

*Japanese & Chinese Books,
Manuscripts, & Scrolls*



Jonathan A. Hill, Bookseller

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item 68

CATALOGUE 221



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& Chinese
Books,
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NEW YORK

2017

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門手小指以拍

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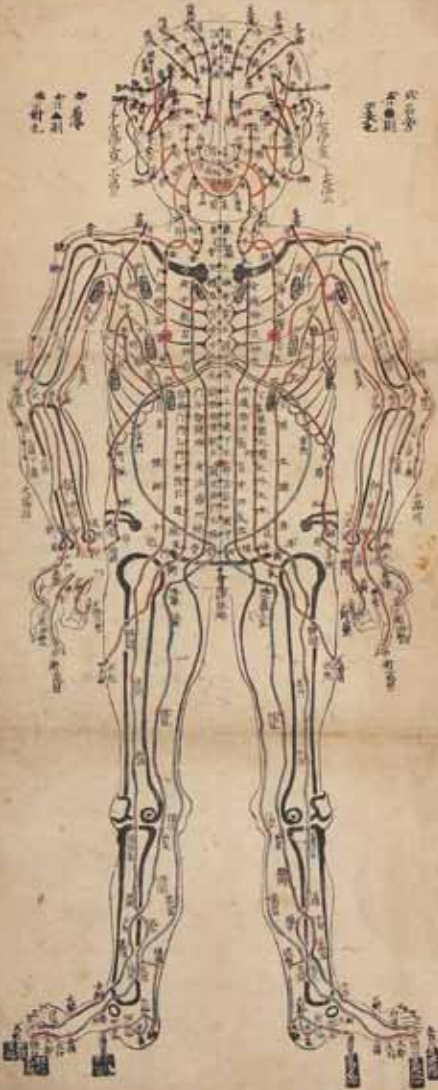
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此伏側之職之已舊固頗有謂誤也今雜考於難經及內門十四經考之未肯而改補之矣

實又辛丑何秋良月

何人明堂之圖

此圖乃何人明堂之圖也。其法以人身之經絡為綱，以臟腑為目。凡經絡之起，皆由臟腑而生。凡臟腑之病，皆由經絡而傳。此圖之設，所以示人以經絡之流注，而治臟腑之病也。凡經絡之流注，皆有其時。凡臟腑之病，皆有其候。此圖之設，所以示人以經絡之流注，而治臟腑之病也。凡經絡之流注，皆有其時。凡臟腑之病，皆有其候。此圖之設，所以示人以經絡之流注，而治臟腑之病也。



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Complete Set of Acupuncture Charts

- I. ACUPUNCTURE CHARTS. Four large woodblock-printed acupuncture charts, entitled: “Jinshin gozo no zu,” “Sokujin meido no zu,” “Ojin meido no zu,” & “Fukujin meido no zu,” each measuring 892 x 323 mm., depicting various views of the human body & demonstrating the Chinese art of acupuncture as practiced in Japan. The four charts, all rather wormed, are printed on paper and heightened in colors. The charts, each folded, have been very carefully backed, with the orig. sheet backing each chart pasted-down on the opposing side of the new backing. [Japan]: 1661. \$ 22,500.00

A handsome and complete set of four woodblock-printed acupuncture charts, created in Japan for the medical profession. These are very rare and are based on various texts which were introduced into Japan from China in the beginning of the 17th century. The chief source for the woodcuts is Dou's *Shinkan Kotei meido kyukyo* [trans.: *The Yellow Emperor's Canon of Moxibustion*], published several times in Japan in the first half of the 17th century. It is a rare collection of dissertations on moxibustion and acupuncture. This work is a commentary and explanation of the *Ling-shu*, which “formed [along with the *Su Wen*] the theoretical basis of classical Chinese medicine . . . the *Ling-shu* . . . discusses mainly therapy — mostly centered on medicinal prescriptions, but also including physical therapies such as bonesetting and breathing exercises, and stimulation treatments such as acupuncture, moxibustion and massage.”—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85.

The charts are designed to be hung on walls for reference, each with names and locations of meridians printed at top:

1. “Jinshin Gozo No Zu” [trans.: “Illustrations of Human Internal Organs”]. Depicts the five main organs of the abdomen, hand-painted in white, red, black, blue, yellow, beige, and pink.
2. “Sokujin meido no zu” [trans.: “Side View Human Profile

‘Ming tang’ Acupuncture Theory”]. Highlighted in red and blue, with names of the pressure points.

