### Glosses on Everyday Life

72. **HAO, Yixing** 郝懿行. *Zheng su wen* 證俗文 [*Discriminating Among Popular Phrases*]. Six vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, orig. stitching. [China]: Shaishu tang 曬書堂, 1884.

\$5000.00

A mid-Qing work of glossography and ethnography by a leading scholar. The work “does not separate its contents into sections, but the source material of every *juan* is roughly regrouped by kind. *Juan* 1 covers foodstuffs, *juan* 2 clothing, *juan* 3 tools, *juan* 4 forms of address, *juan* 5 seasons and events, *juan* 6 things, *juan* 7 measure words, *juan* 8 institutions, *juan* 9 government offices, *juan* 10 miscellaneous discussions, *juan* 11 religion, *juan* 12 flora and fauna, *juan* 13 to 17 sayings, *juan* 18 peculiar phrases from outside the realm, and *juan* 19 Sanskrit expressions.” In terms of foodstuffs, Hao Yixing’s glosses sometimes give instructions for how to prepare the food in question (Yao et al., *Zhongguo yinshi dianji shi*, 535). A classicist, Hao supplied his glossary with references from older literature. He supported his statements by “quoting comparatively broadly from the classics, histories, literary collections, and masters, from character dictionaries, encyclope-

dias, rhyme books, novels, collections of jottings, and even plays” (Qu, *Fengfei jinghua lu*, 117).

Hao Yixing (1757–1825), had a long career at the Board of Revenue in Beijing. As a scholar, he took an interest in natural history. He married, “in 1787, a talented woman, Wang Chao-yüan [Zhaoyuan] 王照圓 (1763–1851), who collaborated in many of her husband’s scholarly works and left several contributions of her own” (Tu, “Hao I-hsing,” 278).

*Discriminating Among Popular Phrases* was written late in Hao’s life. It was first published in 1809 (WorldCat 1394039285) and then again in 1879 (WorldCat 36389655). Our copy was printed in 1884 by Donglu tingshu 東路廳署, but the blocks are said to have been kept by Shaishu tang, “Hall Where Books Are Left Out in the Sun [to kill pests],” a studio name used by Hao Yixing. We infer that the blocks were kept by Hao’s descendants.

Fine set, preserved in a *hantao*.

🌸 Tu Lien-chê. “Hao I-hsing.” In *Eminent Chinese of the Ch’ing Period*. Vol. 1. Edited by Arthur W. Hummel. U.S. G.P.O., 1944.

### A Leading Lyrical Poet

73. **HUANG, Ren** 黃辛田 (or *Xintian* or *Shentian*). *Xiangcao zhi shi ji* 香草齋詩集 [*Autumn River Collection*]; Preface title: “Qiujiang ji 秋江集.” 76; 99 folding leaves (of which two in Vol. II are in manuscript, replacing missing printed leaves). Six parts in two vols. 8vo, modern wrappers (text leaves lightly browned), new stitching. [China]: Prefaces dated 1754 & 1756.

\$5500.00

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

Ren (1683–1768), whose literary name was Xintian (or Shentian) Ren, was a native of Yongful county in Fujian. Born into a well-educated family of generations of government officials, he learned poetry and painting as



a child. He received the *juren* degree in 1702 and served as a county magistrate in Sihui in Guangdong province.

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

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

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

*The Last Great Manchu-Chinese Dictionary  
of the 18th Century*

74. **IHING (or YI-XING) 宜興**. Ch.: *Qing wen bu hui* 清文補彙, Ma.: *Manju gisun be niyeceme isabuha bithe* [Manchu Collected, Supplemented]. Eight vols. Large 8vo, orig. wrappers, orig. stitching. [China]: 1802 (date of colophon).

\$7500.00

Second edition of this landmark Manchu-Chinese dictionary, the last of the great Manchu dictionaries of the 18th century. Ihing first published his dictionary privately in 1786, the date of the Preface. We know of only one copy of this edition, held at a Chinese library. All other copies in circulation are, to the best of our knowledge, of the second edition.



In 1708, on the Kangxi emperor's command, a *Mirror of the Manchu Language* had been published at court. In 1724, Li Yanji published Ch.: *Qingwen huishu* 清文彙書, Ma.: *Manju isabuha bithe* [Manchu Collected], which translated the contents of the *Mirror* into Chinese and rearranged the entries in Manchu alphabetical order. Li's book became outdated, however, when the Qianlong emperor reformed the Manchu lexicon and published a number of new lexicographical works, the most important of which was the *Mirror of the Manchu Language, Expanded and Emended*, from 1772–73. Our book did to the “expanded and emended” *Mirror* what Li Yanji had done to Kangxi's original: rearrange its contents in Manchu alphabetical order. Yet, Ihing went further than that. He also culled words from other Manchu books published on imperial command in the preceding years, including a book with phrases from pre-conquest Manchu sources and translations of the Confucian classics. The result is that Ihing's dictionary contains words that were not in Qianlong's expanded *Mirror*, making it in these cases the more complete lexicographical resource. For example, a term such as *deyengge nimaha*, “flying fish” is included in our book but not in Qianlong's *Mirror*. In such cases, Ihing noted that the words had been announced by the Grand Secretariat on such-and-such a date.

Our copy has slips on the outside cover of the volumes with Manchu syllables written in manuscript. The syllables indicate which word initials are covered in the volume in question, facilitating searching the dictionary. There is a colophon by Fa-ke-jing-e 法克精額, dated 1802. A nephew of Ihing, Fa-ke-jing-e revised the book at his uncle's request.

Ihing (Ch.: Yi-xing, 1747–1809) belonged to the Bordered Yellow Manchu Banner and, as a descendant of Nurhaci, was a member of the imperial clan. He rose to the post of vice minister of several of the boards in the Qing secondary capital at Mukden and later served as governor of several southern provinces and as an imperial agent in Outer Mongolia.

Very good set, some light dampstaining in the final volume; preserved in a *hantaou*.

✿ Märten Söderblom Saarela, *The Early Modern Travels of Manchu: A Script and Its Study in East Asia and Europe*, 109.

## Synonyms & Antonyms

76. LI, Quan 厲荃. *Shi wu yi ming lu* 事物異名錄 [*Different List of Things*]. Forty parts in 12 vols. 8vo, orig. wrappers, new stitching. At the beginning of each part: Cixi: Prefaces dates 1776 & 1788.

\$4500.00

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

This is an encyclopedic work, encompassing synonyms and antonyms in all disciplines, including science, politics, history, gastronomy, costumes, technology, books and bibliography, transportation, weaving, military history, agriculture, antiquities, music, religious texts, pharmacology, botany, natural history, etc., etc. Each word is defined, and many include etymology.

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

## The Ceremonies and Events of the Jurchen Jin Court

77. LIAO, Tingxiang 廖廷相 et al., eds. *Da jin ji li* 大金集禮 [*Collection of Rituals of the Great Jin*]. 96; 94; 101; 84 folding leaves. Four vols. Large 8vo, orig. wrappers, orig. stitching. [Guangzhou]: Guangya shuju 廣雅書局, 1895.

\$3750.00

Early — possibly the first — printed edition of a work on the state rites of the Jurchen Jin dynasty, probably written in the late 12th century. The Jurchens ruled northern China under the name of Jin from 1115 to 1234. They were a people from present-day northeast China who spoke a Tungusic language related to Manchu. The Jurchen had their own institutions but also adopted many aspects of Chinese rulership. This book outlines ceremonies and events at the Jurchen Jin court.

The book is of unknown authorship and date. Qing scholar Weng Fang-



gang 翁方綱 (1733–1818) wrote that “the book contains mentions of events dated Dading 7 [1167], 11 [1171], 19 [1179], and 27 [1187] . . . the book was [thus] probably completed toward the end of the Dading reign period [i.e., before 1190]” (Weng, *Weng Fanggang zuan Siku tiyao gao*, 409). One theory holds that the book is in fact what Minister of the Board of Rites Zhang Wei 張暉 presented to the Jin throne in 1195 under the title *Da Jin liyi* 大金禮儀 [*Rites of the Great Jin*], a title that is no longer extant (Lao, *Zhonghua yeshi cidian*, 376).

Our edition (WorldCat 123342086) is preceded by the bibliographical summary written for its inclusion in *Complete Books of the Four Repositories* [*Siku quanshu* 四庫全書] in the early 1780s.

The publisher of our edition, Guangya shuju, was founded in Guangzhou in 1887 by Zhang Zhidong 張之洞 (1837–1909), a prominent late-Qing conservative official and promoter of education, largely through fundraising among fellow officials and local gentry. It had a sister institution in Guangya xueyuan 廣雅學院, the “Academy for Expanding What Is Good and Proper.” The vast majority of the titles put out by the publisher

were historiographical works, like our book. The publisher was extremely exacting and precise in its collation of books. Every title was without exception collated three times, and at the end of every *juan*, the names of the three collators were listed, in order to demonstrate this careful and strict approach. Furthermore, at the end of some books, the editors added a colophon explaining the book's provenance, extant editions and their circulation, the collation process, and any lacunae, with great benefit for the reader. (Li, *Qingdai Guangdong buxue yanjiu*, 119.)

Our book has one of these colophons, written by Liao Tingxiang (1842–97), a professor at the academy and a classical scholar, who was one of the collators. Liao explains that the editors had worked from manuscript versions. A record of textual variants has been added by Miao Quansun 繆荃孫 (1844–1919), who had been a member of Zhang Zhidong's secretarial staff and worked at the publishing house.

Our copy has a seal saying that the book was “donated by Guangdong Commissioner of Education Shen Zengtong 沈曾桐 [1850–1921].” Shen was a late Qing official who served both at court and in the staff of Li Hongzhang 李鴻章 (1853–1901), one of the leading statesmen of the era.

Fine and fresh set, preserved in a *hantao*. We find no earlier printed edition in WorldCat.

🌸 Weng Fanggang 翁方綱. *Weng Fanggang zuan Siku tiyao gao* 翁方綱纂四庫提要稿. Shanghai: Shanghai kexue jishu wenxian chubanshe, 2005.

### *A Precious Scroll: Praying for Children*

78. LIU, Douxuan 劉斗璇. *Xiao shi bai yi Guanyin pu sa song ying er xia sheng bao juan* 銷釋白衣觀音菩薩送嬰兒下生寶卷 [Explanatory Precious Scroll of the White-Robed Bodhisattva Guanyin Who Comes into the World Bringing Children]. Five-page (or panel) woodcut illus. of the deity Avalokiteśvara holding a baby and surrounded by her attendants & three full-page woodcut talismans with text in Vol. I; another full-page woodcut of the deity on final page of Vol. II. 202; 188 pages (or panels). Two vols. Narrow small folio in accordion format (380 × 130 mm.), upper covers of orig. (?) multi-colored silk brocade with metallic thread over heavy boards, orig. gold-stamped title labels on upper covers, lower boards covered with silk. [China]: early Qing?

\$15,000.00

A “precious scroll” (*baojuan* 寶卷) in accordion format by late-Ming Daoist Liu Douxuan. Liu and his father, Liu Xiangshan 劉香山, who were from Henan in central China, authored several precious scrolls. A genre of popular religious literature that originated in the 16th century, “precious scrolls were designed for a lay audience, which was often predominantly made up of women” (Yü, *Kuan-yin*, 317–18). Our scroll represents one moment in the history of the bodhisattva Avalokiteśvara as a female deity associated with childbirth.

In the Buddhist scriptures, Avalokiteśvara takes on various male and female forms, but the deity was generally depicted as male. In East Asia, however, Avalokiteśvara turned into a female deity, Guanyin 觀音, to whom one prayed in hope of an heir. In popular Chinese religion as it developed in the late Ming period, including in this scroll, Guanyin became associated with the Venerable Mother of a new kind of sectarian religion. “One noticeable characteristic of the sectarian religions was their attraction to women. During the Ch’ing [Qing] period, sectarian religions not only attracted many women followers, but often were led by women” (Yü, *Kuan-yin*, 461).

This scroll tells the story of a couple who pray to the “white-robed mother,” Guanyin, for a child. The couple eventually have two children and are able to keep them through pious acts. Believers are told to recite the text of the scroll, and have others recite it, for long-lived sons and daughters, protection from disasters, and deliverance of ancestors from posthumous suffering. It is said that the childless will receive children through worship of the White-robed Bodhisattva.

The scroll was first printed in the Wanli period (1573–1620), but our copy does not carry a date. The title on the outside cover is different in the edition reprinted in facsimile in *Baojuan: chuji* 寶卷:初集 [Precious Scrolls:





一報天地蓋戴恩 二報日月來照輪  
 三報皇王水和土 四報爺娘養育恩  
 五報祖家親指點 六報文武護國恩  
 七報男女同音念 八報八方施主恩  
 九報九祖生天界 十報孤魂早超生  
 留下寶卷傳後世 整理臨寂圓頭門  
 多虧泰禪去打坐 下苦三年不放松  
 普勸大地諸男女 宣念虔誠至心听  
 家家增福多延壽 施財刊板証金身  
 文殊普現掌著 地藏菩薩掌幽冥  
 諸尊菩薩摩訶薩 摩訶般若波羅密  
 念卷白衣經 報了四重恩

道場皆圓滿 家家保康寧

銷釋白衣觀音菩薩送嬰兒下生寶卷下終



銷釋白衣觀音菩薩送嬰兒下生寶卷上  
 舉香讚

大衆虔誠齊把香 焚白衣菩薩下天宮  
 捨器乞濟群蒙得續長生還源到家中  
 南無白衣菩薩摩訶薩 參和三聲  
 南無盡虛空遍法界過現未來佛三寶  
 僧 法

銷釋白衣菩薩送嬰兒寶卷上

銷釋白衣菩薩送嬰兒寶卷下

菩薩讚記居家歡音第十二 皂羅袍  
 有老母今來下界勸衆生念佛吃齋休  
 在閻浮鬧咳嗉虛花景更有敗壞等  
 來不义回頭吃齋早拜明師求得解  
 開我佛有惺超出三界外  
 有老母今來勸化勸男女早裝歸家虛  
 花景界休貪他只怕臨危把脚嗉男  
 女有惺早拜作家指條明路有惺歸  
 家我佛收源結果家去罷

銷釋白衣觀音菩薩送嬰兒下生寶卷上終

First Installment] (Vol. 12), but the images and text appear to be of the same edition as our scroll. The editors do not provide a date for the text. All known copies are dated only approximately. *Zhongguo baojuan zongmu* 中國寶卷總目 [Comprehensive Catalogue of Chinese Precious Scrolls] lists two editions. One is “Ming-period, two-volume version in sutra binding” 明刊折本, 二冊, noted to have been owned or described by Fu Xihua 傅惜華 and Li Shiyu (1922–2010). Li, in his *Baojian zonglu* [Comprehensive Catalogue of Precious Scrolls], simply writes “Ming period” (p. 53).

The other is an “early Qing-period, two-volume version in sutra binding” 清初刊折本 二冊 (Sawada, *Hōkan no kenkyū*, 118–20). We are unable to date our copy with any greater precision. It is probably a Qing-period printing.

Fine copies. A bit of marginal worming and a little marginal staining.

