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Asian Books, Manuscripts, & Scrolls
(full descriptions & illustrations of these can be found on our website)
Stand D17

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

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

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

"Probably the First Japanese Book on Modern Metallurgy";
Printed with Wooden Movable Type

2. BABA, Sajuro (or Sadayoshi). *Taisei shichikin yakusetsu* [*A Study of the Seven Metals of the West*]. Three double-page & one full-page illus. 37.5; 17.5; 25; 30; 26 folding leaves. Five vols. 8vo, orig. blue wrappers (a little rubbed), orig. block-printed title labels on upper covers, new stitching. [Japan]: Seizankaku, 1854. \$8500.00

First edition of this very rare work; it is "probably the first Japanese book on modern metallurgy" (Iida, see below); WorldCat describes only the 1977 reprint and a manuscript of the text at Harvard.

From the Library of Frank Hawley

3. WILD CHRYSANTHEMUMS. Manuscript on paper, entitled on manuscript label on upper cover "Yamagiku kashu" ["Collection of *Chrysanthemum japonicum*"]. Ca. 100 fine paintings of varieties of chrysanthemums, using brush & color washes. 22 folding leaves. 8vo

(268 x 193 mm.), orig. semi-stiff wrappers, new stitching. [Japan]: late Edo. \$6500.00

A beautiful album of about 100 paintings of wild Japanese chrysanthemums. Almost all the specimens are neatly labelled with their Japanese names. The chrysanthemum came from China to Japan as a medicinal plant in the Nara period (710-93) and became revered by royalty as a symbol of longevity. From the Kamakura period (1192-1333) to this day, the chrysanthemum has been the emblem of the royal family.

Cockfighting

4. 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.

Japanese Sweets

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

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

Beauty Culture

6. (COSMETICS, HAIRSTYLES, & EYEBROWS). Illustrated manuscript on paper, entitled on manuscript label on upper cover "Kesho mayuzukuri kuden" ["Manual of Eyebrows, Cosmetics, & Hairstyles"], with 31 finely colored brush & color-wash drawings in the text. 22 folding leaves. 8vo (270 x 204 mm.), orig. wrappers, new stitching. Japan: late Edo. \$5000.00

This manuscript derives from the "Kesho mayuzukuri kuden," a scroll written by Bokuya Mizushima (1607-97), a disciple of the Ogasawara School. Founded in the 12th century, this was one of the two major schools setting rules of courtly manners for the nobility of Japan. Mizushima enjoyed great fame as a teacher of etiquette and was consulted by the shogunal government. He wrote on all aspects of etiquette and left numerous manuscript writings of all aspects of the subject. His influence continued through the end of the 19th century.

One important aspect of etiquette was the beauty culture of women, including cosmetics and hairstyles. In 18th-century Japan, there was an increasing need for women of the newly

rising middle class to learn the rules of etiquette, which had been previously limited to the nobility.

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

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

A beautifully executed hexachrome woodblock-printed edition of the annotated poetry of Du Fu (712-70 CE), one of the most famous poets in Chinese literary history. The base text of this collection of his poetry was first printed in 1059 CE, compiled from several books then in circulation. Our edition was marketed to have "commentaries from five authorities" [*wujia pingben*], each of which is printed in a different color of ink. The five commentators are the prominent Ming scholar-officials Wang Shizhen (Yanzhou, 1526-90), represented in purple, and Wang Shenzhong (Zunyan, 1509-59), in blue; the early Qing scholar-officials Wang Shizhen (Ruantang, 1634-1711), in red; Song Luo (Muzhong, 1634-1714), in yellow; and the Qing writer and secretary Shao Changheng (Zixiang, 1637-1704), in green. The five commentaries are printed in the upper margin of the pages, with Du Fu's original text printed in black ink in the center. The different ink colors are also used to highlight and underline parts of the original text and to provide additional commentary. This fine edition, intended for a wealthy readership, is one of the prime examples of polychrome woodblock printing in Guangdong in the 19th century.

