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



學

吾從世尊聞如是語。必弼當知。諸有情界互相親近。不相乖違。諸劣勝解種類。有情與劣勝解種類。有情更相親近。參差承事。諸妙勝解種類。有情與妙勝解種類。有情更相親近。參差承事。在過去世。諸有情界已相親愛。不相乖違。諸劣勝解種類。有情與劣勝解種類。有情已相親近。參差承事。諸妙勝解種類。有情與妙勝解種類。有情已相親近。參差承事。在未來世。諸有情界當相親愛。不相乖違。諸劣勝解種類。有情與劣勝解種類。有情當相親近。參差承事。諸妙勝解種類。有情與妙勝解種類。有情當相親近。參差承事。諸妙勝解種類。有情與妙勝解種類。有情現相親愛。不相乖違。諸劣勝解種類。有情與劣勝解種類。有情現相親近。參差承事。諸妙勝解種類。有情與妙勝解種類。有情現相親近。參差承事。是故尊者。解憍陳如。與其同類有六十人。恒集同修阿練若行摩訶迦葉。與其同類有無量人。恒集同修杜多妙行。其舍利子。與其同類有無量人。恒集同修大智慧行。大目犍連。與其同類有無量人。恒集同修大神通行。拘瑟社羅。與其同類有無量人。恒集同修無礙解行。其滿慈子。與其同類有無量人。恒集同修說正法行。迦多衍那。與其同類有無量人。恒集同修辯釋經行。尊者善現。與其同類有無量人。恒集同修無諍住行。顯麗伐多。與其同類有無量人。恒集同修靜慮行。其優波離。與其同類有無量人。恒集同修持律之行。物力士子。與其同類有無量人。恒集同修爲僧敷設卧具等行。尊者不減。與其同類有無量人。恒同修集淨天眼行。尊者阿難。與其同類有無量人。恒集同修樂多聞行。其羅怛羅。與其同類有無量人。恒集同修樂持戒行。童子迦葉。與其同類有無量人。恒集同修樂持戒行。我聖弟子。於此三種趣。是欲所行境界地。故我聖弟子。於此三種趣。界勝生。如實隨觀。有諸過患。故於欲界深生厭背。生厭背。故能正離。欲正離。故能得解脫。得解脫。已便自了。知我生已盡。梵行已立。所作已辦。不受後有。今時世尊重攝此義。而說頌曰。

JONATHAN A. HILL BOOKSELLER

325 West End Avenue, Apt. 10B
New York, New York 10023-8143

TELEPHONE: 646-827-0724
HOME PAGE: www.jonathanahill.com

JONATHAN A. HILL
MOBILE: 917-294-2678 E-MAIL: jonathan@jonathanahill.com

MEGUMI K. HILL
MOBILE: 917-860-4862 E-MAIL: mkhny@aol.com

YOSHI HILL
MOBILE: 646-420-4652 E-MAIL: yoshi@jonathanahill.com

Further illustrations can be seen on our webpage.
Illustration on title-page from item 55: Song Dynasty Sutra
Cover illustration from item 20: Emperor Gomizunoo's Visit to Nijo Castle

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"Monumental" & "Very Highly Thought of by Modern Scholars"

1. **ABE, Suenao** [but correctly *Suehisa*]. Manuscript on paper, written in one fine legible hand, entitled on label of the first volume: "Gakkaroku" [{"Kyoto} Imperial Court Music & Dances Musicological Encyclopedia"]. Many illus., mostly in black but some in red, pink, gray, green, yellow, blue, etc. Ca. 1821 folding leaves of text. 1083 chapters in 50 parts in 54 vols. (parts 14 & 15 in one vol., parts 24, 34, 42, & 47 in two vols. each, plus one vol. of table of contents). 8vo (266 x 188 mm.), orig. blue wrappers, orig. manuscript labels on each upper wrapper, new stitching. [Probably Kyoto: written in 1690 & this is a mid-Edo copy].

\$29,500.00

A rare and extremely important text, finely illustrated and complete in 50 parts; it remained unpublished until 1936. WorldCat lists no copy of this manuscript in North America (the NYPL's copy is a microfilm). This "monumental fifty-volume work of encyclopedic nature on *gagaku*" (Fukushima & Nelson), was written by Suenao Abe (1622-1708), a 17th-generation specialist performer on the *hichiriki* (a double-reed flute).

Gagaku refers to all traditional court music of Japan. The word is written in Japanese with two Chinese characters that signify "elegant music." Its origins are Chinese, but the Japanese borrowed only the Chinese court entertainment music and not the ritual music.

"The *Gakkaroku* by Abe Suenao was compiled in 1690. At that time, the author (born in 1622) was 68 and looked back to a long experience in the service of the Imperial court in Kyoto. The Abe family was specialized in *hichiriki* playing and in *bugaku* since many generations. Suenao was excellent in both. He made a special study of the percussion patterns, to which a large part of the *Gakkaroku* is devoted, dealing separately with every instrument. *Bugaku* also is most thoroughly described. The *Gakkaroku* was greatly admired ever since it was completed, and is very highly thought of by modern scholars. Together with the *Kyokunsho* and the *Taigensho* it forms the body of the *Gakusho' no sandaibu*, the three orthodox compendia of musical knowledge ...

"Abe Suenao died in 1708, at the age of 87, 160 years before the great refurbishing of Imperial court music during the Meiji restoration. His well-documented work was one of the pillars to support the newly restored



gagaku.”—Eta Harich-Schneider, “Roei: The Medieval Court Songs of Japan” in *Monumenta Nipponica*, Vol. 14, No. 1/2 (April-July 1958), p. 106.

This encyclopedia of Japanese musicology immediately became a standard work, and copies were quickly made and circulated. As noted above, it remained in manuscript for nearly 250 years and was not published until 1936.

This encyclopedia is incredibly rich in detail, revealing Abe’s great scholarship. For example, the corpus of musical works past and present is given with lyrics and notation, and the sections on theory and notation are extensive. The descriptions of all the musical instruments include information on their origins and structures, and instructions for how to manufacture, practice and play them.

Shishinden’s theater and stage settings are described in very considerable detail and illustrated. Names of performers and dancers are given with their family trees. Abe also lists the most famous and popular pieces of many periods; important ritual performances listed by month; the sequence within performances; the greatest performers of the past; styles of dances; and extensive lists of musical pieces for dances. Descriptions of costumes, masks, and headgear are provided along with illustrations.

Many performances of the past and their settings are fully elaborated. This work is wonderfully bibliographical as well: Abe provides in the final text volume a list of earlier reference books and manuscripts. The illustrations also include images of the musical instruments.

Some worming, occasionally touching text (but not badly), but a fine set. Preserved in five *chitsu*.

✂ Kazuo Fukushima & Steven G. Nelson, “The Documentary Sources of Japanese Music” in *Fontes Artis Musicae*, Vol. 43, No. 2 (April-June 1996), p. 182.

Mapping the Meridians

2. **ACUPUNCTURE STUDY MODEL.** An “annotated” female acupuncture model, with pressure-point holes all over the body & characters for each point written in black, 835 x ca. 190 mm., five kilos (11 lbs.), sculpture carved from wood. Mid-Edo period. \$12,500.00

An extremely rare survival: an uncommonly tall and large wooden training mannequin, called in Japan *do-ningyo* (“copper doll,” even those no longer made of bronze), in very good condition. It is most unusual to have such a mannequin of a female; the male figure is usually presented. Certain



motifs of the model suggest it was carved in the Chinese or Indian style.

The first examples of similar models originated in 11th-century China, where life-size human acupuncture figures were cast from bronze. “The metal walls of the figures were pierced with small holes corresponding to the principal loci for acupuncture and moxibustion, then covered with wax, filled with water, and used for the examination of medical candidates from the central and provincial colleges. If they located correctly the acu-points which they suggested needling (as the result of their diagnoses), drops of



water would appear, otherwise they would fail their test.”—Lu & Needham, *Celestial Lancets. A History and Rationale of Acupuncture and Moxa*, p. 131.

Models produced in 13th-century China, also made of fine bronze, had the names of the acu-points marked in characters of gold. Smaller models were also created. Later, they gradually began to be made of paper or wood, which emphasized the ribs and projection of the bones for locating meridians and acu-points, which were usually marked.

In the 17th century, Japanese physicians replicated these figurines, making them from materials that were easier to model, such as wood, sometimes covered with papier-mâché. They depicted the loci appropriate for acupuncture.

Our model is covered with more than 100 small holes, representing pressure points, along with their names. The eyes have been painted white (now partially flaked).

Models like this were created for medical students to study and for doctors, who would refer to them and prescribe treatments.

Our model is able to stand on its own. Some wear and flaking of the wood but not affecting the handwritten labels of each acupuncture point. Preserved in a very fine new wooden box.

➤ See Huang Longzhang, “Reading Visual Imagery and Written Sources on Acupuncture and Moxibustion” in Lo & Barrett, eds., *Imagining Chinese Medicine* (2018), pp. 161-66.



3. **ACUPUNCTURE & MOXIBUSTION**. Manuscript on paper, entitled on first leaf “Shinkyu goun sanjutsu sho” (“Five Aspects and Three Techniques of Acupuncture and Moxibustion”). Two brush & ink drawings in the text. 89 folding leaves. 8vo (190 x 127 mm.), orig. wrappers (wrappers somewhat frayed), orig. stitching. [Japan: mid-Edo].

\$2500.00

A most interesting and extensive manuscript on acupuncture and moxibustion, divided into seven parts. Based on WorldCat and Kyoto University’s manuscript with the same title, we can attribute the authorship of these texts to Chishin Tanaka, a physician of the early Edo period.

The first four parts (“East,” “West,” “South,” “North”; 17, 17, 25, 12 leaves, respectively) are devoted to general principles of acupuncture and moxibustion. In each of these parts, many symptoms and case histories are described in great detail along with their treatments through acupuncture and moxibustion. There are guides to locate the pressure points.

Part Five (eight leaves) is devoted to female illnesses and their treatment. Menopause, vaginal discharges, irregular menstruation, breast cancer, dif-

ficulties during pregnancy and childbirth, abortion, etc., are all discussed. The sixth part, in three leaves, describes pediatric illnesses. The final section, of seven leaves, contains several "secret" methods, including the "bone length method," to locate pressure points.

The two illustrations depict the spine and associated pressure points. In very good condition.

Aesop Thrives in Japan

4. **AESOP.** Isoho monogatari [Aesop's Fables]. 12 columns per page, 21 characters per column. Text block: 233 x 170 mm. 28; 29; 40 folding leaves. Three vols. Large 8vo (277 x 192 mm.), orig. persimmon-stained wrappers (wrappers somewhat worn), new stitching. [Probably Kyoto]: according to Kawase, "mid-Genna"(ca. 1620). \$67,500.00

One of the great rarities of Japanese movable type printing; according to Kawase, this is the second-earliest printing of Aesop's *Fables* in *kanji* and *hiragana* characters. All movable type editions of this text are very rare; WorldCat lists no copy preceding the 1659 woodblock edition.

"Western books were first imported to Japan by Portuguese missionaries, who printed copies for use in Japan in the late sixteenth century. Some of the books they printed have survived, but the subsequent suppression of Christianity has erased all trace of any other books they might have brought with them. The one exception is Aesop's *Fables*: a Japanese translation was published at Amakusa by the Jesuits in 1593 in the form of a transliteration into roman letters [the only surviving copy is at the British Library]. Later a large number of movable type and woodblock editions of this work were published in the early seventeenth century under the title *Isoho monogatari*. If, as is commonly thought, there is no direct connection between the Jesuit edition and the various Japanese editions, then some European edition, no longer extant in Japan, must have been imported."—Kornicki, *The Book in Japan*, pp. 300-01.

According to Kawase, there are six movable type editions of the *Isoho monogatari*. Kawase gives priority to an 11-column, 22-character edition, which he dates as "Keicho" (1596-1614) to "mid-Genna" (ca. 1620). Our "mid-Genna" printing (12 columns, 21 characters) is Kawase's second edition, and he cites our copy from the Otsuki family. The final movable type edition was issued in 1639 ("Kan'ei 16").





"It was the moral purity of Aesop's fables, taught by these easy to narrate short stories, which was essential to Christian missionaries. But later, in the beginning of the seventeenth century when Christianity had been forbidden in Japan and books from Amakusa had been censored, Aesop's fables continued to enjoy popularity and were still frequently republished, this time in order to promote Buddhist virtues." –Beata Kubiak Ho-Chi, "Aesop's *Fables* in Japanese Literature for Children: Classical Antiquity and Japan" in *Our Mythical Childhood ... The Classics and Literature for Children and Young Adults* (Brill: 2016), p. 191.

The Jesuit edition of 1593 was translated in a simple and colloquial language, enabling children coming to church to readily understand the moral principles of the stories. Our edition contains 94 chapters (or stories) and was written in a more demanding, literary language, in which the Japanese phonetic alphabet *hiragana* is mixed with Chinese characters.

Accompanying our three-volume "mid-Genna" edition is the third volume of the final movable type edition of 1639 (36 folding leaves). This copy is of the "T" issue with 12 columns and 21 characters per column. It has a colophon at end, giving the date "April 1639."

PROVENANCE: Our three-volume set of Aesop comes from the library of the Date family of Sendai fiefdom (with seal) and, later, the Otsuki family (again, with seal). There is also an earlier seal of the Asakusa Bunko. There is a tipped-in note stating that our "mid-Genna" three-volume edition was exhibited at the Japan-British Exhibition of 1910, held at Shepherd's Bush, London. Our 1639 volume was in the library of Yu Fujikawa (1865-1940) before entering the Otsuki family library.

Very good condition; all four volumes are preserved in a modern wooden box, commissioned by Joden (or Nyoden) Otsuki in 1928. Minor worming and staining.

✂ Kazuma Kawase, *Kokatsuji-ban no kenkyu* [Study of the Early Typographic Editions of Japan] (1967), Vol. I, pp. 604-05 & Vol. III, p. 181, no. 562 & p. 182, no. 566 for reproductions.

5. **AKUTAGAWA, Ryunosuke.** *Jigokuhen* [Hell Screen]. 88, [4] pp. Small 4to, orig. blue cloth, uncut & unopened. Tokyo: Noda Shobo, 1936. \$2250.00

First separate edition, limited to 170 copies, originally published in 1918 in two newspapers. Akutagawa (1892-1927), is today most famous for having written the story "In the Grove" which was the basis for the classic film *Rashomon* by Kurosawa. The theme of the present story is concerned with artistic obsession. It was dramatized by Mishima in 1953 and made into a movie — *Portrait of Hell* — in 1969.

Fine copy in the original slipcase. This limited edition is printed on fine handmade paper with a watermark reproducing the author's signature. The binding and original Japanese style box of dark blue rough cloth are in the *mingei* style.

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

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

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

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

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

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

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

many important Buddhist texts into Chinese.

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

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

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

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

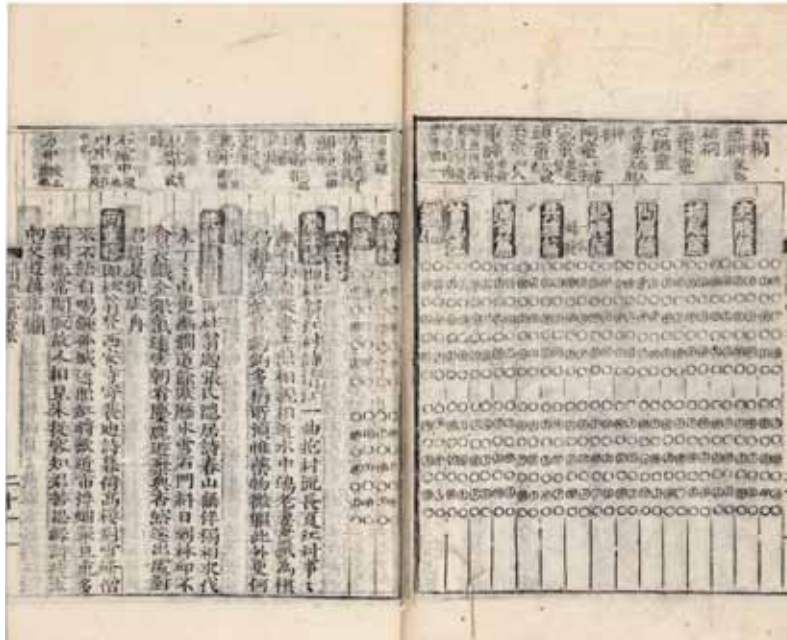
✂ Fang, *The Asami Library. A Descriptive Catalogue*, 28.19 (pp. 234-35)—"commentaries on the Sukhavativyuha, one of the basic books of the Pure Land Sect. The text is the Chinese translation by Kumarajiva, and the commentaries were made in 1647 by Chih-hsu (1599-1655), a patriarch of the T'ien-t'ai Sect. Our copy is from the 1853 Seoul edition, which was a reprint of the 1753 Wu Shang-hsien edition. The reprint includes two leaves of [four] illustrations and a dedicatory leaf to the sponsors, Premier [Prime Minister] Kim Chwa-gun (1797-1869) and his wife, who ordered a thousand copies, 'praying to get an unusual son.' The names of the other sponsors, as in most Korean editions of Buddhist works, are found on the inside margins. At the end of this edition are added two leaves of chants in Sanskrit."

How to Write a Letter in Chinese

7. **ANON.** Kallye huich'an [Compilation of Rites for the Bamboo Slips]. 1, 6, 11, 47 folding leaves. Large 8vo, orig. yellow patterned wrappers (wrappers a little soiled), orig. block-printed title label on upper cover, new stitching. [Korea: 1870s]. \$3000.00

First edition of this rare anonymous manual for the general education of writers of classical Chinese from late Chos n Korea. The term "bamboo slips" originally referred to the material supports of writing in antiquity. In classical Chinese usage of later ages — and in this title — the phrase was used metonymically in reference to the implements and genres of classical Chinese writing.

This book covers the four "rites" of capping, marriage, funerals, and sacrifices. Each rite had specific genres associated with it, which a reader of the



book would learn to practice. Ample advice is included for writing letters to parents, children, teachers, and friends — and words to use when referring to these individuals — as well as servants and slaves.

While focused on the acquisition of everyday writing skills in classical Chinese, this book brings to mind a larger genre of so-called “daily use encyclopedias” (Ch.: *riyong leishu*), which flourished in East Asia from at least the 16th century onward but had older antecedents. Those books provided readers, even from lower social strata, with information for use in a variety of areas. Our book, with its national viewpoint and inclusion of elements of elite writing such as classical Chinese verse, probably envisaged a rather more elite readership, or at least one that had aspirations of social advancement.

Who actually used this book is another question, of course, and the *Compilation* offers some hints: the pictured page from the list of “state taboos” contains marginalia that is written in part in vernacular Korean in the *han'g'l* alphabet, with nouns written in Chinese characters. From what we see of the text, it appears that it concerns the ritual of entering the tablet of a recently deceased ancestor to the temple. This is also referred to in the printed text below, in the context of the succession of kings and consorts.

Vernacular writing was widely practiced within the Chosŏn elite, but the brushstrokes — for whatever reason — look a bit hesitant.

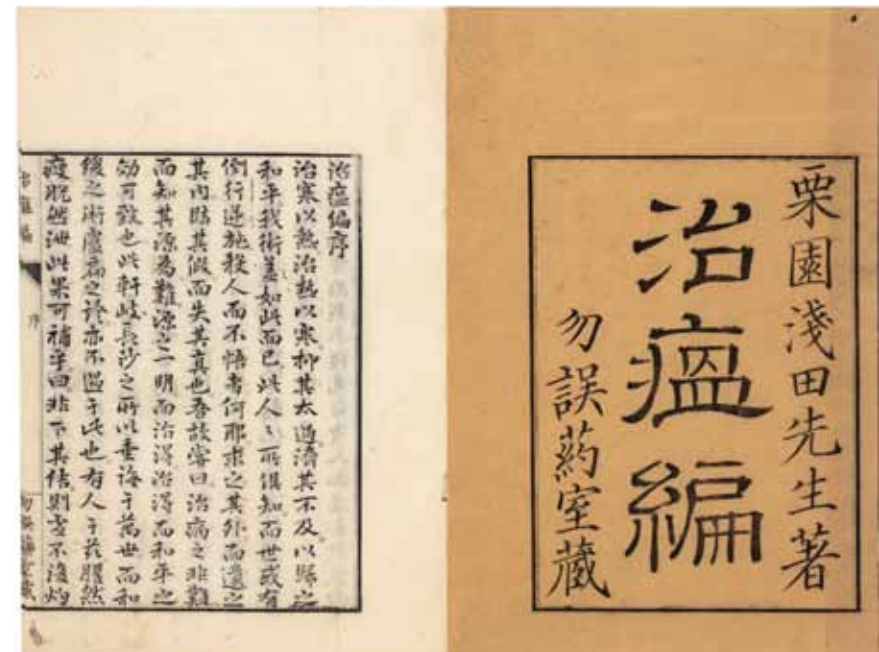
On the basis of the phrases used in the list to refer to the Chosŏn kings and royal consorts, researchers have concluded that the edition dates from the reign of King Kojong but before the death of Queen Myŏngsŏng, that is, sometime between 1864 and 1895.

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

A very good copy. Marginal worming in the final 14 leaves. Our copy agrees with the Harvard copy (WorldCat accession number 40692963).

Epidemics

8. **ASADA, Sohaku.** Chiun [or Chion] hen [Treatment of Pestilence]. 35; 18 folding leaves. Two vols. 8vo, orig. aubergine patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Edo, Kyoto, & Osaka: various publishers, Prefaces dated 1859, Afterwords dated 1860. \$3750.00



First edition of this very rare work on epidemics and communicable diseases. "Koretsune or Ritsu'en or Sohaku Asada (1813-1894) was a famous physician and a prolific writer on a variety of subjects in Japanese medicine ... Asada began the study of medicine at the age of 13, soon coming under the influence of old Chinese physicians in Kyoto, a circumstance which was to have a powerful effect on his later life. At the peak of his career he was summoned to the court of the Shogun where he was 'retained' as one of the most skilful physicians in Japan. Because of his early training, Asada and also Dohaku Mori were known as 'resistors' of Western medicine, that is to say they were the foremost physicians of the On-Chi-Sha, the contemporary Chinese school of medicine in Japan." -Mestler, "A Galaxy of Old Japanese Medical Books," III, p. 130.

Fine set.

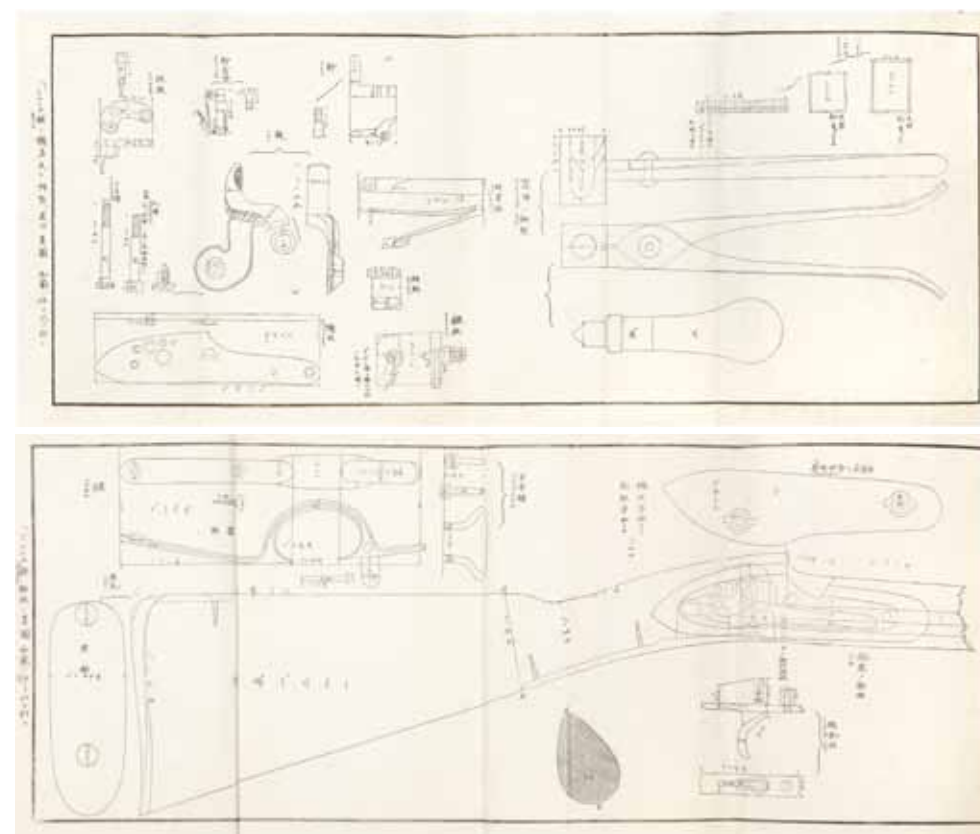
✚ Our set has the same contents — Chiun hen, Chiun hen ho, and Keii kiji — as one of the sets at Kyoto University (ID: R800004079). Further volumes, each independently published, were issued through 1880.

9. **BOOMS, Petrus Gerardus.** Shinju shahoron [New Theory of Portable Firearms]. Four very large woodblock printed folding plates, many tables & diagrams in the text. 2, 8, 19 folding leaves. Large 8vo (255 x 183 mm.), orig. aubergine semi-stiff patterned wrappers, orig. block-printed title label on upper cover, new stitching. [Japan]: 1857. \$5500.00

The very rare first edition in Japanese of an elaborate analysis of the muzzle-loading Minié rifle, an innovative French infantry weapon of the mid-19th century. The translator, Kosaburo Akamatsu (1831-67), was a *rangaku* scholar and an important military scientist. He translated several other Western military works. This is a translation of Booms's *Verhandel- ing over het schot der draagbare vuurwapens* (1st ed.: 1855). Booms (1822-97) was a Dutch general and military historian.

After Commodore Perry's two expeditions, the Japanese stockpiled Western weapons and amassed books on military strategy and weapons in preparation for a hostile invasion. Akamatsu was introduced to Western firearms and tactics in Nagasaki at a Dutch-influenced military academy.

Akamatsu directly translates Booms's preface, then recapitulates numerous trials of the rifle's accuracy. This is followed by comparisons of the Minié with rifles from other European nations. The Minié rifle was



imported into Japan in large numbers, and it was one of the most prevalent firearms employed by Japanese soldiers.

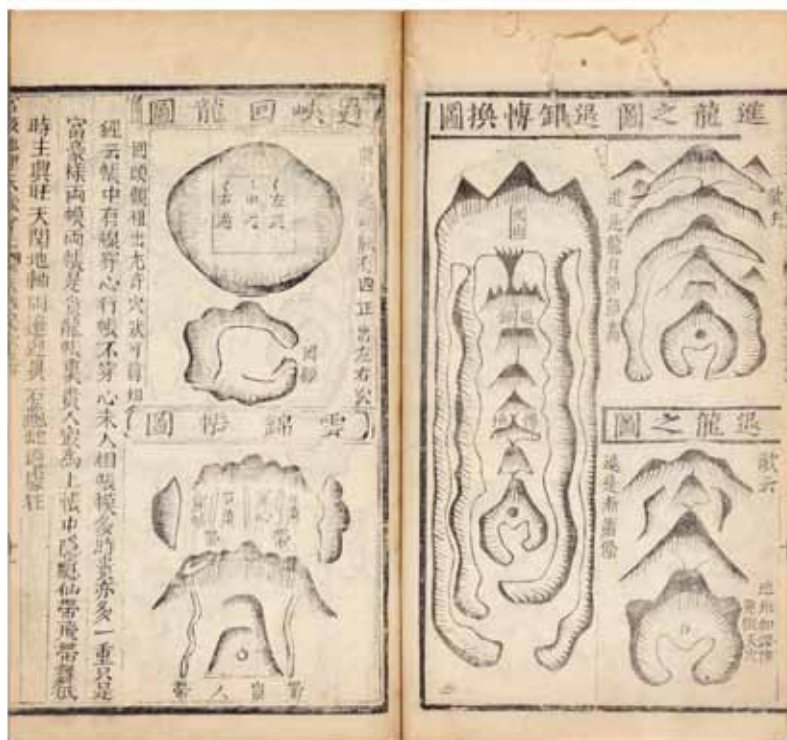
The four folding plates, which are quite large for Japanese books, present minutely detailed schematics and cross-sections of the Minié rifle.

Fine and fresh copy. WorldCat locates only one copy in North America.

✚ <https://museum.unic.jp/akamatsu/history/>

Feng Shui, Divination, Geomancy, & Astrology

10. **BU, Zewei & LIU, Bingzhong.** Chong juan guan ban dili tianji huiyuan zheng pian ti yong kuo yao [A Collection of Profound Secrets in Feng shui]. Editor: Zhimo Xu; compiler: Naide Gu. Numerous woodcuts in the text. 35 parts in 16 vols. 8vo, orig. wrappers, new stitching. [China]: Xue ku shan fang, 1890. \$4500.00



Second edition (1st ed.: 1880) of the compiler Gu's collection of writings by Zewei Bu and Bingzhong Liu (both Tang dynasty, 618-907) on feng shui, divination, geomancy, and Chinese astrology. Both the 1880 edition and our edition are very rare. The texts, which first appeared in the 17th century, have remained very popular, and there is also a 1970 (quite wretched) reprint.

Our edition was edited by Zhimo Xu, who lived in the Ming dynasty (1368-1644). The texts include Bu's *Xue xin fu*, which appears in the first volume. The first woodcut in this volume is a full-page depiction of Xu giving his disciples geomantic images. Other images in the volumes include further Taoist images of *bagua*, a series of what appear to be case studies of landscapes that require the use of feng shui, *wuxing* (the Five Phases: wood, fire, earth, metal, and water), the recommended shapes of moats surrounding castles, the pressure points of the palm of the hand, recommended shapes of burial mounds, how to put water in moats and remove it, physiognomy, pressure points of the face, feng shui applied to the placement and construction of houses, where to locate gates (very extensive), etc., etc.

At the end of the final volume, there is an "Afterword" dated 1615.

This is a very rare book; we locate only one set of the 1880 edition in North America and no set of our edition. This set is in quite nice condition. There are a few tears and some minor worming, but on the whole, in very good state. Preserved in two *chitsu*.

Cockfighting

11. **COCKFIGHTING EMAKI.** Three picture scrolls (emakimono) on fine paper, with a series of exquisite paintings in vivid colors of Chinese boys (karako) caring & transporting their birds for cockfighting matches with several court scenes. Three scrolls (327 x 3110mm., 327 x 3110 mm., & 327 x 3070 mm.), their backs of shiny paper flecked with gold leaf, brocade endpapers. Japan: mid-Edo. \$19,500.00

These beautifully drawn paintings are in the *karako* (Chinese children) tradition of painting which was prevalent in Japan, starting in the early Edo period. *Karako* is a term for a certain kind of pictorial art with the constant theme of children dressed in Chinese clothing, with their hair in Chinese style with partially shaved heads.