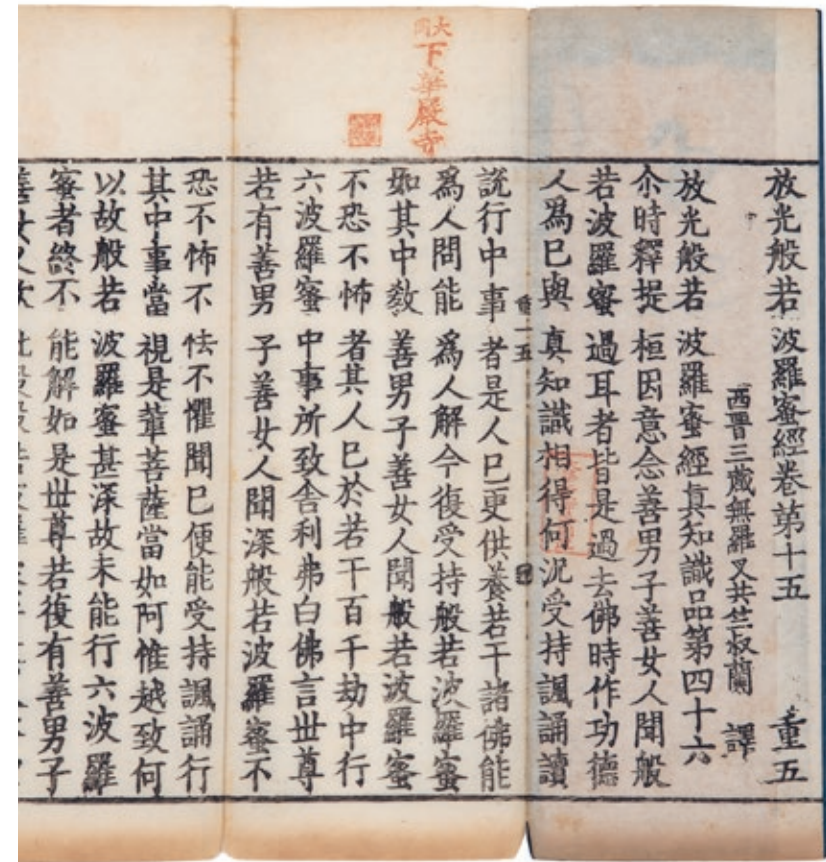
❁ *Baojuan: chuji* 寶卷: 初集. Vol. 12. Taiyuan: Shanxi renmin chubanshe, 1994. Che Xilun 車錫倫. *Zhongguo baojuan zongmu* 中國寶卷總目. Beijing: Beijing yanshan chubanshe, 2000. Li, Thomas Shiyu, and Naquin, Susan. “The Baoming Temple: Religion and the Throne in Ming and Qing China.” *Harvard Journal of Asiatic Studies* 48.1 (1988): 131–88.

### A Sutra from Late Imperial Central China

79. MOKṢALA 無叉羅 & ZHU-SHU-LAN 竺叔蘭, trans. *Fang guang bo re bo luo mi jing* 放光般若波羅蜜經 [S.: *Pañcaviṃśati-sāhasrikā-prajñāpāramitā-sūtra*; *Perfection of Wisdom in 25,000 Lines*]. One *juan* (juan 15). Six columns per page, 17 characters per column. 75 pages. Height of printed text including woodcut borders: 244 mm.; total length: 8475 mm. Tall narrow 8vo (327 × 113 mm.) in accordion format, orig. sutra binding of silk-covered boards (upper cover with blue silk, lower with orange silk), woodblock printed title label on upper cover. [China]: Ming or Qing dynasty.

\$7500.00

A fine and rare copy of a Ming or Qing period printing of this sutra. This work, *Fang guang bo re bo luo mi jing*, “is not a direct translation from the original Sanskrit text, but an abridged translation” (*Digital Dictionary of Buddhism*), by the Khotanese monk Mokṣala 無叉羅 and the Indian monk



Zhu-shu-lan 竺叔蘭, carried out in 291 CE under the Western Jin 晉 dynasty. The Sanskrit original of the sutra had been acquired by the Chinese monk Zhu Shixing 朱士行, who travelled to Kustana (Khotan) on a pilgrimage in 260 CE. In 282 CE, he sent the sutra to China with his disciples. The translation was carried out at Shuinan Si 水南寺 temple in the vicinity of Kaifeng in today's Henan province. It was the first major *prajñā*, “wisdom” sutra, translated in the Western Jin, introducing concepts such as the emptiness of nature in all things (*xingkong* 性空), and the “two truths” (*er di* 二諦) of ultimate and conventional truth, among others. It is “one of the three most important of the ‘large’ Prajñāpāramita sutras.” — Buswell & Lopez, *The Princeton Dictionary of Buddhism*, p. 618.

Our copy of *juan* 15 of the sutra carries the seals of the lower (*xia* 下) complex of Huayan Si 華嚴寺 temple in Datong in present-day Shanxi province of China. This temple was founded in the 11th century, but Buddhist temples had existed on the site even earlier. The separation of an “upper” and “lower” temple happened sometime between the late 15th and the late 16th century.

One of the sutra's seals reads, “created by Haiming of the Great Huayan Temple” 大華嚴寺海明造. We find conflicting information regarding Haiming. A cursory mention in the secondary literature suggests that he lived in the late Jin-early Yuan period, corresponding to the late 12th to early 14th century. Yet another piece of scholarship cites a note accompanying a partial set of a *Tripitaka* made at Bao'en Si 報恩寺 temple in the lower Yangzi and currently held at Huayan Si temple. The note says that the *Tripitaka* was brought back to Huayan Si temple by one Haiming 海明 in 1672 (Kangxi 11). The exact date of printing remains unknown.

The sutra carries the ordinal characters *zhong wu* 重五, meaning the fifth of the *juan* labelled with the character *zhong* from the *Thousand Character Essay* (*Qianzi wen* 千字文), which was used to order the contents in the Chinese *Tripitaka*. This sutra is thus marked in several editions of the *Tripitaka* printed in late imperial China.

Fine copy.

✿ He Mei 何梅. *Lidai Hanwen Dazangjing mulu xinkao* 歷代漢文大藏經目錄新考. Beijing: Shehui kexue wenxian chubanshe, 2006. *Shanxi lishi wenhua mingcheng jianzhu yaolan* 山西历史文化名城建筑要覽. Datong: Shanxi jingji chubanshe, 2017. Wang Yingtian 王銀田 and Cao Yanling 曹彥玲. “Datong Huayan Si yanjiu” 大同華嚴寺研究, online.

80. QING YU ZHAI CHAO 清語摘鈔 [*Excerpted and Recorded Manchu Phrases*]. Containing Ch.: *Ya shu ming mu* 衙署名目, Ma.: *Jurgan yamun-i gebu* [Titles of Government Offices]; Ch.: *Gong wen cheng yu* 公文成語, Ma.: *Siden-i bithe icihiyara de baitalara toktoho gisun* [Fixed Expressions for Use When Preparing Official Documents]; Ch.: *Guan xian ming mu* 官銜名目, Ma.: *Hafan hergen-i gebu* [Titles of Official Ranks]; & Ch.: *Zhe zou cheng yu* 摺奏成語, Ma.: *Wesimbure bithe icihiyara de baitalara toktoho gisun* [Fixed Expressions for Use When Preparing Memorials]. Four vols. 8vo, orig. wrappers, orig. stitching, orig. title slips on wrappers (some a little torn). Beijing: San huai tang 三槐堂, 1889–90.

\$3750.00

First or early edition of this collection of Manchu-Chinese vocabularies with official terms. Manchu was one of the official languages of the Qing empire, and down to the fall of the Manchu dynasty in 1911, certain kinds of government records were kept either in Manchu or in bilingual Manchu-Chinese form. The government recruited bannermen as clerks, largely selected through examinations in Manchu-Chinese translation, who prepared most of these documents. Our collection targeted these clerks and candidates for the examinations, but also bannermen officials holding other posts who would have to compose documents in Manchu.

By the scholar Chunhua's count, *Ya shu ming mu* contains 416 Manchu-Chinese phrases, including the names of the boards and their subordinate offices, place names in Beijing, the names of palaces, halls, and counties. *Gong wen cheng yu* contains 1266 phrases used in official prose, whereas *Guan xian ming mu* contains 780 bilingual titles including reign titles, titles of civil and military officials, and titles of the nobility. *Zhe zou cheng yu*, finally, contains 573 bilingual phrases useful for writing memorials. Together, the books provide much of the base vocabulary needed by civil servants. Sometimes, the Manchu version of a phrase is more literal than the corresponding Chinese, making these books useful for interpreting occasionally obtuse turns of phrase. For example, *qian li ma* 千里馬, “a thousand-li horse,” is glossed in Manchu as *bithe benere niyalma*, “a person delivering a document.”

The books were printed between the 3rd and the 12th month of Guangxu 15 (1889–90). Three Beijing commercial publishers issued the set



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

81. QISHIYI 七十一. *Xi yu ji* 西域記 [Record of Things Seen & Heard in the Western Regions]. One double-page woodcut map in the text. 56; 60 folding leaves. Two vols. 8vo, orig. wrappers, new stitching. [China]: Wei jing tang, Preface dated 1814.

\$5500.00

An early, variorum edition (1st ed.: 1777) of this great classic, the *Xiyu wenjianlu* 西域聞見錄. “The Manchu official Qishiye, in [the present work], offers a frontiersman’s view of the conquest quite different from that of the imperial center. Qishiye, who earned his *jinshi* degree in 1754, served as a low-ranking official in charge of grain supply in Turkestan. He narrates vividly the struggle for succession to the Zunghar Khanate after Galdan Tseren’s death, describes the states bordering the Qing in Central Eurasia, and recounts the wars against Amursana, Khoja Jihan, and Burhan ad-Din,

in that year: Juzhen tang 聚珍堂, Mingde tang 名德堂, and Sanhuai tang, our publisher. It is well known that woodblocks moved around among the commercial publishers of Beijing, so probably copies with these different imprints are to be considered the same edition. We do not know which of the publishers printed the book first.

The title *Qingyu zhai chao* does not appear in our collection, but the four titles included here were marketed under this title, hence our inference. The box, which is new, has an original title slip with the title Ch.: *Ya shu mingmu* 衙署名目, Ma.: *Jurgan yamun-i gebu*, which is one of the four works included. Yet this is not the title of the collection as a whole.

Fine set, some marginal worming, not touching characters, and some minor dampstaining. Preserved in a *hantao*.

🌸 Chunhua 春花, *Qingdai Man-Mengwen cidian yanjiu* 清代滿蒙文詞典研究, 486–88.



and the return of the Torghuts. Under the pen name 'Chun Yuan,' he takes on the persona of a commentator who reflects on the general principles exemplified by his account . . .

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

"Qishi's residence on the frontier had expanded his geographical horizons far beyond the conventional Chinese awareness of those within and those beyond the passes. He knew that the multifarious landscape of Central Eurasia contains realms and peoples whose identities challenged any conventional classification schemes." — Peter C. Perdue, *China Marches West. The Qing Conquest of Central Eurasia*, Harvard University Press, pp. 481–83.

The fine double-page map depicts the region.

Fine set and rare, preserved in a *chitsu*.

### A Historical Digest for Students

82. **TAO, Yourong** 陶有容. *Gan er shi zong bian* 廿二史綜編 [Comprehensive Edition of the Twenty-Two Histories]. Eight vols. 8vo, orig. wrappers, orig. stitching. [China]: 1853.

\$5000.00

Rare commercial edition of a historiographical work. The "twenty-two histories" of the title refer to the so-called dynastic or standard histories (*zhengshi* 正史), a retrospective bibliographical category encompassing books written between the early first century CE and the *Mingshi* 明史 [History of the Ming] from the 18th century. Both the scope and the format of the histories made them inaccessible to readers into the late imperial period, which motivated commercial abridgments such as our book. "Despite the much greater availability of the *Histories* during and after the seventeenth century, they still remained expensive, especially to poor young scholars . . . Even as late as the 1840s, one poor scholar . . . acquire[d] not a set of the 24 *Histories* (then available), but a complete set of the 17 *Histories*



in Canton . . . Half a century later the situation was no better, despite the fact that lithography had been introduced in Shanghai and other major cities" (Wilkinson, *Chinese History*, 636–39).

This state of affairs explains why a book like Tao's *Comprehensive Edition of the Twenty-Two Histories* would have found a receptive readership. The book's contents show that it catered to students. At the beginning of the book, a "jingle on the dynastic names throughout the ages" (*lidai guohao ge* 歷代國號歌), gives a brief narrative account of the succession of various rulers and imperial houses from earliest times to the writer's own day, in seven-syllable rhymed couplets. In a similar didactic vein, for each dynasty there is a "general discussion" (*zonglun* 總論) intended to give the reader an overview of the period in question.

Tao's Preface is dated 1831 (Daoguang 11). We can find no information about the author's life.

Fine set, preserved in a *hantao*.

## The Laws of Xinjiang

83. TUO-JIN 托津, Sayišangγ-a 賽尚阿, et al., eds. *Qin ding Hui jiang ze li* 欽定回疆則例 [*Imperially Authorized Substatutes and Precedents of the Muslim Regions*]. Eight *juan* plus one introductory *juan* in three vols. 8vo, orig. wrappers with orig. title slips, orig. stitching (a little loose). [China]: 1908. \$2750.00

A lead movable type edition of this important Qing legal code for southern Xinjiang, a vast territory. “The *Imperially Authorized Substatutes and Precedents of the Muslim Regions* was the main legal basis for the handling of ethnic affairs in southern Xinjiang before the establishment of Xinjiang as a province” (Long Qun 龍群 and Wu Xiuju 吳秀菊, “Shixi *Huijiang zeli de bianzuan yu xiuding*” 試析《回疆則例》的編纂與修訂, *Heilongjiang minzu congkan* 2013, no. 4: 100).

The background to the compilation of the book is the Qing conquest of Xinjiang, which had been completed by 1760. For decades, the Qing had competed with the Dzungar Mongols for supremacy in what is today western China, eventually defeating them in a war. The Dzungars occupied what is today northern Xinjiang; southern Xinjiang was inhabited primarily by Muslim Uyghurs. As the Qing destroyed the Dzungars, they also occupied southern Xinjiang, which they termed the “Muslim regions.” The Qing empire maintained different legal regimes for different populations. As the Qianlong emperor had put it, “in the management of the affairs of the Muslim parts, we should follow their nature and customs and lead them.” The Qing court delegated to the Court of the Administration of the Outer Regions, also translated as the Court of Colonial Affairs, to administer the Muslim regions.

Administration of southern Xinjiang initially proceeded in an ad hoc fashion, with decisions being based on accumulated precedents. When these were reviewed in 1811, it was proposed that a separate law code be compiled on their basis for the handling of the affairs of the region. A first version was finished in 1814, under the editorship of Tuo-jin. The next major revision came in 1833, undertaken by Sayišangγ-a. The book was finished and promulgated in 1842.

Topics covered by the code include “administration, military affairs, taxation, land allotments, estates, as well as the extraction and smelting from local mines and the management of handicrafts, textile production,



and other specific matters” (Li Yongzhen 李永貞, “Qingchao *Lifanyuan zeli yu Huijiang zeli de bianzuan*” 清朝《理藩院則例》與《回疆則例》的編纂, *Fuyang shifan xueyuan xuebao (shehui kexue ban)* 2010, no. 5: 118).

Tuo-jin (1755–1835), a Manchu of the Bordered Yellow Banner, rose to the posts of Grand Councilor and Grand Secretary. He was frequently sent on missions in the field.

Sayišangγ-a (Ma.: Saišangga, Ch.: Sai-shang-a; d. 1875) was a Mongol official and scholar. He also wrote a Mongolian textbook and a supplement to a Mongolian dictionary.

Fine set, preserved in the original *hantao* with the original title slip (a little rubbed). Tears in a few leaves, but no loss of text.

“Most Outstanding and Worthy of Being Transmitted”

84. WANG, Shang 王賞, & WANG, Cheng 王稱. *Dong du shi lue* 東都事略 [Abridged Events of the Eastern Metropolis]. Part of *Song, Liao, Jin, Yuan si shi* 宋遼金元四史 [Four Historiographical Works on the Song, Liao, Jin, and Yuan]. 12 vols. 8vo, orig. wrappers, orig. stitching. [China]: Saoye shanfang 掃葉山房, [1798].

\$3500.00

An edition of a history of the Northern Song (960–1127), originally part of a series of four historical works, as advertised on the title page. The “Eastern Metropolis” of the title refers to Kaifeng, capital of the Northern Song. *Abridged Events of the Eastern Metropolis* is a work in the so-called annals-biography (*jizhuan ti* 紀傳體) format. It recounts the history of nine reigns of the Northern Song.