3. “Ojin meido no zu” [trans.: “Front View Human Profile ‘Ming tang’ Acupuncture Theory”]. Highlighted in red, rust, blue, and green.

4. “Fukujin meido no zu” [trans.: “Back View Human Profile ‘Ming tang’ Acupuncture Theory”]. Highlighted in red, blue, and rust. On the verso, there is a hand-written calendar giving days when acupuncture should not be used (“Cho byo bi”) with references to gender-specified days to avoid acupuncture.

There are red-painted dots throughout the explanatory text of each sheet warning the practitioner when not to use acupuncture.

The Ainu

2. AINU PEOPLE OF HOKKAIDO. Two finely illustrated scrolls with 35 scenes in ink and color entitled “Ezo shima kikan” or “Ezo to kikan” (“Strange sights in the island of Ezo”), by Okumaru Hata. Two scrolls, 300 x 9110 mm. & 300 x 9540 mm. [Japan: ca. 1818-43]. \$ 9500.00

Large-scale colonization of Hokkaido Island (“Ezo”) began in the mid-18th century. Hata (1764-1808), a Tokugawa *bakufu* official who served in Hokkaido from 1798-1800, wrote a self-illustrated text concerning the ethnology of the Ainu, the aboriginal inhabitants of the island. A copy of his manuscript was prepared ca. 1800 with woodblock illustrations and the only known copy was in the Hyde collection (sold Christie’s NY, 7 October 1988, lot 48 for \$ 66,000).

A series of manuscript copies of Hata’s original manuscript were made and circulated, each with notable variations. Our two scrolls are remarkably complete.

The first scroll begins with a preface describing the long history of Japan’s relations with Hokkaido (the Japanese were



extremely anxious about Russia colonizing the island and were justifying their own territorial claims). Described also are the various rulers of the Matsumae fiefdom, which had been granted exclusive trading rights with the Ainu. The reason for the compilation of these texts was the official visit of the current lord Akihiro Matsumae who was making a tour of the southern part of the island which his clan controlled.

Each fine brush and color illustration is prefaced with explanatory text. In the first scroll, we find a depiction of the mythological beginnings of Ezo, a tribal leader (with detailed descriptions of his clothes and language), his wife (describing her clothes and accessories), tattooed hand (how and why the Ainu do tattoos), ceremonial head wear, a necklace, a ceremonial tool, a sea otter, a group of Ainu leaders, a dance performed in front of the leaders, Ainu men and women drinking



an alcoholic beverage, a native playing a long stringed instrument (with lyrics of the songs played), another drinking scene with three men clearly inebriated, a family (with extended comments on the polygamous structure of families), weapons (bows and arrows), and a scene of archery practice.

The second scroll begins with a discussion of the medicinal value of the sea otter's liver. This is followed by a winter scene showing seven Ainu men preparing to launch their boats to hunt for sea otters, a government office where men are exchanging otters for rice and tobacco, an account of bear hunting with a depiction of a captured bear for the festivity of offering the bear to the gods, the sacrifice of the bear (I will not describe this but it is "special"), the scene of offering the dead bear to the gods, a banquet with Japanese visitors, Ainu houses, a religious house (exterior and interior views), religious rituals, Ainu games, "wishing a safe trip" to a group of hunters on a boat, etc.

The beginning brocade endpapers of the scrolls are rather wormed but the illustrations and text are untouched. The backs of both scroll are flecked with mica.

The Dolls of the Tenjin Festival

3. AKATSUKI, KANENARI (AUTHOR) & MATSUKAWA, HANZAN (ARTIST). *Omukaibune ningyo zue* [trans.: *Illustrations of Dolls for the Tenjin Festival*]. First two openings with double-page colored woodcut borders, three double-page woodcuts, & 28 full-page woodcuts. 33 folding leaves. 8vo, orig. patterned wrappers (spine perished). Osaka: Naraya Matsubei, 1846. \$ 4500.00

First edition. The Tenjin Festival, dating back to 951, is one of the three largest festivals in Japan (the others are the Sanno Festival in Tokyo and the Gion Festival in Kyoto). It takes place in late July and is dedicated to Michizane Sugawara, who was deified as a god of learning. It was the custom in the



17th century for residents of each district of the city to make beautiful dolls based on the main characters of classical Japanese theater, each of which was about 2.4 meters tall. These dolls would be placed in front of the residents' houses to welcome the spirits of the gods. In the 19th century, about 50 dolls existed, but today only about 15 of the old dolls survive, many of which are annually displayed in the Tenmangu Shrine during the festival.