These scrolls are painted with the highest skill and nuance. The details are beautifully executed in rich colors, many are heightened in gold, and have



magnificent nuances of shading and detail. We have been unable to identify the artist but he must have been one of the leading painters of his time.

Cockfighting has a long history in Japan and China and was a frequent theme in art and literature. All the scenes are framed, top and bottom, with rich gold clouds. The first scene in the first scroll depicts a group of "Chinese" boys at the waterfront transporting their fowl in elaborate baskets lined with tiger and leopard skins. All the costumes of the boys throughout the three scrolls are highly elaborate and richly heightened with vivid colors and gold. There are a few adults feeding the birds and supervising the activities. The next scene is a cockfight with a noble couple and their entourage watching from a highly decorated house. The next scene, shows the boys caring for their birds in front of a palatial building and garden, observed by a group of elders. Next, we see a fine garden with rocks and tropical trees. Then we see naked boys swimming in the sea (*karako asobi*; "Chinese boys playing") with a group of musicians playing in an elaborate boat with a dragon's head and a canopy.



The second scroll shows another boat with a phoenix head. This ship is for fishing and we see fishing nets in the water. Then we see a cockfight on a boat. This is followed by boys preparing their birds for another cockfight. There is another cockfight on a ship with an elaborately decorated deck.

The third scroll begins with a cockfight on land with a judge watching, boys training their birds by forcing them to exercise and another scene of cockfighting. And here there is a discontinuity of scenes (clearly a scene has been removed). At the end there is a procession of boys carrying their birds entering the gate of a palace with a group of noblemen waiting to see the cockfight.

In fine condition.

E-Bangire

12. **E-BANGIRE: SHUI HU ZHUAN.** An e-bangire (writing-paper edition), depicting six of the main characters from *Shui hu zhuan* [J: Suikoden; Water Margin [or] Outlaws of the Marsh]. Six large & fine color-printed woodcuts on six sheets, joined together. Narrow orihon format (321 x 72 mm.; sheet lengths: 357, 425, 420, 425, 415, & 283 mm.), orig. stiff boards, endpapers with gold speckling. [Japan: late Edo or Meiji era]. \$2250.00

A very rare example of *e-bangire* (or *ehankiri* or *ebankiri* or *ebangiri*): woodcut prints using pale colors and printed on half sheets of *sugiharagami* writing paper. The half-sheet illustrations were then joined together, forming nar-

row *orihon*. *E-bangire*, which literally means "printed on paper that has been cut in half," rarely survive.

"The novel [*Shui hu zhuan*] tells of the growth of the Shantung bandit group headed by Sung Chiang, its honorable surrender to the government, the subsequent campaigns against the Liao Kingdom and other rebellious groups, and its fatal but successful final mission." –Nienhauser, ed., *The Indiana Companion to Traditional Chinese Literature*, p. 712.

Water Margin had a great influence in China and throughout East Asia, especially Japan. "Probably the most widely disseminated of all recent Chinese texts in the Tokugawa period were some of the best-known examples of Ming fiction. The fictional literature of the Ming dynasty inspired and shaped a great deal of Japanese fiction in the late eighteenth and early nineteenth centuries, especially the genre of long and largely historical narratives known today as *yomihon*. Undoubtedly the most influential Ming work was *Shui hu chuan*, the 'Water Margin,' which inspired a number of Japanese adaptations." –Kornicki, *The Book in Japan*, p. 299.

This *e-bangire* depicts six of the major figures of *Shui hu zhuan*: Shi jin (J: Shishin), Lu Zhishen (Rochishin), Dongping (Tohei), Wu Song (Busho), Zhang Shun (Chojun), and Gongsun Sheng (Kosonsoho).

The six fine and large, dramatic woodcuts are printed in pale pink, green, gray, and brown (there are several shades of pink and green). There is very refined *bokashi* in almost all the woodcuts. As usual, the generous upper margins are deliberately left blank for calligraphic additions. The woodcuts are quite complex and sophisticated.

In fine condition. There is some minor worming. The first image has four wormholes, one of which affects the landscape behind Shi jin. The third image has a small wormhole, and the fifth has several small wormholes in the blank area. In the final woodcut, there is a small wormhole in a blank area.





13. **EROTIC PAINTINGS.** A collection of 12 highly detailed & explicit paintings (each 190 x 132 mm.) of vulvas, some with penises & hands evident, pasted in an orihon (accordion format). 8vo (218 x 158 mm.), orig. silk-covered boards, gold label on upper cover, paintings pasted on gold-flecked paper over stiff boards. [Japan]: late Edo or Meiji era.

\$4500.00

A very fine album of 12 paintings (the well-known "set of 12" format) of women's vulvas, mostly with penises inserted. Many of the scenes are obvi-

ously post-coital. The details of the pubic hair and sexual organs are very beautifully painted in vivid colors. One of the images depicts a very young woman masturbating, and another shows a man's hand stimulating his partner.

In fine condition, preserved in an attractive silk brocade patterned *chitsu*.

Heian Era Frolics

14. **EROTIC SCROLL, HEIAN STYLE.** Scroll on paper, with 12 erotic paintings, including one of two lesbians, in brush & ink and color washes. Scroll (290 x 5840 mm. including endpapers), silk brocade endpaper at front depicting a pair of Mandarin ducks (symbol for fidelity between two people), wooden core roller. [Japan: late Edo]. \$4950.00

A fine erotic scroll with 12 paintings (the well-known "set of 12" format), in vivid coloring, depicting a range of sexual activities. As in many *shunga* handscrolls, the paintings feature a sequence of lovemaking positions in no apparent order, with no development, simply presenting a variety of couplings and sexual techniques. All the participants in this scroll have Heian-period hairstyles, and several of the couples are clearly aristocrats. In the scenes, the copulating figures are outlined only in black ink, while their private parts and robes are vividly colored.





In one scene, we see a lesbian couple. One of the women is disguised as a man, and the other woman is tied up but able to insert a dildo in her companion's vagina. Three of the scenes depict ménage à trois situations involving one man and two women. In one of these scenes, the man is having intercourse with a woman who appears to be a nun while, at the same time, performing cunnilingus on a very young woman.

Fine condition, preserved in an old wooden box.

✂ 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."

Nanshoku

15. **EROTIC SCROLL, BUDDHIST PRIESTS.** Scroll on paper (330 x 4680 mm.), with seven scenes in brush & ink and color washes, gold-flecked endpapers, gold-flecked borders throughout, silk brocade on outside of endpapers, silver-flecked paper on verso of scroll, wooden core roller. [Japan: late Edo]. \$4500.00

A remarkable erotic scroll depicting the visit of a group of traveling Buddhist priests to a roadside inn, where they have much and varied sex with each other and the inn's female employees, who supplemented their incomes as prostitutes. There are seven scenes:

1. The first scene depicts two young Buddhist priests, one a younger assistant, with walking sticks. They appear to have eye diseases (are they blind?).
2. In this scene, the two priests are being received and served tea by four female employees. One of the women is a "beauty," another is clearly a younger assistant, and the other two are older women.
3. The third scene shows the beginnings of a party: everyone is still dressed, one woman is playing the three-stringed *shamisen*, another woman is serving food, and the "beauty" is clearly the object of desire of both priests.
4. The next scene shows one priest having sex in five positions with the "beauty" while the other priest is hiding behind a screen, masturbating. Another woman has passed out or is hiding her head in disbelief or shame.
5. The fifth scene shows a group of about 18 priests who are Peeping Toms, masturbating while watching their fellow priest's sexual feats.





6. The long and complex sixth scene depicts a full-fledged orgy, with the priests having sex with each other and with the women. One woman is suffering from flatulence (a yellow cloud is emitted from her anus into the face of a priest), and one priest is using a stick to anally penetrate another priest. There is much fellatio, anal penetration, and three-way anal sex between priests.

7. The final scene is moralistic: four naked priests are being stung on their private parts and elsewhere by large wasps.

In fine condition. The paper is a little wrinkled. One small tear, neatly repaired.

16. **EROTIC SCROLL, 12 SCENES.** Scroll on paper, consisting of 12 scenes painted on paper (each 192 x ca. 265 mm.), & pasted on gold silk, which, in turn, has been backed with speckled paper. Scroll (210 x 3690 mm.), endpapers of gold with silk brocade backing, wooden roller. [Japan: late Edo]. \$6500.00

This attractive scroll, executed by a highly accomplished artist, comprises of 12 erotic scenes (the well-known "set of 12" format), in vivid coloring, depicting a range of sexual activities. As in many *shunga* handscrolls, the paintings feature a sequence of lovemaking positions in no apparent order. The scenes are finely painted with considerable detail, employing much gold, silver, and other metallic pigments. Throughout, the artist has used a fine brush to achieve great detail of fabric, hair, and faces. All the women have elaborate hairstyles, and the kimono are very luxurious, with many layers of fabric evident. We learn much about the variety of kimono and obi belts of the period.



1. The first scene shows a man, with an erect penis, seated behind a woman, caressing her breasts underneath her kimono. The penis is highlighted with gold dust, and one of the inner layers of her kimono is accentuated with the application of mica. Two maids or servants are seated on the other side of a screen, listening attentively to the couple's activities.



2. In this scene are travelers: a sword-carrying samurai and a woman, both wearing walking sandals. They are taking a break and having an intimate moment, the man penetrating the woman, who is lying on her back on a roadside bench, her broad-brimmed hat next to her. Behind them is a beautiful landscape of rice paddies. The folds of the woman's kimono are finely expressed.

3. This is a very beautifully executed scene of a man and woman having sex underneath a collapsed summer mosquito net. The ability of the artist to show the activity of the couple through the netting is remarkable. The woman's hair is extremely mussed.

4. A naked man and woman are having sex, with another woman observing the activity through a sliding door. The inevitable tissues are nearby. There is a small wormhole.

5. An older court lady and a young man are having an intimate moment, with him masturbating her. The artist has used much mica and gold. The numerous layers of the kimono are revealed. Small wormhole.

6. A prostitute is servicing a client in a brothel. Secretions are dripping from her vagina. The man's head is concealed in their embrace. The paintings on the sliding doors are very beautiful. Tissues are nearby.

7. A naked man is masturbating a woman on an outside deck. The woman is wearing an open kimono. A harp is nearby.

8. This beautiful scene, situated just outside of a tea ceremony room, shows a man and woman engaged in sex. They are clearly having a secret meeting. Her kimono is extremely luxurious. We see a small part of the next room, with a silver wall.

9. A man and woman are engaged in sex. The man is wearing a business kimono, and in the background are fine pictorial screens.

10. A man and a woman, both naked, are engaged in sex while a "Peeping Thomasina" observes.

11. In this scene, a man and four women are having an orgy. He is masturbating two women while penetrating another. Her vaginal secretions indicate the fourth woman has already had sex with the man.

12. This scene shows a man and woman in the missionary position. In the background is a most beautiful silk screen painted in gold, depicting two cranes. There is another room with sake containers, suggesting this scene takes place in a brothel.

Fine condition, preserved in a black lacquerware box with gold images and a metal clasp (which has an unidentified family crest in the shape of a Paulownia tree). The outer silk brocade endpapers are a little stained and worn.

✂ 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."

17. **FUJIKAWA, Sankei.** Hogeï Zushiki [Whaling Illustrated]. One triple-page, four double-page, 10 full-page woodcut illus. & one single-page woodcut map of the world. 5., 27, .5; 19; 31, .5 folding leaves. Three vols. 8vo, orig. black patterned semi-stiff wrappers, orig. block-printed title label on each upper cover, new stitching. Kobe: Inoue Shinkodo, title-page dated 1888. \$3500.00



First edition. Fujikawa (1816-91), was a pioneer of the Japanese fishing industry and established the first private educational fishing institution in Japan. He also introduced a number of Western whaling techniques to Japanese fishermen.

The first volume contains a number of commendatory prefaces from notable personages including the famous artist Setto Ozaki, who has provided a fine double-page woodcut of whales in the ocean with an accompanying poem by Fujikawa. The author describes the species of whales (with Western names), their anatomies, the best whaling grounds near Japan, migration patterns of whales, kinds of whale oils, how the oils were used in the West, the economics of whaling, the varieties of whaling ships, whale meat, and the uses of whalebone for the umbrella and corset industries in the West. There are references to the pay scales of whalers in the United States versus other countries.

The work is illustrated with numerous woodcuts depicting the different species of whales and their anatomies, along with varieties of sharks, seals, and otters. Several double-page plates depict Western and Japanese harpoons, launching guns, and other hunting and butchering implements. Finally, there is a world map depicting the best whaling grounds.

Fine set, preserved in a *chitsu*.

From the Library of Frank Hawley

18. **FUJITSUKA, Tomoaki.** Hana katsumi ko [Thoughts about Hana katsumi]. Five full-page botanical woodcuts. 28 folding leaves. 8vo, orig. brown wrappers, new stitching. [Probably printed in today's Miyagi Prefecture, Japan]: first Preface dated 1798. \$6500.00

First edition of this very rare provincial imprint; no copy in WorldCat. Fujitsuka (1737-99), was born in humble surroundings, and his parents died early. An excellent student, he was adopted by the master of the Shiogama Jinja shrine in Miyagi Prefecture. Fujitsuka eventually married the daughter of the shrine master and was able to pursue his scholarly activities. A bibliophile with a large library, he studied Shinto theology, ancient stele, early *waka* poetry, and materia medica. He had many friends who were artists and poets. Late in life, he was exiled because of his religious beliefs.

The *hana katsumi* is a mythical plant, supposedly found in marshlands. This plant was first written about in the *Man'yōshū* [Collection of Ten Thousand

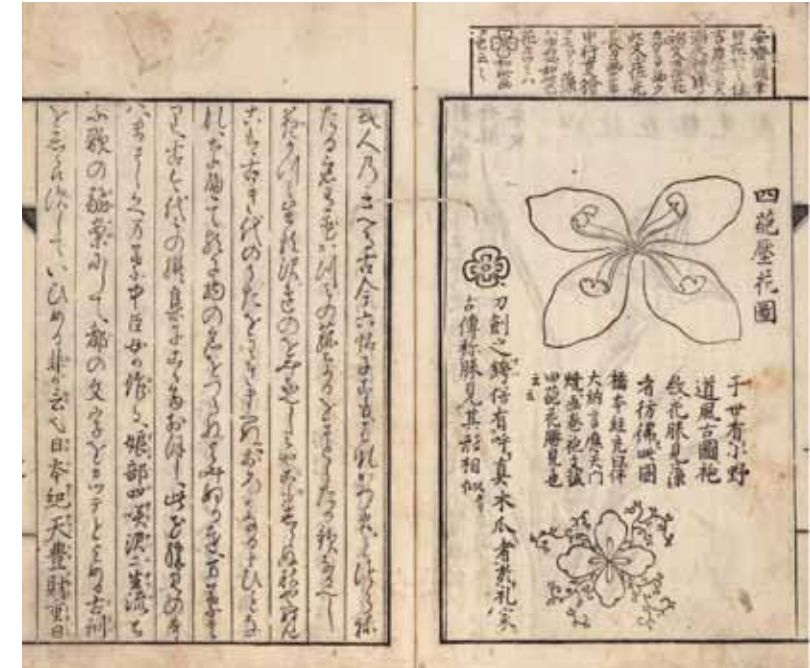


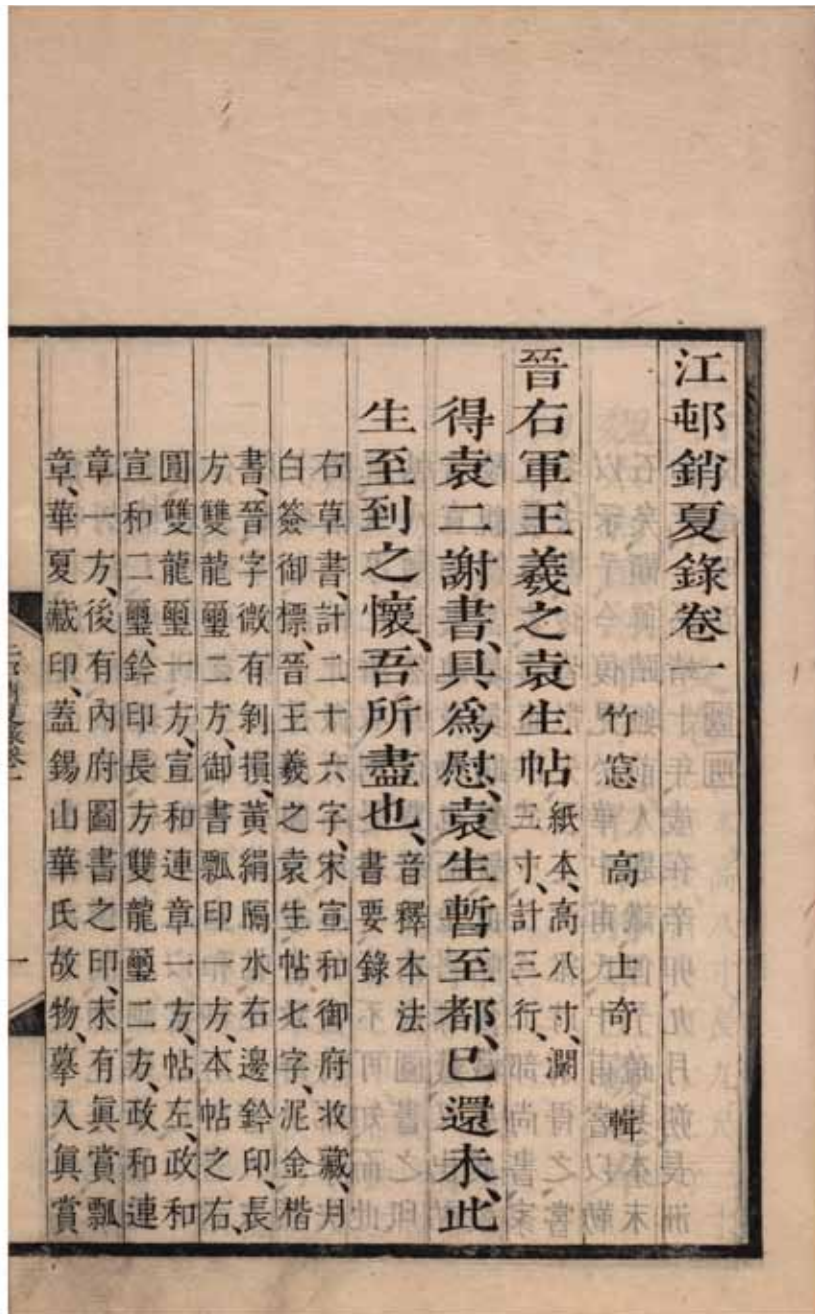
Leaves], compiled sometime after 759, the oldest extant collection of Japanese *waka*. In the late 18th century, a cult developed around this plant, its history, and where it is found. We know that Basho included a visit to the famous Asaka marsh in Mutsu Province, hoping to see the *hana katsumi*.

The poems in this work are filled with double meanings, puns, and other complex rhetorical devices, typical of *waka* poetry. Remarkably, the five full-page woodcuts depict the imaginary *hana katsumi*, with accompanying detailed descriptions of the features of the flowering plant. To our eye, the plant is a member of the iris or lily family or, perhaps, the fern family. Clearly, Fujitsuka was uncertain.

From the collection of Frank Hawley, scholar and one of the most discerning collectors of Japanese books and manuscripts. His stamp appears on the first page of text. See R.H. van Gulik's "In Memoriam. Frank Hawley (1906-1961)" in *Monumenta Nipponica*, Vol. 16, No. 3/4 (Oct. 1960-Jan. 1961), pp. 434-47. Several other unidentified ownership seals on the first leaf.

Fine copy, preserved in a *chitsu*. Some worming, touching some characters, but carefully repaired.





"The Famous Catalogue of Paintings" –Hummel

19. **GAO, Shiqi.** Jiangcun xiao xia lu [Records from Yangzi River Village's [Herb Hall], made to Pass the Summer]. 225 folding leaves. Three juan in one vol. 8vo, orig. yellow silk over wrappers, new stitching. [China]: Prefaces dated 1693, but a later printing. \$3750.00

This is a record of paintings and calligraphy by Gao Shiqi (1645-1703), who completed it in the summer of 1693 in the main hall (*caotang* or Herb Hall), of his refurbished old mansion in Pinghu, Zhejiang. Gao, a Zhejiang man of relatively humble origins, had literary talents that earned him a job in the civil bureaucracy in Beijing, where he came to the attention of important figures and subsequently of the Kangxi emperor himself. For several years, Gao was part of the emperor's literary entourage, accompanying him on his travels outside the Great Wall, from which he left several valuable accounts. Embroiled in factional struggles, he was persona non grata at court for a time, during which he wrote this book. The year after it was finished, Gao was summoned back to court to serve as one of Kangxi's personal secretaries.

Jiangcun xiao xia lu is a record of paintings and calligraphy that Gao had personally seen. It records the physical dimensions of the works, their provenances, and the notes and colophons that accompany them. It carries prefaces by Zhu Yizun (1629-1709) and Song Lao (or Luo) (1674-1713), who were both prominent Chinese scholar-officials.

The first edition was printed by Gao in 1693 at his home, where he had established a private press. In the late 18th century, the book was included in the Qianlong emperor's great manuscript library (*Siku quanshu*; *The Complete Books of the Four Repositories*). Our edition, printed on superior paper and bound in yellow silk, is probably a 19th-century printing.

Fine copy, preserved in a *hantao*. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

✂ Hummel, ed., *Eminent Chinese of the Ch'ing Period* (1644-1912), Vol. I, pp. 413-15.

The Emperor's Procession to Nijo Castle

20. **EMPEROR GOMIZUNOO'S VISIT TO NIJO CASTLE.** Two scrolls, the first finely illustrated, each entitled in manuscript on gold-paper labels on outer endpapers: "Gojorakunoki" ["Details of the Emperor's Visit to [Nijo Castle in] Kyoto"]. Two scrolls (284 x 10,460 mm.; 10,950 mm., including front endpapers), speckled gold inner

endpapers, outer endpapers covered in green silk with gold patterns. [Japan]: at the end of the second scroll (in trans.): "copied in 1830 by Chuwa Matsumura, having borrowed it from the family of Yahata" [?, our reading is uncertain, perhaps the family that lived in Awa Province, today's Tokushima Prefecture]. \$8500.00

These fine and handsome scrolls depict and describe the imperial procession and visit of Emperor Gomizunoo (1596–1680) to Nijo Castle in Kyoto in October 1626. Nijo Castle was the Kyoto residence of Shogun Tokugawa Iemitsu (1604–1651), who used the five-day imperial visit as a way to legitimize the newly established Tokugawa supremacy in the country. In order to further cement the primacy of the Tokugawa shogunate, Princess Masako, one of the daughters of the second shogun, Hidetada, had become the consort of the reigning Emperor, Gomizunoo, in 1620.

Preparations for the visit began in 1624. The procession itself was a lavish parade, which included an entourage of thousands, all elaborately (and meaningfully) dressed. During the Emperor's stay at Nijo Castle, the shogun and his father, the retired former shogun Tokugawa Hidetada, treated the imperial family with great deference, presenting extravagant gifts and undertaking elaborate ceremonies over the five-day period. During the imperial visit, there were performances of Noh theater, *waka* (classical Japanese poetry) composition gatherings, traditional music performances, horseback riding events, and court *kemari* (a court ball game). This visit served as a statement of the wealth and stability of shogunal rule.

The first scroll is illustrated with a series of 20 fine paintings of scenes of the great procession. It begins with text, in a fine calligraphic hand,

which explains all the components of the parade. The first scene depicts the *Shoshidai* (an important administrator) and his entourage of about 14 members. Wonderfully — and this is true throughout this scroll — there are manuscript labels identifying key participants and their governmental positions. Even those not pictured are identified.

There follows a series of 19 further scenes of groups within the procession, all identified with names, titles, and positions, including: 154 fiefdom lords (two are pictured with their entourages but all 154 are listed); the *Rōju Doi* (Doi was an "Elder," one of the highest-ranking government posts); two *Metsuke* (censors); *Zoshiki* (members of the military police); 22 *Hakuchō* (servants to the Imperial Household, all dressed in white); the colorful and highly decorated imperial carriage, drawn by two oxen covered with ornate and brightly colored drapes with the chrysanthemum imperial crest, surrounded by many security men and attendants (including one servant carrying the Emperor's shoes and a group of umbrella carriers); stable masters; the fiefdom lord of Owari General Tokugawa Yoshinao (the ninth son of Tokugawa Ieyasu) and his entourage, including a shoe carrier; two *Karo* (top-ranking samurai officials and advisors), Naruse and Takekoshi; Sendai *Chunagon* (a counselor of the second rank at the Imperial Court, with his entourage); Kaga *Chunagon*, with his own followers; Satsuma *Chunagon*, surrounded by his attendants; Echizen *Saishō* (a chancellor from Echizen), with his entourage; a number of fiefdom lords; and finally, at the of the procession, a large group of umbrella carriers.

We note that a number of the participants in the procession are not pictured in this scroll but are listed with names, titles, and positions. We





believe this is unique and valuable information.

At the end of this scroll, we find the pen name "Chi Yoshizumi," who states he copied this scroll, with his seal.

The second scroll contains all text, written in the same fine hand, describing the events during the actual five-day visit to Nijo Castle. The text begins with accounts of *uta-awase* (*waka* poetry contests); musical performances (with a list of the pieces performed, participants, and the schools they represented); seating arrangements during the evening *uta-awase*; many examples of *waka* poetry, including the Emperor's own contributions, with 62 creators' names and titles, arranged by rank; and Noh performances, with nine plays listed along with the performers' names.

There is a list of gifts from the shogun, his wife, and his father for the Emperor, his wife Masako (the daughter of the retired shogun Hidetada), their children, and his mother. They include sacks of gold and silver, horses, daggers made of precious metals, 200 kimono, incense woods, deer musk, scrolls, dyes, bolts of silk from China, a gold incense burner, ornate candelabras, tea ceremony tools, silver vases, calligraphy tools and desks, books, honey, cash, pigments for makeup, white silk ready to be dyed, lacquerware, etc.

There is another list of gifts to members of the Emperor's court and their wives, heads of 13 famous Buddhist temples, various dignitaries, ladies-in-waiting, etc. The names and positions of the recipients are given.

In fine condition, preserved in an old wooden box. Minor marginal worming towards the end of the second scroll.

A Rare Manuscript Account of Hokkaido

21. **HABUTO, Masayasu (not Masakai).** Manuscript on paper entitled "Kyumei koki" ["Governmental History of Hokkaido"]. 13 drawings (several in color, two are double-page). Nine vols. 8vo (263 x 190 mm.), orig. patterned semi-stiff wrappers, new stitching. [Japan]: from the final leaf in the final volume: "Bunka 4" (1807), but most probably a later copy.

\$9500.00

At the end of the 18th century, the Edo shogunate decided to assert greater control over the management of Hokkaido. A recent Ainu revolt and Russian activity in the area caused the central government to believe that the Matsumae fiefdom, which formerly oversaw the island, was not strong enough to counter any Russian threats.





In 1802, Masyasu Habuto (1752-1814), was appointed first *bugyo* (magistrate) of the northern island, following his 1801 tour of eastern Hokkaido (then called Ezo). Habuto energetically supported Ezo development, establishing a farming colony near Hakodate and horse farms, encouraging immigration to the island, building military posts along the coasts, developing improved relations with the Ainu natives, and constructing a road between Hakodate and Nemuro. After the Russians attacked and defeated his forces at Etorofu, Habuto was dismissed from office in 1807, charged with the failure of his subordinates to repel the attempted incursion.

Habuto's account is unique, providing an insider's view of the early days of Hokkaido. It is considered to be one of the best descriptions of the large northern island, its people and natural history, resources, and possibilities for development. Much of the text is concerned with Japanese-Russian relations, based on the archives gathered by Habuto. This information is important and not available elsewhere. The inner workings of the Hokkaido government are revealed here, with copies of letters, official documents, details of employees and salaries, economic and trade considerations, relations with the Ainu, etc.

The illustrations depict Ainu men, women, and children; historical monuments; Russians; forts with cannons; and living quarters.

Fine set, preserved in a *chitsu*. There is some mostly marginal worming.

Ann B. Irish, *Hokkaido: A History of Ethnic Transition and Development on Japan's Northern Island* (2009), pp. 52, 62, & 338.

The Battles of Kawanakajima Finely Illustrated

22. **HAYAMI, Shungyosai, artist & author.** Ehon Koetsu gunki [Stories of the Battles of Kawanakajima]. Several hundred fine double-page woodcuts throughout. Three series, each in 12 vols. 36 vols. 8vo, orig. deeply embossed stiff wrappers, each series in a different color, block-printed title labels on upper covers (some labels worn), new stitching. Series I & II: Kyoto: Fushimiya Hanzaburo; Osaka: Kawachiya Mohei et al., 1807 & 1813; Series III: Kyoto, Osaka, & Owari Province (in today's Aichi Prefecture): various publishers, 1825. \$7500.00





First editions and a complete set with all three series; very rare when complete. The five battles of Kawanakajima were fought between Takeda Shingen of Kai Province and Uesugi Kenshin of Echigo Province in the years 1553, 1555, 1557, 1561, and 1564. The battles have been repeatedly celebrated in warrior novels of the Edo period. These novels can be categorized as *gokan*, popular illustrated stories.

Hayami Shungyosai (d. 1823), was a well-known Osaka and Kyoto artist and *yomihon* author. Brown considered him to be "a man of really great ability" (*Block Printing & Book Illustration in Japan* [1924], p. 69). He studied under Okada Gyokuzan. The third series was published posthumously, and Hayami's disciple Shungyosai Masanobu completed the illustrations.

The numerous double-page woodcuts depict many scenes of battles and assaults on castles, river battles on horseback, meetings of cabinet members with the leader of each fiefdom, evacuations of women from castles, meetings with allies, secret meetings, etc. There are also glorified woodcut portraits of the most important figures of the battles and a number of scenes of what we consider today as atrocities.

The bindings for each volume have deeply embossed family crests of the battles' opponents.

Fine and fresh set, preserved in an old wooden box. The sliding front panel provides the title in manuscript. One volume has minor marginal worming. As far as we can tell from WorldCat, only Yale has a complete set of the three series.