The authors, Wang Shang (d. 1150) and Wang Cheng, were father and son. In 1187, Wang Cheng presented *Abridged Events of the Eastern Metropolis* to the court, where Hong Mai 洪邁 (1123–1202) used it extensively in his own work. Hong presented the book to the throne, and Wang Cheng was made custodian of the imperial library. Wang Cheng alone is often listed as the author of the work, but Tang Guangrong 唐光榮 has argued convincingly that Wang Cheng continued the work begun by his father, and that this fact was well known at the time. Wang Shang is thus to be counted as a co-author (Tang, in Mao et al., *Zhongguo wenhua shijia*, 260–68).

The history was little known in its own time but was well received by posterity. The editors of *Siku quanshu* 四庫全書 [Complete Books of the Four Repositories] remarked that *Abridged Events* was one of three works representing “the most outstanding and worthy of being transmitted among privately published histories in the Song.”

The publisher of our edition, Saoye shanfang, or the “Mountain dwelling of sweeping leaves,” was “a famous commercial publisher . . . Initially, it was established in Suzhou, but it later established branches in Shanghai, Hankou, and other places” (Zhou, *Tushuguan xue qingbao xue cidian*, 370). One authority writes that it was Xi Shichen 席世臣 (b. ca. 1756, d. before 1814), the editor of our book, who founded the publishing venture in the late 18th century (Yang, *Saoye shanfang shi yanjiu*, 43).

Our edition is not dated, but it carries Prefaces by Xie Qikun 謝啟昆 and Ruan Yuan 阮元 dated 1798 (Jiaqing 3) and one by Xi Shichen, the editor,



dated 1795 (Qianlong *yimao*). Reportedly, the book was first published in 1795 and then reprinted with the addition of Xie’s and Ruan’s Prefaces (Yang, 51). At the very beginning of the book, the corresponding bibliographical précis from the *Siku quanshu* has been included.

Fine set, preserved in a *hantao*. Cf. WorldCat 51202166, which mentions 10 volumes, whereas our copy has 12.

🌸 Yang Libao 杨丽莹. *Saoye shanfang shi yanjiu* 扫叶山房史研究. Shanghai: Fudan daxue chubanshe, 2013.

One of the Most Famous Writers of His Generation

85. WANG, Shizhen 王士禛. *Yuyangshanren jing hua lu jian zhu* 漁洋山人精華錄箋注 [Essential Selections by the Hermit of Yuyang Hill, with Notes & Commentary]. Edited by Xu Huai 徐淮, with notes by Jin Rong 金榮. Full-page woodcut port. of the author. One introductory *juan* with biographi-



cal texts, 12 *juan*, & Supplement (*bu* 補) in 8 vols. 8vo, orig. blue wrappers, new stitching. [China]: Fenghui Tang 鳳翹堂, after 1736.

\$4500.00

An early edition, with additions, of the poetry of “the early Qing scholars’ hero” Wang Shizhen (1634–1711) (Matteini, *The Ghost in the City*, 15). Wang – who took the literary name “Hermit of Yuyang Hill” in reference to a hill by lake Taihu, whose scenery he admired – was a writer and a member of the Kangxi emperor’s private secretarial staff in the so-called Southern Study (Nan shufang 南書房). He participated in some of the major editorial projects undertaken at the Kangxi court. He was one of the most famous writers of his generation, particularly noted for his poetry, of which the present work is one of the most important collections. This edition comes with a chronological biography (*nianpu* 年譜) of Wang, his portrait, and funerary inscriptions.

Xu Huai’s and Jin Rong’s edition is based on the *Essential Selections* that Lin Ji 林佶 had published for Wang in 1700. Wang had “entrusted [Lin, who had “exquisite calligraphic skills”] with a bundle of writings to edit, hand copy, and supervise the carving of its blocks” (Ko, *The Social Life of Inkstones*, 94). Our edition contains an annotated version of that work. One page is reproduced in Lin Ji’s clerical script calligraphy. Our copy is possibly a re-engraved version, like WorldCat 54948150, since it does not contain the date 1736 (Qianlong 1) anywhere, as some copies apparently do (see, e.g., WorldCat 173197162).

Fine set, preserved in a *hantao*.

✿ Wang Rongguo 王榮國 et al., eds. *Liaoning tushuguan cang guji jingpin tulu* 遼寧圖書館藏古籍精品圖錄 [*Illustrated catalogue of selected rare books held at the Liaoning Provincial Library*]. Shenyang: Shenyang chubanshe, 2008.

### *A New History of Mongol Rule in China*

86. WEI, Yuan 魏源. *Yuan shi xin bian* 元史新編 [*New Edition of the “History of the Yuan”*]. 32 vols. 8vo, orig. wrappers, orig. stitching. Shaoyang, Hunan: Wei Shenwei Tang 魏慎微堂, 1906.

\$6500.00

First or early edition of a major work on Yuan history by one of the leading Chinese thinkers of the 19th century. The Yuan empire comprised the parts of the Mongol empire that were ruled from present-day Beijing. It included all of China and was treated by later Chinese historiographers as a Chinese imperial dynasty. Thus, after Mongol power in China collapsed in the 14th century and the Ming dynasty took power, they compiled *History of the Yuan* based on Chinese precedent and published it in 1370. This work was “compiled in greater haste than the other dynastic histories were, and in consequence it suffers from inadequate preparation and careless editing” (Twitchett & Franke, “Bibliographical Essays,” 689). Scholars in the Qing dynasty sought to remedy these problems.

One of these scholars was Wei Yuan (1794–1857). A classicist, historian, and geographer and geostrategist, Wei “drew connections across time and space on an unprecedented scale” (Mosca, *From Frontier Policy to Foreign Policy*, 302). His book, *New Edition of the “History of the Yuan,”* is “the first





full-scale rewriting of Yüan history in the format of a standard history, using the *Secret History [of the Mongols]* and Yüan period writings of many kinds” (Twitchett & Franke, 697). When researching the British empire’s possessions in India – a pressing concern in this period, when China and Britain entered into armed conflict in the so-called Opium Wars – Wei realized “how far Mongol rule extended.” He thus “came to realize how necessary it was to revise the official history of the Yüan dynasty (*Yüan shih*) – a work so hastily compiled that little mention was made of the great empire outside of China” (Tu Lien-chè, “Wei Yüan,” 851). Having written his book in the format of a dynastic history, Wei hoped that “it might be accepted as one of the official dynastic histories.” To that end, Wei “prepared, in 1853, a memorial of presentation to the throne. But it was not completed before his death, and the printing was undertaken only in 1905 by a relative named Wei Kuang-tao 魏光燾 [i.e., Guangdao] (T. 午莊), governor-general at Foochow in 1904–05” (Tu, 851). Our book is a copy of this edition or one published slightly after it.

Wei Guangdao outlined Wei Yuan’s approach in his Preface. He wrote that Wei Yuan “late in life returned to work specifically on the history of the Yuan.” Wei

sought evidence in official and private records of the Yuan period, in the writings of former Yuan officials who survived into the Ming, from the conflicting accounts in the histories of the [Khitan] Liao, [Jurchen] Jin, and [Chinese] Song. For unclear issues, he consulted recent writers as well as the various authorities of the countries of the distant West.

Entries in WorldCat record this book as having been printed in 1905. Our copy indeed contains the imprint “Guangxu *yisi*,” corresponding to 1905. However, our copy furthermore contains a colophon written by Zou Daiguo 鄒代過 dated “Guangxu *bingwu*,” which corresponds to 1906. WorldCat 21259735 notes the presence of the colophon but still lists 1905 as the date of publication, which appears to contradict the facts. It is not clear if all of the 1905 copies contain the colophon, and thus we are unable to determine whether or not our copy is a first edition.

Nice set, preserved in four *hantao*. An earlier owner has carefully excised a library stamp from the first page of each volume, with no loss of text.

🌸 Tu Lien-chè. “Wei Yüan.” In *Eminent Chinese of the Ch’ing Period*, Vol. 2, 850–52. Edited by Arthur W. Hummel. U.S. G.P.O, 1944.



### “One of the Three Greatest Poets of Southern China”

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

\$4950.00

First edition. Zhao (1727–1814) “was an important poet and historian from Yanghu. He was born poor and supported himself at first as a private tutor. In 1761 he passed the imperial examination and in a long career served in many official capacities. Upon being appointed the prefect of Zhenan, Guangxi province, in 1766, he showed himself to be a reformer, dedicated to helping the common people. From 1784 to 1786 he became the director of the Anting Academy in Yangzhou. In addition to writing a collection of ‘poetry talk’ (critical notes on poetry), he wrote a dynastic history, histories of military campaigns, and other important works. He was a friend of Yuan Mei (1716–1798) and was considered along with Yuan Mei and the

poet and playwright Jiang Shiquan (1725–1785) one of the three greatest poets of Southern China.” – Barnstone & Chou, eds., *The Anchor Book of Chinese Poetry*, p. 339.

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

Fine set.

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

### *A Record of the Imperial Capital of Beijing*

90. **ZHU, Yixin 朱一新 & MIAO, Quansun 繆荃孫**. *Jing shi fang xiang zhi 京師坊巷志* [Treatise on the Neighborhoods and Alleys of the Capital]. Six vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers (two missing), orig. stitching. [China]: Liu shi Qiushu zhai 劉氏求恕齋, 1918.

\$2950.00

A scarce edition of this work on the local history of Beijing, initially written for inclusion in a so-called gazetteer. “A gazetteer is a cumulative record of a territorial unit published in book format, generally by a local government, and arranged by topics such as topography, institutions, population, taxes, biographies, and literature” (Dennis, *Writing, Publishing, and Reading Local Gazetteers in Imperial China, 1100–1700*, 1). Our book originated as a draft for a section in a gazetteer of Shuntian prefecture, which comprised the capital of Beijing.

The initial author of our book, Zhu Yixin (1846–94), had worked in Beijing beginning in 1870, and after 1876 as a presented scholar and bachelor, then compiler, in the Hanlin Academy. In 1879, the prefect of Shuntian



presented a project for a gazetteer and asked numerous scholars to participate. Zhu was one of them, and he was put in charge of the treatise on Beijing's neighborhoods. He took this task very seriously, "asking detailed questions of the inhabitants of every alley" that he described, while also consulting older literature and maps. When he was sent to Hubei as an examiner, the text was not entirely finished. Zhu asked his friend Miao Quansun to finish it in his stead, but the gazetteer was nevertheless published with an incomplete chapter on neighborhoods and alleys. After Zhu passed away, his younger brother published his writings, including a draft of the *Treatise*, in 1896. Zhu's brother also entrusted the manuscript separately to Long Fengbiao 龍鳳鏞 for collation and printing, but when Long was sent to serve in Anhui, Wang Zhaoquan 汪兆銓 did the last round of collation. The corrected edition was published in 1897 (Zhang, *Lao Beijing shuwen shiji zhishu*, 166–68).

Our edition was part of the *Qiushu zhai congshu* 求恕齋叢書, the "Collectanea of the Studio of Seeking Compassion" in 1918 (*wuwu*), published by Liu Chenggan 劉承幹. It primarily included works by authors of the late Qing and early Republic. Liu was a great book collector whose collection became the basis for the rare books at Zhejiang Provincial Library (Luo, *Zhongguo congshu zonglu xuanzhu*, 194–95).

Fine set, preserved in a *hantao*.

## III

### KOREAN BOOKS & MANUSCRIPTS

#### *Confucianism by Women, for Women*

91. BAN, Zhao 班昭 et al. *Yō sasō* 女四書 [*Four Books for Women*]. Printed in Hangul & Chinese characters. 22; 57; 28; 55 folding leaves. Four vols. Small folio (302 × 197 mm.), orig. semi-stiff wrappers (upper cover of first Vol. is a little soiled), manuscript title labels on upper covers, old stitching. [Korea]: 1907.

\$9500.00

An extremely rare Korean edition with no copy listed in WorldCat; this is a translation of *Nü sishu*, a collection of Confucian works all written by women. The collection was first published in China before appearing in Korea.

"The *Nü sishu* (Four Books for Women) were regarded as a counterpart to the famous *Sishu* 《四書》(Four Books) grouped by Zhu Xi 朱熹 (1130–1200 CE), a Song Neo-Confucian. In the Confucian tradition, the four books for gentlemen's learning included: (1) the *Analects*, (2) the *Mencius*, (3) the *Great Learning*, and (4) the *Book of the Mean*. The *Sishu* exerted immense influence on Chinese society, thought, and culture, particularly in the period from 1313 to 1905 during which these four books were used as standard textbooks for the imperial civil service examination. Similarly, the *Nü sishu* were considered a very important collection of four didactic texts for the education of women. Unlike the *Sishu*, however, the *Nü sishu* were written by women and included:

"1. *Nüjie* 《女誡》 (*Lessons for Women*): by a Han dynasty woman historian Ban Zhao (a.k.a. Cao Dagu 曹大家, c. 45–117)

"2. *Nü lunyu* 《女論語》 (*Analects for Women*): by two sisters of the Tang dynasty, Song Ruoxin 宋若莘 (?–820) and Song Ruozhao 宋若昭 (?–825)



“3. *Neixun* 《內訓》 (*Teachings for the Inner Court*): by Empress Renxi-aowen 仁孝文皇后 (1361–1407) of the Ming dynasty

“4. *Nüfan jielu* 《女範捷錄》 (*Short Records of Models for Women*): by Chaste Widow Wang 王節婦 of the Ming dynasty, also known by her maiden name Madame Liu 劉氏 (c. 16th century)

“These four books spanned approximately 1600 years from the first century to the sixteenth century, covering several Chinese dynasties. They provide readers with an invaluable view of the continuity and the longstanding tradition of Chinese women’s writings, lives, education, history, and philosophy” (Ann A. Pang-White, *The Confucian “Four Books for Women”* [Oxford: 2018], pp. 2–3).

The *Four Books for Women* was first published in Korea in 1736, when “a high official, Yi Töksu (1673–1744), was ordered by King Yöngjo (r. 1724–76) to translate the so-called *Four Books for Women* (*Nü sishu*) into Korean. The translation was published under the title *Yösasö önhæ* (Vernacular version of the Four Books for Women). In a brief preface the king stated that having come across a Chinese version of this compilation by chance, he thought it would be of particular educative value for women, if read in conjunction with [Queen] Sohye’s *Naehun* [a work of instruction for women]. Except for changing the sequence of the four works, the translation faithfully followed the Chinese originals” (Martina Deuchler,

“Propagating Female Virtues in Chosön Korea,” in *Women and Confucian Cultures in Premodern China, Korea, and Japan* [California: 2003], p. 148).

Our book is a later edition that differs substantially from the 1736 edition, which had Korean glosses following every Chinese character, and then a Korean translation interspersed with Chinese characters. Our edition has only Chinese text first, followed by a Korean-only translation; there is no mixing of the scripts. The order of the texts in our book is *Nüjie* first, followed by *Neixun*, *Nü lunyu*, and *Nüfan jielu*.

The Preface by Song Pyöng-sun 宋秉珣 (1839–1912) and the colophon by Chön U 田愚 (1841–1922) are dated 1907 (*chöngmi* 丁未). Our book does not carry an imprint, but other copies of this edition have Yöngju chöngsa 瀛洲精舍, “Classroom of the Land of Immortals.” The individual listed as having “collated and printed” the book, Zheng Han 鄭漢, was, according to researchers, from the Qing, so his contribution cannot refer to the Korean edition in particular (Yi Tu-yöng 이두영, “*Yö sasö e taehan kochal*” 女四書에대한 考察, *Tosöganbo* no. 128: 85).