E-Bangire

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

9. **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 obviously 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.

Nanshoku

10. **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:

Big Bowls of Rice

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

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

The Emperor's Procession to Nijo Castle

12. **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.

A Rare Manuscript Account of Hokkaido

13. **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.

Privately Printed Using Movable Type

14. 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 to the northernmost island of Hokkaido to study the situation.

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."

Sutra Picture Books for the Illiterate: Four Examples

15. JIZO SUTRA FOR THE ILLITERATE. An extremely rare type of woodblock-printed sutra — "Mekura-kyo" or "Monmo-kyo" ("Sutras for the Illiterate") — created for the illiterate population of Japan. Manuscript title label on upper cover: *Jizo tange* [*Sutra for Worshipping Jizo Bosatsu*]. 53 woodcut scenes on 12 panels (each panel 165 x 63 mm.), all joined in accordion style (*orihon*). Total length: 750 mm. Orig. decorated wrappers pasted on versos of first & final leaves. [Japan]: late Edo. \$4750.00

The repeated chanting of sutras, sacred texts believed to preserve the actual words of the historical Buddha, is an important part of Buddhist devotion and is considered to be a way of acquiring religious merit. However, to be able to read and recite a Buddhist text written in Chinese script, which was also used in Japan and Korea, requires a knowledge of many thousands of individual characters as well as tonal considerations. In earlier times, when

rates of literacy were much lower, this type of illustrated sutra — known popularly as “Mekura-kyo” or “Monmo-kyo” — was a way to provide people who were unable to read with a way to gain the merit derived from chanting the texts. “Mekura-kyo” work on a rebus principle, whereby the sounds of the Chinese characters are represented by pictures of everyday objects that have the same pronunciation. By reading out the sounds of the images, the worshipper is able to repeat the text of the sutra. An English example would be to represent the word “belief” with a picture of a bee and a leaf.

16. HEART SUTRA FOR THE ILLITERATE. An extremely rare type of woodblock-printed sutra — “Mekura-kyo” or “Monmo-kyo” (“Sutras for the Illiterate”) — created for the illiterate population of Japan. Title on block-printed title label on upper cover: *Eiri judaigan* [*Illustrated Ten Grand Wishes by the Goddess*]. 65 woodcut scenes on 18 panels (each panel 167 x 75 mm.), all joined in accordion style (*orihon*). Total length: 1430 mm. Orig. wrappers pasted on versos of first & final leaves. [Japan]: late Edo. \$5000.00

17. HEART SUTRA FOR THE ILLITERATE. An extremely rare type of woodblock-printed sutra — “Mekura-kyo” or “Monmo-kyo” (“Sutras for the Illiterate”) — created for the illiterate population of Japan. Title printed on the first panel: *Namudaihikanzeon* [the name of the Goddess of Mercy]. One p.l. (or panel) with title & 67 woodcut scenes on a total of 20 panels (each panel 156 x 70 mm.), one leaf of colophon, all joined in accordion style (*orihon*). Total length: 1410 mm. Orig. blue wrappers pasted on versos of first & final leaves. [Japan]: from the printed colophon: “Ushu Shonai Matsuyama Yamadera eki Shigetsu ban” [roughly, “Printed in Ushu [today’s Tsuruoka City, Yamagata Prefecture], Shigetsu Edition”], late Edo. \$5500.00

18. HEART SUTRA FOR THE ILLITERATE. An extremely rare type of woodblock-printed sutra — “Mekura-kyo” or “Monmo-kyo” (“Sutras for the Illiterate”) — created for the illiterate population of Japan. Title printed on the first panel: *Namudaihikanzeon* [the name of the Goddess of Mercy]. One p.l. (or panel) with title & 67 woodcut scenes on a total of 20 panels (each panel 151 x 68 mm.), one leaf of colophon, all joined in accordion style (*orihon*). Total length: 1340 mm. (including binding). Orig. blue wrappers, woodblock-printed title label on upper cover “Eiri judaigan” [*Illustrated Ten Grand Wishes by the Goddess*]. [Japan]: from the printed colophon: “Ushu shonai shinkakudo ban” [roughly, “Printed in Ushu [today’s Yamagata Prefecture] by Shinkakudo”], Meiji period or later. \$3500.00