Privately Printed Using Movable Type

23. **HAYASHI, Shihei.** [Seiko] Kaikoku heidan [Military Defense of a Maritime Nation]. Many woodcut illus., some full-page & double-page. Ten columns per page; 20 characters per column. Eight vols. 8vo, orig. blue (now partly faded to pale green) patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Japan: Prefaces dated 1786; title-page with the date "1854." \$7500.00

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

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



激ヨリ馬入レヲスルサハ早ク場中へ出向テ馬
ノ前足ヲ煽ヘシ此方ノ備ヘ乗コメテテハ必崩
色ヅク蓋ナリト知ルヘシ

斷其柄 野々備テ押来ラハ先ツ射手ヲ遣ヘテ
單クニ射立ヘシ射アリテヒキム所ヘ威士拔退
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在ノ外其國ニテ車戰トテ車ヲ四馬ニ牽セテ專
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木ノ長サ三脚ハカシ半輪ノ高サ四尺ハカシニ
シ竹釘ヲ疊敷ニ結ビ付ケ人ノ面ヘモ中心位ニ
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ヲ柄ニ用フヘシ先陣ニ赴テ敵隊ヲ推キ崩スノ
御肝要ノ致ナリ能ク人ヲ供ヒ日操練スヘシ

陽輪長車之圖

3

行大橋之圖

[illegible]

石垣ヲ南スニハ鐵子又ハ鐵ノ背ナリニテ堀
崩スヘシ隨石ヲ拔リハ其邊ハ崩レ易シ清北處
働テ得テナリトナヌ鳥居撤ニテ崩スヘシ
橋或ハ堀ナトテ堀崩スニ化粧堀ト云物ヲ用テ



化姓胡之圖

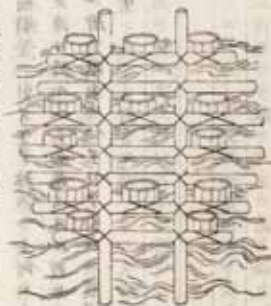
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ヲ懸ヘテ櫻桃ヲテ完熟ルニ候格モ切テ倒ル也

圖研究略大法制



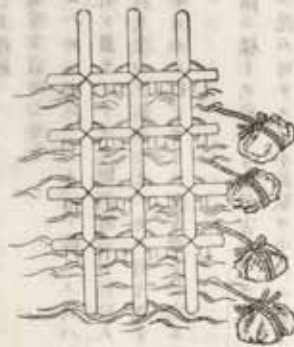
右癰疽瘰癧ノ大體ナリ其病重キニ至テハ伯樂
家ニ求ムヘシ

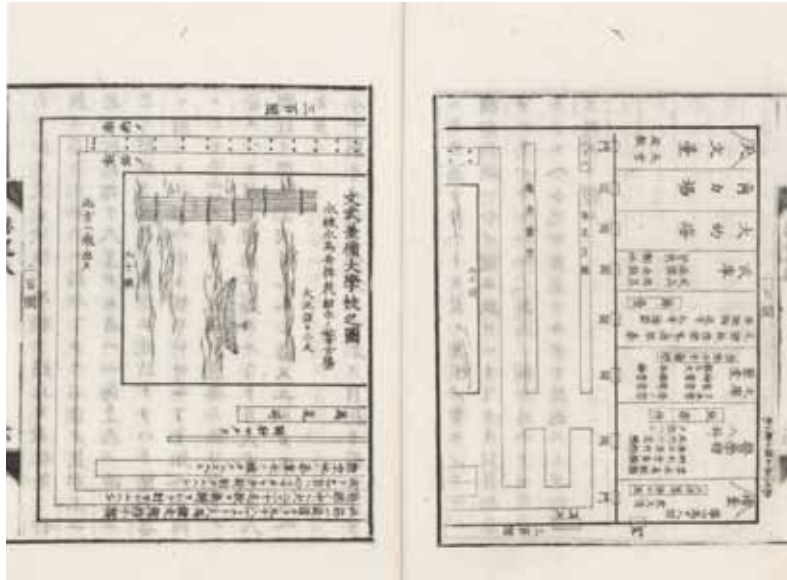
國史松楸



漢文の神点ハ檢テ用テヘレ

圖之爲補





to the northernmost island of Hokkaido to study the situation.

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

Kaikoku heidan caused a sensation and was banned by the government in 1792, on the grounds that national security matters were being discussed without official consent. Almost all copies and the woodblocks were confiscated (apparently, only the Library of Congress copy survives, acquired in 1949). Hayashi was placed under house arrest in 1792 and died the following year. In his last years, he used the pen name "Rokumusai," meaning "Six Losses," enumerated as: "no parents, no wife, no children, no woodblocks, no money, and no desire to die."

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

By the early 1850s, the Japanese government had received a number of unwanted foreign missions demanding that the country end its policy of seclusion and open its doors to commerce. The interest in Hayashi's *Kaikoku heidan* was revived, and in 1851 or shortly thereafter, a 10-volume edition was privately printed using movable type (11 columns per page and 21 characters per column). Demand further increased following Commodore Perry's first visit, and another movable-type edition (our edition) was issued in 1854, now reset with 10 columns per page, 20 characters per column, and printed in eight volumes. Our edition is very rare, with no copy listed in WorldCat. In 1856, three years after Perry's first appearance, a commercial woodblock-printed edition of *Kaikoku heidan* was issued.

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

While some of the woodcuts depict Western cannons and equipment, most of the illustrations depict Japanese defensive techniques. These include protecting ships with bamboo girding the hull; a flying ship (based on that of Lana Terzi); catapults for throwing boulders; spears; shoes designed to slide on top of snow; pontoon bridges; Dutch-, Portuguese-, and Chinese-style swords; fortification for castles (including an example designed by Vauban); battering rams; assault ladders; treatment for horses; how to build horse stables; etc., etc. The text is also fascinating: Hayashi states that foreigners become weak when the fighting gets bloody, etc.

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



24. **HOKKAIDO, Trade with.** Illustrated manuscript on paper, entitled on manuscript label on upper cover "Ezo funaji zu" ["Ezo Ship Routes Illustrated"]. One map of Hokkaido, five double-page paintings, & five single-page paintings (all but two in fine color). 44 leaves. Oblong 8vo (132 x 192 mm.), orig. semi-stiff wrappers covered with silk (the silk has largely worn away), silk thread embroidery on upper cover, new stitching. [Japan]: at end of Preface (in trans.): "1839 copied." \$16,500.00

A well-illustrated and densely informative manuscript on the trade and shipping routes between the main island of Japan and Hokkaido. This trade started in the mid-15th century and continued through the Edo period. The merchant ships that sailed between Hokkaido and the cities on the main island were known as *kitamaebune*. From ports on Hokkaido, they followed a route along the Sea of Japan coast, around the southern tip of the main island (Honshu), stopping to trade at ports along the way, until they arrived at their final destination, Osaka. Among the most profitable goods from Hokkaido were herring, used for oil and fertilizer, and *kombu* kelp, used for *dashi* cooking stock. In turn, the ships coming from the south to Hokkaido transported ironware, sake, rice, tobacco, clothing, and weapons to trade with the Ainu natives.



For most of the time, the Matsumae fiefdom administered trade with Hokkaido, and the contract-fishery system developed, which was under the control of a handful of merchants, shipping agents, and fertilizer brokers, along with sub-contractors known as *basho ukeinin*, traders who worked in designated areas on commission for the Matsumae fiefdom.



Their trading activities were largely responsible for the considerable wealth of the Matsumae domain.

Our manuscript contains much unique information on the trade within Hokkaido. It begins with a fine color map of the island of Hokkaido with the main cities named. Small portions of Honshu and Sakhalin islands are

also shown. The following Preface, dated 1839, describes the ships, filled with herring, leaving the port city of Ishikari in July, after the herring runs in the spring. The main part of the text describes all the elements of the trade and voyage to the ports of Honshu. There are fine views of Matsumae Castle and surrounding houses and the thriving town of Ishikari,

Much of the text describes the trading activities and financial results of one *basho ukeoinin* known as Murayama Denbei (who used the icon of the number 15 within a circle). We learn which goods were purchased at individual trading posts by Murayama and other major traders with records of sums paid to the Matsumae fiefdom as commissions. We believe this kind of information to be rare and important. Copies of many governmental letters and edicts are also included here.

Our manuscript also depicts an Ainu man and woman (she is carrying a baby), their ceremonial costumes, their belongings, jewelry, clothing, etc.

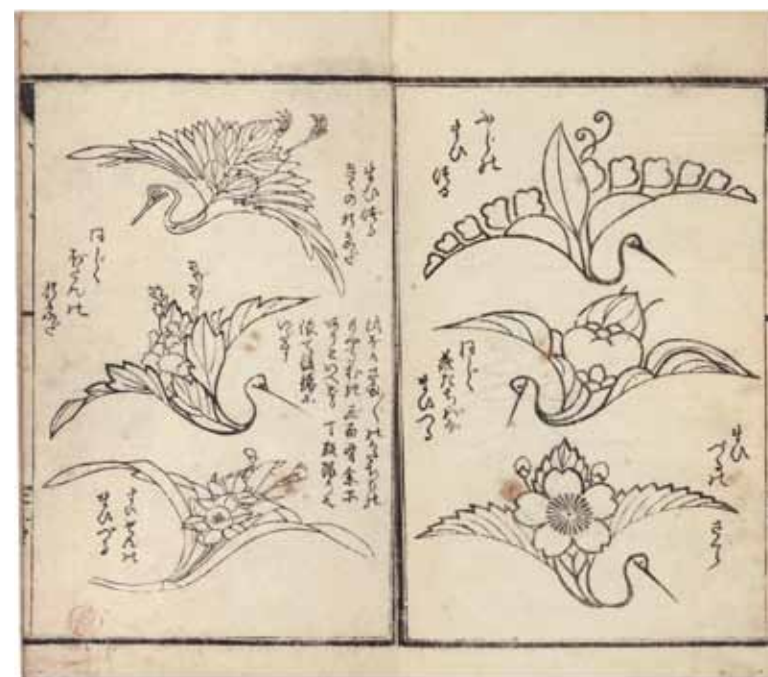
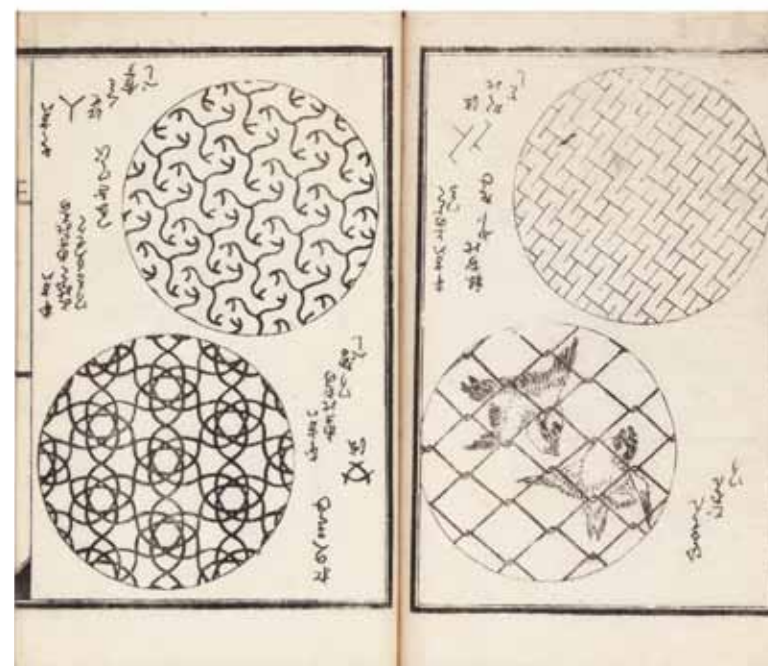
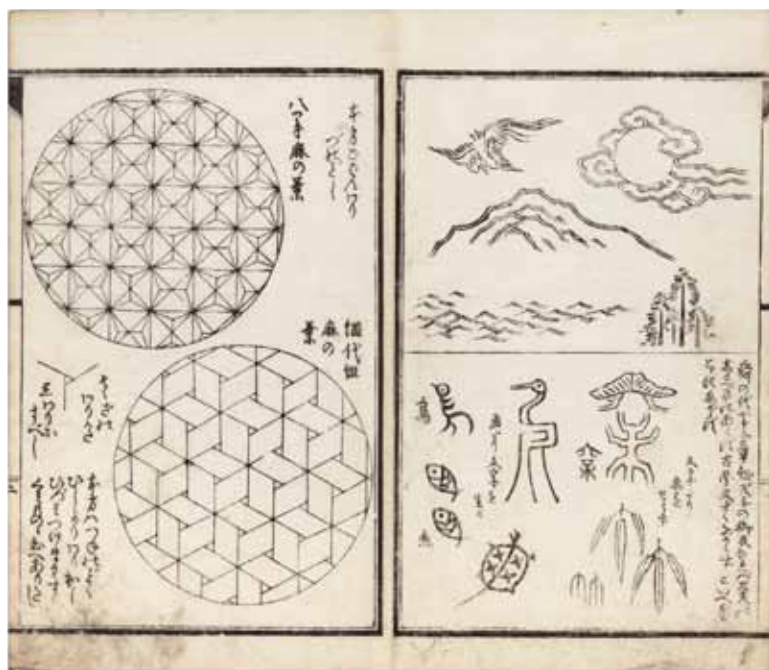
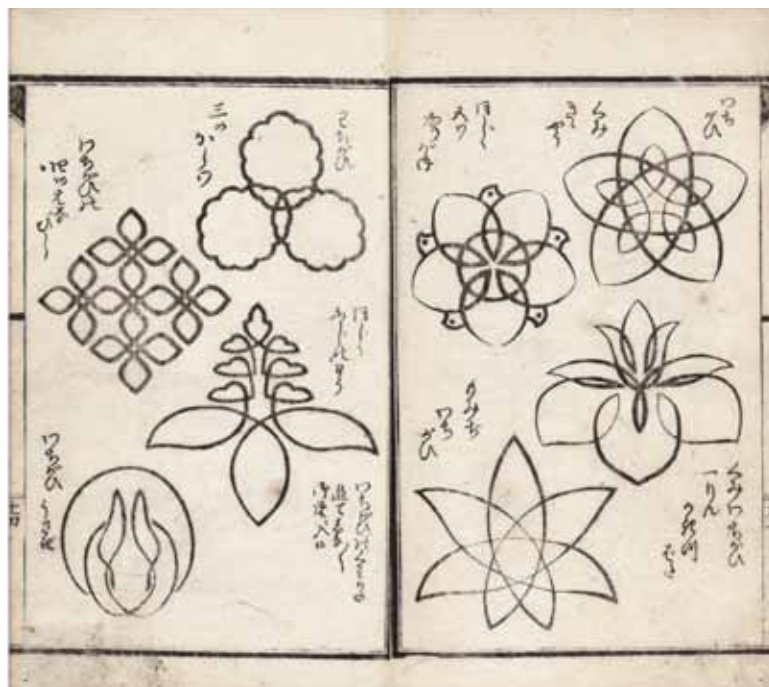
At the end are two double-page finely rendered drawings of sites near Osaka, Hashu Kamo no ura, and Kamo Akashi no ura.

In fine condition.

Hokusai's Textile Designs

25. **HOKUSAI, artist.** Hokusai moyo gafu [Hokusai's Design Sketchbook]. Numerous fine woodcuts throughout. Yellow paper title-page, one page of Afterword (the page has been printed with a pink background), [1], 25 folding leaves, .5 of colophon & ads. Small 8vo, orange patterned wrappers, orig. block-printed title label on upper cover, new stitching. Tokyo: Kashiwara Tokuzo (Tankodo), 1884. \$3250.00

An important reprint. The acclaimed painter Hokusai was also a brilliant designer of textiles throughout his career. One of his early efforts was the anonymously published *Shingata komon-cho* (Preface dated 1824), of which this is a reprint. Hillier describes the original edition in his *The Art of Hokusai in Book Illustration*, p. 184, as having "in black outline only, a series of marvellously ingenious and intricate patterns, mostly abstract and linear, in roundel form, suitable for application to any surface needing decoration, but mostly no doubt taken up by textile designers. A smaller section gives examples of calligraphic simplification of natural forms. [There] is a double page including the stylized wisteria blossom which the great French collector Théodore Duret borrowed for his seal, and the wonder-





fully simplified hare that may well have prompted one of those *netsuke* makers who, so long before Brancusi, made sculpture that departed only so far from the ultimate egg-shape as allowed them to identify a particular animal or bird. Another page, premonitory this time of Art Nouveau, shows fanciful flying cranes composed of flowers and fruits and leaves ...

"The last page portrays the man for whom the book was primarily intended: the dyer, the craftsman who translated Hokusai's designs into reality. He is depicted coming from the vat, bearing lengths of treated cloth on the hangers from which they had been suspended, his wrists and hands steeped in the dye. The print bears the signature currently in use, Zen (formerly) Hokusai Iitsu."

Fine copy.

Be Careful Where You Die

26. [DROP-TITLE]: **IATSUKAI YORAN** [How to Handle Unusual Situations]. One sheet of paper (318 x 465 mm.), woodblock printed on both sides. [Japan]: ca. 1764-85. \$2500.00

In Edo-period Japan, *bansho* (small buildings or huts for security and surveillance guards) were placed in central locations. There were several types of *bansho*, and the present document was printed as an instructional legal guide for security men in *tsuji-bansho* (neighborhood guard stations), located in the streets of samurai residences, especially in Edo.

The guards needed to know what to do and how to proceed in the unusual situations they might confront: deserted children (a child under three is "deserted" but an older child is "lost"), drunks and vagrants, corpses (murders or suicides), violent behavior, illegal disposals and dumpings, altercations and fights in front of the samurai mansions, fugitives, violence and injuries within the samurai residences, violent attacks using swords, jurisdictional questions (if a body is found on the border between two *tsuji-bansho*, the location of a foot of the body — for men it was the left foot and for women, the right — determined which jurisdiction had responsibility), lost objects, unruly or dead horses, how to rescue people who had fallen into moats, suspicious characters, accidents on the streets, etc. Many case studies are provided.

At the end of the reverse side, there is a sort of afterword stating that these rules were selected by Togen inshi (a pen name), with his seal, and





that 500 sheets were printed. The person responsible for this document, Seisai (another pen name), has placed his seal at the beginning of the text. In fine condition and a remarkable survival.

27. **JIPPOSHA, Ichimaru.** Tezuma hayadenju [How to Learn Magic Tricks Quickly]. Many double & single-page illus. of tricks in the text. 30 leaves (of 33, apparently lacking the advertisement leaves at end). 8vo, orig. blue wrappers (rather rubbed & tired), orig. block-printed title label on upper cover (rubbed), modern stitching. [Osaka: Preface dated 1825 but probably published in 1849]. \$2250.00

First edition of this charmingly illustrated work on Japanese magic. Jippo-sha (active 1844-49), was the author of two other magic books, both also published in the 1840s. Following the very witty preface, the author describes 35 tricks, each depicted in the text. The illustrations are particularly lively and clever. Some of the tricks include: how to have a raccoon deliver sake, shadow tricks and illusions, making instant ice, creating a bright light at night in order to spot money on the pavement, lifting many heavy coins with a thin piece of paper, "cutting" sake into two pieces, attaching a tea cup on a pillar,



catching fire flies, shadow play, making ghosts appear, water tricks, making the sounds of thunder, various optical illusions, pebbles flying around the room, writing words on the surface of the water, moving eggs, floating coins on water, how to make a cosmetic to foster white skin, etc.

Very good copy and rare; WorldCat locates only the LC copy. Some repaired worming to first and final leaves touching the outer and lower outer corners of the text.

28. **KAGAWA, Shuan (or Shutoku), attributed author.** Manuscript on paper, entitled on label of upper cover, repeated on first leaf: "Kagawa kyuten zukai" ["Kagawa-style Placement of Moxa, illustrated & described. Complete"]. Eight full-page drawings & one illus. in the text. 17 folding leaves. 8vo (243 x 165 mm.), orig. blue semi-stiff wrappers (some dampstaining to upper portion of each leaf). [Japan: mid-Edo].

\$2750.00

Kagawa (1683-1755), a member of the medical family dynasty, studied in Kyoto with Ryozan Goto and Jinsai Ito, from whom he learned moxibustion and the therapeutic value of the waters of hot springs. Kagawa established the successful Ippondo medical school and was one of the most enthusiastic practitioners of moxibustion of his time. There is another manuscript of this text at Kyoto University, attributed to Kagawa. Some of the illustrations are very different.

The introductory remarks describe the importance of the precise placement of the moxa on the skin, how to measure the placements based on distance from certain bones or joints of the body, and the various techniques and occasions for moxibustion applications.

Following this, the text precisely describes the moxibustion locations on the body and how to locate each one, with references to Simiao Sun's classic text *Qian jin fang* [Essential Prescriptions Worth a Thousand Gold Pieces], compiled in 650-59. Kagawa lists many diseases and injuries for which moxibustion is appropriate. There is a most interesting section on how to treat unsuccessful moxibustion procedures (application of certain ointments, etc.).

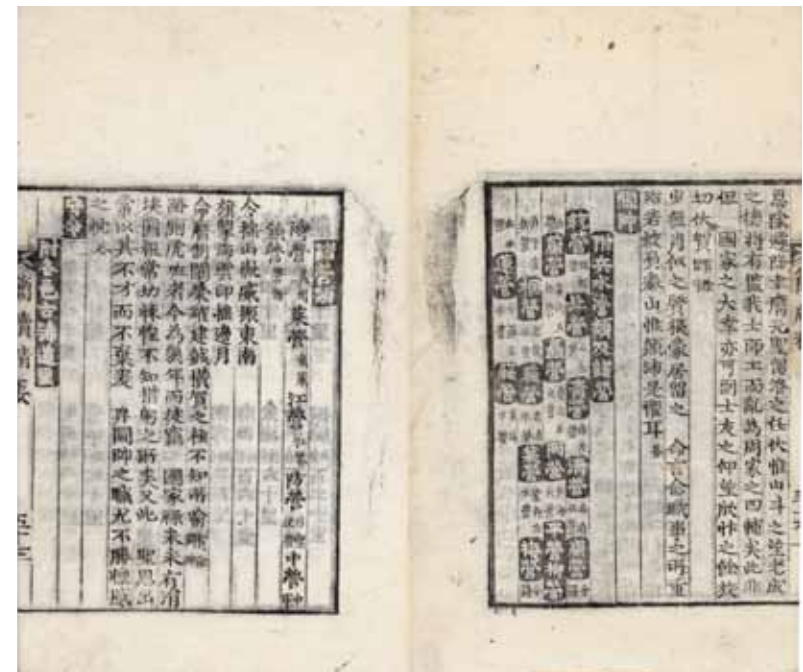
The attractive illustrations depict moxibustion loci on an osteological background, and loci on the stomach, arms, legs, and feet.

As mentioned above, there is dampstaining to the upper fifth of each leaf, but all the characters remain completely legible.

How to Write a Letter

29. **KANDOK CHÖNGYO** [Essentials of the Bamboo Slips and Wooden Tablets]. 3, 6, 67 folding leaves. Large 8vo, orig. yellow patterned wrappers (wrappers a little soiled), orig. block-printed title label on upper cover, new stitching. [Hansöng: Mugyo sinp'an, 1869]. \$3250.00

First edition of a rare anonymous manual for the general education of writers of classical Chinese from late Chosŏn Korea. The terms "bamboo slips" and "wooden tablets" originally referred to the material supports of writing in antiquity. In classical Chinese usage of later ages — and in this title — the phrases were used metonymically in reference to the implements and genres of classical Chinese writing. The *Essentials of the Bamboo Slips and Wooden Tablets* is a thematically arranged guide for letter writing. The table of contents lists occasions on which to write letters, beginning with "season's greetings" category, such as "invitation for the new year" (*wn'il ch'ng*). Also included are phrases to aid in compositions on other themes, such as "political matters," "marriages," and "sojourning." Other linguistic information provided includes classical Chinese measures, such as "bottle" or "pot"

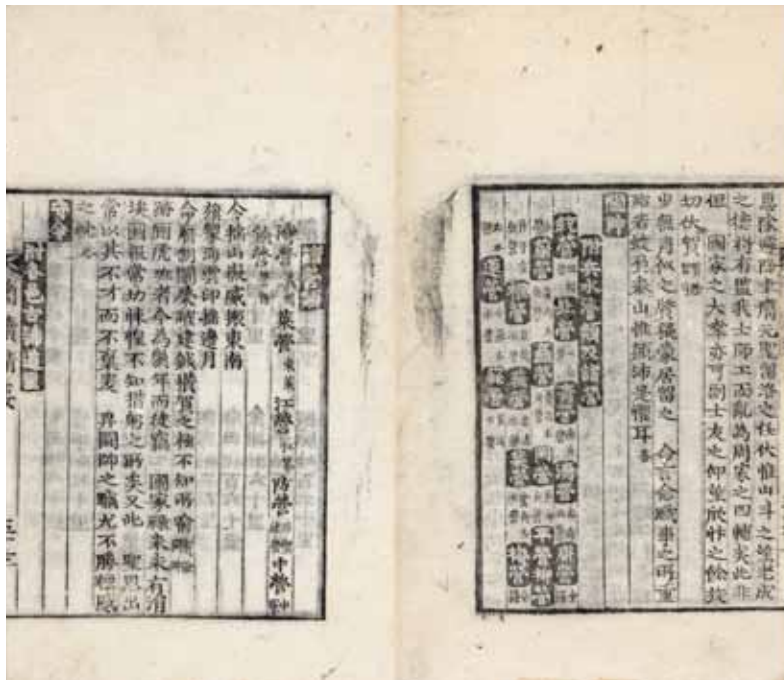


for wine. The book also contains physical-world information: distances of various locations within the Korean provinces and a list of military camps. Notably, it includes a list of “state taboos of our dynasty” (*ponjo kukki*), with biographical data on the Chosŏn rulers.

While focused on the acquisition of everyday writing skills in classical Chinese, this book brings to mind a larger genre of so-called “daily use encyclopedias” (Ch.: *riyong leishu*), which flourished in East Asia from at least the 16th century onward but had older antecedents. Those books provided readers, even from lower social strata, with information for use in a variety of areas. The present book, with its national viewpoint and inclusion of elements of elite writing such as classical Chinese verse, probably envisaged a rather more elite readership, or at least one that had aspirations of social advancement.

While our copy is undated, it appears to be the same edition as the Harvard and Columbia copies (WorldCat accession number 40443756).

A very nice copy. First few leaves with minor staining. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.



Frank Hawley's Set

30. [KITANO], Kikuu (or Shuho). Akino nanakusa ko [Thoughts about Seven Herbs in Autumn]. One full-page woodcut. .5, 29, .5; 15.5 folding leaves. Two vols. 8vo, orig. blue wrappers, orig. block-printed title labels on upper cover, later decorated wrappers, later stitching. From the colophon at end of Vol. II: Edo, Kyoto & Osaka: Hanabusaya Heikichi et al., 1812.

[with]:

- Haru nanakusa ko [Thoughts about Seven Herbs in Spring]. Three full-page woodcuts & nine smaller woodcuts in the text. .5, 36 folding leaves. 8vo, orig. blue wrappers as above, later decorated wrappers, later stitching. From the colophon: Edo: Yamashiroya Sahei, 1814. \$7500.00

First editions, a rare complete set, of these two works, which are concerned with two important seasonal celebrations. The first of the year is the Festival of Seven Herbs in Spring (*Nanakusa no sekku*), a traditional Japanese ritual of eating seven-herb rice porridge on the 7th of January; its consumption would bring longevity and health and ward off evil. The tradition derives from ancient China. The seven herbs are *seri* (Japanese parsley), *nazuna* (shepherd's purse), *gogyo* (cudweed), *hakobera* (chickweed), *tahirako* (nipplewort), *suzuna* (turnip), and *suzushiro* (daikon radish).

The other is the Festival of Seven Autumn Herbs (*Akino nanakusa*), less well known than the spring celebration. These herbs are *hagi* (bush clover), *obana/susuki* (Japanese pampas grass), *kuzu* (kudzu), *nadeshiko* (Japanese dianthus), *ominaeshi* (*Patrinia scabiosifolia*), *fujibakama* (*Eupatorium fortunei*), and *kikyo* (balloon flower). While many of them have medicinal qualities, for this festival they are not for eating but for viewing and admiring.

Kikuu Kitano (1762–1831), a native of Sendai, came to Edo in the 1780s and opened an antiques gallery that enjoyed great success. In 1804, he purchased a large piece of land in the Mukojima section of Edo, where he established a botanic garden, today known as the Mukojima Hyakkaen Garden. It is Tokyo's only surviving garden from the Edo period. There he planted a landscaped orchard of 360 plum trees and other plants (including the seven herbs of both spring and autumn), selected by Kitano and his literati friends, both poets and painters.

These works are very beautifully printed, using a wide variety of character styles to express meanings and authorship. The first two volumes to be published — on the autumn festival — contain a fine full-page woodcut de-

夷野七種考

玉山堂

羣芳譜

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奇觀焉。植梅樹三百六十株。只
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綴珠。香雪如海。莊主為誰。曰
鞠鳴居。又嘗墜廢園。植



元寶草 和名ホトケノ草
蜀山先生曰元寶草本草注曰
生江湖田隴間一莖五葉對生如
元寶向上或三四層或五六層云々

井清筆



秋野七草考

萬節

江戸

江戸

萬世集第八

山上臣憶良詩秋野花歌一首

秋野雨暎有花爭指折可依數者七種花

芳之花。花葛花覆衣之花。婦部志又。臘特。輕。之。花。

波木



お盤ノ如シ。故、名ヲ二月比翼ヲ抽キテ、高ナク六七
 許、其葉生ニ生ス。撰、吹キ、葉ノ飯、餅ノカタキニ
 小弁スル者ト同シカラス。長クテ柄ナシ。三月比翼
 穂ヲナシ。五辨ノ如小苞ノ
 同ノ一分、足ニ標色也。葉五
 枚ナリ。花長半。雄雄葉。花ナ
 ○カクテ葉、お盤ノ如シ。故、名
 ナリ。花ノ如國故、仏ノ文ノ花
 月

花ナキ
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signed by the author, showing all seven herbs. The text contains references to each herb in *waka* and *kanshi* (Chinese poetry written by Japanese), a guide to understanding the nuances of the poetry, and the botanical literature.

The spring festival volume, published two years later, describes each of the seven spring herbs and their uses in medicine and gastronomy, with many references to the Japanese botanical literature. There is a long passage on how to prepare the springtime porridge. The woodcuts, depicting each of the seven herbs, are by prominent artists including Kita Busei (1776-1856) and an unidentified woman artist.

PROVENANCE: With the seals of Mayori (1829-1906) and Mamichi (1866-1925) Kurokawa, prominent father and son book collectors. Their collection was largely concerned with botanical and herbal books; most of the collection was destroyed in the great Kanto earthquake. Our set later entered the collection of Frank Hawley, scholar and one of the most discerning collectors of Japanese books and manuscripts. His stamp appears on the first page of text. See R.H. van Gulik's "In Memoriam. Frank Hawley (1906-1961)" in *Monumenta Nipponica*, Vol. 16, No. 3/4 (Oct. 1960-Jan. 1961), pp. 434-47.

Fine set, preserved in a fine *chitsu*. With some mostly marginal worming, much of which has been carefully repaired.