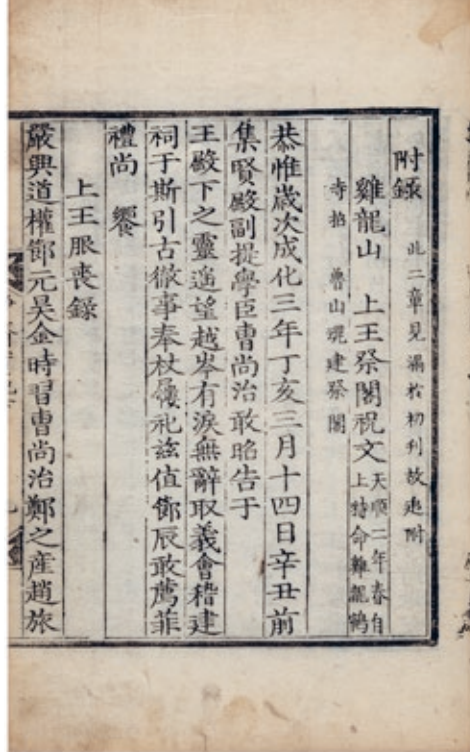
Fine copy.

92. CHO, Sög-u (or Jo Seog-u) 曹錫雨, ed. *Chöngjae Cho Sönsaeng silgi* [or] *Jeongjae Jo seonsaeng silgi* 靜齋曹先生實紀 [True Record of Teacher Cho of the Tranquil Studio]. Woodblock-printed. 56 folding leaves. Two *juan* in one Vol. Large 8vo (310 × 210 mm.), orig. yellow patterned semi-stiff wrappers, orig. stitching. [Yöngch’ön]: 1854.

\$5500.00

First edition of this collection, including the life and writings of Cho Sang-ch’i or Jo Sang-chi 曹尙治 (fl. 1419–55), a prominent official in the early Chosön period. From an early age, Cho studied “writings on human nature and principle” (*söngni chi sö* 性理之書) — that is, Neo-Confucianism. As one text on his life put it, he “took this [Confucian] culture of ours as his personal duty.” Cho’s life was tied up with the factional conflicts that saw Sejo’s usurpation of the Chosön throne in 1455. Cho was among the “large number” of officials who “viewed the new ruler with distaste on moral grounds” (Edward W. Wagner, *The Literati Purges: Political Conflict in Early Yi Korea*, p. 9).

After Sejo demoted the previous king, giving him the title Prince Nosan, and subsequently had him killed, Cho “got hold of a stone and, neither cutting nor polishing it, wrote in his own hand and had it inscribed, ‘Here rests Cho Sang-ch’i, the exiled Deputy Education Intendant of the court



## A Shipwrecked Korean Man in Hangzhou

93. CH'OE, Tu-ch'an (or CHOE, Du-chan) 崔斗燦. *Kanghaeng süngsarok* [or] *Ganghaeng seungsarok* 江海乘槎錄 [*Record of My Voyage on the Seas & Rivers*]. 96 folding leaves. Two *juan* in one Vol. Large 8vo (295 × 205 mm.), orig. patterned brown semi-stiff wrappers, new stitching. [Korea]: Preface and colophon dated 1917.

\$7500.00

First edition and rare; we find no copy of our first edition in WorldCat. This work contains invaluable observations on Chinese customs and cultural objects, including clothing, magnificent tombs and dwellings, the abundance of local products, farming techniques, and city life.

A classicist who reads ten thousand chapters worth of books should travel ten thousand *li* worth of road, and then what he sees and hears will expand his inner horizons. If not, then he will be writing clichés. Not leaving one's home to wander is to be like the "frog in the well" [who thought that the well amounted to the whole world and knew nothing of what lay outside it].

These are the words of Shen Qiqian 沈起潛, a native of Hangzhou in Zhejiang in southern China, who wrote a Preface for this collection of prose and poetry related to Ch'oe Tu-ch'an's travels in China. The book, and Shen's preface, were written in 1818. Shen continued:

Master Ch'oe Tu-ch'an, provincial graduate of Chosŏn, together with his fellow students traversed the ocean. Set adrift by powerful winds they landed in [Zhe]jiang. Travelling via Siming, they reached Qiantang [i.e., Hangzhou]. The officials took care of them and lodged them at Xianlin Temple. The temple is a few *li* from my home, so I could travel to get a look at them. I saw that he had been writing poetry, and using the brush instead of speaking, I asked to know his name. He then took out the *Record of My Voyage*, in which he had noted down their encounters with dangerous winds in a literary collection.

The collection that Ch'oe showed Shen that day in Hangzhou eventually became this book, which recounts how Ch'oe's ship went off course by

of Nosan." As recounted in one of the texts gathered in this collection, he thus signaled his opposition to the new king. Cho was posthumously honored in the late 18th century.

The book contains a Prefaces by Pak Yŏng-wŏn 朴永元 (1791–1854) and Yi Han-ŭng 李漢膺 (1778–1864), the latter dated 1854, and the colophon by Yi Hwi-ryŏng 李彙寧 (1788–1861).

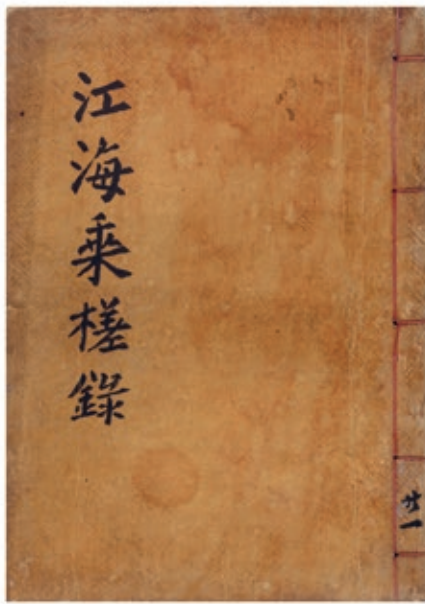
Interesting features of our book include the use of the reign of the Korean kings for dating – "*kabŭn*, the sixth year of the reign of the present king [Ch'ŏljong]" 上之六年甲寅 is the date of Yi's Preface – and the margins that cut through columns where the first character has been raised in deference to the dynasty.

A note toward the end of *juan* 1 (9a) says that the two pieces that follow had been missed when the book was "first printed" (*ch'ogan* 初刊), implying an earlier edition. We are not aware that one is extant, however.

Cho Sŏg-u is listed as the author in the Korean Old and Rare Collection Information System as well as in the Jangseogak catalogue, whence our attribution of authorship.

Fine copy.

🌸 *Encyclopedia of Korean Culture* 한국민족문화대백과사전, online.



Jeju island and then landed in Zhejiang, from whence Ch'oe was able to travel back to Korea via Beijing. The book contains poetry, some of which was exchanged with Chinese people, and a detailed diary of his journey.

Our first edition contains a Preface by late-Chosŏn literatus Sŏ Chŏng-ok (or Seo Jeong-ok) 徐廷玉 (1843–1921), dated 1917, in addition to the one by Shen Qiqian. There is a colophon by Ch'oe's descendant Ch'oe Chi-yŏng (or Choe Ji-yeong) 崔址永, likewise dated 1917.

Fine copy. The book is very rare. We can locate other copies of the first edition only at Korea University, Yonsei University, and Keimyung University.

*Movable Type Records of the Chŏng Lineage of Gyeongju;  
A Rare Gazetteer*

94. **CHŎNG, Kyŏng-sŏp (or JEONG, Gyeong-seop) 鄭京燮.** *Kyerim sŭngji* [or] *Gyerim seungji* 鷄林勝誌 [*Historical Records of Kyŏngju*]. Movable type print. 73; 66; 72 (two leaves misnumbered 70); 27 folding leaves. Four vols. Large 8vo (310 × 199 mm.), orig. patterned brown semi-stiff wrappers, orig. stitching. Namwŏn, South Jeolla province: Chŏng Kyŏng-sŏp (printed by Im T'ae-hwa 尹泰和), 1933.

\$4950.00



First edition of this local gazetteer for Gyeongju (Kyŏngju) in South Jeolla province of South Korea. This book is remarkable in that it represents a genre that flourished in the Chosŏn period, and it was printed using the movable type technology common in the Chosŏn period but carries a 20th-century-style imprint. It shows the survival and transformation of Chosŏn textual genres and means of their dissemination in colonial Korea.

The word “gazetteer” is used in reference to a genre of East Asian historical and geographical texts generally known in Korea as *ŭpchi* 邑志, which translates roughly to “local treatises.” The now rare word “gazetteer” is used in analogy with a similar genre that existed in British India.

Treatises dedicated to the geography, sociopolitical makeup, culture, or history of localities exist from early times, but the local gazetteer as we know it largely took shape in China in the Song period (960–1279). In Korea, mentions of treatises covering larger geographical units such as prov-

inces or indeed the whole country are found in medieval sources, but no such books have come down to us. Truly local gazetteers covering smaller jurisdictions date only from the early 16th century; the earliest surviving book dates from 1581. Gazetteers for many localities were published thereafter, and as this book shows, the tradition continued well into the 20th century. Although this work celebrates the achievements of the local Chǒng lineage, it also contains information on other individuals. Some pieces are signed: the “Record of Yunp’a” [i.e., Chǒng Kyǒng-jo 鄭敬朝] (*yunp’agi* 雲坡記) is signed Cho Ik-ching 曹翊承 and dated 1919 (*kimi* 己未).

Judging by the Preface by Ch’oe Pyǒng-sim (Choe Byeong-sim) 崔秉心, the compilation of the book was carried out by the Chǒng lineage of Gyeongju. The imprint likewise specifies that Chǒng Kyǒng-sǒp (Jeong Gyeong-seop) 鄭京燮 published it, with Im T’ae-hwa 尹泰和 listed as the printer. Unlike Chosŏn-period books, the imprint gives the publisher’s and printer’s addresses down to the street number. It specifies that the book was distributed through the Chǒng lineage hall. The book was printed in 1932 (Shōwa 7) and published in 1933 (Shōwa 8).

Fine set. The final volume has some minor dampstaining. The colophon leaf in the first volume has been pasted on to the rear paste-down. We find no copy in WorldCat.

### Commemorating the Defeat of a Rebellion

95. **CHŒNGJO 正祖 (or JEONGJO), King of Korea.** *Ōje p’yoch’ung yunūm* [or] *Oeje pyochung yuneum* 御製表忠綸音 [Royally Commissioned Silk Ribbon Sounds on the Expression of Loyalty]. Printed with metal movable type. 24 folding leaves. Small folio (345 × 221 mm.), orig. semi-stiff wrappers (wrappers somewhat soiled), later stitching. [Korea]: 1788.

\$6000.00

First edition of this rare royal proclamation issued on the 60-year anniversary of the Musin rebellion. “This rebellion arrived on the 15th day of the third month of 1728, when several hundred rebels seized control of the provincial county seat of Ch’ŏngju, over a hundred kilometers to the southeast of the capital” of Seoul. One political faction was targeting another and hoped to place a royal relative on the throne who would be more positively disposed toward them. “Faction members had raised an army, seized territory, and were engaging in armed conflict. Over the next few



days, the rebels spread their control to twelve other county seats in northern and southern Ch’ungch’ŏng, and to southern Kyōngsang and Kyōnggi Provinces, where popular local support considerably augmented rebel armies. While the loss of provincial territory was devastating to the court, more worrying was the revelation that rebel supporters were occupying senior court positions that put them in close contact with the king.” Yet the rebels were uncoordinated, and forces loyal to King Yǒngjo (or Yeongjo, 1694–1776) were able to suppress the uprising in 17 days (Jackson, *The 1728 Musin Rebellion*, 2).

Yǒngjo’s son, King Chǒngjo of Chosŏn (1752–1800), published our book when one sexagenary cycle had passed since the rebellion to oust his father. The phrase *yunūm*, “silk ribbon sounds,” in the title refers to the words of the monarch (see Couvreur, *Li ki*, Vol. 2, 518). Chǒngjo writes: “This month, this year are the year and month in which our late great king raised arms and suppressed the rebellion. The events of that time still chill my heart.” King Chǒngjo was a somewhat enlightened monarch, support-

ing scholars and scholarship and sponsoring numerous editorial projects at court.

In publishing this book, the king drew on the Confucian discourse of loyalty. The book was bestowed on the families of individuals who had acted on the side of the throne during the Musin rebellion. An inscription on the inside front cover says that our book was bestowed on the descendants of Military Commissioner Min Che-jang (or Jejang) 閔濟章 (1671–1729), in May or early June 1788 (Qianlong 53/4). Min had earlier helped to suppress the rebellion.

The first printed leaf has the large seal *kyujang chi po* 奎章之寶, used in the period on royally commissioned works or books bestowed on subjects by the king.

The book contains a sacrificial oration and poetry by the king. There is a colophon by Yi Chae-hyöp 李在協 (1731–90).

Our copy conforms to the description of the copy held at Columbia University library, which is said to have been printed using the so-called *chöng'yu cha* 丁酉字 set of metal movable type cast in 1777 (the *chöng'yu* year), when Chöngjo ascended the throne (*Hanguk haeoe chönjök munhwajae chosa mongnok: Miguk Columbia sojang Han'gukpon mongnok*, 37; see also WorldCat 35725134).

A few minor stains but a very nice copy of a rare book; WorldCat lists only the Columbia copy.

❁ Couvreur, Séraphin. *Li ki: Ou, mémoires sur les bienséances et les cérémonies*. Ho Kien Fou: Imprimerie de la Mission catholique, 1913. *Hanguk haeoe chönjök munhwajae chosa mongnok: Miguk Columbia sojang Han'gukpon mongnok* 海外典藉文化財調査目録: 美國 Columbia 大學東亞圖書館所藏韓國本目錄. Seoul: Han'guk söji kakhoe, 1994.

### Daoist Talismans & Spells from Korea

96. **DAOIST TALISMANS & SPELLS, KOREAN.** Manuscript on paper, entitled *Sindo t'aeulgyöng* (or *Sindo taeulgyeong*) 神道太乙經 [*Classic of the Supreme Ultimate of the Spirit Way*] & other Daoist texts and talismans. Many illustrations in the text. Manuscript in accordion format. 36 pages (or panels), written on both sides. 8vo (204 × 98 mm.), orig. boards. [Korea?]: 18th or 19th century.

\$5500.00



A unique manuscript collection of Daoist texts and talismans, richly illustrated with diagrams and images. The manuscript is probably Korean, as we find another manuscript with the title *Sindo t'aeulgyöng* held at Dongshin University library in Naju, South Korea. We find no copy of a work with this title in WorldCat, be it Chinese or Korean.

This unique manuscript contains spells (Ko.: *chu*, Ch.: *zhou* 咒), registers (Ko.: *nok*, Ch.: *lu* 箒), diagrams (Ko. *to*, Ch.: *tu* 圖), and talismans (Ko.: *pu*, Ch.: *fu* 符) used in Daoist religious practice. Daoism refers to both a philosophical school in Chinese antiquity and a religious belief system and its practices from the Han dynasty onward. Some of the diagrams that were used in religious Daoism hark back to ancient precedent, but the very earliest such diagrams have been lost. Excavated texts, however, do contain diagrams and spells. “Depending on the situation, [the talismans] may serve as a manifestation of cosmic energies, a geomantic chart, the representation of a deity, an edict from the spirit world or an order issuing from one or the other god, which makes ghosts and demons tremble and keeps



them under tight control” (Despeux, “Talismans and Diagrams,” 498). Daoist religion spread also to Korea, as suggested by our manuscript. We believe that the manuscript might have served as a guide or an inventory for a Daoist practitioner.

We find similarities between some of the talismans in this manuscript and those in other books. For example, the “Nine dragon talisman” with four vertical lines crisscrossed by five horizontal lines is found in medical works as well. Other talismans have names that reference celestial objects.

There is an inscription in manuscript on the upper cover: 趨吉避凶 (“to seek good fortune and avoid disaster”).

Fine copy. Preserved in a box.

❁ Despeux, Catherine. “Talismans and Diagrams.” In *Daoism Handbook*. Edited & translated by Livia Kohn. Handbuch der Orientalistik. Brill, 2000.