This book is the best record of these dolls, many of which no longer exist. 43 dolls are depicted here in the fine woodcuts, of which 28 are portrayed in full-page woodcuts with accompanying text giving information on the district and artist where each doll was made, the symbolism and meaning of each doll, extremely detailed explanations of the clothes and ornaments which the dolls are wearing, etc.

Matsukawa (1818-82), was a prolific book illustrator of the period.

There is some worming touching text and image, carefully repaired, but a very good copy.

Biwa Lessons

4. BIWA INSTRUCTION FOR A MEMBER OF THE ROYAL FAMILY. Finely illustrated scroll on paper in brush and color, 270 x 8670 mm., silk brocade endpapers. [Japan]: at end: “copied in summer of 1805 by Ikai.” \$ 6000.00

Our beautifully illustrated scroll depicts the preparations and actual instruction session for the emperor or prince on the *biwa*, a plucked lute brought to Japan from China in the late 7th century. Pear-shaped and generally with four or five strings, the *biwa* immediately became one of the most important musical instruments of *gagaku*, the traditional court music of Japan.

The beginning of this scroll depicts the procession of a member of the royal family (quite possibly the emperor himself or a prince) and his entourage on his way for instruction on the *biwa* with a music teacher. Various members of different ranks wearing very formal attire are part of this procession. Sixteen members precede the royal member who is being carried in his curtained *tagoshi* (a litter), carried by nine men, and followed by more members of the royal member’s staff.

The next scene depicts more of the procession but here we see the actual *biwa* being carried by four men. There is a caption above the *biwa*, which is concealed by a drape, explaining this is a royal and precious instrument (*gyobutsu* or *gomotsu*, “the emperor’s collection”). There are another ten men, including four archers, following the *biwa*. Then we see another, less elaborate, *tagoshi*, carried by six men and followed by nine men.

Then there is manuscript text in a fine hand, describing what



will next take place. We see the *biwa*, wrapped in fine fabric, being taken out of its travelling case. This is followed by text, again in a fine formal hand, stating that the royal member and the *biwa* teacher both arrived with an account of the forthcoming activities (breakfast, order of entering and seating for the lesson, who handles the actual *biwa* as it makes its entrance into the practice room, and tuning the *biwa* and plucking it seven times. After all this, the teacher leaves the room and the royal family member enters. This is followed with a description of what will follow: this fine instrument has been part of the royal collection for 1000 years and the royal family member and teacher will now meet.

Now we see the royal member receiving instruction from the teacher. Both are holding *biwa* and the royal family member is seated on a platform, facing the teacher (but, of course, we do not see his actual face!). This scene is framed on either side by delicate blue clouds.

At the end, there is a poem with explanatory text. There is a list of musicians, their ranks, and their instruments, listing first the emperor or prince (called *denka*).

The final text states this was copied in the summer of 1805 by Ikai. This was Masakoku (?) Ikai, who was a cabinet member of the Tatsuno fiefdom in Hyogo Prefecture (whose head was Yasutada Wakisaka).

The last emperor to play the *biwa* with considerable skill was Kokaku (reigned 1779-1817) and we believe this scroll describes his musical activities.

Minor worming, carefully mended. Otherwise in fine and fresh condition.



With 878 Paintings

5. CHINESE ASTROLOGY & PROGNOSTICATIONS. A rich and finely illustrated manuscript entitled “Yu zhi tian yuan yu li xiang yi fu” [trans.: “Essay on the Astronomical & Meteorological Presages by Emperor Renzong of Ming Dynasty”] on paper with 878 vividly colored illus. Ten vols. Tall agenda format (360 x 190 mm.), orig. wrappers preserved in modern wrappers, modern stitching. [China: 16th to 17th century].

\$ 75,000.00



This splendidly illustrated manuscript depicts 878 astronomical and meteorological observations, each with astrological prognostications. It was prepared for the Emperor Ming Renzong (or Chu Kao Chih or Zhu Gaochi) (1378-1425), for circulation amongst high officials. In spite of his short reign of only nine months, Ming Renzong was known as an innovator whose enlightened reforms and generosity to the poor made lasting improvements.