Intestinal Worms

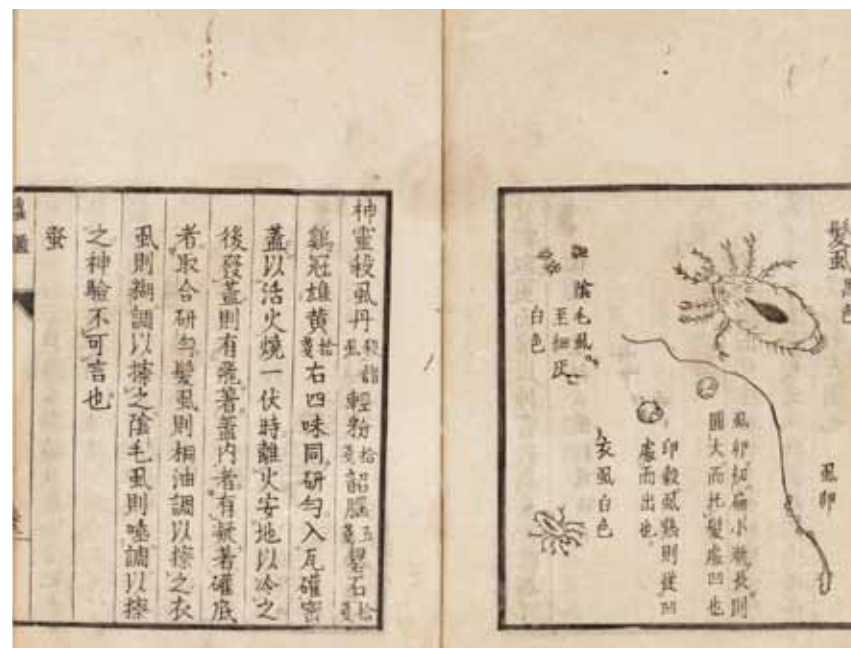
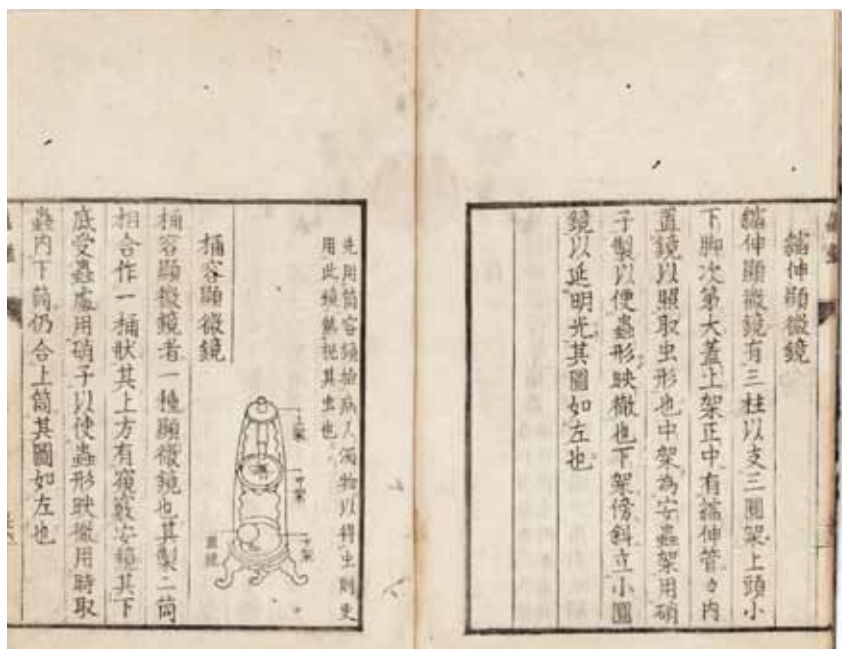
31. **KO, Genryu.** *Mushi kagami* [Intestinal Parasites]. Numerous woodcut illus. in the text. 29; 14 folding leaves. Two vols. 8vo, orig. wrappers (tired), with orig. block-printed title label on first vol. cover, lacking on second, new stitching. Kyoto: Hayashi Yoshibei, [Preface dated 1807, Afterword dated 1808]. \$5500.00

First edition of this very rare and systematic work on parasites living in the human intestinal system. It is the first Japanese work, we believe, to employ the Western microscope to investigate the anatomy of these parasites. The author recognized that various specific pathological conditions are due to the presence and action of parasites in the human body. While the text is based on Chinese medical traditions, Ko has provided a number of original case histories and his own observations. He also provides a number of pharmacological preparations that would eliminate the parasites.

The numerous woodcuts in the text depict the wide variety of parasites found in the human body. There are several illustrations of the microscopes employed and other apparatus. The index at the beginning of the book lists all the diseases that Ko attributed to parasites.

Nice set, preserved in its original protective brown wrapper, with title





label on upper cover. With the seal of the Shinto priest and physician Yasuaki (or Kosho) Nakano (1874-1947), and his private library, Daido Yakushitsu. He was a major collector of *kanpo* (the Japanese study of traditional Chinese medicine), calligraphy, maps, illustrated scrolls, *waka* poetry, and paintings. Some worming in Vol. II.

32. **KOIKAWA** (or **INSUITEI**), *Shozan*, artist. From the block-printed labels on upper covers of Vols. I & II: Mitsu no nagame [one possible reading of the kanji: The View of the Beautiful City]; Vol. I sub-title label: [first characters indecipherable, but from another copy we know the word is Sumidagawa] no yuki [Snow at Sumida River]; Vol. II sub-title label: Musashino no tsuki [Moon of Musashino]; title at beginning of text: Hanakatsura nagame no gin sekai [Flowers on the Tree in [the Wintery] Silver World]. Vol. I: Illustrated "title-page," one double-page woodcut with foldouts to form a four-panel diptych, with the addition of a "trick super flap" depicting three female genitalia (young woman, mistress, & wife), six double-page woodcuts, & two single-page wood-



cuts, all color-printed; & three double-page black & white woodcuts.
 Vol. II: Illustrated "title-page," five double-page woodcuts, & two single-page woodcuts, all color-printed; & four double-page black & white woodcuts. Vol. III: Illustrated "title-page," four double-page woodcuts, & two full-page woodcuts, all color-printed; & three black & white double-page woodcuts. All leaves have color-printed borders. .5, 1 folding leaf of preface (color-printed), 13 folding leaves; .5, 13 folding leaves; .5, 12 folding leaves. Three vols. 8vo, orig. decorated semi-stiff patterned boards, with color-printed symbols of the moon, flowers, & snowflakes, orig. block-printed title labels on upper covers of Vols. I & II (lacking on Vol. III, but there is no evidence a label was ever there), new stitching.
 [Japan]: Preface dated 1850. \$6750.00





First edition and very rare; we can find no copy in WorldCat or NIJL. Almost all of the techniques that make Japanese illustrated books so remarkable are utilized here. Finely illustrated and richly colored, this late *shunga* employs *bokashi*, the delicate variation of shading of pigment within the image; blind-embossing; and the very ample use of metallic pigments. The depicted garments are a mixture of extremely complex textures, colors, and patterns, all accentuated by blind-embossing and multiple woodblock impressions.

In Vol. I, the folding woodcuts — which reveal a man and woman engaging in sex — open to reveal a fine and complex four-panel scene in which we see three couples also having sex: a young couple, a man with his mistress, and the same man with his wife. On the third panel from the right, a hidden “trick” flap is revealed, depicting and comparing the genitalia of these three women. This “trick” panel has the title printed with seven *kanji* characters (the first two are indecipherable): “... *mitate setsugekka*” [“... Visual Puns of Snow, Moon, Flower”].

Each volume begins with a finely colored paste-down leaf, artistically depicting the themes of snow, moon, and flower, with poems. Facing each of these leaves is a portrait of a woman: mistress, young, and wife. All the black & white woodcuts also depict men and women engaging in sex and self-pleasuring.

Koikawa (1821-1907), was a prolific artist. He illustrated as well as wrote

numerous books, under various pen names. At the end of the Preface in Vol. I, we find “Insuitei,” one of his pen names.

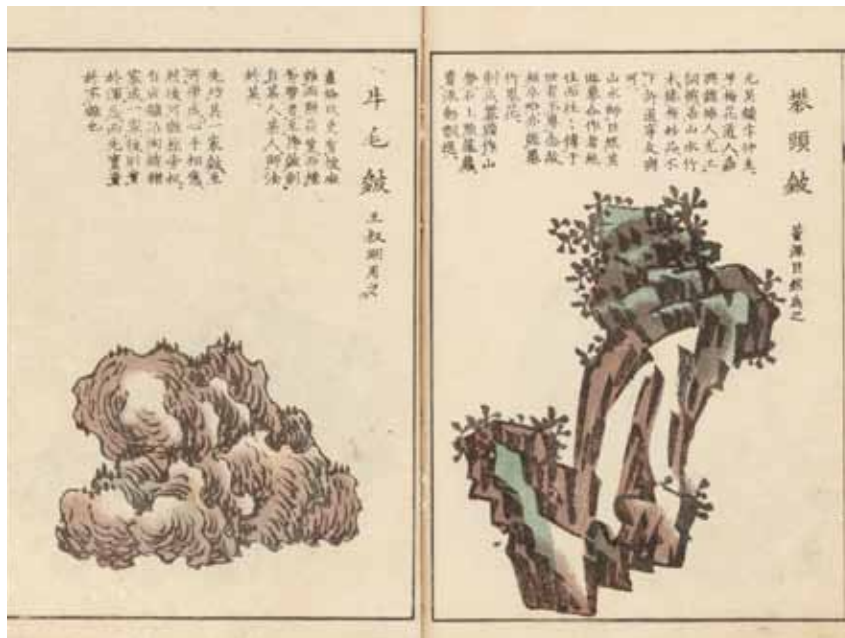
Fine set, with fresh coloring. The four-panel diptych has several small burn holes on the right-hand side. One black & white illustration has been “heightened” with red ink in a very minor way. Slight thumbing and a few minor stains.

How to Paint a Wrinkled Rock, Chinese Style

33. **KUMASAKA, Tekizan, artist, & KUMASAKA, Ransai, author.** From the title-page: Shunsekiho fu Sansui [Methods of Painting Rocks with Addenda on Landscape Painting]; from the label on the upper cover: Tekizan Gafu [Tekizan’s Chinese Painting Manual on Rocks]. 23 fine color-printed full-page woodblock illus. & one black & white. 16.5 folding leaves. 8vo, orig. patterned brown wrappers, orig. block-printed title label on upper cover (label somewhat defective), new stitching. [Japan]: Tsushindo, first Preface dated 1854. \$3500.00

First edition of this rare and handsomely illustrated work; it is a manual of instruction, or *gafu*, on the art of drawing rocks and mountainous landscapes in the Chinese style. The artist of this work, Tekizan Kumasaka





(1796-1864), was an important member of the Nanga school of Japanese painting, which flourished in the late Edo period. The artists of the Nanga school considered themselves literati (*bunjin*), or intellectuals, and all shared a common admiration for traditional Chinese culture. Oftentimes, they included poetry or inscriptions in their art.

Kumasaka came from a wealthy family known for its intellectual achievements. He studied art in Kyoto and became a court artist in the Matsumae fiefdom. This book was co-edited with his brother Ransai Kumasaka, a doctor who used Western medical techniques.

This work consists of 24 full-page woodcut illustrations, ranging from individual rocks to highly complex mountainous landscapes, of which 23 are finely color-printed. Kumasaka and his brother have provided text for each illustration, introducing the master who created the image with a short biographical sketch and describing the techniques used to render the rocks or landscapes artistically, etc. The color printing, requiring a number of print runs, is very delicate, employing pale colors such as pink, various greens, gray, brown, etc.

Fine and fresh copy, preserved in a *chitsu*.

A History of Kyōngju

34. **KŪMO SŪNGNAM** [Easy Overview of Kyōngju]. 76; 69; 89; 83 folding leaves. Four fascicles in four volumes. Large 8vo, orig. patterned semi-stiff wrappers, new stitching. [Kyōngsong: Chōng Chae-yōl], 1936.

\$3500.00

A rare woodblock edition; the first edition appeared in 1669, with subsequent editions in 1711 and 1845. The book is a reprint of a so-called gazetteer — a local history divided into treatises on various topics — for the city of Kyōngju in present-day South Korea (K mo is an alternative name for Kyōngju). Kyōngju was the "Eastern Capital" of the Silla Kingdom (57 BCE-935 CE) and is today a UNESCO World Heritage site, replete with numerous historical remains such as temples, stone pagodas, imperial mausoleums, mounds, and castle sites.

The treatises cover topics such as geography, famous families, palaces, temples, virtuous local women, and local lore. It is an example of a book from a genre with a long history in Korea and continental East Asia more broadly. The book is entirely written in classical Chinese rather than Ko-

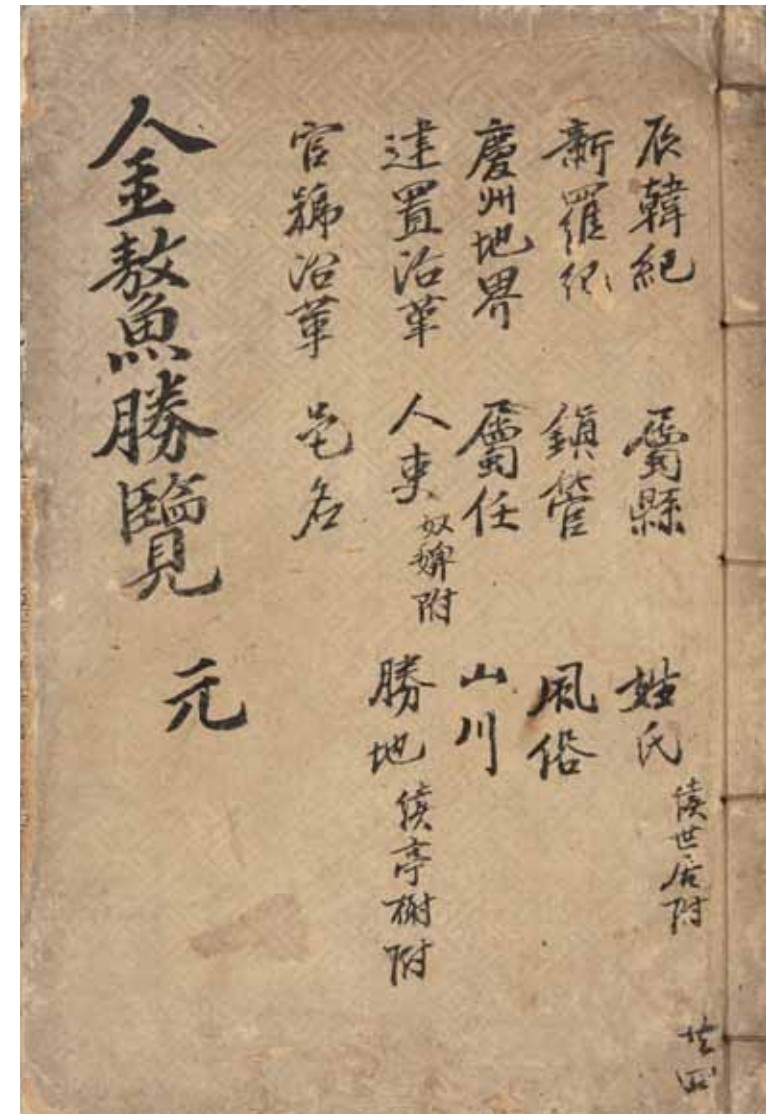
rean, including the preface and colophon written for the new 1936 edition.

The now rare word “gazetteer” is used in reference to a genre of East Asian historical and geographical texts known as *(di)fang zhi* in China and most often as *pchi* in Korea, both translating roughly to “local treatises.” “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 provinces 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, with the earliest surviving book dating from 1581. In total, 1637 gazetteers are known to have been produced in Korea up until the advent of Japanese colonial rule in 1910. Many of them circulated only in manuscript. As our copy shows, the tradition of printing gazetteers in Korea did not end with Japanese rule but continued during the following decades.

The book opens with a preface by Son Hu-ik (1888-1953), dated 1935 (*lhae*). The tone of Son’s preface is clearly nationalistic. He claims a parity of Korea and China in terms of history and culture. This heritage is, in his view, reflected in the city of Kyŏngju, the “Eastern Capital” of the medieval Korean state of Silla. Given the date of Son’s preface — written during Japan’s occupation of Korea — it is tempting to read his nationalistic assertions as directed against Japan as much as against China.

Son’s preface is followed by two “old prefaces” (*kus*). The first was written by Nam Chi-hun (n.d.) in 1711 (*sinmyo*), when Nam apparently held office in Kyŏngju. This preface refers to the book using an alternative title, *Tunggyŏngchi* [*Gazetteer of the Eastern Capital*]. Nam says he does not know when the book was first written, but that an edition was published long ago, by Min Chu-myŏn (1629-70) in 1669 (*kiyu*), and copies were damaged or already unavailable in Nam’s day. This was lamentable and inconvenient, because precious information about the region’s early history risked being lost if the book disappeared from circulation altogether. Since the beginning of his tenure in Kyŏngju, Nam had therefore wanted to reprint the book, which happened on the occasion of his writing this preface, when he had some respite from his official duties.



The second “old preface” was written by Sŏng Wŏn-muk (1785-1865) in 1845 (*ŭlsa*) and describes some changes made to the text for the reprinting at this time.

At the end of the final volume is a colophon (*pal*) written in 1936 (*yujo kondon*, i.e., *pyŏngja*), by Yi Sŏk-hŭm (b. 1883), a local resident. Yi explains that



this expanded edition is the "Continuation of the Gazetteer of the Eastern Capital" (*Tunggyōng sokchi*).

A fine set. Minor marginal dampstaining, except towards the end of the third volume where it touches text. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

35. **(KYOTO ASSASSINATIONS OF 1862)**. Manuscript on paper, illustrated with 21 fine pen & ink drawings. 35 folding leaves. 8vo (248 x 173 mm.), orig. wrappers. [Probably Kyoto: 1862 or shortly thereafter].

\$4500.00

The opening of Japan by Perry caused tremendous political and economic turmoil and violence within the hitherto relatively peaceful country. The country was divided into two groups: the first supported the shogun and his cooperation with the Western nations and the second considered these changes a betrayal of traditional Japanese values and called for the emperor to unify the country.

Political assassinations became common on the streets of Kyoto. This



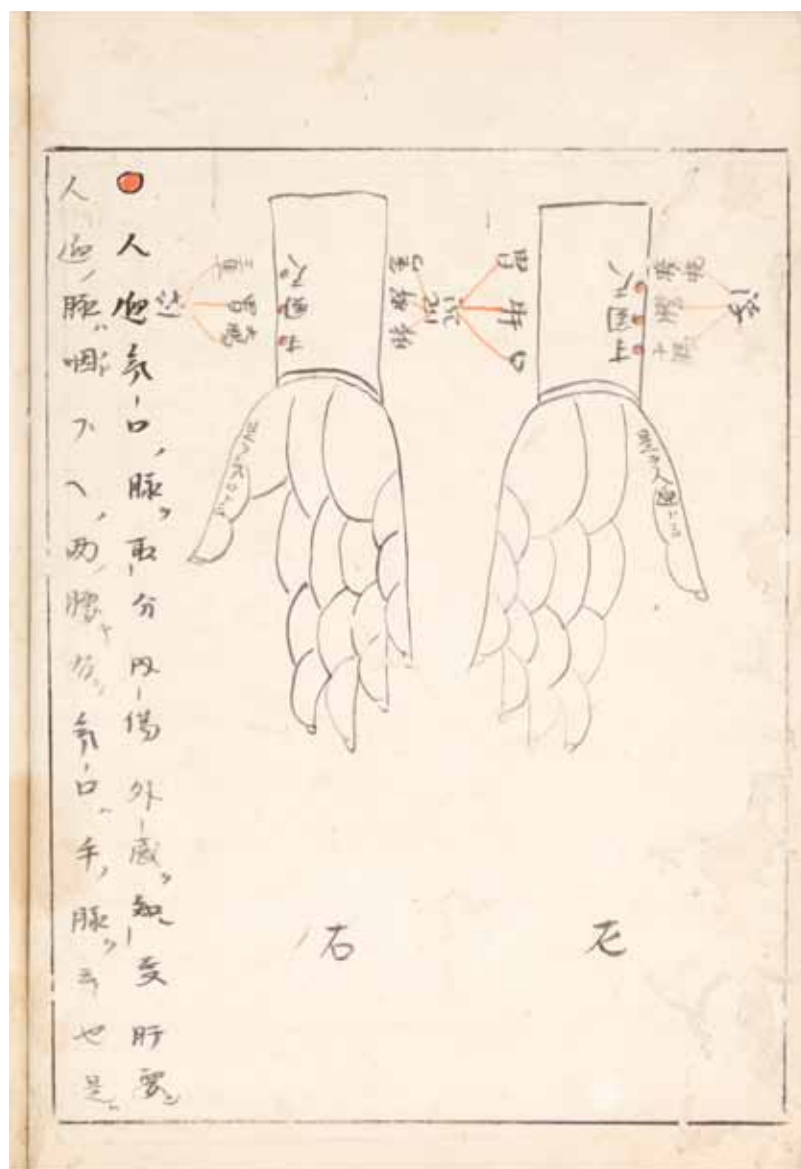
manuscript describes and depicts a series of victims of assassination, most of whom were supporters of the shogun. They include Seiichiro Homma, Genba Ugo, Kinzaburo Watanabe, Shigezo Oogawara, Tatekiwa Tada, Hajime Kagawa, and finally Kazue Murayama, the mistress of Naosuke Ii. In each case there is a gruesome illustration of their heads on stakes or their bodies tied to racks with a facing account of their "crimes." There is also an illustration of Hajime Kagawa's severed head, ear, and arm. These parts of his body were sent to aristocratic families as warnings.

Chaos and violence continued in Kyoto for several more years, in spite of military interventions. Eventually the shogunate came to an end and the Meiji Restoration commenced with the emperor established as the symbolic head of the country.

In fine condition.

36. **MANASE, Dosan**. Manuscript on paper, entitled on label of upper cover "Myaku sho sasunomiko" ("Medical Teachings on the Pulse from the Child of God. One Volume"). One brush & ink illus. in the text. 9; 7

folding leaves. 8vo (230 x 168 mm.), orig. wrappers (text rather wormed with some relative minor loss of text, carefully repaired), new stitching. [Japan: early mid-Edo]. \$3500.00



A most interesting collection of texts based on Chinese writings on the pulse. "Dosan Manase (1507-1594 or 95), [was] perhaps the most famous of the early Japanese physicians, and prolific writer in the entire field of medicine as then practiced in Japan." –Mestler, *Old Japanese Medical Books*, I, p. 300. His writings covered all aspects of medicine, including a treatise on diagnosing disease by taking the pulse. Manase "became a pivotal figure in the history of Japanese medicine. In his private academy, called Keiteikin, he devoted himself to making the whole system of [Chinese] Li and Chu medicine intelligible to several hundred students through clear and concise explanations ... Dosan had many able followers who excelled in theory, practice, and education." –Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 216.

This manuscript is divided into two parts. The first nine leaves are concerned with the theory of the pulse and its importance in diagnosis. The illustration depicts two hands and their wrists with the six locations for pulse taking and their relations to individual organs and the whole body.

Part II is entitled "Myakuyaku kanryaku no hiji sasunomiko" ("The Theory of the Pulse Clarified and Organized by the Child of God"). We learn from the final leaf that this section was based on secret lectures of Genshin (or Dosaku) Yamawaki (1591-1678), who was a disciple of the teachings of Dosan Manase.

Regarding the "Child of God": it implies the credibility and enormous importance the writers attached to the knowledge expressed in this manuscript.

In spite of the repaired worming, in very good condition.

Memories of Early 18th-Century Korea

37. **MATSUBARA, Shin'emon.** Manuscript on paper, entitled on upper wrapper "Matsubara Shin'emon Chosen monogatari" ["Recollections of Korea by Matsubara Shin'emon"]. Two double-page manuscript maps. 57 folding leaves. 8vo (247 x 175 mm.), orig. wrappers, orig. sewing. [Japan]: Editor's Preface dated "1840." \$9500.00

The hostilities between Japan and Korea resulting from Toyotomi Hideyoshi's invasions in the late 16th century ended at the beginning of the Edo period. Diplomatic relationships were re-established, followed by a series of 12 major Korean diplomatic missions during the Tokugawa years, several of which were held in the Tsushima island fiefdom instead of Edo.



Because of its close proximity to the Korean peninsula, the Tsushima fiefdom was in charge of practical affairs with Korea throughout the Edo period and greatly profited from the resulting trade. Within the Tsushima domain, there emerged a group of Japanese interpreters whose mastery of Korean enabled them to communicate directly with Korean diplomats, officials, merchants, and commoners. These interpreters often served in diplomatic roles as well.

Matsubara (fl. early 18th cent.), was an interpreter for the Tsushima fiefdom and travelled to Korea several times. This manuscript is a memoir of his time as an interpreter and his years spent in Korea. The accounts of his life in Korea are highly detailed, with descriptions of the structures of the *wakan*, the special quarter in Pusan where the Japanese were kept (and comparable to the conditions experienced by the Dutch and Chinese in Nagasaki). The Japanese were closely monitored and denied permission to leave the *wakan*, and they could never venture to Seoul.

We find full descriptions of the Tsushima fiefdom lord's missions to Korea, of King Sukjong of Joseon (1661-1720), and of duties, banquets, landmarks, historical sites and tombs, daily life, missions from Ryukyu and other nations, Korean medicine, agricultural matters, gold and silver mines, geographical information, the trade in ginseng, the Korean language, etc. Many Korean words are written in *katakana*. We learn that Korean parents, when their children misbehaved, threatened them with the phrase, "If you don't behave, the Japanese will come."

In a most interesting passage, we also learn that Japanese green tea was treated as a medicine to assist in the digestion of meat, which was widely eaten in Korea.

The first of the two double-page maps depicts the Tsushima islands and their proximity to Pusan. The second shows Tsushima, Hokkaido, the mainlands of Korean and Japan, and Takashima,

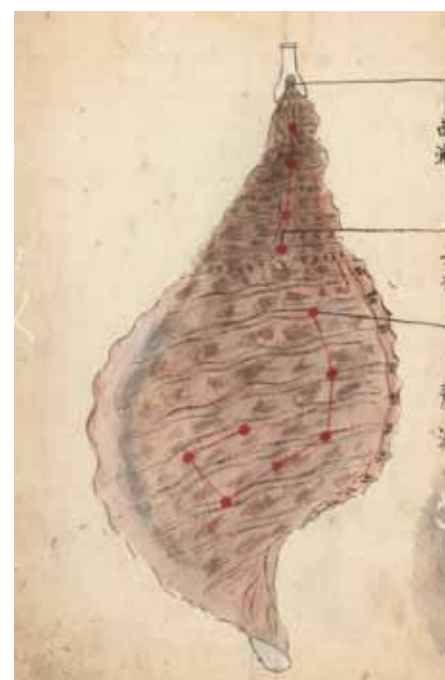
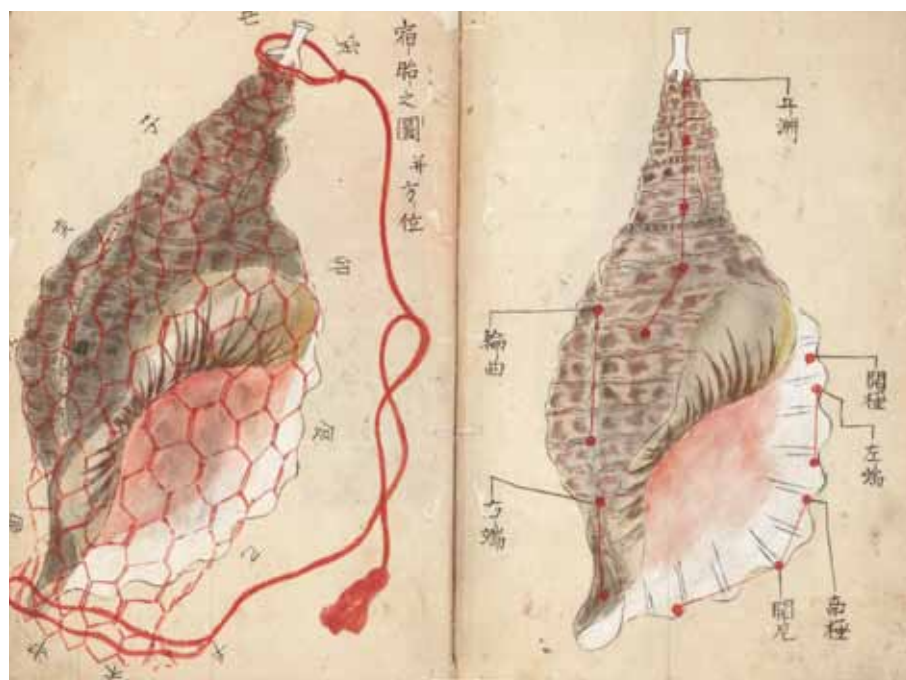
Fine copy, preserved in a *chitsu*. There is some worming throughout, touching some characters, but we do not find it offensive.



38. **MILITARY DRUMS & CONCH SHELL TRUMPETS.**

Manuscript on paper, entitled on first leaf "Kinko kai yoho" ["Secret Instructions [for Communicating During Battle] Using Drums & Conch Shell Trumpets"]. 20 paintings, mostly in color, some full-page. 28 folding leaves. 8vo (224 x 167 mm.), later patterned wrappers, new stitching. [Japan]: from the final page (in trans.): "March 1767 written by [first name undecipherable] Honda;" this is a later copy, written in the late Edo period. \$4750.00

The use of drums, gongs, and conch shell trumpets (*jinkai* or war shell) during battle for communication and other purposes has a long history in Japanese military history. These instruments, originally used by Buddhists



priests for religious purposes, were introduced from China in the eighth or ninth centuries and were adapted by the *yamabushi*, ascetic warrior monks of the Shugendo tradition.

The samurai began to use drums, gongs, and *jinkai* as psychological tools to strengthen battle morale of the troops, as signaling devices on deafening and chaotic battlefields, to confuse the enemy, and to provide marching cadences. A conch shell would be fitted with a wooden or metal mouth-piece and had a range of three to five notes and a powerful sound.

Our manuscript is concerned with drums and *jinkai* used on the battlefield. The manuscript begins with a



historical preface about the use of *jinkai* (also known as *horagai* when used for religious purposes) and drums. We learn that Minamoto no Yoshitsune (ca. 1159-89), the military commander of the Minamoto clan, used the *jinkai* and drums to great effect in the series of battles that defeated the Ise-Heishi branch of the Taira clan. The author describes the five tones of the *jinkai* and the various drum beats.