97. **HONG, Yō-ha (or HONG, Yeo-ha) 洪汝河**. *Mokchae kasuk Tongguk t’onggam chegang* [or] *Mokjae gasuk Dongguk tonggam jegang* 木齋家塾東國通鑑提綱 [*The Basic Framework of the Comprehensive Mirror of the Eastern Kingdom from the Family School of the Wood Studio*]. Seven vols. Large 8vo (303 × 190 mm.), later wrappers using various old manuscripts, new stitching. [Korea]: Preface dated 1786.

\$3750.00

An uncommon edition of this “first influential Chosŏn history raising the question of legitimacy in ancient Korea” (Baker, “Writing History in Pre-modern Korea,” 115), by Hong Yō-ha 洪汝河 (1620–74, literary name Mokchae or Wood Studio). The book was written in the 17th century, but our edition is later. Hong’s work “denied legitimacy to the kingdom of Wiman Chosŏn, which was established in the northern part of the peninsula in the second century BC. Instead, Hong maintained that the kingdom it was believed to have conquered, Kija Chosŏn, remained the only legitimate government on the peninsula even after it was forced to move to the peninsula’s southern half” (ibid.).

The ultimate model for Hong’s work of Korean history was Sima Guang’s *Zizhi tongjian* 資治通鑑 [*Comprehensive Mirror of Aid in Government*], from 1084 CE, the “first universal history of China in a thousand years” (Hartman, “Chinese Historiography in the Age of Maturity,” 40). Political histories such as *The Comprehensive Mirror* presented narratives



of political legitimacy by privileging some contemporaneous polities over others. Thus they presented an account of the transfer of the Confucian mandate of heaven down through the ages. Hong Yō-ha did the same for Korean history, which greatly influenced his understanding of the balance of power in his own day. By denying legitimacy to the northern state of Wiman Chosŏn, Hong implied that the later state of the Manchus, which was founded in the same region as Wiman Chosŏn before the Manchus conquered China, was also illegitimate. His book thus represents an assertion of Korean claims to legitimacy against Qing China.

Our copy carries a Preface by An Chŏng-bok (or An Jeong-bok) 安鼎福 (1712–91), dated 1786. It appears to be of a different set of woodblocks than the main text. The main text has a single line between margin and text (單邊), whereas the Preface has double lines (雙邊). The copy held at the Harvard-Yenching Library, which has been digitized, does not contain the Preface seen in our copy and in the copy at UC Berkeley (WorldCat 31531512). An was a historian and author of *Tongsa kangmok* 東史綱目 [*Annotated Account of Eastern History*].

❁ Baker, Don. “Writing History in Premodern Korea.” In *The Oxford History of Historical Writing: Volume 3: 1400–1800*. Edited by José

Rabasa et al. Oxford University Press, 2012. Hartman, Charles. “Chinese Historiography in the Age of Maturity.” *The Oxford History of Historical Writing: Vol. 2: 400–1400*. Edited by Sarah Foot & Chase F. Robinson. Oxford University Press, 2012. *Pōk’ūlli taehak Tongasia tosōgwan sujip Han’guk kojōnjōk mongnok* 버클리대학 동아시아도서관 수 집 韓國古典籍目錄. Seoul: Koryō taehakkyo minjok munhwa yōn’guwōn, 2009.

### A Record of Local Intellectuals in Chosŏn Korea

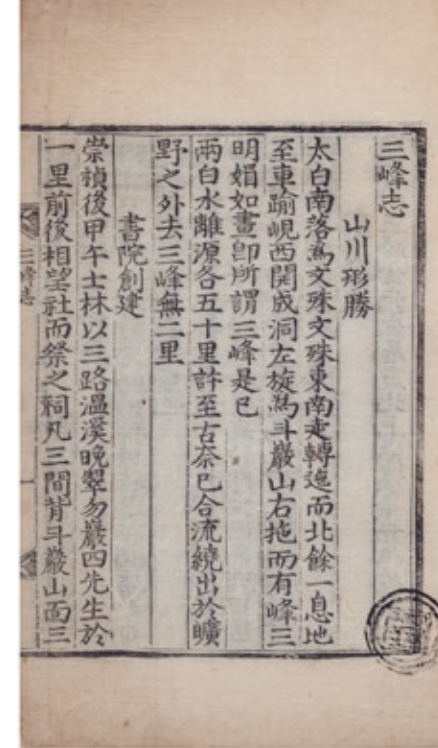
98. KIM, Si-hwa (or KIM, Ch’ōl-lam) 金始鏞. *Sambongji* 三峰志 [Gazetteer of the Three Peaks]. 31 folding leaves. Large 8vo (305 × 190 mm.), orig. patterned semi-stiff wrappers (wrappers slightly soiled), new stitching. Yeongju: 1774.

\$4250.00

First edition, and very rare, of this gazetteer for the Confucian Three Peaks Academy (WorldCat 46318280). The word “gazetteer” is used in reference to a genre of East Asian historical and geographical texts generally known in Korea as *ūpchi* 邑志, which translates roughly to “local treatises.” The now rare word “gazetteer” is used in analogy with a similar genre that existed in British India. It was not unusual for Korean gazetteers to be published by a local Confucian academy, as seems to be the case here.

Confucian academies were important centers of intellectual life in Chosŏn Korea. Several of the leading thinkers of the era spent parts of their career teaching at academies, thus creating a following. The Three Peaks Academy (*Sambong sōwōn* 三峰書院) was founded in the village Valley of Three Peaks (*sambonggol* 三峰谷) in 1654. The colophon explains the genesis of the gazetteer: “The late Mr. Ch’ōl-nam 鐵南 [i.e., Kim Si-hwa 金始鏞, 1662–1772] wrote and edited the gazetteer, taking note of the geographical features and dates of buildings, the positions and names of halls, houses, ponds, and lookouts, and recording them for posterity.” Kim Si-hwa furthermore recorded key events in the lives of scholars who had taught at the academy. Kim Wi 金埜 (1709–89), who authored the colophon dated 1774, wrote about the updates that had been made to Kim Si-hwa’s text for our edition. We find no record of an earlier printing; probably, Kim Si-hwa’s text was first published in this edition.

Nice copy. WorldCat locates only the Berkeley copy.

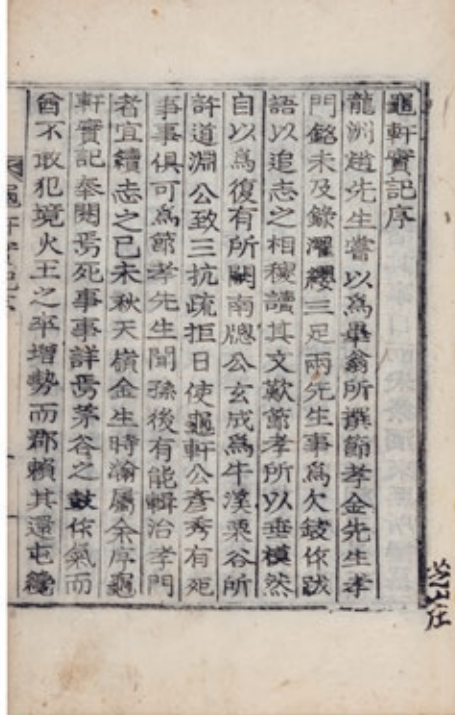


✿ Digital culture encyclopedia for Yeongju 디지털영주문화대전, online. Korean Old and Rare Collection Information System 한국고문헌종합목록, online. *Pōk’ūlli taehak Tongasia tosōgwan sujip Han’guk kojōnjōk mongnok* 버클리대학 동아시아도서관 수 집 韓國古典籍目錄. Seoul: Koryō taehakkyo minjok munhwa yōn’guwōn, 2009. “Sambong ha sambong sōwōn maül ‘Sambonggol’” 삼봉(三峯) 下 삼봉서원(三峯書院) 마을 ‘삼봉골(三峯谷)’. *Yōngju simin sinmun* 영주시민신문, online.

### Anti-Colonial Commemoration of the Japanese Invasion of Korea

99. KIM, Si-han 金時瀚. *Kuhōn silgi* [or] *Guheon silgi* 龜軒實紀 (the final character is written as 記 in some places in the book) [True Record of Tortoise Studio]. Wooden movable type. 57 folding leaves. Large 8vo (305 × 206 mm.), orig. yellow patterned semi-stiff wrappers, orig. stitching. [Korea]: 1920.

\$3500.00



First edition of this rare collection of texts relating to Kim Ōn-su 金彦秀, published by his descendant Kim Si-han, with texts relating to Kim Yunhyōn 金潤洵 in appendix. Kim Ōn-su was a military official who fought in the Imjin War and then in the first Manchu invasion of Korea, during which he perished in battle. The Imjin War (1592–98) was the invasion of Chosŏn Korea by Japan, with Ming China entering the war on the side of Korea. The Manchu invasion some decades later was part of the rise of the Manchus to eventually become the dominant power in East Asia as the Qing empire.

For Korea, the Imjin War and Manchu invasion were destructive and traumatic events, with the former constituting a watershed in Korean history and the latter leaving many Chosŏn intellectuals with a long-lasting animosity toward the Manchus. According to one of the individuals involved in producing this book, “the fact that the country could be rebuilt after [these] calamities . . . depended on the ranks of local righteous men.” Ōn-su is presented in this book as one such man. When this book was published, in 1920, Korea had been colonized by Japan; in the eyes of some, the war had echoes in the present.

The book has two Prefaces and two colophons. The first Preface, undated, is written by No Sang-jik 盧相稷 — of documented anti-Japanese sentiment — and the second by An Chŏng-nyŏ (or An Cheong-nyeo)

安鼎呂 (1871–1939), dated 1920. The first colophon is by Kim Chae-jik (or Kim Jae-jik) 金在植, dated 1919, and the second is by Kim Si-han, dated 1920.

An Chŏng-nyŏ explicitly linked the Imjin War to Japan’s later annexation of Korea as a colony in the early 20th century: “The calamitous political transformation of our eastern [land] today is but a late-coming disaster stemming from the Imjin [War], but now the loyal servants of the throne and righteous men all have their hands tied, without a way forward.”

Fine copy and rare; we find no record in WorldCat. The book is held in libraries in South Korea.

#### 100. KOREAN WOODEN MOVABLE TYPES IN A FORME.

Korean wooden movable types preserved in the original forme. Wooden frame (170 × 300 mm., each type 6 × 5 × 18 mm.). [Korea]: Chosŏn period or early 20th century.

\$15,000.00

A forme or chase — a rectangular frame into which columns of type are locked in place for printing — filled with wooden movable type, probably from Korea and probably dating from the Chosŏn period. Each piece of type contains one Chinese character carved in relief. When used, ink would be brushed over the type vertically, and a folio sheet of paper pressed against it, thus creating an imprinted page. The page would then be folded in different ways depending on the binding. For a codex-style book, it would be folded along its center, with the touching short ends of the sheet bound together with other similarly printed and folded sheets using string. Folios intended for codex-style books normally have a marked center, which is not seen in the type laid out in our forme. The layout of our forme suggests, perhaps, that the printed folio was intended for Buddhist sutra binding, in which the page would be folded every six columns or so to assume the shape of an accordion.

The forme is a few characters short of completion. However, in actual use, it would often occur that a column of text would end partway through, for instance, at the end of a chapter or before a character raised in deference to the king or dynasty. We would thus not expect the forme to be completely full of characters for every imprint. In case the printer wanted lines (Ko.: *kye*, Ch.: *jie* 界) between the printed columns, strips of wood, possibly bamboo, would be placed between them and inked.

Movable type of the kind seen here was used extensively for printing



in Chosŏn Korea and into the 20th century. The exact origins of movable type printing are disputed, but the process is described in Chinese sources from the 11th century CE. Two noteworthy aspects of early movable type printing in East Asia are its early use on the periphery of Chinese civilization, and its use for the reproduction of Buddhist texts. Thus some of the earliest extant examples of movable type printing come from the Tanguts (Xixia) around the turn of the 14th century, who printed the indigenous script used for their language, and from Korea, where printing was done in classical Chinese. A Buddhist work printed with movable type in Korea in 1377 is extant today. Movable type was later also made to print *hangul*, the Korean alphabet. Movable type printing in Chosŏn Korea was carried out both at court and outside it. Types could be cast in metal or, as here, carved in wood.

In fine condition.

- ❁ Deuchler, Martina. "The Korean Rare Books: A Sampling." In *Treasures of the Yenching: Seventy-Fifth Anniversary of the Harvard-Yenching Library*. Edited by Patrick Hanan. Harvard-Yenching Library, 2003. Heijdra, Martin & Cao Shuwen. "The World's Earliest Extant Book Printed from Wooden Movable Type? *Chüan* Seventy-Seven of the Tangut Translation of the *Garland Sutra*." *Gest Library Journal* 5.1 (1992): 70–89. Tsien, Tsuen-hsün. *Paper and Printing*. Science and Civilisation in China. Vol. 5. Cambridge University Press, 1985.

### *The Lotus Sutra Printed at the Yongjan-sa Temple in 1635*

101. KUMĀRAJĪVA 鳩摩羅什, trans. *Myobŏp yŏnhwagyŏng* [or] *Myobeop yeonhwagyeong* [Ch.: *Miao fa lian hua jing* 妙法蓮華經; *Sutra of the Lotus of the Wonderful Dharma*]. Two double-page woodcuts. Woodblock-printed. 62 folding leaves (plus one leaf, 32, in duplicate). Large 8vo (317 × 213 mm.), orig. semi-stiff wrappers, new stitching. Yongjan-sa Temple: 1635.

\$25,000.00



A very rare and early illustrated Korean edition of the *Lotus Sutra*, published in 1635. The woodblock of the final page with the imprint appears to have slid during printing and the text is unclear (but the date is clear). We believe it says that it was printed by Yongjan-sa 龍藏寺 temple, which would mean that the place of publication is today's Jindo County in South



Chölla province, South Korea. We find no record of copies of the *Lotus Sutra* with this year and imprint in either WorldCat or the Korean Old and Rare Collection Information System.

This edition contains four pages with two splendid double-page images of Buddha and his disciples.

The original author of the sutra is not known, but we know it existed by 255 CE. The sutra was translated into Chinese by the Central Asian scholar-monk Kumārajīva (344–413 CE) in 406 CE. This translation is thought to be the closest to the presumed original version. “The Lotus Sutra is one of the most important and influential of all the sutras or sacred scriptures of Mahayana Buddhism, revered by almost all branches of the Mahayana teachings, and over many centuries the object of intense veneration among Buddhist believers throughout China, Korea, Japan, and other regions of eastern Asia.” It is “an important text of world literature” (Watson, *The Lotus Sutra*, ix-x).

Our copy contains Daoxuan’s 道宣 (596–667 CE) “propagational preface” (*hongchuan xu* 弘傳序) and Jinan’s 及南 “essential explanations” (*yaojie* 要解, from 1127).



Yongjang-sa temple is famous for its Buddhist statues, which are assumed to date back to Koryŏ times. The temple is known to have published several works around the time when our sutra was printed. The National Library of Korea holds several works printed at the temple: *Kobong hwasang sŏnyŏ* 高峰和尚禪要 [*Essential Chan (or Zen) Teachings by the Monk Gaofeng (of the Yuan)*], *Ch’ŏnji myŏnyang suryukchae ūich’anyo* 天地冥陽水陸齋儀纂要, *Pulsŏl kwangbon taese kyŏng* 佛說廣本大歲經, an edition of the *Diamond Sutra*, one of the *Sūramgama-sūtra*, *Pŏpchip pyŏlhaengnok chŏlyo pyŏng’ip sagi* 法集別行錄節要并私記, and other works (we hesitate to translate several of these titles). These books were all printed in 1635, the same year as our sutra.

Fine copy of this rare and early Korean book. First 20 leaves with faint dampstaining.

🌸 Digital Dictionary of Buddhism, online. Korean Old and Rare Collection Information System 한국고문헌종합목록, online. Watson, Burton, trans. *The Lotus Sutra*. Columbia University Press, 1993.