Japanese Irises

19. IRISES. Manuscript on paper, entitled on manuscript label on upper cover “Kasho baiyo roku” [“Breeding Irises: A Collection”]. 22 very fine & accomplished paintings of irises, using a range of rich color washes & brush. 31 folding leaves. Large 8vo (318 x 220 mm.), orig. green patterned semi-stiff wrappers, manuscript label decorated with gold speckles, new stitching. [Japan]: Preface dated 1853; this is a later copy, probably late Edo or early Meiji. \$9500.00

A copy of the original manuscript of the “Kasho baiyo roku” [“Breeding Irises: A Collection”] by Matsudaira Sadatomo (1773-1856), botanist and member of the distinguished family. The original manuscript was prepared in 1853, and this is a slightly later copy; it was never published. Matsudaira created more than 300 varieties of Japanese irises and selectively distributed them to fellow enthusiasts. His sobriquet was “Shoo” [“Grandfather Iris”]. The preface of “Kasho baiyo roku,” present in our manuscript, describes his father’s and his own efforts at cross-breeding, using irises from various regions of Japan. There are

many notes on cross-breeding and cultivation.

This is a manuscript of great beauty, created by an anonymous artist with considerable skills. The 22 paintings of various species of irises have been carefully and faithfully executed, using many different color washes.

“The Most Important Japanese Orthopedic Work”–Mestler

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

First edition, complete with the rare atlas. “The most important Japanese orthopedic work was published in 1810 by Bunken Kagami (1755-1819) with the title *Seikotsu shinsho*. Based on Chinese medical science, it presented a system of surgical treatment to cure injuries to bone, principally of fractures and dislocations, with instructions on how to stop bleeding and to bind or immobilize the injured part by bandaging. The value of materia medica in the orthopedic practice of that time in Japan was recognized by a section on the compounding of prescriptions. The *Seikotsu shinsho* consisted of three volumes of text, with wood-block illustrations of orthopedic instruments, detailed drawings of the mechanism of an adjustable table for the examination of patients, how to prepare corrective bandages and pictures showing their application to a variety of conditions. That work was accompanied by an atlas volume with the separate title *Kakkotsu shinkeizu*, on descriptions of the bones and ligaments, and included 33 finely-drawn osteological plates, printed from wood-blocks (hand-colored in the copy in the writer’s collection), covering the entire bony skeleton, these plates being referred to and discussed in the text of the *Seikotsu shinsho*...”–Mestler, *A Galaxy of Old Japanese Medical Books*, III, p. 152 & I, p. 319.

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

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

22. **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 woodcuts, 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.

How to Paint a Wrinkled Rock, Chinese Style

23. **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.

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.

The Rebuilding of the Kyoto Imperial Palace

24. **KYOTO IMPERIAL PALACE RECONSTRUCTION.** Illustrated manuscript on paper, entitled on first leaf "Ansei gozoei zushi" ["Ansei Era Renovation, Illustrated & Explained"]; alternate title in manuscript on silk labels on front covers of each vol.: "Kogu zoei zushi" ["Imperial Palace Renovation [or] Reconstruction, Illustrated & Explained"]. Written throughout in a neat hand. Hundreds of brush & ink illus. throughout, many with color washes & metallic pigments. Ca. 800 folding leaves. Ten vols. Large 8vo (298 x 210 mm.),

later green silk over wrappers, new stitching. [Japan]: copied late Edo. \$17,500.00

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

"Our Major Early Source on Bamboo and Bamboo Painting"