The preface and index for all the volumes is found at the beginning of Vol. I and is dated 1425. It is followed in the ten



volumes by 878 finely painted images of landscapes; shapes of clouds; turbulent oceans; thunder storms; hail; earthquakes; symbols mysteriously appearing in the sky; flames coming out of the earth; rains of various intensities and qualities; moving mountains; mud slides; blood rain; pieces of meat falling from the sky; characters appearing in the sun; dragons in the sky; many comets and extraordinary astronomical events; coins raining down; prolonged extreme weather (cold, hot, or rain); skies portending good fortune; fish rain; extreme wind; the sun and moon having different appearances; eclipses; concentric haloes (“mock suns” or parhelia); the planets including Mercury, Venus, Mars, Jupiter, and Saturn; the movements of the planets and their appearances in different seasons; red sky; the appearance of insects; the Big Dipper; the North star; constellations of stars; rainbows; battle scenes; soldiers marching and fighting; etc., etc. At the end, there is a discussion of the art of prognostication with examples.

Each painting is accompanied by a manuscript prediction



made by Zhu Xi (Zhu Wengong) (1130-1200) and other Confucian scholars. Zhu Xi's synthesis of all fundamental Confucian concepts formed the basis of Chinese bureaucracy and government for over 700 years. He has been called the second most influential thinker in Chinese history, after Confucius himself.

This work was never printed. We have located other copies of the manuscript at UCLA, Yale (complete?; in six volumes only), and Cambridge University Library.

Due to some minor marginal damage and fraying, very occasionally touching an image, this manuscript has been expertly mounted on new paper. One prognostication has been damaged in Vol. I on the final leaf. Nevertheless, the manuscript is in excellent and fresh condition and very beautiful.

¶ Needham & Ling, *Science and Civilisation in China . . . Mathematics and the Sciences of the Heavens and the Earth*, Vol. 3, p. 475 (with two illus. from the CUL manuscript).





Cockfighting

6. 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. \$ 25,000.00

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.

Court Dancing

7. COURT DANCING SCROLL. A finely illustrated & written scroll on paper entitled “Bugaku emaki” [trans.: “Picture Scroll of Imperial Court Dances”], measuring 330 x 16,040 mm. 43 brightly colored illustrations of different dances. [Japan: 17th or 18th century]. \$ 25,000.00

In the seventh and eighth centuries, when trade flourished with the rest of Asia, especially Korea and China, Japanese nobility melded foreign dance and music traditions with native Shinto songs. This amalgam was eventually incorporated into official court functions and became so important that it even merited the establishment of a ministry of dance in 701. Trained court nobles and professionals were the only ones permitted to execute these complex choreographies. *Bugaku* (now known as *gagaku*) was a type of dance performed at the imperial court during the Edo period.

At the beginning of the scroll, which takes place in the emperor’s palace, one sees large drums, called *dadaiko*, framed by flames and dragons. On top of one of the larger drums there is a motif of the sun. These drums are accompanied by musicians playing a mouth organ (*sho*), a bamboo flute (*ryuteki*), and smaller drums in the *gakuya* (the musicians’ section). They sit under an elaborately decorated banner and provide a steady rhythm for the dancers on stage before them. The elevated stage (*takabutai*), where two dancers are performing *enbu*, is adorned with a highly ornate brocade drape.





This scroll is illustrated with the *kingin deie* method, in which gold or silver is mixed with animal glue then pasted onto the scroll. This rare technique provides an almost three-dimensional quality to the images.

The scroll depicts 43 distinct dances, each with unique costumes. The costumes are particularly well-rendered in bright red, orange, teal, blue, black, grey, etc., and many display intricate and mesmerizing patterns. The head-pieces, costumes, and props are all masterfully portrayed. Gold is featured prominently in many of the costumes and throughout the scroll there are “mists” of gold painted in the background.

Above each set of dancers, the name of the dance is written. They include: *manzairaku*, *engiraku*, *katen*, *karyobin*, *kocho*, *komaboko*, *seigaiha*, *genjoraku*, *dakyuraku*, *konju*, *bato*, *kitoku*, *bairo*, *ryoo*, and *nasori*.

At the end of the scroll, there is another view of the *gakuya* from a different perspective showing the backs of the drums which are exquisitely decorated in silver.

Fine condition. Several images have some creasing but this is not serious.