## A Descendant's Careful Collection

102. KWÖN, Koeng (or GWON, Goeng) 權宏. *Chinbong sōnsaeng ilgo* [or] *Jinbong seonsaeng ilgo* 震峯先生逸稿 [Scattered Drafts by Our Teacher, [Kwön of] Thunderous Peak]. Woodblock printed. 57 folding leaves. Two *juan* in one Vol. Large 8vo (313 × 204 mm.), orig. semi-stiff yellow patterned wrappers (upper wrapper a little soiled). [Korea]: 1832 or after.

\$6250.00

First edition and very rare; we find no copy in WorldCat. This is the collected poetry and prose by Kwön (1575–1652), who lived through the tumultuous years of the early 17th century when Chosŏn Korea was twice invaded by the Manchus. Kwön was, from an early age, taught by his father, Kwön Tae-gi 權大器, who had studied under one of the most important Neo-Confucian scholars of the Chosŏn period, Yi T'oegye 李退溪 (Yi Hwang 滉, 1501–70). The younger Kwön passed a lower-level civil service examination and entered officialdom at a low rank. He served in the royal retinue when the court retreated to Ganghwa island during the 1627 Manchu invasion. Kwön was promoted but retired from office, citing illness. After the Manchus invaded the country again, in 1636, Kwön withdrew to a cottage at the foot of a peak of Mount Taebaksan called Chinbong

震峯, “Thunderous Peak,” whence the name of his posthumously published oeuvre.

The book contains a Preface written by Yi Ya-sun 李野淳 (1755–1831), a ninth-generation descendant of Yi T'oegye, dated 1825 (“fourth *ūlyu* since the Chongzhen reign”). An appendix contains eulogies for Kwön and an account of Kwön's life written by Kim Si-ch'an 金是瓚, dated 1818 (“third *muin* since the Guangde reign period of the August Ming,” referencing the reign name of the abortive rebellion by Yang Qilong 楊起隆 [1633–80]). Kwön Hun 權勳, a sixth-generation descendant of Kwön Koeng, wrote the colophon, dated 1832 (“fourth *imjin* since the first year of Chongzhen.” Kwön Hun described how “I, his unworthy distant descendant, with pain and regret carefully searched far and wide to collect the writings bit by bit, transcribing them for posterity. The years passed as I was putting them in order.”

Fine copy.

## Printed with Metal Movable Type?

### A Return to Stone Gate

103. O, I-ik 吳以翼. *Sōngmun chip* [or] *Seongmun jip* 石門集 [Writings from Stone Gate]. Two pages of woodcut cursive calligraphy. Metal movable (?) type. 78; 99 folding leaves. Five *juan* in two vols. Large 8vo (327 × 195 mm.), orig. brown semi-stiff wrappers (wrappers somewhat soiled), new stitching. [Korea]: Torim kangdang 道林講堂, 1874.

\$4250.00

First edition and quite rare.

Shadows rise among the distant trees;  
Fragrant foliage, the evening sky;  
The white heron recognizes my leisurely disposition;  
And drops the poem by my side.

Thus reads “Returning to Stone Gate” (*sōngmun kwiro* 石門歸路), the opening poem in this collection of verse and prose by O I-ik 吳以翼 (1618–66). It was posthumously published in 1874 by the author's descendants, a common practice in late Chosŏn Korea.





O had an official career, but retired after having been exiled for a period. In rural retirement, beautifully captured in his poem, O called himself “the hermit of Stone Gate” (*sŏngmun kōsa* 石門居士), hence the name of his posthumous oeuvre.

O’s ancestral home was Naju in present-day South Jeolla province, and his descendants apparently still lived there seven generations later. The undated Preface by Yi Kyŏng-jae 李景在 (1800–73) undated Preface tells of how O Kŭng-gyu (or O Geung-hyu) 吳恆圭 came from Naju with a collection of his ancestor’s writings, seeking to publish them. “I washed my hands and read them,” Yi wrote, “finding among them poems exchanged with Mr. Kwich’ŏn. I could not help but gently put my hand on the scroll and let it touch me; Mr. O had been an old friend of my own ancestor.” According to the colophon written by O Chun-sŏn 吳駿善 – an eighth-generation descendant of O I-ik, and thus one generation below O Kŭng-gyu – O I-ik had left behind over 500 poems.

O Chun-sŏn’s colophon is dated 1874, which is also the date of the

imprint. The work in addition contains an undated colophon signed by Ko Si-hong 高時鴻.

❁ *Encyclopedia of Korean Culture* 한국민족문화대백과사전, online. *Korean Old and Rare Collection Information System* 한국고문헌종합목록, online.

### *Records of the Anti-Japanese & Anti-Manchu Resistance*

104. **PAK, Chae-hwan (or PAK, Je-hwan) 朴在煥, attributed author.** *Pak Ssi ch’irhyŏn kōi rok [or] Pak Ssi chirhyeon geoeui rok* 朴氏七賢舉義錄 [*Record of the Righteous Resistance of Seven Worthies of the Pak Lineage* (of Chinwŏn 珍原)]. 52 folding leaves. Large 8vo (298 × 190 mm.), orig. patterned semistiff wrappers (wrappers a little soiled), old stitching (stitching partially defective). [Korea]: Preface dated 1801, Afterword dated 1816.

\$5500.00

A very rare edition of this collection of documents relating to seven men and their actions during the Imjin War and the Manchu invasion of Korea in 1636. The invasions of Korea, first by the Japanese in the 1590s and then by the Manchus in the 1620s and 1630s, were important moments in the course of events that led to the rise of the Manchu Qing empire in continental East Asia. The large-scale fighting and movement of troops from Japan and China into the Korean peninsula in the late 16th century mark a watershed in Korean history. The cost of the wars also severely weakened the Chinese Ming dynasty, which eventually collapsed in 1644, ushering in an entirely new balance of power in the region.

The “seven worthies” of the title include Pak Kwang-jŏn 朴光前 (1526–97, style name Chuk-ch’ŏn or Juk-cheon 竹川), and his sons Kŭn-hyo 朴根孝 (1550–1607) and Kŭn-je 根悌, all of whom distinguished themselves during the Japanese invasion in the 1590s, and grandsons and great-grandsons who resisted the Manchus in 1636 as commanders of irregulars.

Our copy has a Preface dated 1801 by Song Hwan-gi 宋煥箕 (1728–1807), a Chosŏn scholar-official. Song writes that, “in the history of armed invasions of our dynasty, none were more brutal than the two disorders of the *imjin* (1592) and *pyŏngja* (1636) years.” Four generations of the Pak family – “fathers and sons, ancestor and descendants, older and younger brothers, uncles and nephews” – had distinguished themselves during those trying times. Song ends the Preface by saying that “the person who



now came to ask me for my text is Chae-hwan, an eighth-generation descendant of Chuk-ch'ön." The wording suggests that Pak Chae-hwan edited the work, hence our attribution of authorship.

We find no matches to our copy in either WorldCat or the Korean Old and Rare Collection Information System (KORCIS). In addition to the Preface dated 1801, our copy has a colophon (*pal* 跋) by Yi 李鶴來 (also known as Yi Ch'öng 李晴, 1792–1861) dated 1816. Some copies described in KORCIS have 20 characters per column, while our copy has 19 on some pages and 18 on others. Some catalogues ascribe authorship of the book to Pak Chung-hong 朴重洪 (1802–72), probably because one edition of the present work was published in 1856 along with a collection of Pak Kwang-jön's works that Pak Chung-hong edited. This is the case with the Harvard-Yenching copy (K 5568.2 4398 [4], WorldCat 40280697), which has a Preface dated 1856 (*byöngjin* 丙辰).

❁ *Encyclopedia of Korean Culture* 한국민족문화대백과사전, online. *Korean Old and Rare Collection Information System* 한국고문헌종합목록, online.

## A “Who’s Who” of Korean History

105. **TONGGUK MUNHÖN [or] DONGGUK MUNHEON** 東國文獻 [Lettered Worthies of the Eastern Kingdom]. 46; 45; 46; 45.5 folding leaves. Four vols. Large 8vo, orig. patterned brown semi-stiff wrappers (wrappers somewhat soiled & stained), orig. stitching. [Korea]: probably 19th century.

\$4750.00

Undated edition of this collection of lists giving biographical data for notable personages from Korea, the “Eastern Kingdom.” The individuals are divided into categories, such as “high officials,” “famous servants of the throne,” and “scholars.” The last chapter of the book contains a list of institutions. The chapter on scholars opens with a brief biography of the famous medieval scholar Söl Chong 薛聰, who “explained the nine classics in the local language and in addition wrote history and prose” 以方言解九經又製史文. The statement about the use of “local language” (i.e., Korean) to read the classical Chinese Confucian canon comes from *Samguk sagi* 三國史記 [Historical Record of the Three Kingdoms, 1145] and is reproduced here for a Chosön readership. The *Lettered Worthies of the Eastern Kingdom* functions as a “Who’s Who” type of reference work.

Fang Chaoying (1908–85) used this text with great success when compiling his landmark bibliographical catalogue for the Asami library in 1969. Fang described it as a collection of “celebrities of Korea, a work consisting





of honor lists under twenty headings . . . These lists have been invaluable aids to quick reference” (*The Asami Library*, 140).

Very good set of this useful work. Occasional staining (somewhat more severe in Vol. III). Minor worming in Vol. II.

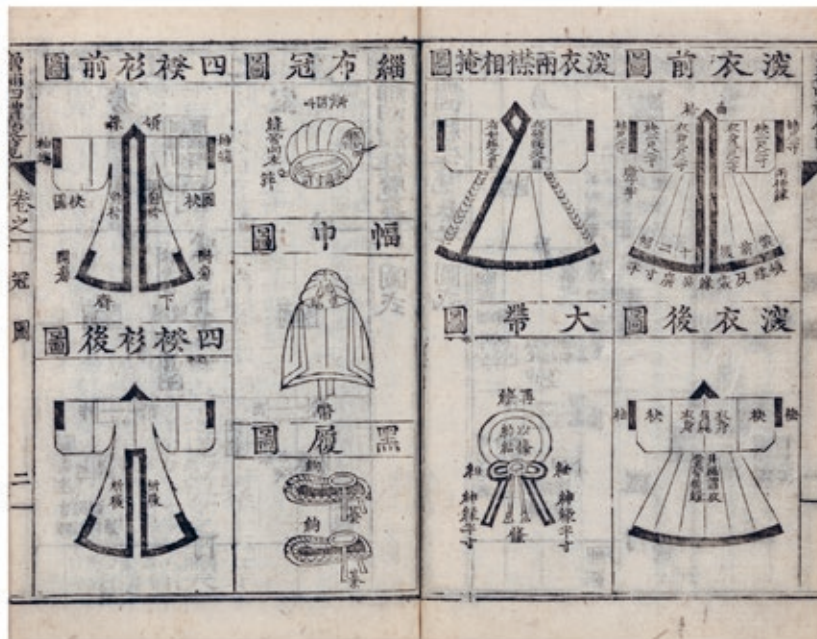
### Shoring Up Confucian Rituals in a Time of Change

106. **YI, Chae (or YI, Jae) 李緯 & HWANG, P'il-su (or HWANG, Pil-su) 黃泌秀.** *Chŭngbo sarye p'yollam [or] Jeungbo sarye pyeollam 增補四禮便覽* [*The Four Rites for Convenient Browsing, Expanded Edition*]. Many woodcut illus. & diagrams. 47; 61; 63; 53 folding leaves. Eight parts in four vols. 8vo (268 × 184 mm.), orig. wrappers. Korea: Söpdang 書業堂, 1900.

\$4750.00

Enlarged edition of this collection of Confucian family rites, printed on “newly cut” (*sinjŏn* 新鑄) woodblocks and with numerous illustrations. The book was first compiled by Yi Chae (1680–1746), a major official and scholar of his time. This expanded edition was prepared by Hwang P'il-su (1842–1914), an ardent Confucian. In 1867, he had authored a work to “up-braid the heresy” (*ch'òksa* 斥邪) of Catholicism. He is also noted for his edition of his father’s work of medicinal drug recipes.

The family rites covered in this book include the capping of boys (when they come of age), marriage, funerals, and ancestral worship. The book is



based on the Neo-Confucian interpretation of these key rites as presented by Zhu Xi 朱熹 (1130–1200), the famous Chinese synthesizer of Neo-Confucian thought. The book contains many illustrations of the clothing and furniture used in the various rites, as well as diagrams indicating the placement of the participants. As Yi wrote, “the various tools used can only be clarified by means of illustrations.” Hwang wrote that his edition of Yi’s book did not “depart from the original appearance” of the earlier edition. The new notes that he added were “all based on ancient writings . . . and not my subjective opinion.”

The book contains a colophon dated 1844, written by Cho In-yŏng (or Jo In-yeong) 趙寅永 (1782–1850) for Yi’s original book. Cho was father-in-law to the king and, like Hwang, defended Confucianism against the perceived threat of Catholicism. It is tempting to view the publication of the present book in this light. With a change in belief systems and religious



practices, orthodoxy needed clarification, which this book achieves using both text and images.

A reader of this copy has taken notes on the rituals on the inside cover of the volumes.

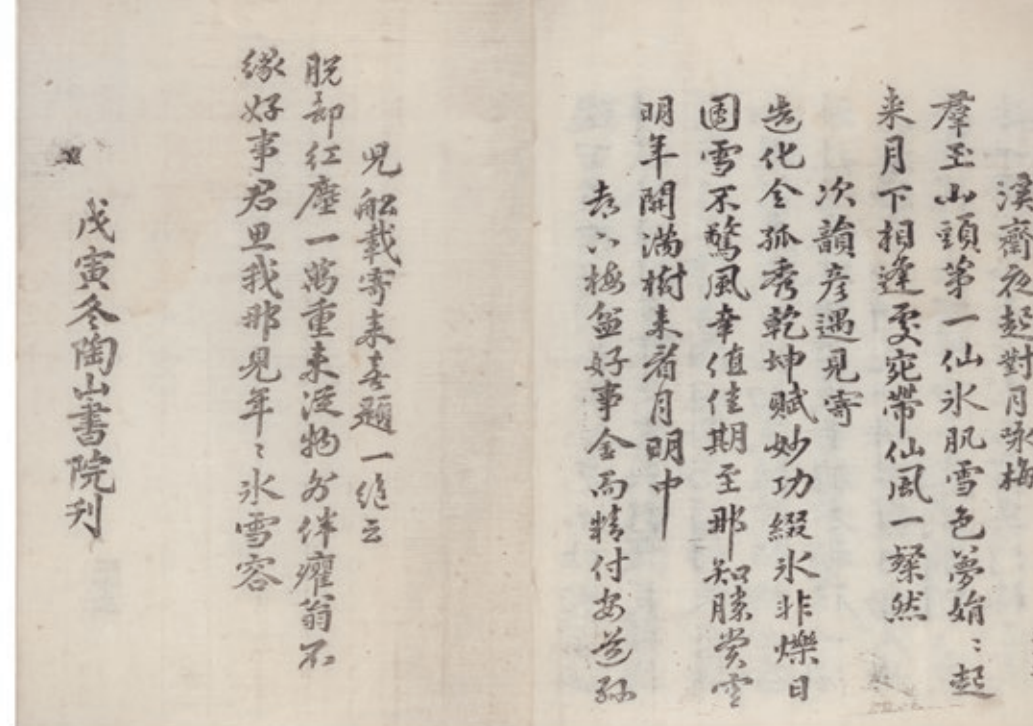
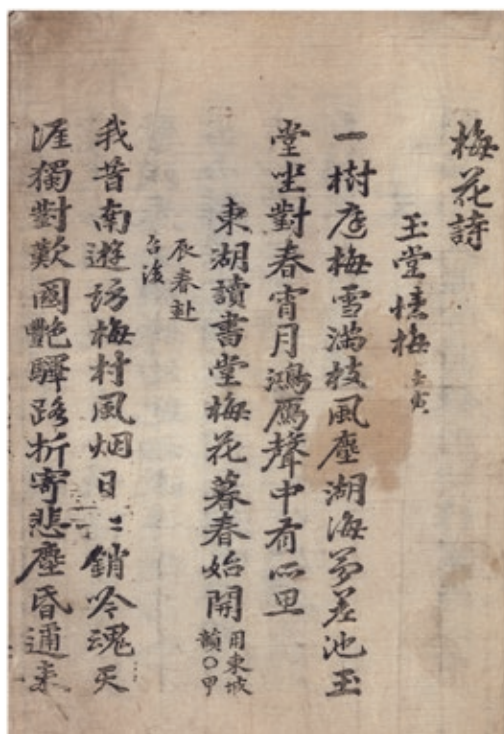
❁ Encyclopedia of Korean Culture 한국민족문화대백과사전, online. Korean Old and Rare Collection Information System 한국고문헌종합목록, online.