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

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

"Not all manuals were mediocre, however. In 1756 the Japanese edition of a bamboo manual by the Yuan master Li Kan, [the present work] was published...Li Kan, a master of both professional and idealist manifestations of the genre, modeled his ink bamboo style after the Northern Song idealist progenitor, Wen Tong, as well as on Wang Manqing...The Japanese edition is faithful to the Chinese: the impressions are clear both in the *goule* (outline) type of rendering and in the monochrome ink method. Li Kan's text is a concise exegesis on the nature of the plant, the nomenclature of its parts, and the dos and don'ts in painting."—Joan Stanley-Baker, *The Transmission of Chinese Idealist Painting to Japan. Notes on the Early Phase (1661-1799)* (Ann Arbor: Center for Japanese Studies, the University of Michigan, 1992), pp. 71-72.

A Rare Small-Format Kasuga-Ban

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

A luxuriously produced and most unusual small-format *kasuga-ban* edition of the complete *Lotus Sutra* in 28 chapters, originally translated into Chinese by Kumarajiva and completed in 406. Our copy of this edition is a luxury version, with each column of text ruled in gold pigment. We have never seen a small-format *kasuga-ban* before.

The Most Influential of All Sutra

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

A handsomely produced woodblock-printed edition of the complete *Lotus Sutra* in 28 chapters, originally translated into Chinese by Kumarajiva and completed in 406. The *Lotus Sutra* is the most influential of all sutra and “was highly influential in East Asia, inspiring both a range of devotional practices as well as the creation of new Buddhist schools that had no Indian analogues.”—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 730. For several Japanese schools of Buddhism, the *Lotus Sutra* remains their central text and is considered to be the only valid Buddhist sutra for the Degenerate Age.

These handsome scrolls have been printed on high-quality paper (*gampi*, or mulberry fibers), with a light sprinkling of mica dust, and printed in bold, thick strokes, using black lacquer-like *sumi* ink, typical of Kamakura and Muromachi *Kasuga-ban* printings.

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

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

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

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

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

30. **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.

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

Glorious Morning Glories

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

Morning glories, first brought into Japan by the Chinese, were originally used for medicinal purposes, as a laxative. But soon the Japanese cultivated them as ornamental flowers. During the Edo period, morning glories became very popular and the subject of aesthetic admiration. Much like the “tulip mania” in 17th-century Holland, Japan experienced several morning glory booms in the 19th and early 20th centuries. Japanese horticulturalists have been the leaders in cross-breeding the flowers to develop new varieties.

The anonymous artist who executed the skilled drawings in this album has depicted many varieties of the morning glory flower in great detail, painted in rich colors.

The Earliest Known Guide to the Sights In & Around Kyoto; Rakuchu-Rakugai

32. **NAKAGAWA, Kiun.** *Kyowarabe* [Young Man's Inside Guide to Kyoto]. 84 full-page & three double-page woodcuts. 37; 31; 20; 21.5; 18.5; 24.5 folding leaves. Six vols. 8vo, orig. limp blue wrappers (rubbed & somewhat tired), new stitching. [Kyoto]: Hiranoya Sahei, 1658. \$29,500.00

First edition, later issue, of an important and rare illustrated book; it is the earliest known guide to the sights in and around Kyoto. This is an excellent example of *rakuchu-rakugai*; it provides not only a wonderful picture of the city and its architecture but also documents scenes of daily life, ranging from court nobles to samurai to commoners. This type of gazetteer gives “inside” information, both written and illustrated, on the townspeople of Kyoto and their neighborhoods, recording their customs, garments, mercantile and leisure activities, and modes of transport.