The main body of the text describes the various uses of the *jinkai* and drums on the battlefield, as described above. The illustrations are most interesting and visually show the tonal patterns of the *jinkai* to communicate different messages to the troops, including to march forward to battle, marching cadences, when to eat, etc. The *jinkai*, drums, and flags were used to signal instructions from the central command to officers in the field. We learn that urgent messages had specific tonal patterns and drum patterns. The five tonal patterns are explained with references to the five elements (earth, metal, wood, fire, and water), the five organs (spleen, lung, liver, heart, and kidney), and the five seasons (which includes *doyo*, the period of 18 days before the first day of spring).

We learn that battles at night required special messaging from the *jinkai* and drums. Detailed instructions about how to play and change the tone of the *jinkai* are given.

A later reader has annotated in red ink certain passages with pronunciations. He has also neatly pasted-over with blank paper a few passages with which he disagreed. In several cases, he has made his own additions on the blank paper.

The following section classifies the kinds, sizes, and colors of *jinkai* and shows where to place the mouthpieces. There are three very fine brush and color wash illustrations of conch shells with their mouthpieces. One illustration shows how to carry the *jinkai* in a decorative net. The next image shows two carrying cases for the *jinkai*.

The next section describes how to construct the drums. At the end of the text, the author has stated that all this information is secret.

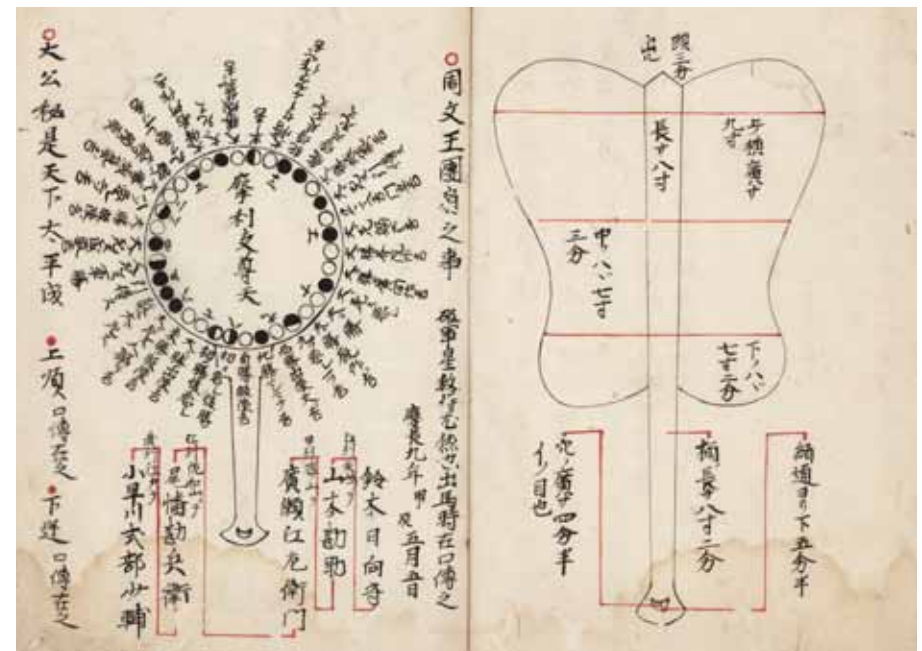
Fine copy. With some carefully repaired worming at front and back which we do not find offensive; the text remains perfectly legible.

39. **MILITARY PREPARATIONS & COMMUNICATIONS.**

Manuscript on paper, entitled on first leaf "Taiko sho" ["Book of Military Drums"]; title on first leaf of text: "Gunpo kuden no bu" ["Military Techniques, Passed Down by Mouth, Part"] (there are several parts in this manuscript). Numerous brush & color wash illus. in the text. 11 folding leaves. 8vo (263 x 197 mm.), later patterned wrappers. [Japan: mid- to late Edo]. \$5750.00

Preparations for all organized battles are complex, and our manuscript describes many of them used in Japanese warfare during the pre-Edo and Edo eras. Drums, gongs, and conch shell trumpets (*jinkai* or war shell) were employed during battle for communication and other purposes. These instruments, originally used by Buddhist priests in religious practice, were introduced from China in the eighth or ninth century and were adapted by the *yamabushi*, ascetic warrior monks of the Shugendo tradition.

The samurai began to use drums, gongs, and *jinkai* as psychological tools to strengthen battle morale of the troops, as signaling devices on deafening and chaotic battlefields, to confuse the enemy, and to provide marching cadences. A conch shell would be fitted with a wooden or metal



mouthpiece and had a range of three to five notes and a powerful sound.

This manuscript begins with a description of the three rhythms for drums and the three phrases for conch shell trumpets, used in 11 different battlefield situations. Next is a discussion of the *saihai gushi* (a baton of lacquered wood carried by a samurai commander). Before the battle started, the commander would hold it aloft, as a sign of rank and a signal device. Measurements and materials are given. The characters on the stick section of the *saihai gushi* are written in Siddham, giving the names of the Buddhist god Marici, who was revered amongst the warrior class in East Asia, and Ragaraja, a fearsome-looking Buddhist Wisdom King.

The next section has a full-page illustration of a *gunbai* (war fan), held by samurai commanders and used to shield them from arrows and for signaling. Facing this illustration is another full-page brush & ink illustration of a Chinese war fan. There is a reference to King Wen of Zhou (1152-1050 BCE), whose conquest of the Shang transformed the Zhou from a fief into a kingdom. We find a number of references to celestial observations and prognostications and lists of good days and bad days for battles.

The next section has two color illustrations of large, ornately decorated wooden stands for gongs, bells, and drums used before and during battle. Then we have an illustration of a large bell suspended from another type of wooden stand. The bell would be struck in order to drive demons away and encourage the troops.

Our next section contains fine color illustrations of a conch shell trumpet with mouthpiece and a large decorated drum. They are followed by images of the front and back of the device used to carry this large drum in battle and protect it from inclement weather. Descriptions and measurements of other drums (*ashigaru daiko*, "foot soldiers' drums") are provided.

Suddenly, in the following section, we find instructions for constructing better defensive fortresses and castles, including types of moats, entrances, bridges, etc.

Then we have an account of the proper etiquette of capturing the enemy's banner and bringing it back as a sign of victory. This is followed by another section on the proper state of mind of the soldier confronting the enemy. The next section gives the anonymous author's thoughts about swords best used in battles and how to handle them.

The final section describes an underwater trap (*rangui*) designed to entangle enemy soldiers. This is finely illustrated. At the end, we learn how to

strap the sword to a soldier's hand so it could not be lost during battle.

This is a most interesting manuscript. Throughout the texts, we learn the names of those who revealed this secret information.

Very good copy. Some worming throughout, carefully repaired. Light dampstaining in lower portion of all leaves.

40. **MISHIMA, Yukio**. Bitoku no yoromeki [The Tottering Virtue]. 1 p.l., 265 pp., one leaf of colophon. 8vo, orig. white boards, dust-jacket. Tokyo: Kodansha, 1957 \$100.00

First trade edition. The story of a bored upper-class housewife who has an affair. Very fine copy.

"Most Fascinating" –Mestler

41. **MIZUHARA, Sansetsu**. Sanka tangan zuketsu [Obstetrical Insights, Illustrated]. Several full-page woodcut illus. 40; 37 folding leaves. Two vols. 8vo, orig. blue wrappers, orig. block-printed title labels on upper covers. Osaka, Edo, & Kyoto: 1836.

[with]:

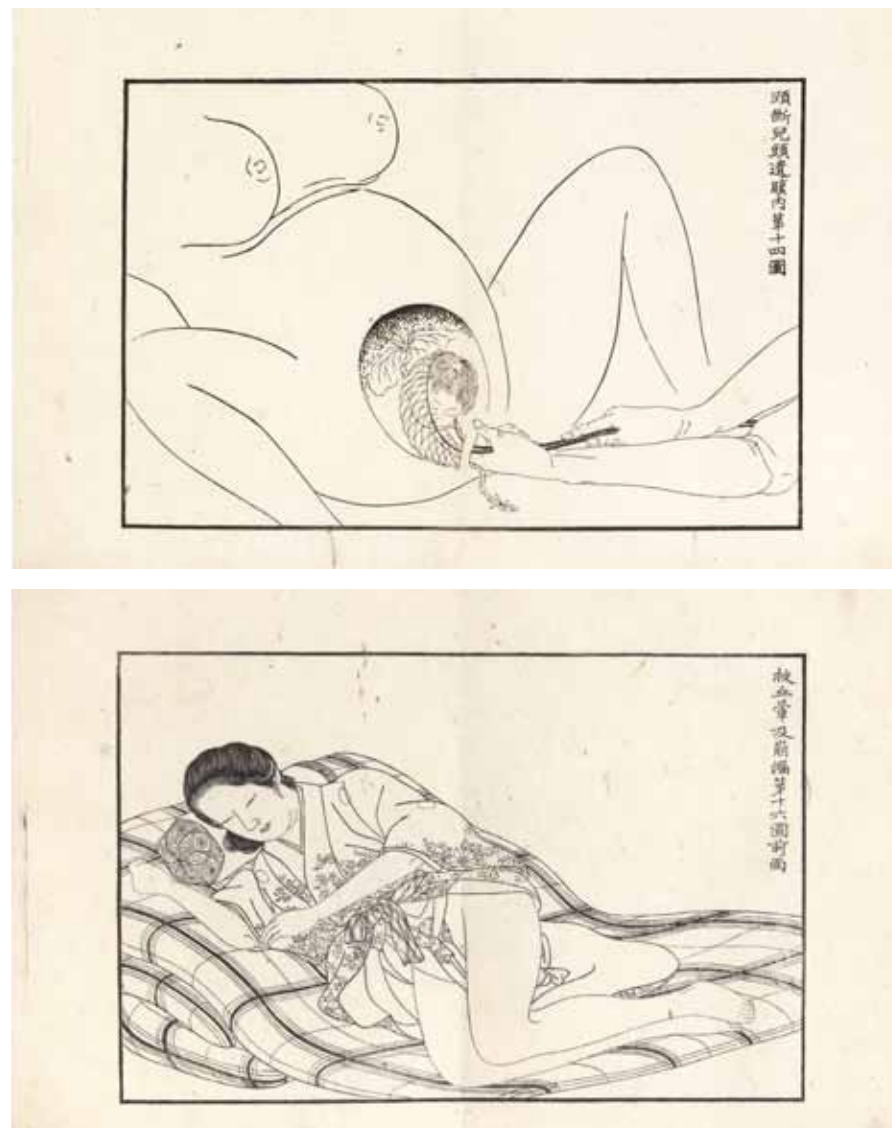


— . *Sanka tangan zushiki* [Illustrated Manual of Obstetrical Forceps Use]. Accordi-
on-printed album with 33 double-page illus. Two parts in one vol. Thick
8vo, orig. boards (quite rubbed), orig. block-printed title label on upper
cover. [Kyoto?]: 1837. \$19,500.00



First edition and a rare complete set, including the two volumes of illus-
trated text and the atlas, all in fine condition. "Perhaps the most fascinat-
ing of the old books on obstetrics in the writer's collection is a Japanese
obstetrical atlas printed in one 'accordion-style' volume, composed by San-
setsu or Gihaku or Yoshihiro Mizuhara (1782-1864) and published in 1837
with the title *Sanka zushiki*. Mizuhara is now considered to have been the
'Simmelweis of Japan,' credited with saving many lives of both mother and
child because of his knowledge and his inventions — different 'styles' of
forceps or seekers or probes. Drawings of these Japanese obstetrical instru-
ments (which appear to be variations on those of the Kagawas) are shown,
with many illustrations of them in practical use. Prudery was not unknown
in the practice of Japanese obstetrics, and an illustration shows the physi-
cian 'operating under the sheet.' ... The only advantage this 'obscurity'

offered the Japanese physician was as a means for him to employ the ob-
stetrical instruments which, by the traditional belief of the unsuspecting
mothers of Japan, he was not supposed to use. A second part of this atlas
was devoted to illustrative case reports. The artist of the woodcuts for this
obstetrical atlas was Unshorin Shiokawa (1807-77), who also contributed a



postscript to that book describing his work. *Sanka zushiki* is a beautiful example of the fine Japanese printing of that period, and the damp-staining of the copy in my collection merely adds to its charm.”—Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 498.

In fine condition. The comparable Blondelet set sold for \$19,200 in a subsequent auction held in 2007.



42. **NAGASAKI TRADE WITH CHINESE.** Finely illustrated scroll on paper concerning “Nagasaki karafune zukan” [“Picture scroll of Chinese ship and settlement in Nagasaki”]. Scroll measuring 385 x 3360 mm. Japan: late Edo. \$4500.00

Until the late 17th century, the Chinese had been permitted to move in Japan quite freely for trading purposes. But in 1689, due to the rise of smuggling activities, the Chinese were restricted, like the Dutch, to a compound on the eastern tip of Nagasaki — called the “Tojin yashiki” (“Chinamen’s mansions”) — surrounded by a moat and walls with gates which could be locked from the outside. Inside were housed on average 2000 Chinese merchants and sailors, along with interpreters, inspectors, and staff.

This scroll depicts two large Chinese ships just off Nagasaki surrounded

by a number of smaller transport and supply ships. It is clear that these smaller ships are Japanese based on the clothes the crewmen are wearing. The numerous Japanese government officials are dressed in black robes; they are inspecting the arriving goods (sugar, raw silk, and finished fabrics) along with antiques. The final section of the scroll depicts a portion of Tojin yashiki. We see the arriving transport ships, warehouses, government workers inspecting the arriving goods, laborers carrying goods, etc.



This scroll — based on a scroll at the City Museum of Kobe entitled “Nagasaki tokan koeki zukan” — is unfinished in several ways: it has not been fully colored and it is clearly incomplete at the end. Nevertheless, this is a marvelous record of the early trading days in Japan with the outside world. Minor worming carefully repaired, otherwise in fine condition.

Diagnosis Through Observation

43. **NAKAGAMI, Kinkei.** Manuscript on paper, entitled on upper cover in a neat hand “Nakagami ryu mugon fukushin den” (“Nakagami School of Non-Verbal Abdominal Diagnosis, Passed On”). Four full-page brush & ink illus. 14 folding leaves. 8vo (244 x 165 mm.), orig. wrappers (wrappers somewhat soiled), stitched as issued. [Japan: ca. 1820]. \$3750.00

Nakagami (1743-1833), a member of the great Koiho (Traditional Medicine) School, was one of the leading practitioners of his day. He was trained in the method of *Kan, To, and Ge* (perspiration, emesis, and purgation). He started his practice in Kyoto in 1791 and wrote on pathology, leprosy, psychiatric diseases, water cures, and diagnosis of diseases. Most of his texts remained in manuscript.

Our manuscript, based on the secret teachings of Nakagami, is concerned with methods of diagnosis. It was prepared for students of Nakagami's school and kept in manuscript to limit its circulation. The manuscript contains four full-page illustrations — two of the abdomen, a front view of the head, and a view of the back of the neck. These are all labelled with



references in the text to many symptoms and their diagnoses. There is a great emphasis on diagnosis through touching the areas of the abdomen and observation of all aspects of the body. Many references to medicines are provided.

In fine condition.



The Beginning of the Banking System in Japan

44. **OGIYA, Sadatsugu (not Sadayoshi).** Manuscript, entitled at beginning of text "Gyoyoshu" ["Collection of Details on Rice Brokers' Money Lending"]. 101; 100; 100 folding leaves. Three vols. Oblong 8vo (155 x 217 mm.), orig. wrappers, new stitching. [Japan]: Preface dated 1818. \$13,500.00

The rice brokers of Japan during the Edo period became fabulously wealthy, not so much from dealing in rice but from money lending. In Edo in 1724, 109 rice brokers formed a powerful guild known as *fudasashi* (note/bill exchange), located in the Asakusa section of what is today Tokyo, close to the warehouses where the brokers stored rice produced by the farmers of various *daimyos*. The *fudasashi* stored rice for a fee, lent money at high interest rates to the increasingly poor *daimyos* (most *daimyos* were ignorant of financial matters and, while prices continued to rise, feudal revenues were fixed), arranged the *daimyos'* tax payments to the shogunate, and managed the sale, on a commission basis, and transportation of rice around the country. Their lending activities, along with those of their colleagues in Osaka, developed into what we know today as banks.

"The *fudasashi* as a class made outrageous profits and were notorious for their patronage of the most luxurious establishments in the pleasure quarters of Yedo. They were the most prominent and the most numerous of the great spendthrifts of the day. The wealthiest among them were those



who advanced money to the Shogun's direct retainers, the hatamoto and the go-kenin, on the security of their rice stipends. These brokers drove a hard bargain."—George Sansom, *A History of Japan, 1615-1867*, p. 196.

Due to their great wealth and increased social stature, the *fudasashi* had a very uneasy relationship with the shogunate.

The present work was written by Sadatsugu Ogiya, a member of the *fudasashi* guild. His intention was to provide a unique and highly detailed inside view of the workings of the guild. The first volume contains details of the original 109 members and their clients. We also find copies of official correspondence between the *bugyo* and guild members. There are also discussions of interest rates, records of volumes of rice sold each year, changing regulations, the internal organization of the guild, etc.

Volume II gives a very detailed account of the transactions and day-to-day problems within the guild from 1795 to 1818. There are accounts of



attempted (and successful) bribery; fraudulent activities; relations between the rice brokers of Kyoto, Osaka, and Edo; business successes and failures; matters of transportation of rice; the numerous conflicts with the shogunate regarding rice prices, interest rates, and lending terms; etc., all based on archival records.

The third volume offers details on wages for the warehouse workers, further details on the members of the *fudasashi*, trade names, notable events (nearly on a daily basis), correspondence between members, membership fees, membership lists with rankings of importance, information on succession of members, terms of loan payments (with details of collection efforts), etc.

A nice set, preserved in a *chitsu*. Some considerable worming to the wrappers, all carefully mended. There is also some worming to the text, but it has been skillfully repaired and we do not find it offensive. An inscription on the back of each volume states that a "Mr. Hara" owned this manuscript.

The Invasion of the Ryukyu Kingdom by the Shimazu Clan

45. **OKADA, Gyokuzan Issei (or Ishida), artist; MIYATA, Nanboku, author.** *Chinzei Ryukyuki* [Record of Chinzei Hachiro in Ryukyu]; subtitle: *Tametomo gaiden* [Unofficial Story of Tametomo]. Many fine black & white double-page & single-page woodcuts throughout. Ten vols. 8vo, orig. blue semi-stiff wrappers, orig. block-printed title labels on upper covers (three labels are somewhat defective), new stitching. Osaka: Tenmaya Yasubei; Kyoto: Yoshida Jihei, 1835.

[with]:

- & **MATSUKAWA Hanzan**; —. *Ehon Toyotomi Ryukyu gunki* [Illustrated Tale of the Ryukyu War]. Many fine black & white double-page & single-page woodcuts throughout (six in Vol. I are color-printed). Ten vols. 8vo, orig. pale blue patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Osaka: Kawachiya Tobei & Kawachiya Mohei, colophon dated 1864; title-page dated 1862. \$4250.00

First edition of these finely illustrated stories of the conquest of the Ryukyu kingdom in 1609 by the Shimazu clan of southern Kyushu. The main artist, Okada Gyokuzan Issei (or Ishida), is a rather shadowy figure; he probably studied under the famous Okada Gyokuzan of Osaka, but we



know very little about him. The second work, *Ehon Toyotomi Ryukyu gunki*, has an additional artist, Matsukawa Hanzan (1818-82), who studied painting under Suga Shoho and worked in Osaka as a book illustrator.

This is a splendid example of an *ehon yomihon*, a type of long novel combining text with frequent illustrations. Our works are finely illustrated throughout with scenes of battles, the notable figures in the conquest (both winners and losers), historical figures, scenes of important ceremonies, scenes of the extravagant lifestyles of the Ryukyu royal family (seen in their gardens), famous castles, etc. The most useful captions in each woodcut name participants and explain the scene. The woodcuts are clear and impactful; many of the scenes have a pronounced Chinese atmosphere. Several types of battles are shown: conflicts involving cavalry fighting in the water, assaults on castles, hand to hand combat, etc. In the first series, Vol. I has a single-page woodcut world map, and Vol. III has a fine double-page woodcut map of Ryukyu and its 36 islands.

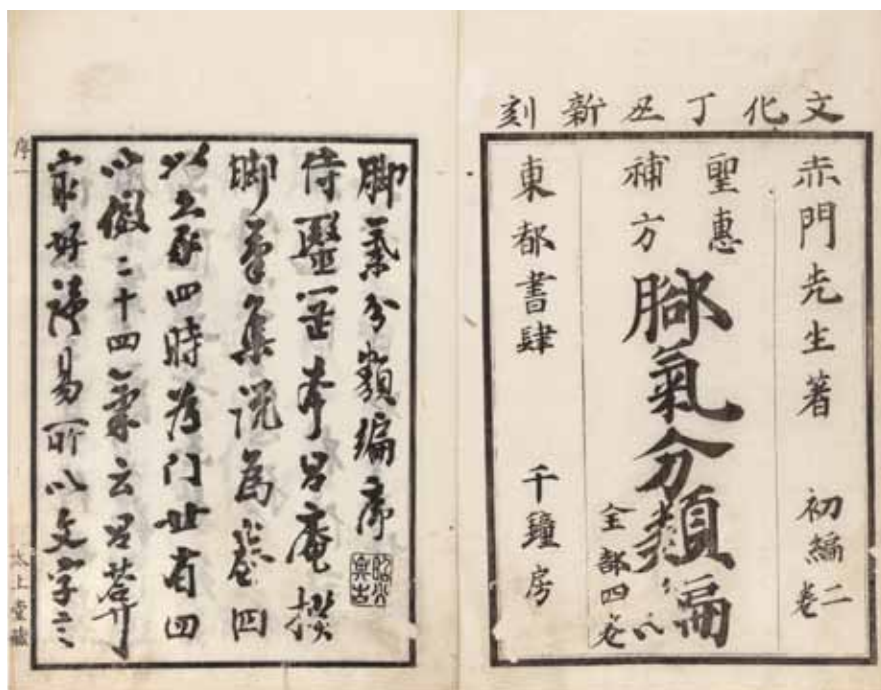
In the first volume of the second series are six full-page woodcut portraits



of the heroic leaders of the Shimazu clan's military forces in full attire, with wonderfully delicate color printing.

The text furnishes important details on the history of the relationship between Ryukyu and China and Japan; the quantities and types of weapons and number of soldiers, drummers, and doctors (including veterinarians) who traveled by ship to Ryukyu; and the major military actions of the conquest. These statistics are broken down by the contributions of men and materiel made by each region of Satsuma. The names of the leaders of each military section are given; we believe this is unique information. Family crests and banner symbols are depicted.

Fine and fresh copies. Rare when complete and in excellent condition like our sets; WorldCat lists only the University of Hawaii copies (part of the famous Frank Hawley Ryukyu collection). In Vol. 9 of the first series, there is misnumbering, but the text is absolutely complete and is identical to the set in the National Diet Library.



Acupuncture & Moxibustion

46. **OKAMOTO, Ippo.** Shinkyu bassui taisei [Complete Essentials of Acupuncture and Moxibustion]. Many woodcut illus. in text. 33; 19; 20; 29; 26; 14; 12 folding leaves. Seven vols. 8vo, orig. wrappers (rather rubbed, some marginal worming in Vol. V & minor worming in Vol. VII), orig. block printed title label on each upper cover, new stitching. Osaka: Okada Saburoemon kanko, 1699. \$9500.00

First edition of this very rare book on acupuncture and moxibustion, the taking of the pulse, and traditional Chinese medicine. This was one of the three most important works of clinical medicine of the Edo period. The text clearly describes taking the pulse of patients, both of adults and children. The nine tools used at that time for acupuncture are described and illustrated (several of them are still in use today).

The present work is an elaboration of the influential work on moxa and acupuncture "Shinkyui bassui, by an unknown author or editor, published complete in five volumes in 1685. This treatise refers to an earlier Chinese

work, unnamed, but probably meaning the *Rei-su* (or *Ling-shu*), traditionally ascribed to the famous Chinese physician-emperor, KO-TEI (or HWANG Ti). The detail available in *Shinkyu bassui*, especially regarding descriptions and instructions for use, is impressive — no less than 22 sections consider the following aspects of moxa and acupuncture: theory; relationship to the pulse; stomach; other internal organs; treatment (which was differentiated by sex); the 'philosophy' of acupuncture; cautions in the use of acupuncture and moxa; the preparation and use of moxa cones; how to remove needles (including a separate section on needles which are broken off in the skin); how to twist the needle; how to hit the needle (with a mallet); how to use the needle with a tube; the use of needles (with a separate section on their use in the treatment of boils); on the names of spots (not the 'right spots') where — with extreme caution — acupuncture and moxa can be used (regarded as 'secret' spots, not for the use of beginners in the art); how to measure for location of sites to apply treatment; on needles in general; on names and lengths of bones; and, finally, on interrelations among nerves." — Mestler, *A Galaxy of Old Japanese Medical Books ... Part II. Acupuncture and Moxibustion ...*, p. 476.

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

Very good set.

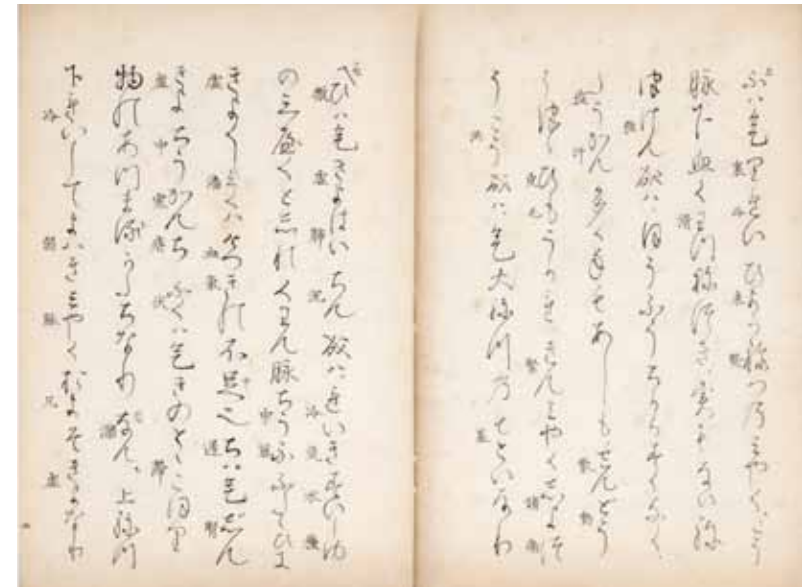
48. **OSAKA IGAKKO (OSAKA MEDICAL SCHOOL).** A collection of manuscripts concerning the early days of the Osaka Medical School, 1872-75. Ca. 52 leaves. 8vo (leaves of various sizes but averaging 285 x 203 mm.), written on paper with pre-printed columns, stitched together. Osaka: 1872-75. \$6500.00

The Osaka Medical School, today part of Osaka University and one of the finest medical schools in Japan, traces its origins and traditions to the *Tekijuku*, an academy founded by Koan Ogata (1810-63), which based its teaching on Western learning, mostly from the Dutch. The newly created Meiji government established the Osaka Medical School in 1869, with the help of Ogata's son Koreyoshi and the Dutch doctor Antonius Franciscus Bauduin (1822-85). This was part of the massive effort in Japan to modernize. The "Fundamental Code of Education," promulgated in 1872, estab-

lished a centralized national educational system which concentrated on Western science and technology.

These manuscripts document the transformation of the medical school into a national institution. Details regarding rules for employees, contracts for foreign employees (including salaries), housing, matters of finance, terms of severance, standards regarding the making of pharmaceutical products, lists of foreign employees, correspondence with government officials, etc.

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



Learning the Pressure Points Through Song

49. **PRESSURE POINTS IN SONG.** Manuscript on paper, entitled in manuscript on first leaf "Utaibon Jushikeimyaku ron" ("The Theory of the Fourteen Meridians in Song"). 19 folding leaves. 8vo (240 x 168 mm.), orig. wrappers, stitched as issued. [Japan: early Meiji]. \$3250.00

This is a beautifully written manuscript, signed at the end "Shobei Izutsuya," a member of the three-generation Kyoto publishing house of the 18th and 19th centuries. The text is most remarkable, a series of verses of the genre known as *Ben'yo utaibon*. These were traditional *noh* songs but with new lyrics. Singing *noh* songs was a common hobby amongst the intelligentsia of Japan, and the tunes were familiar to many. These new lyrics — sung in a rhythmic "sing-song" manner (like Westerners memorizing out loud the multiplication tables) — were used as mnemonic devices for studying other disciplines. In this case, the new lyrics are all concerned with the fourteen meridians of acupuncture and their pressure points.

The lyrics are written here in a mixture of *hiragana* and *kanji*. On the left side of the lyrics are the names of each pressure point in *kanji* as a guide to the contents of the sounds of the lyrics.

In fine condition.

*The Public Baths in Edo: The Great Leveler;
How to Celebrate the New Year*

50. **SANTO, Kyoden** (known also as the illustrator **KITAO, Masanobu**). *Kengu irigomi sento shinwa* [New Story of the Wise Man & the Fool at the Public Baths]. Double-page & full-page woodcuts throughout. 15 folding leaves. Three parts bound in one vol., complete, with all the orig. parts' wrappers bound-in. Small 8vo (173 x 124 mm.), orig. wrappers, woodcut label with illus. on upper cover (partly defective), stitched (loose). Edo: Tsuruya Kiemon (Toriaburacho Tsurukichi), from the first leaf: "Spring 1802." \$5500.00

First edition of this *kibyoshi* ("yellow-covered book") and very rare; there is no copy of this edition in WorldCat. This is a rare survival and excellent example of a *kibyoshi*, small format and inexpensive books with yellow covers, mostly illustrated and containing popular stories for adults. These books tended to be published in early January. *Kibyoshi* were amongst the most widely read type of publication during the years 1770-1805, and more than 2000 titles were published.

Santo Kyoden (1761-1816), a member of the Kitao School, was equally famous as a novelist and an artist; his writings and illustrations were mostly in a humorous vein. He was one of the most important authors of the genres *kibyoshi*, *sharebon*, and *yomihon*, all of which fall into the broad category of *gesaku* (popular literature). His writings exhibit comedic skills and linguistic gymnastics; he was one of the first writers of fiction in Japan to earn a living from his pen.

Santo Kyoden had run afoul of the authorities after the Kansei reform and the imposition of harsher censorship laws in 1791. As a result, he was careful in the present book not to violate any governmental strictures, despite the book's subject and possibilities. We also know that this book influenced Shikitei Samba's very popular *Ukiyoburo* (1809-13).

In this book, Santo Kyoden produced both the text and illustrations. The yellow cover of this rare work has pasted on it a woodcut (100 x 100 mm.) by Santo, printed in black & white with a delicate ochre background. It is a little masterpiece of information, depicting a "beauty" holding a puppy and a child in front. The publisher's logo — a crane serving as a motif on a lantern — is in the upper right corner, and Kyoden has fitted his own name and the publisher's name in the woodcut along with the title. The upper left corner of the woodcut is missing a small portion.