*One of the First Books Printed at the Tosan Academy;  
Plum Blossom Poems*

107. **YI, Hwang** 李滉. *Maehwa si* 梅花詩 [Plum Blossom Poems]. Wood-block printed. 23 folding leaves. Folio (364 × 270 mm.), orig. wrappers (wrappers somewhat soiled & marked), new stitching. [Andong: Privately Printed at] Tosan sōwōn [or Dosan seowon], [most likely 1578 or, perhaps, 1638].

\$15,000.00

First edition, privately printed at the Tosan Academy, the private Confucian academy established in 1574, following Yi's death; this is certainly one of the earliest books to be printed there, if not the first. Yi Hwang



(1501–70), also known as Yi T'oegye, was the most influential Neo-Confucian thinker in Chosŏn Korea (his portrait was used on the 1000 won banknote from 1975 to 2007). The academy named in his honor is today a UNESCO World Heritage Site.

Plum blossoms were an old motif in Chinese and Korean literature. Yi had an “ardent love” for plum blossoms as they often began to bloom in the middle of winter. He found them the perfect subject to express the value of endurance and self-cultivation. Yi turned to writing poetry as an escape from the partisan politics he endured while serving four kings. The first poem in the collection is dated 1542.

Our book is most attractive, printed in a small folio format; the woodblocks were carved to imitate the calligraphy of Yi Hwang.

Our copy carries the note “Printed in the winter [i.e., eleventh month] of the *muin* year at Tosan Academy.” The character “To” was featured in several style names used by Yi, and hence in the name of the academy founded near a mountain where he stayed. The academy had an active printing program and three libraries, two for books and one to store woodblocks.

Jangseogak (the Academy of Korean Studies) has a copy printed from the same blocks as our copy (K4-5985; the last folio appears to have been

folded differently). The catalogue conjectures that the *muin* year here corresponds to 1578. The cataloguers of the copy held at Busan Metropolitan Simin library (call number 811.9-11), however, conjecture that the date in this description corresponds to 1638. We note that the Busan copy is described as having 29 folios and is probably a later printing.

The outside cover carries the title *T'oegye sōnsaeng maehwa si* [*The Plum Blossom Poems by Master T'oegye*]. The covers of our copy have wastepaper leaves from a copy of the genealogy of the Sin clan of Yōnghae.

Nice copy and very rare; we find no copy in WorldCat.

☼ Digital Jangseogak, online. *Han'guk komunhōn chonghap mongnok* 한국고문헌종합목록, online. Kim Tae-ho. "T'oegye ūi maehwasarang kwa maehwasi ūi kyoyukchōk hamūi" 퇴계의 매화사랑과 매화시의 교육적 함의, *Hangukhak nonjip* 한국학논집.

### School Rules

108. **YI, I 李珣**. *Yija hakkyu* 李子學則 [*Master Yi's School Rules*]. 19 folding leaves. Large 8vo (293 × 189 mm.), orig. brown patterned semi-stiff wrappers, orig. stitching. Jeollanam-do: Chukkok chōngsa, 1929.

\$4950.00

An exceedingly rare edition of Yi I's *Ūnp'yōng chōngsa hakkyu* (or *Eunpyeong jeongsa hakkyu*) 隱屏精舍學規 [*School Rules for the Hidden Study Hall*], *Ūnp'yōng chōngsa yaksok* 隱屏精舍約束 [*Compact for the Hidden Study Hall*], and related texts as an independent work on "school rules." We find no other copy in WorldCat, the Korean Old and Rare Collection Information System, or in other catalogues available to us. The copy at the Academy of Korean Studies (Jangseogak, MF35/8172) appears to be from a different edition, as the catalogue gives no publisher. These texts are usually found as a part of Yi's collected works.

Yi I (Yi Yulgok 栗谷, 1536–84) was an official and one of the most influential Neo-Confucian thinkers of the Chosōn period. The first text of this collection is titled "school regulations" (*hakkyo kyubōm* 學校規範) and is dated 1582. In his "school rules," written in 1578 (*muin* 戊寅), we read about his vision for a school open to all and free from the utilitarian demand to study for the civil service examinations. Yi writes: "First rule: Enrolling. Anyone can enroll, no matter if they are gentry or commoner. The only



requirement is to have the will to study." Other rules govern the students' conduct when at school: "After a meal, or while swimming in the pool, you should still observe things and penetrate their principle, and talk and inform each other about meanings and principles. To play games or talk about trivial things in not permitted." Yi made clear that the school was intended for disinterested scholarship alone, and not as preparation for an official career: "those who wish to prepare for the civil service examinations must go practice elsewhere." The collection gives vivid insights into the pedagogical ideas of one of Chosōn Korea's key thinkers.

This edition was published at the Chukkok chōngsa 竹谷精舍 academy in South Jeolla province of today's South Korea in 1929. The academy, whose name appears on the title-page with the zodiacal date, was run by An Kyu-yong 安圭容 (1873–1959). It published several works of Confucianism.

Fine copy.

☼ Paeksan 백산. "Chōnnam posōng: Chukkok chōngsa" 전남 보성: 죽곡정사(竹谷精舍), online. Digital Jangseogak, online. Korean Old and Rare Collection Information System 한국고문헌종합목록, online.

## A Master's Writings on Metaphysics

109. **YI, I 李珣**. *Yija sŏngni sŏ* [or] *Yija seongni seo* 李子性理書 [Writings on Human Nature and Principle by Master Yi]. Edited by Yi To-jung 李度中. One woodblock text diagram. 62 folding leaves. Large 8vo (307 × 207 mm.), orig. semi-stiff wrappers (wrappers slightly soiled), orig. stitching. Korea: 1816.

\$5000.00

Yi I (1536–84) was one of the most important Neo-Confucian thinkers of Chosŏn Korea. This book is concerned with *sŏng* (Ch.: *xing*), “human nature,” and *i* (Ch.: *li*), “principle” or “coherence.” These were key concepts in Neo-Confucian metaphysics. Indeed, in Chinese, Neo-Confucianism is often called “the learning of nature and principle” (Ch.: *xingli xue* 性理學). Yi To-jung, the descendant of one of Yi I’s disciples, excerpted texts dealing with human nature and principle from Yi I’s *Yulgok chŏnsŏ* 栗谷全書 [Complete Writings from Chestnut Valley] to make the present work.

The book’s colophon, written by Pak Ki-jik 朴基稷, is dated *pyŏngja* 丙子, which the cataloguers of the Kyujanggak copy and those of the Harvard-Yenching copy conjecture refers to 1816. By contrast, the Berke-

ley catalogue conjectures that it refers to 1876. We believe that the Berkeley catalogue is mistaken. At the back of our copy, inside the wrapper, the date 1848 has been added in manuscript: “219th year of the Chongzhen reign, the *pyŏngwu* year” 崇禎二百十九年丙午. Assuming that the wrapper was added after the book was printed, the date of print ought to be 1816. The extension of the last Ming emperor’s reign period Chongzhen beyond its endpoint in 1644 was common in Chosŏn Korea as a way to refuse the use of Qing reign names.

There appear to be two recensions of the work. All known copies for which detailed descriptions are at hand (Berkeley 1422.4014.1, Jangseogak MF16–1164, Harvard-Yenching TK 1422 4412, Kyujanggak 奎6265) share these characteristics: heavy line between margin and text (單邊), vertical lines separating columns (有界), 10 columns with 20 characters per column, double inward-facing patterned fish tail (上下花紋魚尾 [Kyujanggak], 內向二葉花紋魚尾 [Jangseogak], 上下內向二葉花紋魚尾 [Berkeley]). However, the Harvard and Kyujanggak copies carry the imprint “printed in Yongsŏng” 龍城開刊, which is not seen on our copy. Like the Berkeley copy, we have 62 folding leaves.

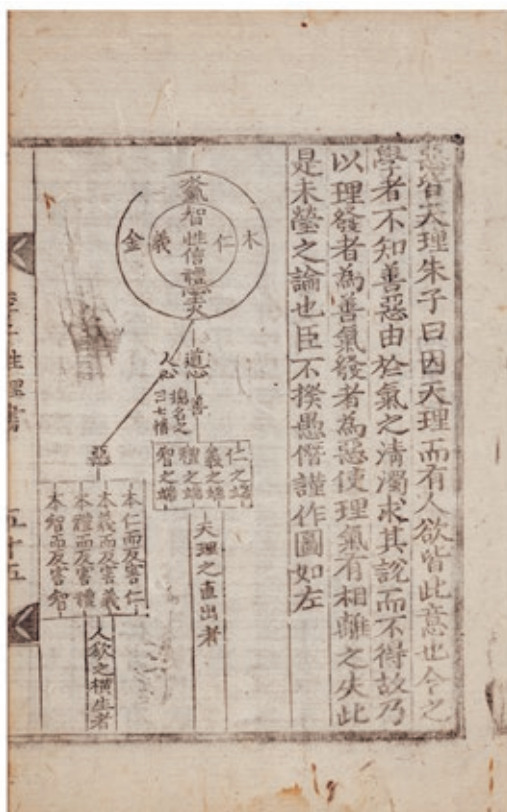
🌸 Digital Jangseogak (the Academy of Korean Studies), online. *Han’guk komunhŏn chonghap mongnok* 한국고문헌종합목록, online. Kyujanggak, online. *Pŏk’ŭlli taehak Tongasia tosŏgwan sujip Han’guk kojŏnjŏk mongnok* 버클리대학 동아시아도서관 수집 韓國古典籍目錄. Seoul: Koryŏ taehakkyo minjok munhwa yŏn’guwŏn, 2009.

## A Record of a Coastal Korean County; Printed with Wooden Movable Type

110. **YŎNGGWANG ŬPCHI (or YEONGGWANG EUPJI)** 靈光邑誌 [Gazetteer of Yŏnggwang]. One full-page woodcut county map. Wooden movable type. 74 folding leaves. Large 8vo (320 × 202 mm.), orig. brown semi-stiff wrappers (wrappers a little tired & soiled), new stitching. [Korea]: 1897.

\$4750.00

Rare edition of this local gazetteer of Yeonggwang (or Yŏnggwang) county, located on the coast of South Jeolla province in the southeastern





part of the Korean peninsula. We find no copy of this edition in WorldCat, but it is held at a few libraries in South Korea.

The word “gazetteer” is used in reference to a genre of East Asian historical and geographical texts generally known in Korea as *ŭpchi* 邑誌, which term translates roughly to “local treatises.” The now rare English word “gazetteer” is here used in analogy with a similar genre that existed in British India. As one of the colophons to this work puts it, “a gazetteer is the traces of a locality, and personages, customs, mountains and rivers, and local products are all recorded in it.”

In Korea, truly local gazetteers covering smaller jurisdictions date only from the early 16th century; the earliest surviving book dates from 1581. The first edition of this gazetteer was published in 1627, but to our knowledge, it is no longer extant, leaving our edition as the earliest available. According to the book’s “editorial principles” (*pŏmnye* 凡例), our edition was modeled on the first edition, with some amendments.

Our copy of the *Gazetteer of Yŏnggwang* has two Prefaces, one “old” (*ku* 舊) and one written for the occasion of this edition. The old Preface was written in 1627 (*chŏngmyo* 丁卯) by Sin Ŭng-sun (or Sin Eung-sun) 辛應純 (1572–1636), who was from Yŏnggwang. Sin was a Confucian scholar who helped amass provisions for the defense against the first Manchu invasion, which took place in the same year that he wrote this Preface for the first edition of the gazetteer. The new Preface was written by Sin T’ae-gwan

申泰寬 (b. 1839), who was the magistrate of Yŏnggwang county. The book furthermore contains three colophons, all dated 1897. The colophons were written by Yi Chong-su 李鍾洙, Sim Ŭn-taek 沈殷澤, and Chŏng Kuk-hyŏn 丁國鉉. By contrast, WorldCat 1102326653 is dated 1891 (but this is a manuscript of the text held by UC Berkeley).

Very good copy. First few leaves a little dusty.

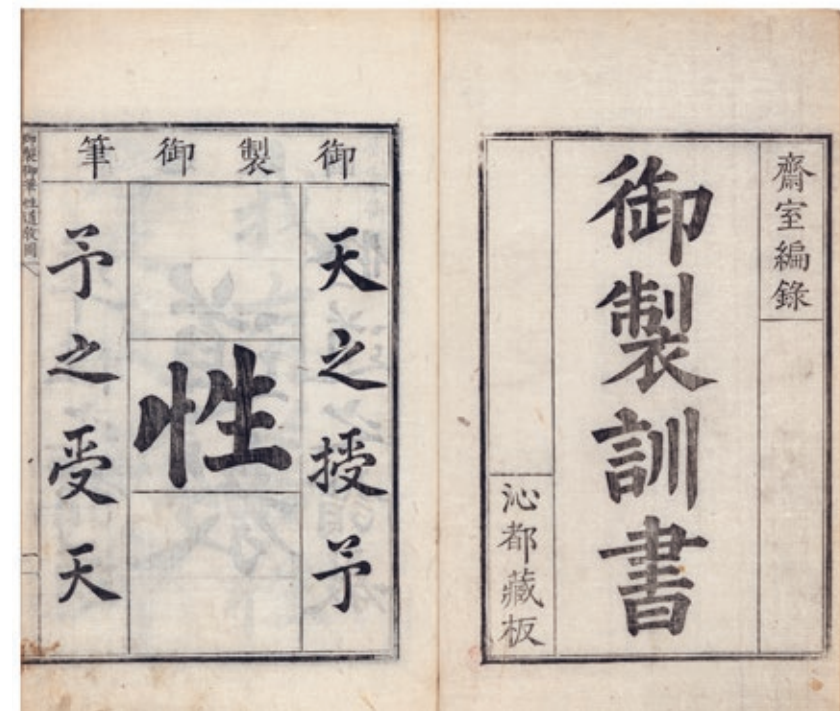
- ✿ Encyclopedia of Korean Culture 한국민족문화대백과사전, online. Korean Old and Rare Collection Information System 한국고문헌종합목록, online.

### *Exhortations from the Chosŏn King With Striking Royal Calligraphy*

III. **YŎNGJO (or YEONGJO) 英祖, King of Korea.** *Ōje hunsŏ* [or] *Oeje hunseo* 御製訓書 [*Royally Commissioned Exhortations*]. 41 folding leaves. Large 8vo (337 × 206 mm.), orig. semi-stiff wrappers, new stitching. [Korea]: Simdo 沁都, 1756.

\$5500.00

First edition and rare; WorldCat lists only one printed copy, at Berkeley. This book of exhortations on good government, with striking royal callig-



raphy, was written by King Yǒngjo (or Yeongjo) of Chosŏn (1694–1776) in 1756. At this time, Yǒngjo was commemorating the death of his father, the previous king. According to Fang Chaoying (1908–85), Yǒngjo, then in his 65th year, “could not foresee that he was to live twenty more years, and so it appears that he was trying to justify himself in his own mind with regard to posterity as well as to the ancestors whom he expected to face any day” (*The Asami Library*, 115). Yǒngjo offered three main principles for a king to follow: “to venerate Heaven, to love the people, and to treat the officials with respect” (*ibid.*).