“Vulgar Mathematics”

33. **NAKAMURA, Seiei.** *Nagasaki mujin* [or *mushin*] *monogatari* [A Tale of the Nagasaki Mujin]. Two double-page & three full-page woodcuts. 14.5 folding leaves (pagination irregular but complete). 8vo, orig. patterned orange wrappers (a little soiled & rubbed), orig.

block-printed title label on upper cover, new stitching. Ushu [in today's Yamagata Prefecture], Naraya Ichibei, 1691. \$6500.00

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

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

An attractive collection of natural history drawings in scroll form, employing brush & ink and color washes. There are five images of a weasel (dated November 1905), one of a pheasant in a nature setting, a long-tailed game bird (dated November 1905), three views of an unidentified river fish found in the Kanogawa River in Izu, various sketches of leaves and weeds, *ayu* fish, lichen, 11 fine views of different parts of a crane (dated 30 January 1909), five images of sparrows (dated November 1908), six views of another long-tailed game bird (with indecipherable date), and, finally ten images of a carp (dated about 1887).

35. OSAKA THEATER PLAYBILLS. A fine collection of "Osaka kabuki banzuke" ["Osaka illustrated theater playbills"]. 31 playbills, all with block-printed covers & all with color stencilling (*kappazuri*) on the covers, all composed of three to five leaves, block-printed throughout with full-page illus. 31 vols. Small 4to (ca. 200 x 140 mm.), each self-bound. Osaka: various publishers including Tamaki (Honya Kiyoshichi), Daicho (?), Gyokukoken, & Hankane (?), ca. 1790-1830. \$8500.00

A remarkable survival: a collection of 31 extremely rare *kabuki* theater playbills from the historical theater district of Osaka. These playbills, which are also called *ezukushi* ("abundantly illustrated playbill"), all have three to five leaves. The covers, color-printed using stencils (*kappazuri*, a technique unique to the Kamigata region), depict the main characters and the icon of the theater, and the succeeding leaves visually depict the story of the play or plays, with accompanying explanation of the plot, list of people associated with the production, and theaters where performances would take place. Some of these playbills have a fourth or fifth leaf, which is a popularity chart of the actors (*yakuwari banzuke*). These works were sold at theaters and teahouses as a production began.

"Fill the Belly"

36. SEKISODO SHUJIN. *Tohi anitsu den* [How Not to Worry in Times of Famine in Urban & Rural Locales]. Three double-page woodcuts. 26 folding leaves. Small 8vo, orig. yellow wrappers (wrappers rubbed), orig. block-printed title label on upper cover. [Japan]: Preface dated 1833. \$4500.00

First edition and extremely rare; we find no copy in WorldCat. This work was issued by the Sekisodo publishing company in response to the great Tenpo famine, which began in 1833 in the northern regions of Japan and spread throughout the island nation in the following years. It is one of a series of *kyuko sho* ["books on how to have enough food in times of famine"] issued during this time. The author instructs how to supplement the traditional rice diet with alternative grains such as barley and millet, along with daikon radishes and pumpkins, in order to "fill the belly." Details on utilizing rarely eaten parts of vegetables with medicinal and nutritional value, including daikon and potato leaves, as supplements to the

diet, include extensive instructions on how to prepare and cook these alternative foods.

Some of the other vegetables suggested are: sweet potatoes, peas, kudzu, taro potatoes, pumpkins, corn, and *okara* (the leftover pulp from tofu production). There are a number of seasonal and regional recipes, using special ingredients from the area.

The artist of the three double-page woodcuts is well known: Akatsuki no Kanenari (1783-1861), the fourth son of the soy sauce maker Izumiya Tahei (see Hillier, *The Art of the Japanese Book*, p. 861). The first and last woodcuts depict kitchen scenes with women cutting sweet potatoes, washing leaves, preparing daikon radishes, etc. In one of the scenes, a small boy is complaining “daikon rice again?!” The middle image is particularly attractive. We see “Mr. Daikon” (wearing a daikon-leaf-patterned kimono), “Mr. Okara” (with a square tofu-patterned kimono), and “Mr. Sweet Potatoes” (wearing a kimono with curly vine patterns), sitting in front of a rice cooker.