Printed With Movable Type; "Gen'na Chokuban"

8. GOMIZUNOO, EMPEROR (REIGNED 1611-29). *Kocho ruien* [*A Library of Chinese Classics by Courty Scholars*]. By Shaoyu Jiang [in Japanese: Ko-Shogu]. 78 parts plus table of contents bound in 15 vols. (full collation supplied in the Hyde catalogue). Large 8vo (286 x 215 mm.), paper wrappers, new stitching. [Japan]: *Chokuban* or *Chokuhan* [privately published by the Emperor's order], 1621. \$ 150,000.00

First edition and a fine set of one of the very few surviving "imperial editions" printed with movable type in Japan. This enormous publication, by far the largest of the eight surviving "chokuhan" (imperial printings) and the only surviving "gen'na chokuhan" (imperial printing during the reign of Emperor Gomizunoo) is of very great rarity. The production of this large work was a very complex and difficult project, employing the recently imported technology of movable type from Korea.

The author Shaoyu Jiang (active 1360-68), compiled this collection of the writings of Chinese courtly scholars. Encouraging the preservation of Chinese traditions long valued by aristocrats, Emperor Gomizunoo continued his father's project of printing volumes of literary classics with the present work, a collection of Confucian texts which were considered both an ethical and a literary legacy of the court. Today, this edition is the earliest record of the this collection as earlier Chinese printed editions are now lost.

"The earliest surviving books printed [in Korea] with movable type date from the late fourteenth century . . . During the invasion of the Korean peninsula undertaken by Toyotomi Hideyoshi in the closing years of the sixteenth century . . . large numbers of printed books were looted, and printing type was removed from the Printing Office and taken to Japan . . . It appears that Korean type was immediately put to use to printed the text of the . . . *Kobun kokyo* (*Classic of Filial Piety*) in 1593, although no copies of this appear to have survived. In

皇宋事實類苑序

左朝請大夫權發遣吉州軍州事江少虞撰

古之史者載藉極博其所表見
皆不虛書其軼乃時時見於他
說不可不知也太史公網羅天
下放失舊聞至於分散數家之
事則甚多疏略後世猶或非之
此則自漢已來千有餘歲君臣



1597, in the postface to another work printed in Japan with movable type, a monk who was present at Hideyoshi's headquarters acknowledged that typography in Japan had come from Korea. It was not clear whether any Korean printing artisans came to Japan as well as a result of the invasion, but in any even the impact on Japan of Korean typography, both technologically and intellectually, was far greater than that

如臣其淺術末智醜棄之難
坎井之蛙如不知窺外之天
井外之海今又老懶眼生昏
花憑烏皮着腫二夫之外別
無一所為何以與毛刺史楮
先生從事哉雖然固辭固請
誓天率土無處回避故綴荒
蕪詞塵蹟

宸眷惟深慚縮臣其不勝蒙恩
遇故奉謝其萬一踈非臣敢
所書

元和七年重光作靈六月晦日

前南禪臣僧瑞保謹書



of the Jesuit Mission Press, principally because the imported Korean typography was much closer to the centres of power in Japan than the increasingly precarious Jesuit missions.”—Kornicki, *The Book in Japan*, p. 129.

Emperor Go-Yozei, who nominally ruled Japan from 1586 to 1611, “displayed great enthusiasm for the new process, and not content with the original type brought back from Korea, ordered a new set of wooden type to be made. This was engraved between 1597 and 1602, and the books printed from this new type are generically known as *choku-han*, or ‘imperial printings.’ Indeed ‘imperial’ is a fitting description of these works, for they are among the finest unillustrated books ever produced in Japan. Not only was the typeface larger, but the best-quality paper and the finest ink were used to achieve effect. Very few *choku-han* works were actually printed between 1597 and 1603 [actually he means 1621], and if we exclude the 1593 edition of *Kobun kokyō*, almost all the titles were copies of Chinese philo-

sophical classics . . . One other *choku-han* is known to have been printed by order of Emperor Go-Mino-o in 1621 [the successor to Emperor Go-Yozei], and that is the *Horuien* [the present work], although one or two other titles were printed and have been lost. All these works are considerable examples of the printer's art and show how quickly the Japanese were able to make full and aesthetic use of movable type."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 69.

At the time of the writing of the Hyde sale catalogue, it was believed that the present work was printed with copper type; the latest research has suggested that wooden type was used but there is no definitive conclusion.

Minor worming, carefully repaired.