To truly understand Edo daily life of the period, a visit to the public baths is instructive. The public bath culture was a strong one, and the baths were the great "levelers" of Edo society, with many kinds of people, of different social strata, entering. The present book celebrates the "New Year bath," a ritual observed in Edo, and provides a wonderful introduction about the public bath culture, the conversations and concerns of the customers and employees, etc. The first image of the first part, a full-page woodcut, depicts the manager, seated on a raised platform at the entrance of the bathhouse, taking money from a customer. The manager is also renting towels and small sacks filled with rice bran, which served as body scrubs and cleansers. The following double-page woodcut depicts the baths themselves with a *zakuro-guchi*, a hanging curtain or panel descending halfway down to the floor, designed to keep the steam and heat in the room. Ornaments marking the New Year are present.

The next image shows the baths behind the *zakuro-guchi*, with naked men of all social levels mixed together, washing, being scrubbed by bathhouse employees, and conversing. This is followed by a scene of men bathing in a large tub. The final scene of this part shows employees cleaning the bathing area at the end of the day.



In the second part, the first image depicts an employee using a ladle to provide hot fresh water for customers' pails. The next image depicts women standing in front of the bathhouse and discovering that it is closed for the day. Then we have an image of employees having a party in the bathhouse, drinking sake and clearly having a jolly time. The next image shows customers wringing out their towels and ascending to the second floor for food and drink.

Next, a double-page woodcut depicts the women's section of the bathhouse, with a separate entrance. We see women and children in various states of undress, etc. The following woodcut shows naked men conversing and waiting for their buckets to be filled. The final image of this part shows a man who has fainted from the heat, cared for by other customers.

The third part begins with an image of some sort of trouble in front of the bathhouse. This is followed by a wonderful image of the second floor, where men are being served food and drink and playing board games, with lockers in the background. The next image shows two men having a fight in the downstairs bathing area, alongside several samurai changing clothes. This is followed by a double-page woodcut of the



changing area, with advertisements in the background for the bathhouse's cleaning products, including medicine and toothpaste, and for theater performances. The penultimate woodcut, double-page, is of an employee confronting a bathhouse monster on the final day of the year. The monster is composed of all the dead skin of that year's customers! The final image, a single-page woodcut, depicts Santo Kyoden on New Year's Day, seated with a woman.

The text and dialogue are incredibly rich in puns, double-meanings, and jokes, many of which we do not understand today. The bathhouses were also places to meet and gossip and exchange stories and information. There are two notice boards with instructions for proper rules and etiquette within the bathhouse. While these appear to be straightforward, the instructions are full of puns. One back scrubber states that his client's back has little moles that resemble mice feces. In another woodcut, there is a shortage of dialogue, so Santo Kyoden fills in the space with his own advertisements.

Very good copy, preserved in a *chitsu*. There is some worming in the gutter throughout, sometimes touching text and image. About ten of the leaves also have worming in the center.

48 Shelves

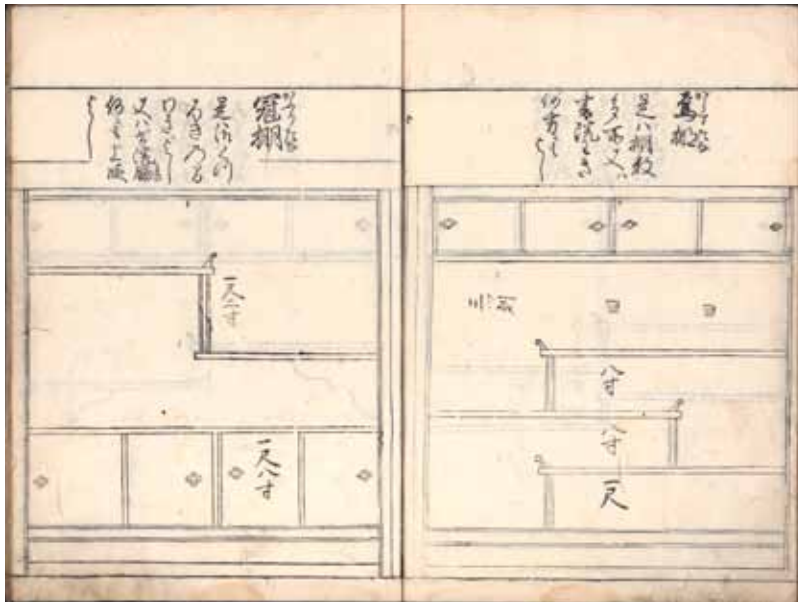
51. **(SHELVES)**. Shijuhattana [48 Shelves]. 48 full-page woodcuts. 25 folding leaves. Large 8vo, orig. wrappers (wrappers rather tired, occasional light staining), new stitching. N.p.: 1658. \$3950.00

First edition and very rare; WorldCat does not locate a copy. This is a very early and highly specialized monograph describing the design and construction of 48 different kinds of shelves, each with a specific purpose. They include staggered shelves; shelves to display art objects; shelves with pillars; ornamental shelves; shelves built to hold heavy loads; shelves which can be used as desks; a shelf for a bird cage; shelves to display fans; shelves to suggest cherry blossoms, plum blossoms, and pine, willow and maple trees; folding shelves; shelves with sliding doors; shelves for baskets; shelves tall enough for a two story house; symmetrical pairs of shelves; shelves for religious and ceremonial objects; shelves to store kimono; etc., etc.

The colophon leaf states that the designs and techniques of construction had hitherto been passed on by word-of-mouth and practical experience.

Throughout this book, a contemporary annotator has furnished measurements for each shelf design, with the occasional comment.

Very good copy of an extremely rare book. Minor worming.



Kyoka Poetry Society

52. **SHIBATA, Zeshin & UTAGAWA, Yoshiiku**, artists and **KANAGAKI, Robun**, author. Kumanaki kage [Shadows Everywhere or Shadows without Shade]. 82 black & white silhouette ports. on pale blue backgrounds & numerous finely color-printed vignettes & "poem-strips." 48 folding leaves. 8vo, orig. decorated wrappers, orig. block-printed title label on upper cover, new stitching. [Japan]: 1867.

\$8500.00

First edition of this finely color-printed book which contains a memorable double-page frontispiece by Zeshin (1807-91), the leading Shijo-style painter of the Meiji period, one of the greatest of lacquer artists of his time, and a prominent contributor of designs for books. "In the Meiji period [and before], the presence of a print designed by Zeshin invariably gave a certain cachet to any book of verse or landscapes, and he was frequently enlisted by astute publishers to provide one or two telling designs for compilations of mixed authorship ... In 1867, he helped to launch a book of shadow portraits or silhouettes, by designing a telling frontispiece. *Kuma-naki Kage*, 'Shadows Everywhere,' consists of a series of the silhouettes





(not thought to have been drawn by Zeshin), and Zeshin introduces such a portrait, mounted as a *kakemono*, into the elegant room he has pictured, with a balcony overlooking a lake.”—Hillier, *The Art of the Japanese Book*, pp. 964 & 915-16.

As noted above, Zeshin has contributed the beautiful double-page color-printed frontispiece (and perhaps a few more vignettes). The remainder of the silhouettes, vignettes, and “poem-strips” has been executed by Yoshiiku Ochiai (or Yoshiiku Utagawa) (1833-1904), one of the leading artists of the Utagawa school.

Each of the black & white silhouettes depicts members of a poetry society and the “poem strips” offers a selection of their verse and a brief biographical account.

The production of this book was complex, and displays Japanese wood-cut color-printing at its finest. Many of the leaves have portions with blind-embossing (for instance, the fore-edges of books have been blind-embossed to give the suggestion of edges of leaves). A number of the text pages have also been blind-embossed with a cherry-blossom motif.

In fine and fresh condition. Accompanied by the original decorated sleeve, a very rare survival.

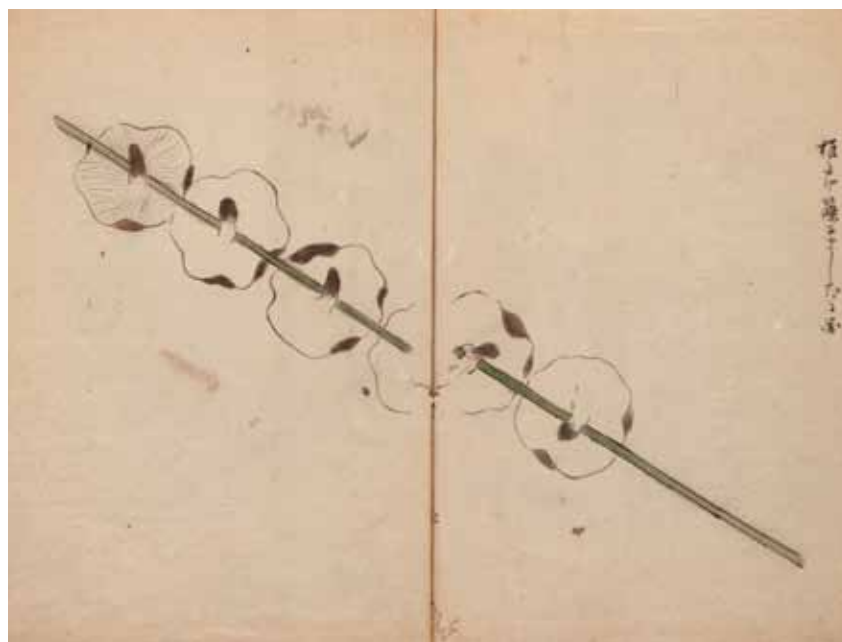
53. **SHIITAKE MUSHROOM CULTIVATION.** Illustrated manuscript on paper, entitled “Kojin hasei roku” [“How to Cultivate Shiitake Mushrooms”]. Three double-page & three single-page paintings, all but one in fine coloring. Nine folding leaves. 8vo (275 x 195 mm.), orig. brown wrappers, new stitching. From the first leaf of text: “Shinto” [probably Ise]: late Edo. \$3500.00

This text was written by Awagimaru Hata (1764-1808), a Tokugawa *bakufu* official who served in Hokkaido from 1798 to 1800. He is most famous for his work concerning the ethnology of the Ainu, the aboriginal inhabitants of the island; it is the earliest work on the ethnology of these people. Our manuscript is a later copy.

Domestic demand far exceeded the quantity of mushrooms found naturally, so the Japanese began to fell *shii-noki*, elms, and oaks. The logs were then scored with a sharp knife, laid on the ground, and remained there for upwards of three years, after which they were stacked in rows in a shady area where they became covered in shiitake mushrooms.

Hata provides a history of the artificial cultivation of shiitake in Japan





and gives detailed instructions, fully explaining all the steps described above. The attractive illustrations depict leaves of the trees used, the drying logs, which were placed next to trees already growing shiitake, and the method of drying the mushrooms on wooden skewers placed in front of charcoal fires in huts.

Fine copy. Minor worming in gutter.



"Of Red-Haired Origin"

54. **STEAMSHIP ENGINE DRAWINGS.** A collection of drawings, including a fine & extended drawing, in brush & wash colors, of a ship's steam engine and its parts; along with one more smaller drawing of the furnace; and 12 architectural drawings of various aspects of the Western ship; entitled on the wrapper "Joki shikari kumiawase mitori no zu" ["Steam Engine Parts, the Design of the Ship, and Its Assemblage"]. 14 sheets, ranging from 2000 x 377 mm. to 670 x 385 mm. (the 12 drawings) to 567 x 380 mm. (the furnace), plus the wrapper. All on fine thin paper. [Japan: ca. 1855-63]. \$5500.00

With the first demonstration of steam power in Japan, thanks to Commodore Perry's visit in July of 1853, the feudal domains immediately began to organize the construction of a fleet of large Western-style warships. By the August 1853 arrival in Nagasaki of the Russian Admiral Yevfimiy Putya-

tin, who gave a demonstration of a steam engine on his ship, the *Palladia*. Hisashige Tanaka (1799–1881), the founder of the future Toshiba Corporation and the “Thomas Edison of Japan,” promptly copied these models and built Japan’s first steam engine. The first steam-powered warship to enter the Japanese navy was the *Kanko Maru*, given by the Dutch government in 1855. Western naval technologies were quickly assimilated; the earliest Japanese steam-powered warships were based on Dutch shipbuilding manuals and with direct assistance from Dutch representatives. In 1863, Japan completed its first domestically built steam warship, the *Chiyodagata*. Following the humiliations at the hands of foreign navies in the Bombardment of Kagoshima in 1863, the shogunate began to rely more on French and British warship technologies.

The large drawing of the steam engine and its parts is captioned (in trans.): “The steamship’s measurements: length is ca. 50 meters, width is ca. 11 meters, and depth is ca. 7 meters. Steam engine’s structure and the parts described with measurements.” From right to left, we see about thirty of the parts of the steam engine, often with *katakana* labels and measurements, the latter written in red ink. On the farthest left of this sheet is a remarkable and fine drawing (770 x 380 mm.) in brush, with wash in various grays, yellow, and pink, of the assembled engine.

On the first leaf of the series of 12 numbered sheets of drawings of the naval architecture of the proposed warship, a label pasted-on states (in trans.): “The 12 sheets of illustrations are copies of red-haired origin, of the ship.” These sheets contain hundreds of drawings, many heightened with gray wash and many with specific measurements, of various aspects of the ship’s design, in preparation for construction. Included are numerous depictions of the hull, deck, bulkheads, rudders, winches, and gears from different viewpoints, and of structural and strengthening elements, with many manuscript labels in *katakana*, of Dutch terms.

There is some worming on the sheets, which does touch some drawings and characters, but it is not offensive.

Early Chinese Printing

55. **CHINESE SUTRA, SONG DYNASTY, YUANJUE (or ZIFU or SIXI) CANON.** Juan [fascicle] no. 6 (of 7) of the Chinese translation of Itivrttika sutra [Benshi jing; Sutra on Original Occurrence]. Trans. by Xuanzang in 650 CE. 70 pages, six columns per page, 30 columns per sheet, 17 characters per column. 14 sheets (average sheet length: 570 mm.), five pages per sheet. Accordion format (305 x 7980 mm., print surface from top border to bottom border: 245–250 mm.). Single woodcut borders at top & bottom of text. Orig. sutra binding of semi-stiff paper wrappers. Woodblocks carved by Ge Fang & Ma Qing (& others) in Sixi (present day Huzhou), printed between 1110s/40s–1276. \$150,000.00

This fascicle, in its original sutra binding, was printed in the 12th or 13th century in northern Zhejiang, China, as part of an extremely rare edition of the Buddhist canon variously known as the Yuanjue Canon, Zifu Canon, or Sixi Canon. Examples very rarely appear on the market. This edition of the Buddhist canon was for a long time largely unknown in China, until the famous Chinese book collector and scholar Yang Shoujing (1839–1915), brought a set back from Japan in the late 19th century. Now in a Chinese library, this is the only near-complete set, as far as we know, the rest being single sutras.

Yuanjue, Zifu, or Sixi Canon?: The three names refer to some or all of the imprints of the Chinese Tripitaka made from a set of blocks that were carved in a place called Sixi (present-day Huzhou), in what was then Songting township, Guian county, Hu prefecture, part of the Circuit of the eastern and western Zhe of the Southern Song.

Sixi, one of the names retrospectively used for this edition, was the location of Yuanjue Meditation Hall, founded in 1119–25, where the printing blocks were housed and perhaps carved. Sometime after 1239, the hall’s name may have changed to Fabao Zifu (lit., “Dharma jewel supplying happiness”) Meditation Temple, whence Zifu Canon.

Bibliographic scholarship has dated certain imprints of this canon to either the period of Yuanjue Meditation Hall or that of Fabao Zifu Meditation Temple, calling imprints dating from the earlier period Yuanjue Canon (or “first Sixi canon” [*qian Sixi jing*]) and imprints from the later period Zifu Canon (or “second Sixi canon” [*hou Sixi jing*]). On the basis of a comparison of two catalogues of the canon — one claiming to be of the Yuanjue Canon



and one of the Zifu Canon — it was believed that a substantial amount of re-carving had taken place between the Yuanjue and Zifu canons. However, the catalogue purportedly of the Zifu Canon has been shown, in fact, to have been based not on an inventory of a set of the Zifu Canon but on another, unrelated catalogue. Thus there is no reason to assume that a substantial amount of re-carving of the blocks took place after the temple changed its name, and, ipso facto, there is no reason to posit the existence of two Sixi canons. Printings ascribed to the Yuanjue and Zifu canons belong to the same edition of the Chinese Tripitaka, printed at various times during a period that stretched over a century. Blocks were repaired and replaced during this period but not to the extent that would justify calling them two editions.

The Timing of Carving and Printing: The sources are ambiguous as to when carving of the blocks began. Li Fuhua and He Mei state that the carving began in 1126, whereas Wang Chonglong says it began before 1110 (and thus not at the Yuanjue Hall, which had not yet been founded), and agrees with others that it likely had finished in 1132. It has also been proposed, however, that carving only began in 1132. Finally, 1140 has been proposed as another completion date. Therefore, we can say with confidence that the initial set of blocks was carved sometime between the 1110s and 1140s.

Once the blocks were carved, they were used for printing for a long time. Some printings can be dated because they contain colophons.

Liu Yuantang has documented three instances of blocks being mended (*buban*): in 1238, 1248, and 1250. The blocks were burned by the invading Mongols in 1276, which is thus the *terminus ante quem* for prints from the Yuanjue Canon.



Our Copy and the Yuanjue / Zifu Canon: *Benshi jing* is marked with the ordinal character *shen* in five editions of the Chinese Tripitaka. Of these five, only the Yuanjue Canon (also known as the Zifu or Sixi Canon) is a possible candidate. More precisely, our copy appears to be from a late printing of the Zifu Canon, dating from sometime in the latter portion of the period 1110s/1140s-1276. The vast majority of extant sutras from this edition of the canon are late printings. They have the following characteristics:

1. Sheets folded into five pages, with six columns per page (30 per sheet) and 17 characters per column.
2. Glosses appended to the end of the volume.
3. Single woodcut borders at top and bottom of text. For earlier printings of this edition, one source specifies that the borders go around on all four sides, but for the later printings, the same source simply says “single-lined margin frame” (*danxian biankuang*). This would appear to suggest borders also at the beginning and the end of each sheet.
4. No empty column before the beginning of the text on the first page.
5. Small-script numerals marking the number of the sheet are printed at the beginning of every sheet (as opposed to in the crease between pages, for example), except for the first sheet.
6. Printed area of roughly 570 mm. long and 250 mm. wide.

The sutra has a total of seven fascicles (*juan*), of which we have fascicle six. The upper cover and the first line of the first page both have the character *shen* (in manuscript on the cover), which is here used as an ordinal (drawn from *Qianzi wen* [*The Thousand Character Essay*]) to arrange the sutras of the Chinese Tripitaka.

Layout and Appearance of Our Copy: Unsurprisingly for a very large printing project that took many years, not all the sutras of the Yuanjue Canon have the same appearance. Yet the dimensions of our copy agree with other known copies: five pages per woodblock, six columns per page, 17 characters per column. Other non-official Song editions of the Buddhist canon (Chongning and Pilu) have six pages per block but the same number of columns per page and characters per column.

The measurements of our copy accord with copies of other sutras from the same edition of the canon held by the Gansu Provincial Library in Lanzhou, the National Palace Museum in Taipei, and the Gotoh Museum outside of Tokyo. The layout of our copy accords with that of a different sutra from the same canon that has been reprinted in facsimile in *Zhongguo Hanwen Dazangjing bubian* [Supplement to the Chinese-language Tripitaka of China] in terms of borders, placement of the ordinal character, lack of page number on the first page, and an empty column before the title on the first page.

The Carvers: Ge Fang and Ma Qing, whose names are visible where the sheets are joined, are known to have worked as carvers on the Yuanjue Canon.

THE TEXT: The sutra has been associated with the practices of self-salvation referred to as *hinayana* or “lesser vehicle.” According to a description published in the Buddhist journal *Renhai deng* [Lantern for the Sea of Mankind] in 1935 [in trans.], the “main tenets of this sutra are to benefit oneself and others by changing bad practices and cultivating good ones, in order to escape from suffering and to attain the mental state of joy.” The sutra is divided into three sections. Our *juan* contains the beginning of the third section.

The Translation: The Chinese translation was done by Xuanzang (600/602–64), Chinese Buddhist pilgrim, monk, scholar, and patriarch of the Chinese Yogacara tradition. Along with Kumarajiva (344–413), Xuanzang was one of the two most influential and prolific translators of Indian Buddhist texts into Chinese. In 627, he embarked on an epic journey to India, where he studied Sanskrit. He returned to China in 645 with over 600 Sanskrit manuscripts in his luggage, along with images, relics, and other artifacts. Settling in the Tang capital of Chang’an, he established a translation bureau, where he oversaw a team of monks who transcribed the texts and, in the process, made translations, polished the renderings, clarified texts, and certified



both their meaning and syntax.

Provenance: With the seal of To-shodai-ji, a Buddhist temple in Nara and a UNESCO heritage site. The temple was founded in 759 CE by a monk from Tang China. We can assume that this sutra was once part of the holdings of this temple. Indeed, this temple today still owns a sutra from the Yuanjue (or Zifu/Sixi) Canon.

In fine condition. The original “wallet” binding is made of treated paper. The spine is partly perished.

✂ Our description is based almost entirely on the research of Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan, who prepared a report (available for inspection) on our edition. See also Li Fuhua & He Mei, *Hanwen Fojiao dazangjing yanjiu* [Studies on the Chinese Buddhist Canon] (Beijing: Zongjiao wenhua chubanshe, 2003); and Yuexi, “Benshi jing gaishuo” [“Summary Account of Itivrtaka Sutra”], *Renhai deng*, Vol 2., no. 21–22 (1935), pp. 386–90. Li Fuhua, He Mei, & Jiang Wu, “Appendix 1: A Brief Survey of the Printed Editions of the Chinese Buddhist Canon,” in *Spreading Buddha’s Word in East Asia: The Formation and Transformation of the Chinese Buddhist Canon*, eds. Jiang Wu & Lucille Chia (New York: Columbia University Press, 2016), pp. 312–13.



56. **SUZUKI, Ichimei (or O), compiler.** Jofukyusai betsugoroku [Satake's Grand List of Pseudonyms]. 48 parts & one index in 20 vols. 8vo, orig. yellow wrappers, orig. block-printed title labels on upper covers, new stitching. [Kubota]: Meitokukan Academy, 1827. \$8500.00

Second edition (1st ed.: 1825) and rare; this was printed in the Kubota domain in northwestern Japan. Following the death of his father in 1785, Yoshimasa Satake (1775-1815), became *daimyo* of the Kubota domain in Dewa Province (modern-day Akita Prefecture). He instituted a number of reforms, ordering the planting of extensive windbreaks to improve crop yields;

encouraged the mining, silk, and lacquerware industries; instituted land reforms; dismissed incompetent and corrupt officials; and hired forestry management experts. He also established the domain academy, the *Meitokukan* ["House of Virtues"], which developed an active publishing division.

The present work is a rare example of an early publication from the school, which specialized in Chinese learning and Confucian traditions. The Preface was written, under the pseudonym "Rakuo," by Sadanobu Matsudaira (1758-1829), who instituted the "Kansei Reforms" of 1789-1801, which included a number of educational changes, improving the quality of learning through Japan.

The compiler of this work, Ichimei Suzuki (d. 1818), was a teacher at the *Meitokukan* and was encouraged by Satake (referred to here by his pen name "Jofukyusai") to prepare this work. It is a list of pseudonyms of authors and other people of the Three Kingdoms era (220-80 AD) in China, with biographical sketches of each person. For each name, Suzuki and his fellow compilers have given citations of the Chinese books in which they were able to determine the actual names.

Fine and fresh set, preserved in two old *chitsu*. 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.

57. **SWEET POTATOES.** Illustrated manuscript on paper, entitled "Hansho [or Bansho] kai" ["Ryukyu Potatoes Explained"]. Six pages of color paintings of species of sweet potatoes. 14 folding leaves. 8vo (267 x 190 mm.), orig. decorated semi-stiff wrappers, stitched as issued, manuscript title label on upper cover. [Japan]: late Edo. \$3950.00

Sweet potatoes are one of the glories of the Japanese table. The author of the text of this finely illustrated manuscript was the Nagasaki resident Tokitane Kohiga, mathematician and scholar of materia medica. The text was written in October 1805, and this is surely a later copy.

The sweet potatoes of Ryukyu (today, Okinawa) are famous. The potatoes came from China and began to be cultivated in Ryukyu in the early 17th century. By 1611, their cultivation extended to the Satsuma Domain and, several years later, these sweet potatoes appeared in Nagasaki. Sweet potatoes have remained an important crop throughout Japan, especially in times of famine.

Kohiga describes the importance of the sweet potato in the Japanese diet and comments that its cultivation was widespread, not only in Japan but in many other places, including the Philippines, China, and "the Western world." He comments on their superb nutritional value and provides extensive details on cultivation, stating that sweet potatoes grow equally well in rich and poor soil.

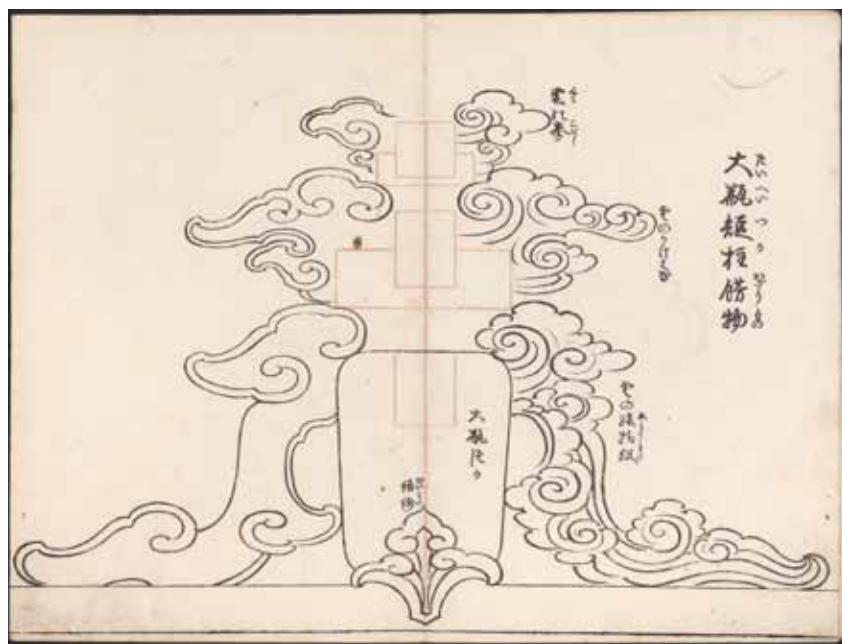
Kohiga gives instructions on how to successfully store the crop after the harvest. This is followed by many recipes, including how to process sweet potatoes into flour for dumplings, and how to make *shochu*, the alcoholic beverage, from fermented sweet potatoes. The stems and skins of the potatoes were fed to horses and cows.

The fine illustrations depict six species of the sweet potato, showing each one's leaf, the entire potato, and a cross-section. The six species are: *Shiro imo*, *Mitsuba imo*, *Ninjin imo*, *Sakura imo*, *Satsuma imo*, and *Kitsunae imo*. For each one, the author furnishes comments on its names, size, weight, ease of cultivation, taste and texture, appearance when cooked, best cooking methods, and recipes for particularly good dishes.



Following the illustrations, the author provides four additional detailed regional recipes. An example is for the *Mitsuba imo*: julienne the potato, season with sesame oil, mix with flour and seasonings, and deep fry in oil.

Fine copy. Minor worming.



An Important Pattern Book

58. **TACHIKAWA, Tomifusa.** Yamato eyoshu [Collection of Traditional Japanese-style Wood Carving Patterns]. Numerous woodcuts in the text, mostly full-page. Four vols. Large 8vo, orig. blue wrappers (some mostly marginal worming) bound in orihon style (accordion), block-printed title labels on each upper cover. Edo: Suharaya Mohe, 1763.

\$3750.00

First edition of this important and handsomely illustrated work on Japanese-style wood-carved motifs and patterns which stem from the "Tachikawa [or Tatekawa] Ryu" school of design, decoration, and building techniques. Tachikawa (active 1763-71), a master carpenter who lived in Tokyo, focused on the *taisha-zukuri* (or *oyashiro-zukuri*), which is the oldest Shinto shrine style.

The handsome woodcuts depict a series of small motifs and larger designs for carvings on pillars, rafters, gables, and other structural elements of a shrine or house. The book, printed in the *orihon* style, allows for the consecutive pages to be laid out for multi-page overhead schematic views.

Most of the woodcuts are highlighted by hand in red as guides for correct proportions and placement of ornaments.

Very good set and very rare. Occasional stains.

Korean Manuscript Gazetteer

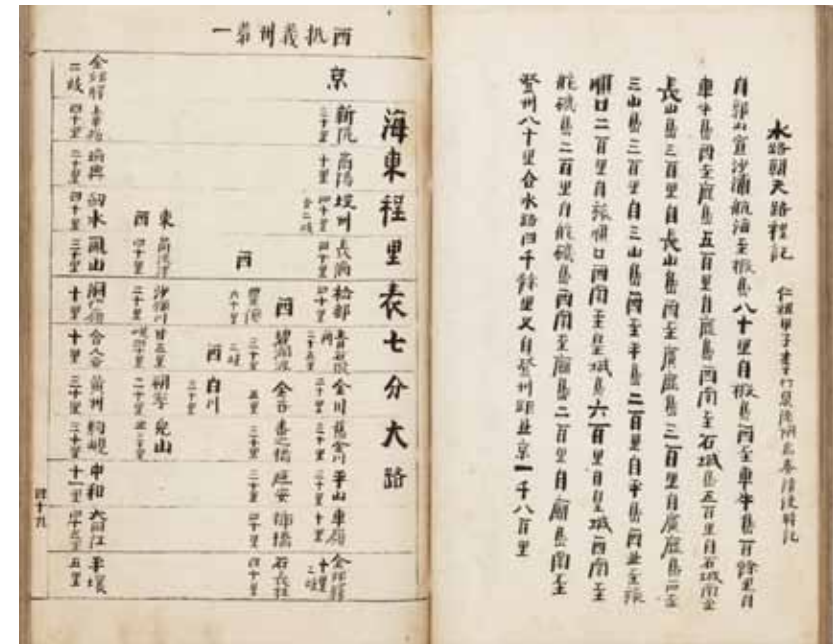
59. **TAE TUNG ILT'ONGJI** ["Unified Gazetteer of the Great East"].