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

37. SHI FA (or SHI, Guitang, or ZHENG, Qing, or SHI, Hatsu; J.: SHIH, Fa). *Satsubyo shinan* [Ch.: *Cha bing zhi nan; Directory for Diagnosing Diseases*]. 33 small woodcuts in the text. Single line borders at top & bottom of each page; double-line borders on each side of page. Ten columns; 19 characters per column. All columns of text divided by lines. 52 folding leaves. Three parts in one vol. (with consecutive pagination). Large 8vo (282 x 200 mm.), orig. wrappers stained dark brown with fermented persimmon juice (wrappers rubbed & tired), new stitching. [Japan]: a *gozan-ban* of the late Muromachi era (16th century). \$95,000.00

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

Early Chinese Printing

38. CHINESE SUTRA, SONG DYNASTY, YUANJUE (or ZIFU or SIXI) CANON. *Juan* [fascicle] no. 6 (of 7) of the Chinese translation of *Itiorttaka 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.

39. 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.

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

The making of Japanese swords is a complex and labor-intensive process, taking many days or weeks. Considered a sacred art, it was traditionally accompanied by many Shinto and Buddhist religious rituals. Our scroll tells the story of the earliest days of the making of superior swords in Japan when, in 1208, the retired Emperor Go-Toba summoned 13 of the finest sword smiths in Japan in sequential visits, listed here with their names and provinces, to share their secrets in making higher-quality swords. The emperor also granted the 13 sword smiths court rank and titles, greatly elevating their status and profession.

41. TEA CEREMONY CHARCOAL. Manuscript on paper, entitled on first page "Sumi no sho" ["Book of Charcoal"]. 24 large brush & ink illus. & one smaller illus. 31 folding leaves. 8vo (268 x 193 mm.), orig. semi-stiff wrappers (wrappers a little wormed), new stitching. [Japan]: on the final page (in trans.): "Written by Shunshosei...1820." \$5000.00

The rituals of the tea ceremony are complex and the thoughtful placement of coals to make sure the water stays hot is no exception. Adding charcoal to the fire under the *kama* (kettle) is called *sumidemae*; our manuscript describes both the summer and winter rituals of *sumidemae*.

"Toyokuni's Finest Achievement in Book Form"—Hillier

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

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

"Of Toyoharu's pupils the most prolific was Toyokuni I (1769-1825), who from 1786 until his death in 1825 was responsible for illustrating some 180 books as well as for producing a large number of prints...[the present work] was probably his finest work in this field, containing a series of double-page studies of women of all classes...the style shows the marked influence of Utamaro."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 183.

“A Wondrous Pussy, How Nice”

43. **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.

Sumo Sex

44. **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 Utagawa (active 1850-75), who was a pupil of Kunisada Utagawa. The title refers to the 48 *kimarite* or *shijuuhatte* (winning moves in sumo wrestling), suggesting an abundance of pleasurable positions and sexual techniques.

The Finale to Utamaro’s Trilogy

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

First edition, of the utmost rarity, the final installment in Utamaro’s trilogy, considered the pinnacle of Japanese book illustration. Following *The Insect Book* [*Ehon mushi erabi*] (1788) and *The Shell Book* [*Shiohi no tsuto*] (ca. 1789/90), this intricately printed work, devoted to birds through the seasons and paired with *kyoka* poetry, was published in the early 1790s. In an article posthumously published in 1997, Jack Hillier wrote: “His achievements in yet another sphere, that of the album or picture-book, demonstrate the breadth of Utamaro’s genius. [The three books] form a trilogy in a genre in which no other ukiyo-e artist, except Shigemasa, competes...” —“A Second Look at Utamaro,” *Impressions*, No. 19 (1997), p. 53.