From the Rokuoin Temple in Kyoto and the library of Donald and Mary Hyde (their sale, Christie's NYC, 7 October 1988, lot 87). Preserved in two boxes.

Army Formations Using Woodcut Stamps

9. HATAMOTO SONAE OSHI NO KAKU [*Rules of Formation for the Army of the Senior Samurai of the Shogun*]. Two scrolls, 257 x 11,900 mm. & 257 x 12,570 mm., each containing stamped & hand-colored depictions of soldiers in formation. At the end of the second scroll: "Created in 1703 according to Takeda family traditions." \$ 12,500.00

Two remarkable and rare scrolls, "printed" using small woodcut stamps on fine shiny paper. The scrolls depict a military commander and his troops taking up positions before a battle as practiced by the Takeda family, one of the most important military families in Japanese history. The soldiers and horses have been stamped onto the scroll and then hand-colored; *uma-jirushi* (battle standards) and banners are painted in with brushes. *Hatamoto* ("under the banners") were samurai in direct service of the Tokugawa shogunate. They commanded *sonae* (regiments).

About fifteen different and highly detailed stamps are employed in the scrolls. The hand-coloring gives them enormous variety; each squad of soldiers are “dressed” in different colored garb based on their function and rank. The hand-drawn battle standards and banners are colored in a wide variety of tones and shapes denoting different units. The colors include red, yellow, black, brown, green, dark and sky blue, white, pale red, etc.

The first scroll begins with infantry, including one soldier beating on a drum carried by another soldier. There are several on horses carrying banners. Their uniforms and body armor are vividly portrayed. *Ashigaru* (foot soldiers) are carrying bows and arrows as well as muskets. Several different kinds of *bugyo* (swordsmen) are shown. *Heishi* (lower level samurai) surround the horsemen carrying banners. We also see *shibusha* (messengers or runners), *sakuba* (back-up horses), *hokogashira* (another kind of foot soldier), *mushabugyo* (formations of soldiers), *hatabugyo* (formations of soldiers carrying banners), and *metsukebusha* (higher rank samurai).

The second scroll depicts *mochiyaribugyo* (spear carriers), *gusoku* (soldiers carrying additional footwear), *taisho* (generals), *ishi* (military doctors) protected by soldiers, *shibusha* again, *kinshushi* (letter writers), *yonin* (high ranking generals led by drummers), *shinbugashira* (commanders of untested soldiers), *yakunin* (government observers), *kunizuke busha* (departmental observers), *konida bugyo* (troops escorting supplies carried by horses), *ninpu* (low level workers).

At the end of the second scroll, it is written that there are a total of 1392 soldiers depicted on the two scrolls as well as 123 horses (87 horses for riding and 36 for transport of goods).

The beginning of the scrolls contain gold and silver speckled “endpapers.”

In fine condition preserved in a modern box. The National Diet Library has a similar example (but only one scroll).



雙胎正圖



不下胞衣
圖



大部二十五圖

Obstetrical Illustrations

10. HIRUTA, GENSEN (OR KOKUMEI). Manuscript on paper, entitled on upper wrapper “Hiruta ryu sanka” [trans.: “Obstetrical School of Hiruta”]. 25 full-page black-&-white illus., with grey wash highlighting (a few minor stains). 13 leaves. Large 8vo (268 x 179 mm.). orig. wrappers, stitched. N.p. [but Japan]: probably before 1817. \$ 4500.00

An interesting and important manuscript consisting of 25 fine full-page black-&-white drawings of obstetrical case histories, based on the teachings of Gensen Hiruta (1745-1817), a native of Shirakawa and a well-known obstetrician who studied under Kagawa. He travelled widely, delivering babies and instructing midwives proper techniques. A successful teacher, he had several hundred disciples over the years. Hiruta wrote no books but his pupil, Gensho (or Saisho) Numano published the *Den-shi sansoku zensho* [trans.: *Dr. Hiruta's Treatment of Pregnancy Complications*] (1831).

Hiruta divided the principles of midwifery as follows: “1. Right restoration; 2. Shortening of the period; 3. Opening out; 4. Safe preservation; 5. To straighten and urge; 6. Safe delivery; 7. Conditions of expulsion; 8. Hemorrhage, etc.; 9. Retardation; to give up (the child and save the mother).”—Willis Norton Whitney, M.D., “Notes on the History of Medical Progress in Japan” in *Transactions of the Asiatic Society of Japan*, Vol. XII, pp. 357-58.