Manuscript on paper, entitled on the upper wrapper. One full-page manuscript map, in brush & ink, of the eight major roads or provinces of Korea & many tables in the text. 111 numbered folding leaves. Small folio (302 x 215), orig. patterned wrappers (wrappers a little soiled & wormed), stitched as issued. [Korea: 18th or 19th century]. \$6500.00

Manuscript gazetteer describing Chosŏn Korea, which was referred to as "the East" (*tung*) or the "Eastern kingdom" (*tungguk*) before the 20th century. Our manuscript was written between 1694 (we find that date in the text) and 1895, when the eight provinces shown on the map on leaf 45b were abolished.

The word "gazetteer" is used in reference to a genre of East Asian historical and geographical texts known as (*di*)*fang zhi* in China and *pchi*, both translating 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, socio-political 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 provinces 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 sixteenth century, with the earliest surviving book dated 1581. In total, 1637 gazetteers are known to have been produced in Korea up until the advent of Japanese colonial rule in 1910. Many of them only ever circulated in manuscript, like our copy. "The Chosŏn period saw a number of privately written works of great distinction. The *sirhak* scholars of the seventeenth and eighteenth centuries were active in geographical studies and were especially concerned to reconstruct or refine knowledge of the nation's historical territory and boundaries."—Gari Ledyard, "Cartography in Korea" in *Cartography in the Traditional East and Southeast Asian Societies* (ed. by J.B. Harley & David Woodward), Vol. 2, Book 2 (University of Chicago), p. 275.



Our gazetteer is not local, however, but national. The first national gazetteer commissioned by the Chosŏn court was finished in 1530. An update was commissioned in 1757 and finished seven years later. These books, called *Yjisŏngnam* [Easy Geographical Overview] and *Yjitos* [Geographical Maps and Texts], both contained the phrase *yji*, meaning “geography.”

Our text, by contrast, is called *ilt'ongji*, “unified gazetteer,” a deliberate association to an imperial Chinese textual heritage: the first “unified gazetteer” was compiled in China under Mongol rule in the late 13th century. The later Ming and Qing states continued to commission empire-wide gazetteers that they likewise called “unified gazetteers” (Ch.: *yitong zhi*).

The fact that it is a manuscript and does not contain a preface suggests that it is either a private work in progress or a selection of material copied from some other book. We cannot find a book with this title elsewhere, however.

The text contains information on the local jurisdictions of Korea, their administrative history, correspondences between these earthly locations and areas of the night sky (the “28 Lunar Mansions,” *pun'ya*, Ch.: *fenye*, a



topic commonly covered in gazetteers), and distances for overland and maritime routes. Also included are descriptions of waterways and canals, the main roads of Korea, and distances between cities and villages,

The boldly drawn full-page map on 45b depicts the "eight major roads" or "eight major provinces" of Korea. Also shown are Jindo, Jeju, Tsushima, and Japan.

In very good condition.

✚ Brook, Timothy, "Native Identity under Alien Rule: Local Gazetteers of the Yuan Dynasty" in *Pragmatic Literacy, East and West, 1200-1330* (Woodbridge: Boydell Press, 1997), edited by Richard Britnell, pp. 235-46. Dennis, Joseph R., *Writing, Publishing, and Reading Local Gazetteers in Imperial China, 1100-1700* (Cambridge, Mass.: Harvard University Asia Center, 2015). Yamada Masahiro, "Richō jidai (Chōsen jidai) no chihoshi — yushi — ni tsuite" ["On the Local Gazetteers of the Yi Period [Chosŏn period], the ūpchi"] in *Chirigaku hokoku*, Vol. 83 (1996), pp. 1-17.

The First Mathematical Book by a Japanese Woman

60. **TAIRA, Akiko.** Sanpo shojo [Mathematics by a Young Lady]; sub-title on block-printed title label: Kachin [Precious Items at Home]. Several geometrical woodcut diagrams in the text. 29 folding leaves. Three parts in one vol. Large 8vo (270 x 183 mm.), orig. blue semi-stiff wrappers (wrappers a little discolored), orig. block-printed title label on upper cover (label a little defective), new stitching. Edo: Yamazaki Kinbei, 1775.

\$40,000.00

First edition of the first mathematical book written by a Japanese woman to appear in print; this is an extremely rare work. There is no copy in WorldCat, and the NIJL lists only four copies (National Diet Library, University of Tokyo, Nihon Gakushi in, and Tohoku University).

Akiko Taira received instruction in mathematics from her father, the physician Tozo Chiba. He was a member of a circle of literary and intellectual taste-makers in Edo. The first preface is written by Chiba, who uses the pen name "Kochuinja" ("hermit in a pot"). Chiba describes himself as a physician with many other interests, including mathematics, which he taught to his youngest daughter, Akiko. He hoped the publication of this work would inspire other young women to open their eyes to the field of mathematics. His seal ("Kochuinja") appears at the end of the preface. We know that Chiba received a certificate of achievement from Iriye Shukei



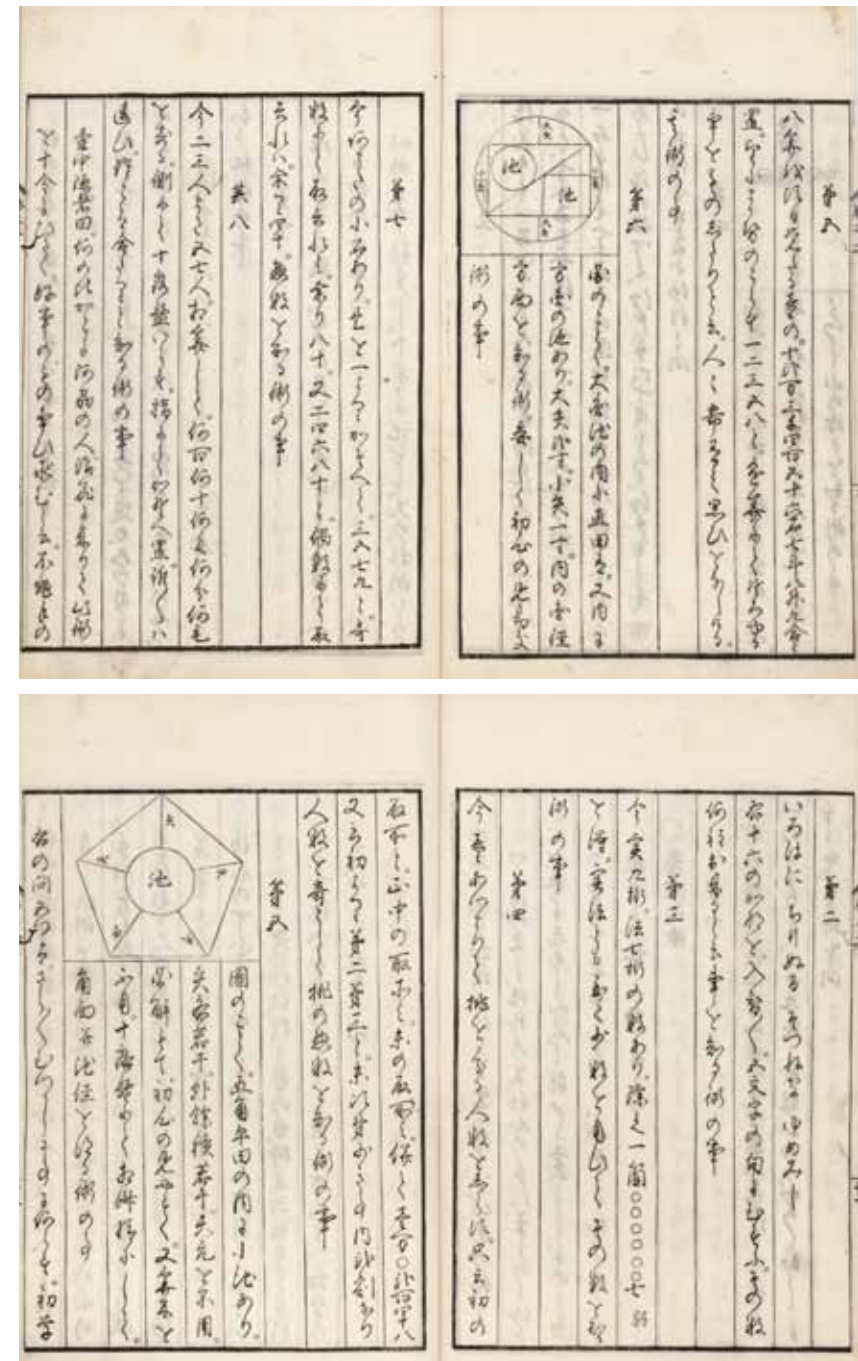
(1699-1773), a leading mid-18th-century mathematician of the *wasan* school. Iriye studied under Nakane Genkei (1661-1733), who in turn had studied under Takebe Kenko, Seki's best student. Seki Takakazu (1642?-1708), was the greatest Japanese mathematician of the early Edo period and the founder of the *wasan* ("Japan mathematics") mathematical tradition. Earlier Japanese mathematicians had been largely dependent on Chinese learning, much of which had come to them through Korea.

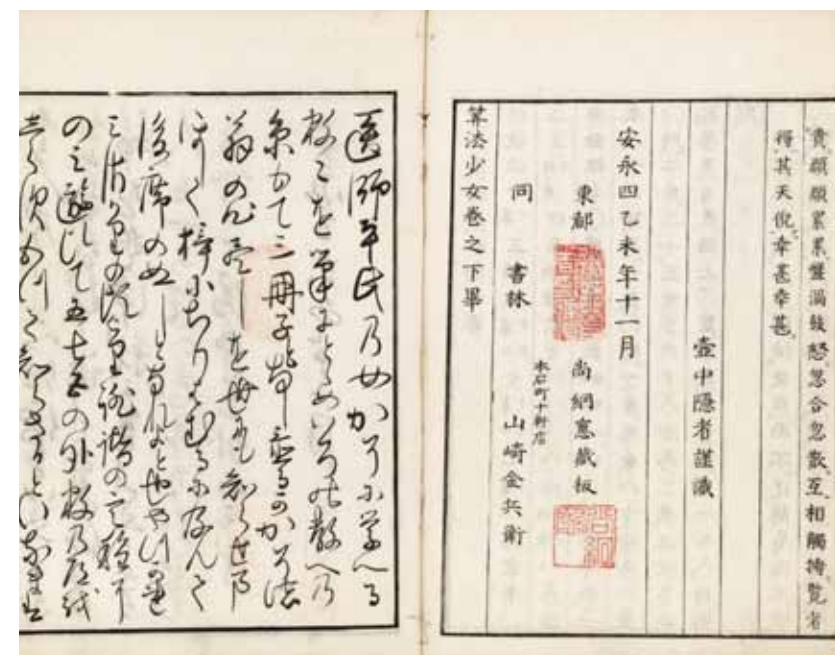
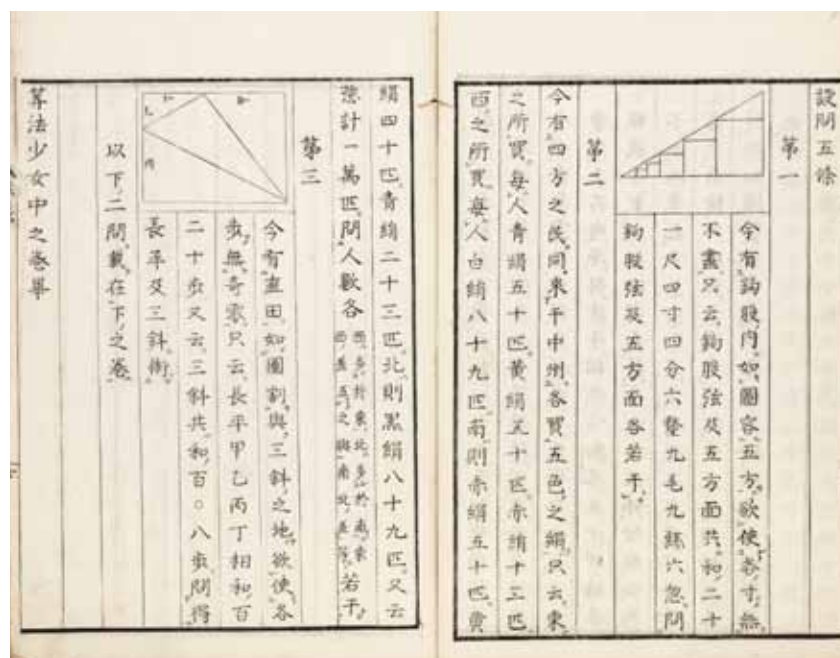
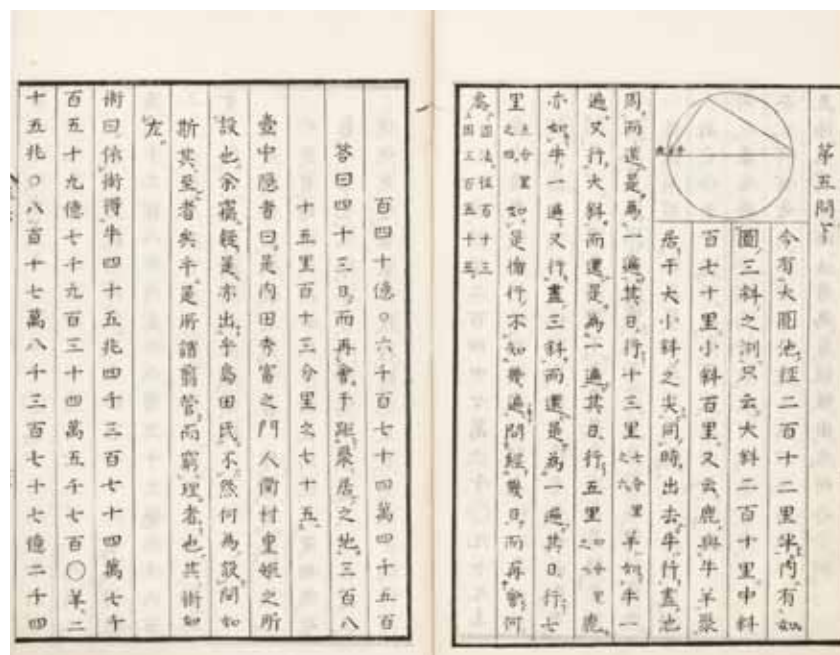
The second preface is written by Akiko, and in it she explains in a rather poetic fashion her passion for mathematics. She describes how her father taught her from around the age of five and, because of her ability to learn quickly, she was inspired to continue her mathematical studies. Taira goes on to describe the contents of the main body of the book, starting with simple problems, which gradually become more complex. She has dated her preface 10 November 1775 and has stamped her red seal with her first name at the end of the preface.

In her preface, she cites eleven earlier distinguished Japanese mathematicians whose writings informed and influenced her: Seki Takakazu (see above); Muramatsu Shigekiyo (1608-95); Sawaguchi Kazuyuki; Miyagi Kiyoyuki (active 1688-95); Kamata Toshikiyo (1678-1747); Hozumi Tomonobo; Aoyama Riyei (active 1719); Nakane Genjun (1701-61); Iriye Shukei (see above); Nakao Narimasa; and Takeda Seibi (active 1746-98). With the exception of Kamata and Nakao, all these mathematicians figure in D.E. Smith & Y. Mikami's great *A History of Japanese Mathematics* (1914) – (see especially Chapter VIII, "The Yenri or Circle Principle").

After the prefaces, Chiba provides a three-page history of π and, at the end of the book, he provides the value of π out to many places. He states that the method of determining π is secret.

The main body of the book, written by Taira and based on her father's private lessons, is very much in the *wasan* "question and answer" tradition. It is partly concerned with the great mathematical problem of "squaring the circle," methods for determining the approximate area of a circle, which led to the development of π . This is a problem that has preoccupied many of the leading mathematicians since ancient Egyptian times, including Archimedes, Euclid, Wallis, and Euler. For more on this, see E.W. Hobson's "Squaring the Circle." *A History of the Problem* (C.U.P.: 1913). In Japan, "enri (circle theory) calculus attracted considerable attention. This technique





developed from mensuration of the circle and led to the development of linear progressions and analysis. It probably began with either Seki or his leading disciple, Takebe Katahiro.”–Shigeru Nakayama, “Japanese Scientific Thought” in *D.S.B.*, Vol. XV, p. 751–(& see his entire discussion of Japanese mathematics, pp. 744-55).

The book has three parts, containing a total of 30 questions and answers (*idai*), which become increasingly complex. In the second and third parts, Taira's father has added comments on each problem.

The final two pages of the book contain an afterword by Tani Sogai (1733-1823), a master of *haiku* poetry and Chiba's friend. Tani took great pleasure in Akiko's achievements. He praises the father's desire to educate his daughter and states that women must know mathematics for daily life.

This book is an excellent example of typography assisting the text. In Chiba's preface, the carver uses a rather masculine *kanbun* (a form of classical Chinese used in Japan for intellectual works). However, in Taira's preface, the carver has employed a delicate and refined mix of *kanji* and *hiragana* (*hiragana majiri*). The afterword appears in a calligraphic style, faithful to Tani's handwriting.

Yamazaki Kinbei was a member of a family publishing house active from the late 17th century to the early 19th century. The family was amongst the most important publishers of Edo Japan.

We note that the juvenile author Endo Hiroko wrote a novel about Taira Akiko entitled *Sanpo shojo* (1973 and frequently reprinted), which was turned into an animation movie in 2016.

Fine copy. There are a few unimportant stains, and 18 leaves have minor worming, touching a few characters. With the seal on the final leaf of Hasegawa Hiroshi (1782-1838), a *wasan* mathematician who opened up his own school of mathematics in Edo.

❖ See the National Diet Library's wonderful online "Japanese Mathematics in the Edo Period," item 14 (with a link to their rather poor copy) – "this is a Wasan book whose fanciful title attracts our attention. Its foreword explains that the book was compiled by Taira Akiko herself from what 'Kochu Inja' (meaning a hermit in a pot) (Chiba Tozo) taught his daughter (Akiko)." It should be stated that in NDL's bibliographical description, the authorship of *Sanpo shojo* is attributed to Chiba and the editorship to Taira. However, when one reads the text, it is clear that Taira wrote the main body of the text, based on the private lessons given to her by her father. For biographical information on Chiba and Taira, see Fujiwara Mastsu-buro, *Meiji-zen Nihon sugakushi* [Japanese Mathematics before the Meiji Period] (1954-60), Vols. 4 & 5.

A Guide to the 18 Danrin in Kanto

62. **TAKEO, Zenchiku (or Tsugiharuru or Setsumon).** *Danrin junroki* [Guide-book to 18 True Pure Land School Buddhist Educational Temples in the Kanto Region]. Folding color-printed woodblock map. 49 folding leaves. Oblong 8vo, orig. blue wrappers, block-printed title label on upper cover (label partly defective), new stitching. Edo: Izumiya Shinpachi, [1821].

\$5500.00



First edition and rare; WorldCat locates only one copy, in Japan. *Danrin* is a temple that served as a college and institute to instruct Buddhist priests. In the early 17th century, the Tokugawa shogunate recognized 18 temples of the *Jodo Shinshu* (True Pure Land School) as *danrin*:

- Musashi Province (today it incorporates Tokyo metropolis, most of Saitama Prefecture & part of Kanagawa Prefecture): Zojo-ji (Minato, Tokyo); Denzuin (Bunkyo, Tokyo); Reigan-ji (Koto, Tokyo); Reizan-ji (Sumida, Tokyo); Banzuiin (Koganei, Tokyo); Renkei-ji (Kawagoe, Saitama); Shogan-ji (Konosu, Saitama); Daizen-ji (Hachioji, Tokyo); and Jokoku-ji (Iwatsuki-ku, Saitama).
- Sagami Province: Komyo-ji (Kamakura, Kanagawa).
- Shimosa Province: Gugyo-ji (Yuki, Ibaraki); Tozen-ji (Matsudo, Chiba); Daigan-ji (Chiba, Chiba); and Gugyo-ji (Joso, Ibaraki).
- Kozuke Province: Daikoin (Ota, Gunma) and Zendo-ji (Tatebayashi, Gunma).
- Hitachi Province: Jofuku-ji (Naka, Ibaraki) and Dainen-ji (Inashiki, Ibaraki).

Takeo (1782-1839), was a high-ranking Buddhist priest at the main Zojo-ji temple, where he was the historian of *Jodo Shinshu* and of the various temples and maintained the growing archives of the sect. Active as an author throughout his life, he retired as a priest in 1821 and became a teacher and tutor for the *bakufu* and a member of the Edo literati.

This book serves as a guide to the 18 *danrin* temples. It begins with a folding color-printed woodblock map of the region containing these temples. For each temple, Takeo provides a valuable history with details of the important buildings and treasures, number of students and teachers, etc. The book also serves as a rather personal travel guide for pilgrims who want to visit



all the temples, mentioning distances between establishments, sites to see along the way, notes on where to cross rivers, etc. At the end, Takeo provides a "cheat sheet" for simplified chanting and recommends that pilgrims carry with them pickled plums, salt, towels, extra *tabi* socks, fans, tissue paper, and *yatate* (small personal writing sets).

A very good copy, preserved in a *chitsu*. Some worming in the gutter and, towards the end, the outer corner, occasionally touching the text.



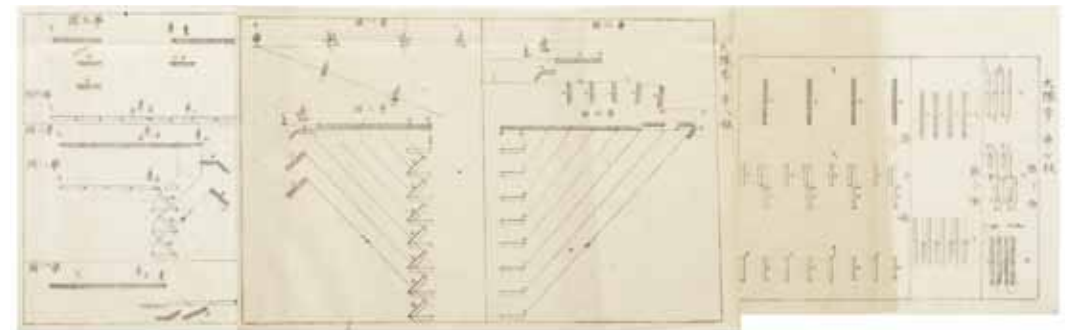
noine), who came to Japan in early 1867 at the request of the Japanese Shogunate for training in Western warfare. Several of these men became deeply involved in Japanese politics, unsuccessfully fighting on the side of the Shogunate.

Tanabe wrote several works on military subjects, including military formations (1865), a glossary of French military terms with Japanese translations (1867), military gymnastics and training exercises (1868), and our work.

This is a complete work on infantry drills and tactics, including training of new soldiers, how to form tactical units and deploy them effectively, how to operate a variety of weapons, etc.

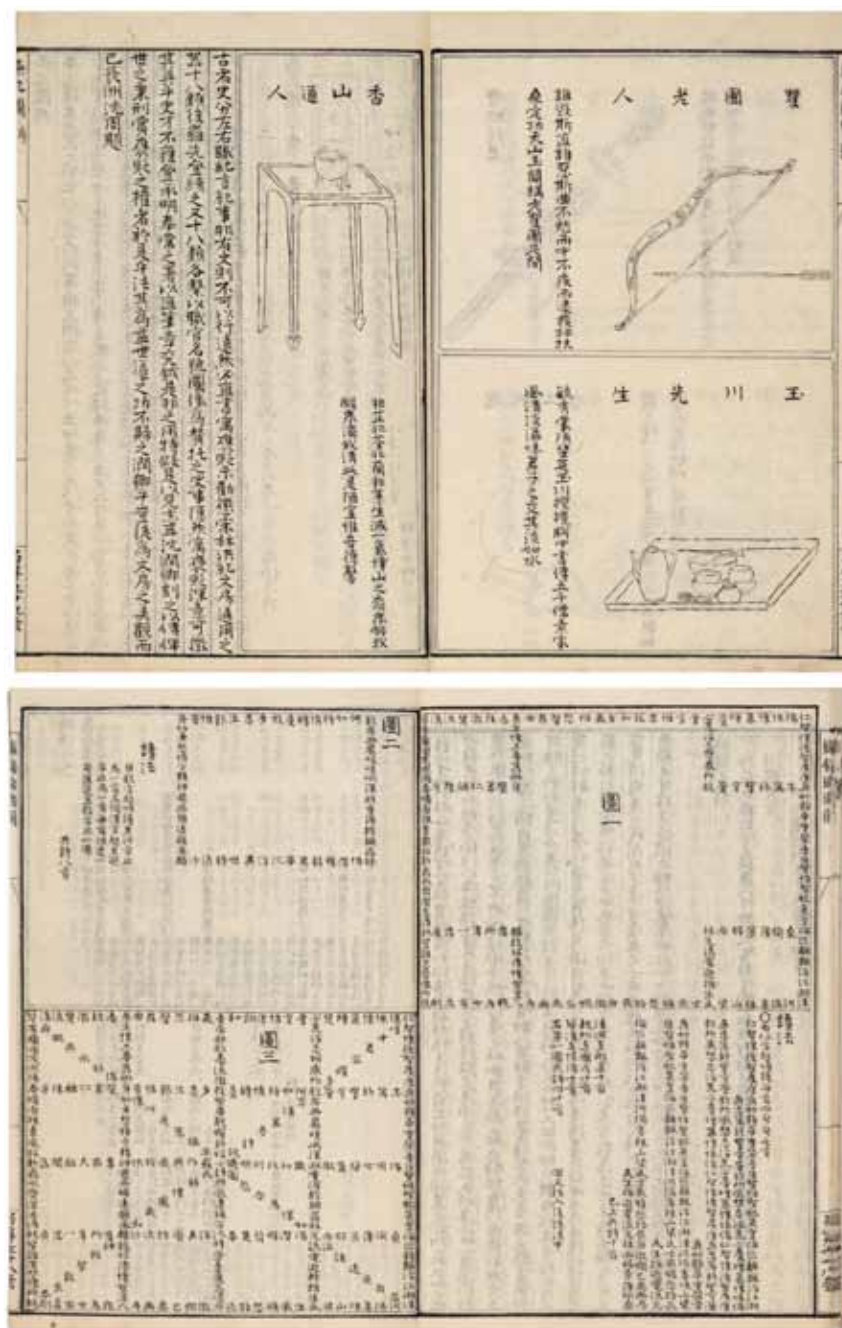
The fine copper-engraved plates depict military formations, tactical positions, military stances, etc.

Fine set.



63. **TANABE, Ryosuke (or Yoshisuke), trans. & editor.** *Furansu keihohei teishiki* [Light Infantry in the French Style]. 28 folding engraved plates. 74; 86; 60; 35 folding leaves. Four vols. Oblong 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Tokyo: Government Publication issued under the Author's name [Yosoda Masayoshi, a pen name for Tanabe], 1869. \$2500.00

First edition in Japanese, translated from an unidentified French text, which, according to the Preface, was issued in 1863, with a sequel in 1867. Tanabe also states that this work includes information gained from the French military mission of 17 men (four officers, ten non-commissioned officers, and two soldiers, led by staff captain Charles Sulpice Jules Cha-



Contains Texts That Would Have Been Lost Otherwise

64. **TAO, Zongyi.** Finely written manuscript on paper of *Shuo fu lue* [Outline of *Shuo fu*]. Brush & ink drawings in several vols. Ca. 1500 folding leaves. Ten vols. Thick 8vo (280 x 195 mm.), later wrappers, new stitching. [Japan]: from the final leaf of Vol. 10 (in approximate trans.): "The Buddhist practitioner Banjin copied this in Kinko [in today's Kagoshima Prefecture] in 1721. I visited Banjin in 1737 and had conversations with him, [signed] Soko." \$15,000.00

Manuscript excerpts dating from after 1646, taken from *Shuo fu*, a collectanea (*congshu*) by Tao Zongyi (ca. 1316-ca. 1402), bibliophile and author; *Shuo fu* preserved a number of important documents and biographical data that would have been lost otherwise. Tao included a number of works — now unique — on Inner Asian dynasties and Southeast Asian kingdoms.

The title *Shuo fu* is rarely translated but comes from a phrase meaning "Heaven and earth form the castle walls of the myriad things; the Five Classics are the outer city walls (*fu*) of the numerous accounts (*shuo*).” Tao’s book collects excerpts from a very great number of Chinese literary works, so we can say that it functions to “wall in” these excerpts. Victor Mair and Christopher Atwood translate the title as *Purlieu of Exposition*.

Tao Zongyi was one of the most famous writers of the late Yuan (Mongol) and early Ming periods. He apparently had ambitions to serve in office under the Yuan, and might have done so briefly under the Ming (founded in 1368), but most of his career was spent as a teacher and writer. *Shuo fu* is a collectanea, a Chinese genre of books consisting of excerpts of other books. Never published in Tao’s lifetime, this collection of excerpts might have been intended for his own research purposes rather than for publication. *Shuo fu* is very important, as it contains excerpts from books that have since been lost. In total, over a thousand books are excerpted. Tao compiled a first version in 1361 but then continued revising it over the following decades.

The textual history of *Shuo fu* is very complicated. It apparently had 100 chapters (*juan*) when Tao was done with it. By the late 15th century, only 70 chapters survived. Around that time, one editor, Yu Wenbo, added 30 chapters to reconstitute the original 100, but the additions had no connection to Tao Zongyi’s work. Our manuscript contains a preface by Yu Wenbo.

Between 1607 and 1620, a 120-chapter edition of *Shuo fu* was prepared, with a supplement of another 46 chapters. Other 120-chapter editions were then printed into the early Qing period (after 1644), with a varying number of books excerpted and with supplements of varying length. Zhang Zongxiang (1882-1965) attempted to reconstruct a 100-chapter version based on different, incomplete manuscripts, and printed the resulting edition in 1927.

Our copy is in 10 volumes and contains neither 70 nor 100+ chapters. It is not a complete copy of any of these printed editions, but a selection, entitled *Shuo fu lue* [*Outline of Shuo fu*]. We know of no printed edition of our manuscript nor any other manuscripts. Our copy has a preface by Yang Weizhen that is found in several editions of *Shuo fu*. It also carries a preface on the "redone collation of *Shuo fu*," written by Wang Yingchang in 1647 (Shunzhi 4). The copy also has a preface by Li Jiqi (who passed the highest exams in 1640). Wang's preface was initially written for Li's 120-chapter 1646 edition, which Atwood calls a "mutilated edition" because it excluded selections from works dealing with Inner Asia, a politically sensitive subject in the early Qing period. Li's edition was nevertheless the standard edition of *Shuo fu* until Zhang's edition in 1927. From the presence of these two prefaces it appears that our *Outline of Shuo fu* was made on the basis of Li's edition.

The fine brush & ink drawings depict actual elaborate seals and imprinted seals, with annotations, and coins (in the fifth volume) and ink stones (in Vol. 9).

We believe the "Banjin" who prepared this manuscript was Banjin Dotan (1698-1775), Buddhist monk, artist, and calligrapher.