13th-Century Woodblocks of the Lotus Sutra

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

Two woodblocks, carved on each side in Japan in the 13th century at the Kofukuji Temple

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

47. WOODBLOCK, LOTUS SUTRA. One long woodblock, carved on both sides (133 x 860 x 16 mm.) of the *Lotus Sutra* [J.: *Myohorengekyo*], 17 characters per column, with orig. wooden handles. Japan: Edo period. \$3500.00

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

48. WOODBLOCK, LOTUS SUTRA. One long woodblock, carved on both sides (135 x 861 x 15 mm.) of the *Lotus Sutra* [J.: *Myohorengekyo*], 17 characters per column, with orig. wooden handles. Japan: Edo period. \$3650.00

A rare surviving woodblock for the printing of the *Lotus Sutra* in the scroll format. One of the chapter headings tells us that it bears the text for several chapters (*kan*) of this important Buddhist text. The number "73" or "7 3" has been carved into the obverse left handle; "74" or "7 4" has been carved into the reverse handle.

49. WOODBLOCK. A large wooden board (313 x 443 x 17 mm.), carved on one side within a frame & with a label image to the right of the text, used to print a broadside advertisement for the patent medicine *Rikyu*. Japan: late Edo period. \$1250.00

A fine example of a carved woodblock board used to print a broadside medical advertisement. The company Iiyama Ko'undo, located in Iiyama, Nagano Prefecture, produced a pill for women to improve their blood flow. It claims the medicine is based on a "Dutch secret method." There are also instructions and testimonials within the carved text. The woodblock also lists the price and the names of distributors in Edo and Echigo (modern-day Niigata), including Kawachiya.

50. WOODBLOCK. A large text woodblock (257 x 471 x 23 mm.), carved on both sides, used to print the 1885 edition of *Ruiju sandaikyaku, Kyorokubon*, orig. wooden handles present. Japan: [1885]. \$1250.00

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

"Among the Oldest on These Subjects"

51. YAMADA, Sohen. *Rikyu chadogu zue* [*Rikyu's Tea Ceremony Tools, Illustrated*]. Numerous woodcuts, many full-page & some double-page, throughout. 31; 39.5 folding leaves. Two vols. 8vo, orig. wrappers (wrappers a little tired), orig. block-printed title labels on upper covers, new stitching. Kyoto: Izumoji Izumi no jo, Preface dated 1702. \$5250.00

First edition and rare; WorldCat lists only the LC copy. This is a collection of writings concerning measurements for tea ceremony utensils by Sen no Rikyu (or Soeki; 1522-91), who developed the definitive form of *chanoyu*.

"The first [volume] describes tea ceremony houses and tea ceremony tool making. The second explains the proper arrangement of gardens surrounding tea ceremony houses and tea ceremony utensils. These volumes are among the oldest on these subjects."—Japanese Architecture and Art Net Users System (online).

Explaining the Treatise on Cold Damage

52. **ZHU, Gong.** *Zochu ruisho katsujinsho* [C.: *Leizheng huoren shu; Study of Shan Han Diseases Classified into Similar Types for Treatment, Enlarged Edition*]. 15 full-page woodcuts. 76; 75; 55; 77.5 folding leaves. 22 parts in four vols. 8vo, orig. blue patterned wrappers, remains of orig. block-printed title labels on upper covers. Osaka, Kyoto, & Edo: Yanagihara Kihei et al., 1799. \$12,500.00

First edition in Japanese. The classic *Treatise on Cold Damage* by the doctor Zhang Zhongjing (150-219 CE) is one of the four canonical works of Traditional Chinese Medicine. By the Song dynasty, the language of the *Treatise* had become archaic and the concepts difficult to understand. The present text was originally published in 1108 by Zhu Gong (1050-1125), the "famous" (Boyanton) Song dynasty doctor and government official, who wanted to popularize and explain the *Treatise on Cold Damage*, making it accessible to a wider audience. The book's structure is a list of 100 questions about cold damage; with each question presented, there are long lists of possible variations and how to treat them.