Large standard script characters written by the king himself are reproduced in the beginning of the book. The king’s brush records Confucian assertions such as “the following of human nature is called the Way / the cultivation of the Way is called instruction.” Accepting the Mencian dictum that human nature is inherently good, the king continues: “I possess the good human nature / to realize the bright mandate of Heaven.”

The main text of the book is reproduced in the handwriting of the important scholar-official Sŏ Myŏng-ŭng (or Seo Myeong-eung) 徐命膺 (1716–87). Sŏ wrote in many genres and had a cosmopolitan outlook. For example, he wrote a Preface to one of the major multilingual lexicographical works produced in Chosŏn in the 18th century (see Söderblom Saarela, “Mandarin over Manchu,” 379–80).

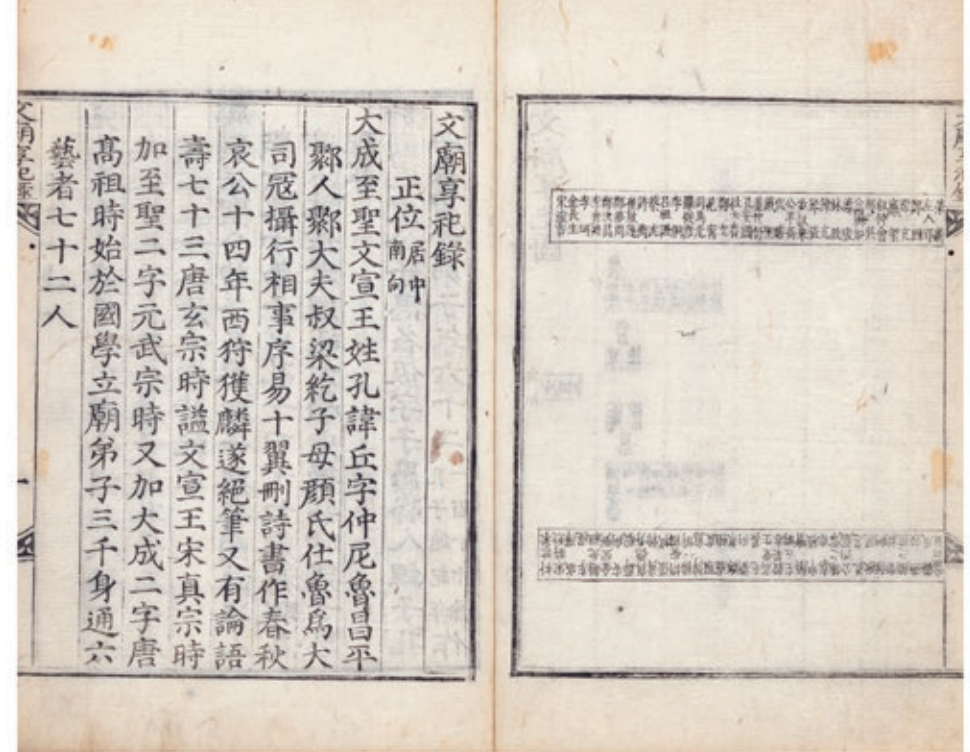
Very fine and fresh copy, beautifully printed.

### *Worshipping the Sages & Worthies in Chosŏn Korea*

112. **YŎNGJO (or YEONGJO) 英祖, King of Korea.** *Munmyo hyangsarok* 文廟享祀錄 [*Record of the Sacrifices at the Confucian Temple*]. Four leaves of illus. 30 folding leaves. Large 8vo (305 × 208 mm.), orig. yellow semi-stiff wrappers (upper wrappers somewhat soiled, both wrappers with some worming), new stitching. [Korea]: 1765.

\$4950.00

First edition of this book published on royal command by King Yǒngjo of Chosŏn. The book was compiled by Kim Kwi-ju 金龜柱 (1740–86), the older brother of Queen Consort Chŏngsun (1745–1805). The royal Preface is furthermore written in Kim’s standard script calligraphy. Years after the compilation of this book, factional intrigue under Yǒngjo’s successor, Chŏngjo, led to Kim being exiled, after which he soon died.



Our book outlines sacrifices at the Confucian temple in Seoul, including the Kyesŏng 啓聖祠 and Songjŏl 崇節祠 shrines. The Kyesŏng shrine, built in 1669, was the site of sacrifices to the fathers of several Confucian sages, including Confucius and Mencius. At the temple as a whole, a number of Chinese and Korean Confucian sages and worthies were worshipped. The book contains illustrations outlining the layout of the shrines, with the placement of the tablets for the various Confucian scholars marked with their names.

The royal Preface is dated 1765. Ordering the compilation of a record of past exemplars apparently made the king reflect on his own character and actions. He wrote, “when I with my shallow learning recite the writings of the sages and worthies, but remain unable to learn the Way of the sages and worthies, and when I admire the deeds of the sages and worthies, but cannot act in their manner, it is like knowing what something tastes like but not get to eat it, or like knowing the road but being unable to follow it. Even though I might laugh at people of the past, why would people of the future not laugh at me too?”

Minor worming, mostly marginal, towards end. See WorldCat 855527023 for a digital copy.

## A Confucian Florilegium

113. **ZHEN, Dexiu** 真德秀. *Simgyöng puju* [or] *Simgyeong buju* [Ch.: *Xinjing fu zhu*; 心經附註; *The Classic of the Mind with Appended Annotations*]. Woodblock printed. 85; 63 folding leaves. Four parts in two vols. Large 8vo (306 × 208 mm.), orig. brown semi-stiff wrappers (wrappers somewhat soiled), old stitching. [Korea]: n.d., but 1672?

\$6250.00

A rare and early Korean edition of this famous Confucian florilegium (WorldCat 35891613). The author is Song-dynasty thinker and educator Zhen Dexiu (also known as Zhen Xishan 真西山, 1178–1235), who was a follower of Zhu Xi 朱熹 (1130–1200). Zhen had “a considerable influence on the formation of Neo-Confucian ideology in the Yüan and early Ming” (Chu, “Chu Hsi and Public Instruction,” 273). His book *The Classic of the Mind* contains excerpts dealing with the cultivation of the mind drawn from canonical Confucian literature. This edition comes with a commentary by Cheng Minzheng 程敏政 (1445–99), who was a Ming dynasty official and writer. Cheng was famous for his learning but made enemies at court and was imprisoned for a time, suspected of misconduct during civil service examinations. He was eventually released and rehabilitated, but died soon thereafter.

Zhen Dexiu’s book had a profound impact on Yi Hwang 李滉 (1501–70, also known as Yi T’oegye 李退溪). According to Gao Lingyin, “by means of Zhen Xishan’s *Classic of the Mind*, Yi T’oegye inherited and continued to develop the ‘Learning of the Mind’ thought of Master Zhu’s teachings.” Yi, in turn, was the most influential philosopher in the Zhu Xi school in Korea. His “discourse” on the *Classic of the Mind*, dated 1556, is included in this edition. Mediated by Yi, the *Classic of the Mind* with Cheng Minzheng’s annotations became very influential within Neo-Confucian education in Chosŏn Korea.

According to the Asami catalogue (26.9), the Cheng edition was printed from woodblocks in 1492 (his Preface is dated 1492), and the Yi edition appeared about 1566. King Sŏnjo admired the text so much that he ordered a movable type edition, issued ca. 1573. Later editions were printed using woodblocks but attempted to maintain the “look” of the movable type edition.

Very nice set. Occasional minor worming and staining.



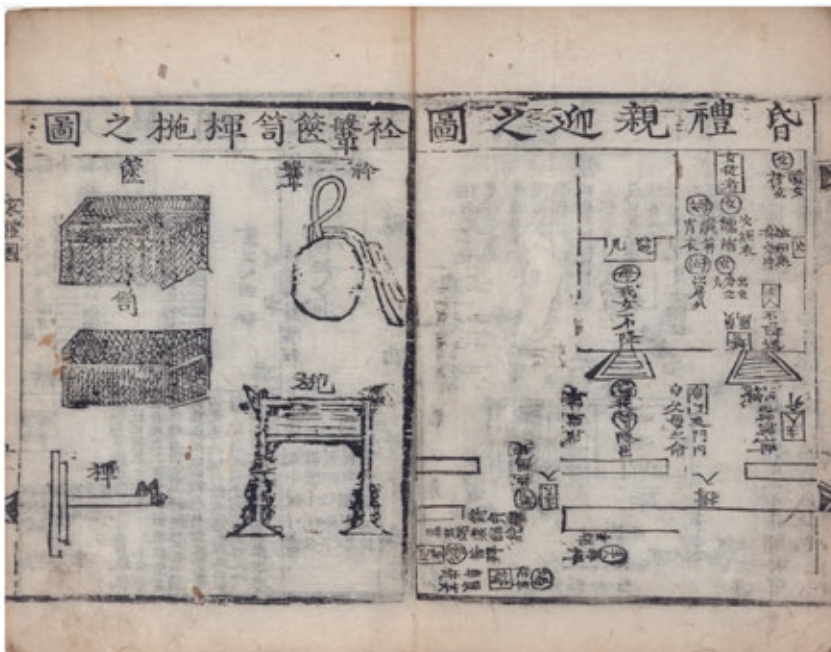
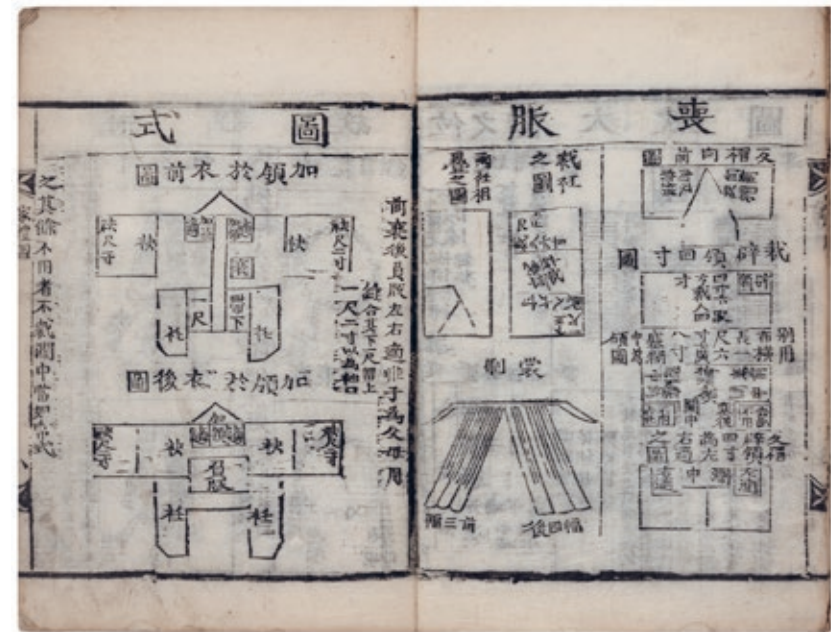
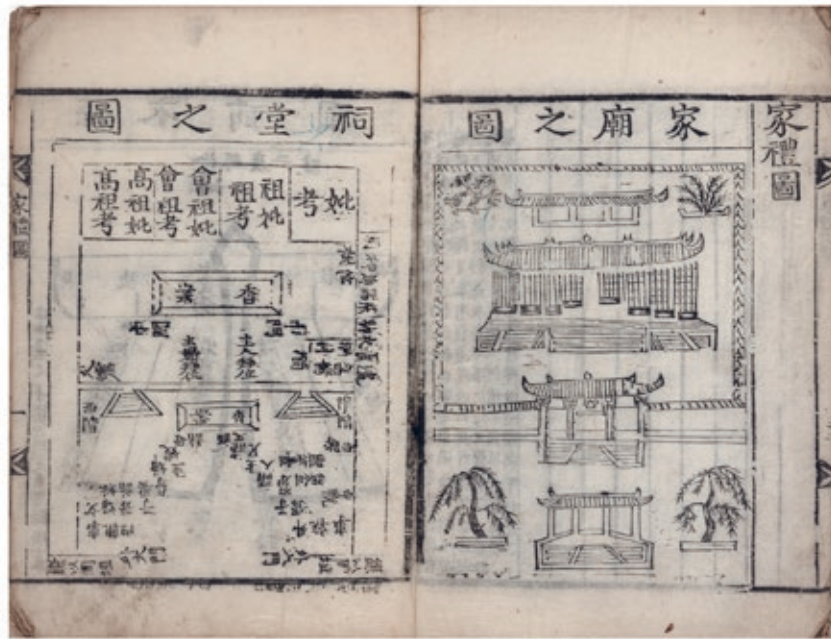
✿ Chu, Ron-Guey. “Chu Hsi and Public Instruction.” In *Neo-Confucian Education: The Formative Stage*. Edited by Wm. Theodore de Bary & John W. Chaffee. University of California Press, 1989. Gao Lingyin 高令印. “Zhen Xishan de *Xinjing* shi Li Tuixi xinxue sixiang de lilun yuanyuan” 真西山的《心經》是李退溪心學思想的理論淵源. In *Zhuzi xue yanjiu* 朱子學研究. Edited by Zou Yongxian 鄒永賢. Xiamen daxue chubanshe, 1989.

## The Regulation of Family Life in Neo-Confucian East Asia

114. **ZHU, Xi** 朱熹. *Karye* (or *Garye*; Ch.: reading *jia li*) 家禮 [*Family Rituals*]. 26 pages of illus. & diagrams. 79; 47 folding leaves. Seven *juan* in two vols. Large 8vo (286 × 200 mm.), orig. semi-stiff wrappers (wrappers tired & upper wrapper of first Vol. partly defective), new stitching. [Korea]: Chosŏn period.

\$6500.00

The organization of family and clan life was an important part of East Asian Confucianism. The topic accordingly occupied Zhu Xi (1130–1200),



one of the most influential thinkers of the past millennium. He was among a number of scholars who wrote treatises that outlined family rituals under the Song dynasty. These treatises were in part a reaction against Buddhism and other belief systems that to a large degree determined social life in the period. Zhu Xi's book in this genre was the most important of them all. According to Patricia Ebrey, "upon its publication in the early thirteenth century, [Zhu Xi's] *Family Rituals* quickly became the standard reference work on the proper way to perform family rituals, not merely displacing earlier books . . . but largely eliminating the need to write any more such books." The fact that we find the book printed in Korea attests to its great impact.

The thick covers, stitching, and appearance of the characters strongly indicate that it is a Korean edition. With 12 columns per page and 22 characters per column, it differs from the two copies with this title held at Columbia University and the one copy held at the Japanese Imperial Household Agency. Our covers carry the date *guisi* 癸巳 in manuscript, which could correspond to 1713, 1773, 1833, or 1893. In addition, the outside covers carry the longer title *Chuja karye* (*Juja garye*; *Zhuzi jiali*) 朱子家禮 [*Master Zhu's Family Rituals*].



The woodcut illustrations and diagrams depict buildings, floor plans, religious garments, accessories including headwear, procession diagrams, positions of participants in ceremonies, furniture, funeral attire, belts, ceremonial vessels, tents, tombstones, coffins, etc.

The commentary added to this edition appears to follow *Xingli daquan* 性理大全 [*Great Collection on Human Nature and Principle*], commissioned by the Yongle emperor of the Ming in 1415.

Very good set. Minor staining.

✿ Ebrey, Patricia. "Education Through Ritual: Efforts to Formulate Family Rituals During the Sung Period." In *Neo-Confucian Education: The Formative Stage, 277–306*. Edited by William Theodore de Bary & John W. Chaffee. University of California Press, 1989. *Hanguk haeoe chōnjōk munhwajae chosa mongnok: Ilbon kungnaech'ōng sōnūngbu Han'gukpon mongnok* 海外典籍文化財調査目録：日本 宮内廳書陵部 韓國本 目録. Seoul: Hanguk haeoe chōnjōk chosa yōn'guhoe, 2001. *Hanguk haeoe chōnjōk munhwajae chosa mongnok: Miguk Columbia sojang Han'gukpon mongnok* 海外典籍文化財調査目録：美國 Columbia 大學東亞圖書館所藏韓國本目録. Seoul: Han'guk sōji kakhoe, 1994.



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