A very fine set. Minor worming here and there. Preserved in a modern Japanese wooden box. The front panel contains a manuscript inscription (in trans.): "Hand-copied by Banjin. Setsuryaku seppu [the title in Japanese]. Ten volumes."

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

✂ Atwood, Christopher P., "The Textual History of Tao Zongyi's Shuofu: Preliminary Results of Stemmatic Research on the Shengwu Qinzhen Lu" in *Sino-Platonic Papers* 271 (2017), pp. 1-70—(a wonderful piece of bibliographical detective work). Chang, Peter & Fang Chaoying, "Tao Tsung-yi" in *Dictionary of Ming Biography*, Vol. 2, pp. 1268-72. Endymion Wilkinson, *Chinese History. A New Manual*, 4th Edition, p. 783. Pelliot, Paul, "Quelques remarques sur le Chuou fou" in *T'oung Pao* 23.4 (1924), pp. 163-220.

An Unstudied Archive of Drawings

65. **TSUTSUI, Toshimine, artist.** A large collection of about 200 highly accomplished drawings, ranging from sketches to extremely finished drawings, accompanied by ca. 140 artist's proofs, some corrected in red. Brush, pen (?), & ink, many with background underdrawings in red ink. Approximately 200 drawings, ranging from 350 x 260 mm. to ca. 230 x 165 mm., all on fine tissue paper, many of the drawings bound in three large & two smaller albums, and some loose; three bound albums of artist's proofs.



Occasional minor staining, but in fine condition. Several are signed by Tsutsui & dated, a few with his printed seal. [Japan: late Meiji]. \$6500.00

An important archive of drawings and artist's proofs by Tsutsui, a leading *kuchi-e* artist. The fine drawings in this collection extend well beyond the *kuchi-e* genre and include the artist's work for magazines and newspapers. Many of the illustrations depict the problems and dilemmas caused by the rapidly changing world of Meiji Japan. A good number of the drawings are satirical or political.

Tsutsui (1863-1934), was born Yuzo Tsutsui in Hyogo Prefecture. A student of the famous Yoshitoshi, Tsutsui is best known for his work as a *kuchi-e* artist during the Meiji period, but his oeuvre extended well beyond that. *Kuchi-e*, literally "mouth pictures," refers to woodblock illustrations created as frontispieces for romance novels, literary magazines, and newspapers. These illustrations often portrayed delicate and romantic *bijin* (beautiful women), printed with elegant and meticulous technique. Tsutsui also con-



tributed illustrations to the literary magazine *Bungei kurabu* and regularly designed for the famous newspaper *Jiji shinpo*, from 1894 until the close of the Meiji period in 1911. He resided in Osaka and Tokyo.

Tsutsui's drawings are represented in the Metropolitan Museum of New York, Freer and Sackler Galleries of the Smithsonian, the Honolulu Museum of Art, etc.

A few minor stains, but in fine condition.

66. [UCHIDA, Roan]. Bungakusha to naru ho [How to become a Literary Scholar]. [By Sanmonjiya Kinpira]. One folding colored woodcut frontis. & woodcuts in the text. 1 p.l., 186 pp., one leaf of colophon. 8vo, orig. decorated wrappers, preserved in its orig. envelope. Tokyo: Yubunsha, 1894. \$1250.00

First edition of this witty and vicious satire of the literary world by Uchida (1868-1929), a leading writer of "social novels" in which the author criticized corruption, sexual excesses of the upper classes, etc. The fine folding colored frontispiece by Kiyochika Kobayashi — an outstanding example of *nishiki-e* — is also deeply satirical.

Fine copy.





"A Wondrous Pussy, How Nice"

67. **KUNIYOSHI UTAGAWA**, artist. Hana ikada [Flower Raft]; title from the first page of text: Gyokueki chiwa hana ikada [Precious Dew Story of the Flower Raft]. Text by Koshoku Gaishi, a pen name for Hanagasa Bunkyo. 12 double-page & six single-page woodcuts, all color woodblock-printed. 17; 11; 10 folding leaves. Three vols. 8vo, orig. color-printed semi-stiff boards (boards rubbed & a little soiled), orig. block-printed title labels on upper covers (titles faded away), new stitching. Edo: [1836]. \$6750.00

First edition and rare; WorldCat lists only one copy, in Japan. Kuniyoshi (1798-1861), was "one of the great Ukiyo-e artists of the nineteenth century." – Hillier, *The Art of the Japanese Book*, p. 890. Kuniyoshi also had a substantial output of erotic books.

This is an excellent example of a *shunga* with hidden names. "Following the new publishing regulations issued as part of the Kyoho reforms in 1722, the names of authors, artists and publishers all but disappeared from erotic books. 'Hidden names' (*ingo*) started to be used instead. Real identities





were not completely disguised, however, and the hidden names generally alluded in some way to the person's real name or to an additional 'playful name' (*gigo*) with which they were associated." – Timothy Clark et al., eds., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 274–(claiming, in error, that "the printing technique used for *Hana ikada* is just normal colour woodblock."). Kuniyoshi was well known as a cat lover, and in this work, we find hidden names such as "Ichimyokai Hodoyoshi" ("A Wondrous Pussy, How Nice"), "Neko-Yoshi" ("Cats Are Good"), and "Ichimyokai Neko-Yoshi ga" ("Drawn by a Wondrous Pussy, Cats Are Good").

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

Fine set, with some thumbing in lower outer corners. Preserved in a *chitsu*.



Sumo Sex

68. **UTAGAWA, Kunimaro, artist, using the pen name Maromaru.**

Hanazumo shijuhatte [48 Techniques in the Battlefield of Love]. By Azuma Otoko Iccho, a pen name. 14 double-page & six full-page woodcuts, all finely color-printed. 15; 13; 11 folding leaves. Three vols. 8vo, orig. color-printed patterned & decorated semi-stiff wrappers, orig. silk color-printed labels on upper covers, new stitching. [Japan]: according to World Cat: [1848]. \$8500.00

First edition of this very rare *shunga* book; WorldCat locates only one copy, in Japan. The artist of this work, using the pen name "Maromaru," is Kunimaro Utawaga (active 1850-75), who was a pupil of Kunisada Utawaga. The title refers to the 48 *kimarite* or *shijuuhatte* (winning moves in sumo wrestling), suggesting an abundance of pleasurable positions and sexual techniques.

The fine double-page color-printed woodcuts show peeping "Thomasi-nas" and couples engaging in sex in many positions. The covers are most unusual, and the color-printed decorations almost suggest Western armo-





rial crests. The single-page color-printed illustrations make constant references to sumo matches and competitions. One of these shows two wooden toy sumo wrestlers grappling (or are they embracing?).

Almost all of the techniques that make Japanese illustrated books so remarkable are utilized here. Finely illustrated and richly colored, this late *shunga* employs *bokashi*, the delicate variation of shading of pigments within the image; application of mica; blind-embossing; and the very ample use of metallic pigments. The garments are a mixture of extremely complex textures, colors, and patterns, all accentuated by blind-embossing and multiple woodblock impressions. There are two kinds of black, flat black and shiny black, giving a most unusual appearance.

Very good set, preserved in a modern wooden box. There is some thumbing and occasional stains. Several minor stamps of a Japanese library that, at one time, owned this book. The lower outer covers are somewhat discolored.

WorldCat 1020942293.





The Complete Books of the Ten Masters

69. **WANG, Zixing, ed.** Shi zi quanshu [Complete Books of the Ten Masters]. 35 vols. Large 8vo, orig. wrappers (slightly browned throughout), old stitching (stitching partially loose). [China]: Bao qing jing lun tang, ca. 1810-50. \$4950.00

A collectanea of ten of the books whose authors Chinese bibliographers later classified as "masters" or "philosophers" (zi). The books date from Chinese antiquity to the middle period and some are very well known, others less so. The collection comprises:

- The Daoist works *Laozi* (Lao-tzu), *Zhuangzi*, the more problematic — partially hedonist, possibly partially forged or corrupted — *Liezi*, and the much lesser known *Heguanzi* (the "pheasant cap master");
- *Xunzi*, by the iconoclastic Confucian, notorious for his doctrine that human nature is innately bad;
- the voluminous and varied politico-philosophical *Guanzi*, famous for its wealth of material on early Chinese economic thought;
- the legalistic work on state power *Hanfeizi*;
- Huainanzi*, a collection of debates from King Liu An's court in the second century BCE;
- Yang Xiong's (53 BCE-18 CE) collection of aphorisms known as *Fayan* and here titled *Yangzi*; and
- Wenzhongzi*, also known as *Zhong shuo*, Wang Tong's (584-617 CE) discussions with his students.

The texts include commentaries both in double-column format and printed in the upper margin, as well as prefaces. Some texts have printed punctuation marks to aid the reader. Prefaces and commentaries include texts by scholars from the Ming period as well as the Qing. Some are very famous, e.g., Wang Shizhen (1526-90), a Ming official and writer.

This collection, edited by Wang Zixing, was first published in 1804. Our edition has a preface by Huang Pilie, dated July 1807 (*Jiaqing dingmao*, sixth month).

A very good set. A few wrappers frayed or defective. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

✂ Our set corresponds in the number of volumes to the set once owned by Tokugawa Yoshinao (Hosa Library) and now part of the Nagoya City Museum.



Paintings & Drawings by Kiho & Unkei Yagi

70. **YAGI, Kiho & Unkei, artists, father & son.** A collection of ca. 60 brush and ink drawings and paintings, many of which are in various colors, from the Yagi family archive, some by Kiho, others by Unkei. The sheets range from 640 x 1430 mm. to smaller. [Kyoto: 19th century].
\$4500.00

The Yagis, father and son, were notable artists of 19th-century Japan. The father, Kiho (1806-76), was born in today's Shiga Prefecture and lived mainly in Kyoto. He studied painting under Keibun Matsumura of the Shijo school and Giho Yamagata of the Kano school. Kiho excelled at figure painting and bird-and-flower painting and was the subject, along with his teachers, of a recent exhibition (2009) at the Nagahama Castle Historical Museum in Shiga (a catalogue was issued at the time). His work is found at the Kyoto Palace and the Higashi Honganji Temple, also in Kyoto.

His son, Unkei (d. 1892), also had a successful career as an artist, concentrating in the same genres.

This collection of drawings, which are mostly of natural history subjects, landscapes, and dragons, reflects the very considerable skills of the Yagis and must be seen to be appreciated. There are fourteen sheets of under-drawings of birds for the screen at the Higashi Honganji Temple.

In excellent condition.

"A Very Reliable Source for the Study of Yuan-Period Operas"

71. **ZANG, Maoxun, ed.** Yuan ren bain zhong qu [or] Yuan qu xuan [Selected Yuan Theater Plays]. Some full-page woodcut illus. of scenes from the plays. 48 vols. Small 8vo, orig. wrappers, orig. title-labels on upper covers, orig. stitching. Shanghai: Shang wu yin shu guan, 1918.

\$4250.00

Lithographic reprint of the 1615-16 first edition. "*Yuanquxuan* is a collection of the greatest part of surviving Yuan-period (1279-1368) theatre plays. It includes 100 plays and is therefore also called *Yuanren baizhong qu* 'One Hundred theatre plays by authors of the Yuan period' ...

"The collection *Yuanquxuan* was compiled during the Ming period (1368-1644) by Zang Maoxun (1550-1620) ... who hailed from Changxing, Zhejiang. He belonged to the so-called four masters (*sizi*), famous writers that also

came from this region (the others are Wu Jiadeng, Wu Mengyang, and Mao Wei). Although he passed the metropolitan state examination, he renounced an official career and became instead a teacher at Jingzhou, Hubei. Later on he ... retired to a private life. He was a founding member of the Jinling Poetry Club. Zang Maoxun established his private study at Mt. Guzhu, where he continued writing and compiling until the end of his austere life ... "Zang Maoxun was very interested in ancient poetry, especially in that of the Yuan period, which was until then largely neglected. In his theoretical deliberations he explained that all three main types of Chinese poetry (*shi*, *ci* and *qu*) came from the same source, but the last type (*qu*) had an exceptional character as arias in theatre plays (*xiqu*, or musical comedy or opera). This peculiar use made it necessary that *qu* poetry served for very different types of language, adapted to the particular roles that were to sing the aria ...

"Furthermore, the texts were written in a language with a strong colloquial and regional taste not easy to understand for laypeople. Unlike *shi* poetry or even *ci* poetry that were not sung (although the textual pattern of *ci* poems is based on melodies), *qu* poetry was not only to be read aloud, but to be sung, and the vocabulary expressing the feelings and sentiments of the singing character therefore had to be adapted to a listening and viewing public ... "Zhang Maoxun divided theatre plays into two types, namely those of 'famous authors' (*mingjia*), mainly characterised by a brilliant language, and those of 'common authors' (*xingjia*), that excelled in the use of melody patterns (*qupai*). The specific success of the Yuan opera lies in its ability to combine artfully composed airs with naturalistic scenes, so that it can be called 'an art without making use of artistry' (*bu gong er gong*). Zang's intention was not only to preserve a whole literary genre of a past age, but also to provide a collection of excellent operas that could eventually serve as a model for contemporary composers of the typical southern plays (*nanqu*) ...

"The collection *Yuanquxuan* is divided into two parts (*Qianji*, *Houji*) ... Both parts include 50 theatre plays, making a total of 100 plays, the authors of 69 of which are known ...

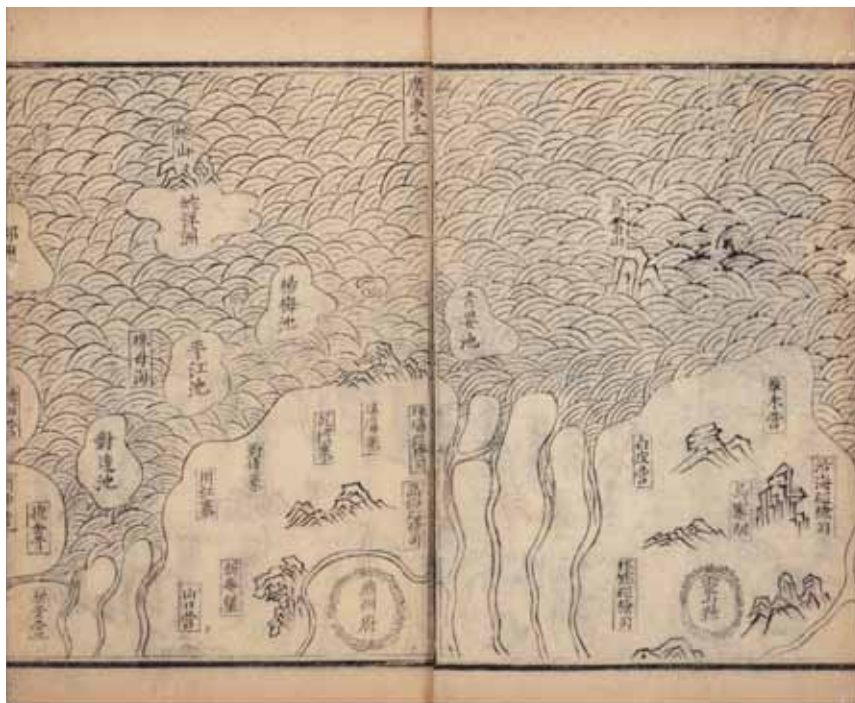
"Zang Maoxun used the copies of his own collection, but also asked other collectors to provide him with the text of Yuan theatre plays in their collection. A third type of source for his collection *Yuanquxuan* were copies



owned by the imperial palace (*yuxi jianben*). Zang has made a very accurate textual critique, comparing different versions of theatre plays he had at his disposal. The *Yuanquxuan* is therefore a very reliable source for the study of Yuan-period operas. At the end of each act (*zhe*), a phonetic commentary is added, helping the reader (and re-enactor) to get along with the Yuan period pronunciation of words. The collection is enriched by several theoretical essays on Yuan-period theatre and on the music of that time." – *ChinaKnowledge.de*.

Each volume has several full-page woodcuts of scenes from the plays.

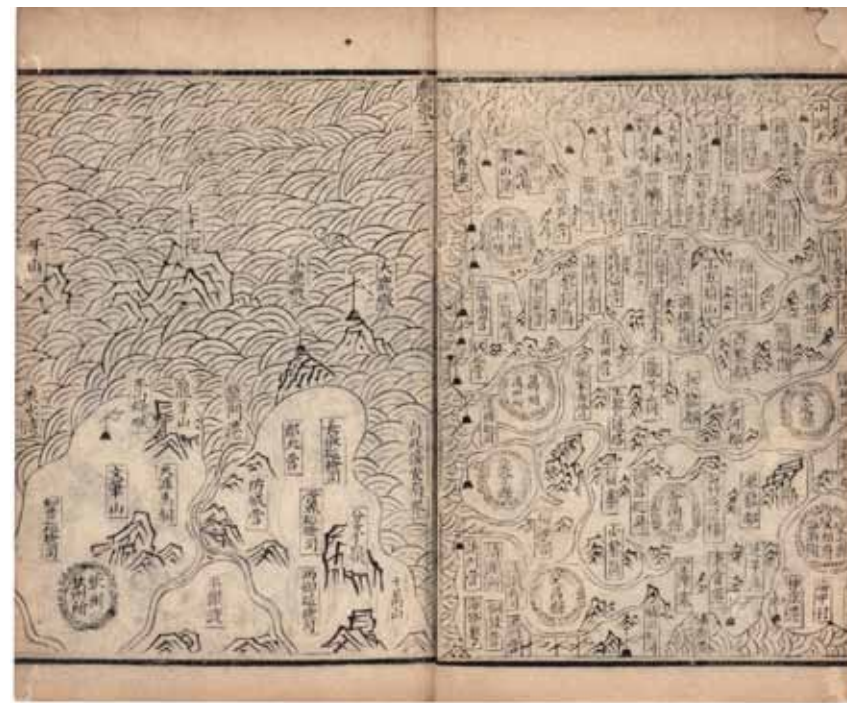
Fine fresh set. The wrappers of the first volume are a little torn; this volume is also slightly dampstained.



The Earliest Collection of Maps of China's Coastline

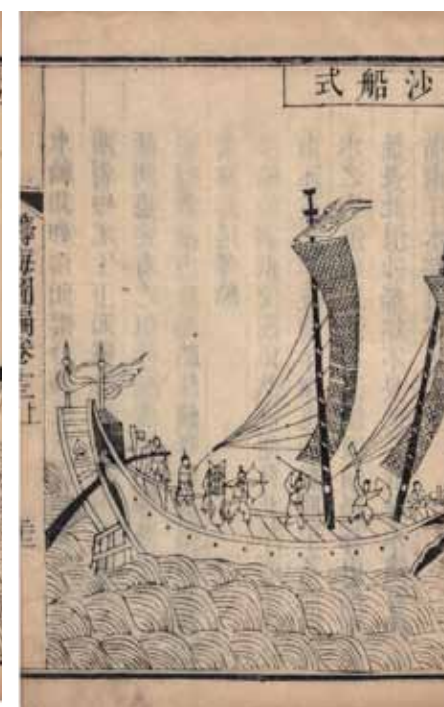
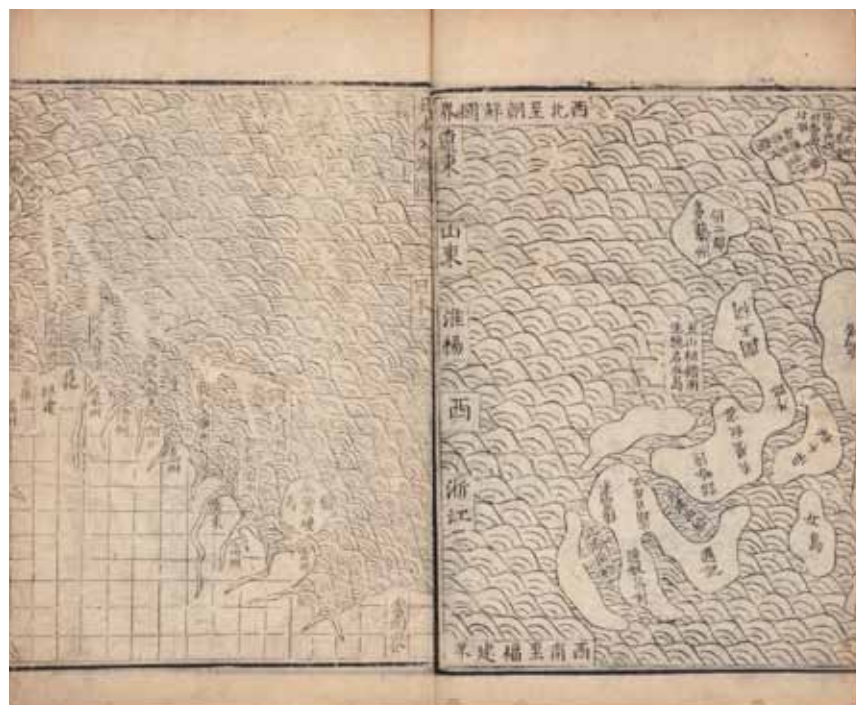
73. **ZHENG, Ruozeng.** Chongke chouhai tubian [Illustrated Compilation for Strategizing the Sea, Newly Carved]. 114 woodcut maps (mostly double-page or longer), 18 full-page woodcuts of ships, one full-page image of an anchor, & about 63 pages of woodcut images of cannons and guns, armor, spears, shields, explosives, soldiers on horses shooting arrows, etc. 13 juan in 14 vols. 8vo, early wrappers, new stitching. Loudong: several Prefaces dated 1693. \$85,000.00

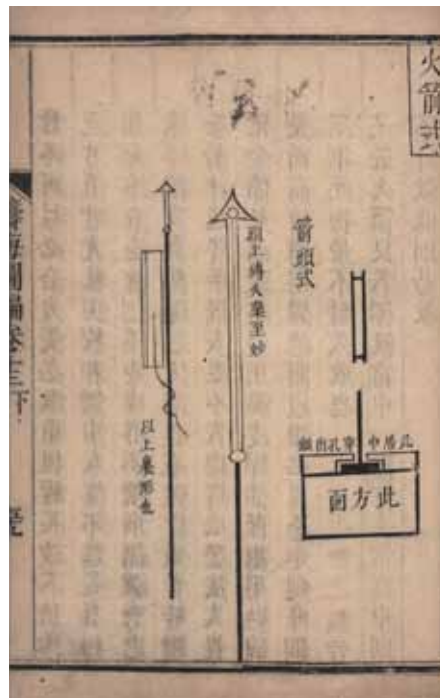
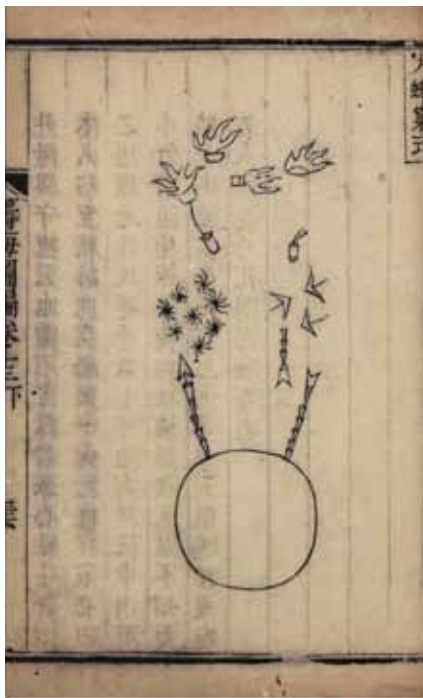
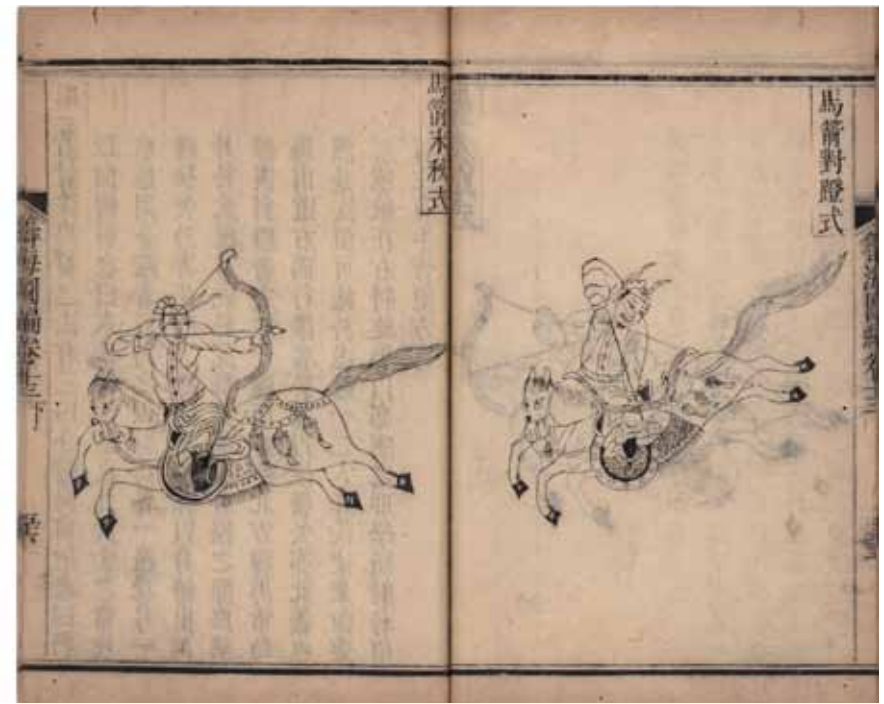
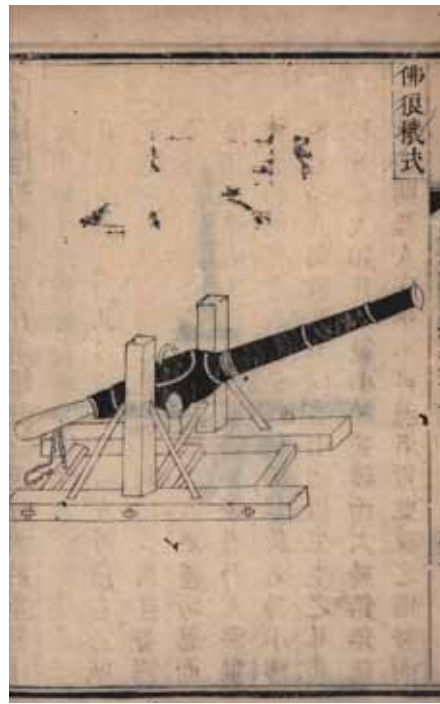
The best edition from the view of its contents (see Li Zhizhong's article, cited below), and very rare, of this landmark work on Chinese geography and coastal defenses, written during a crisis of large-scale piracy in south-eastern China. This work, first published ca. 1562, contains the earliest collection of maps of China's entire coastline. The *Chouhai tubian* of Zheng (1503-70) had a great influence on coastal defense and is an important source on the history of Japanese piracy along the Chinese coast. It also marks a turning point in geographic studies in China.



Hu Zongxian (1511-65), Supreme Commander in the struggle against the Japanese pirates and other insurgents, hired Zheng as a secretary in the spring of 1560, having read a strategic atlas of coastal China that Zheng had recently written. The son of a merchant who in turn hailed from a lettered family, Zheng had once been a student at the Imperial University in Beijing. He made a living as a teacher but had turned his attention to coastal defense as thousands of people in cities from the Yangzi valley to the far south were being killed in battles with the pirates. In 1554, during a siege of his hometown, Zheng himself entered the contested area in search of first-hand information on the enemy's tactics and weaponry.

"The scope of the *Chouhai tubian* [we have silently converted to Pinyin throughout] initially was fairly small. Zheng planned to compile only a handbook of *wokou* (Japanese pirates) activities which he thought might help the coastal officials in dealing with the pirates. Later, with the sponsorship of Hu Zongxian, it was greatly enlarged and became an encyclopedic reference book on coastal affairs. It totals 13 *juan* and is divided into





eight parts: part I has maps of the eastern world and of the offshore islands along the Chinese coast; part II includes a history of Sino-Japanese relations from the earliest times to late Ming, including a table of Japanese relations with China, and a short history and map of Japan; part III has maps of Chinese coastal areas from the Liaotung Peninsula to Guangdong and the areas which suffered from the *wokou* raids, together with an account of the distribution of Chinese troops along the coastal areas during the Ming; part IV contains a chronological table of the *wokou* raids in this same region; part V has an account of the routes used by the *wokou*; Part VI contains an account of the methods of the Ming forces under the command of Hu Zongxian used in defeating the pirates; part VII gives a list of those Chinese officers and civilians who lost their lives in the struggle against the *wokou*; part VIII contains a history of the way the Ming government dealt with the pirates, including an illustrated account of the vessels and weapons used by both sides ...

"The *Chouhai tubian* has been called one of the most scholarly works in its field ... Under the sponsorship of Hu Zongxian, Zheng enjoyed the privilege of interviewing the captured Japanese pirates directly. In addition,

he was also in a position to gain access to government documents and archives, including the confidential reports by the men commissioned to go to Japan to ask the Japanese government to curb the pirates. Consequently he received first hand materials not usually obtainable ...

"The significance of the *Chouhai tubian* is not alone because of its contents. It marks a turning point in geographic studies in China. Prior to the Ming period, China's major threats came from the north. Geographers had hitherto emphasized the northern frontier areas, and paid relatively little attention to other sections of the country. Only after the publication of the *Chouhai tubian* did they shift, or at least to include the coastal areas. It also stimulated other geographical studies."—Goodrich & Fang, *Dictionary of Ming Biography 1368-1644*, Vol. I, pp. 206-07 (& see the whole article for this interesting man and his other writings).

Several editions of the *Illustrated Compilation* were published. The first edition, published sometime after 1561 when Zheng had resigned from his position, was later bowdlerized because Hu, the project's patron, fell from grace and died in prison. After his posthumous rehabilitation, Hu's descendants attempted to strengthen his reputation by publishing editions of the *Illustrated Compilation* that incorrectly presented Hu as the work's author and excised Zheng's name. Unfortunately, most copies in circulation belong to these editions, with the result that many bibliographers into the 20th century mistook Hu as the book's author. Our edition is a deliberate attempt to restore Zheng's authorship. It is (in trans.) "the latest of the four woodblock editions, but from the point of view of its contents, it is the best edition."—Li Zhizhong, "Tan Chouhai tubian de zuozhe yu banben" ["A Discussion of the Author and Editions of *Chouhai tubian*"], *Wenwu* (1983), no. 7, p. 71.

A fine set. A few volumes with mostly marginal wormholes repaired. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan.

✂ Peter Perdue, "1557: A Year of Some Significance," in *Asia Inside Out: Changing Times*, ed. by Eric Tagliacozzo et al. (Cambridge: Harvard University Press, 2015), p. 94.



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高木九景

中北仙居

荒井居廣

柳松又右衛門

居銅舍人 只人 騎馬二行烈

居銅

西川清盛

居銅

木村源八郎

厩舍人

源訪源次郎

厩舍人

東源源六郎