Our manuscript depicts a series of complications during childbirth. The finely drawn illustrations are all heightened in grey wash. Each is labeled, describing the complication depicted: the umbilical cord wrapped around the neck of the baby, shoulder of the baby preventing delivery, breech baby, wrong positions of the baby in the womb, complications created by twins, etc.

The first four leaves have some marginal staining, not affecting the images. Otherwise in very nice condition.

¶ Mestler, “A Galaxy of Old Japanese Medical Books,” II, p. 493.

Western Surgery introduced into China

- II. HOBSON, BENJAMIN. *Xi yi lue lun* [*Brief Notes on Western Surgery*]. Many woodcut illus. in the text. Printed in Chinese. 61; 113; 19 folding leaves. Three vols. in one. 8vo, orig. wrappers (a bit of worming), new stitching. Shanghai: Ren ji yi guan, 1857. \$ 12,500.00

First edition of an extremely rare and fascinating book; this is the first book on Western surgery to be published in China. Hobson (1816-73), after studying medicine at University College, London, served with the London Missionary Society in China. Hobson arrived in Macao in 1839 and spent about twenty years in China in hospitals in Macao, Hong Kong, Canton and Shanghai. He was a pioneer in proposing the establishment of a medical school in Hong Kong for Chinese students and wrote many books, including an English/Chinese medical dictionary.

A serious student of the Chinese language, Hobson wrote, with two Chinese collaborators, a series of four original medical books,: *Outline of Anatomy and Physiology* (*Quanti xin lun*, 1850), the present work (*Xi yi luelun*, 1857), *Practice of Medicine and Materia Medica* (*Neike xinshuo*, 1858), and the *Manual of Gynecology, Obstetrics, and the Nursing Care of the Newborn* (*Fuei shinsetsu*, 1858). These books were not translations of individual European medical works but entirely new and unique distillations, written in Chinese, of what Hobson considered to be the best in Western medicine. They were widely used within the Chinese missionary medical schools for the rest of the century.

Vol. I is a general review of Western surgical techniques and the kinds of illnesses which require surgery, including burns and gun shot wounds. Hobson also compares the Eastern and Western practices of medicine. Vols. II deals with surgery of the head, hand, foot, and bones in general; eyes, nose, mouth, chest and abdomen; various dermatological growths; and gen-

eral orthopedic surgery. The final volume is concerned with herbal medicine and pharmaceutical preparations and their applications in treating diseases.

Hobson's medical works were quickly translated into Japanese and published in Tokyo or Kyoto; these editions are rather common. The Chinese first editions are distinctly rare.

The fine woodcuts depict numerous Western surgical procedures and instruments.

Minor marginal worming but a fine set. One plate with a long tear carefully mended.

¶ Heirs of Hippocrates 1830.



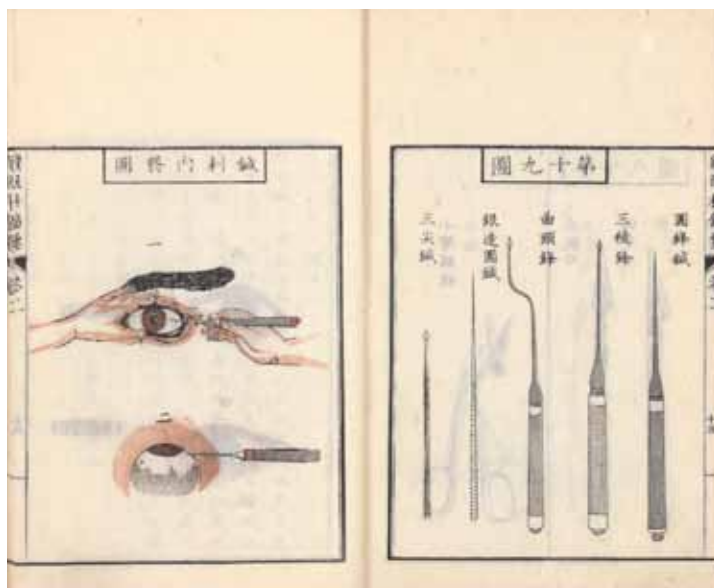
The Japanese Bible of Ophthalmology of the 19th Century

12. HONJO, FUITSU. *Ganka kinno* [trans.: *Causes, Diagnoses, and Treatments of Eye Diseases*]. Woodcut illus. in the text. Printed on double leaves, oriental style. Four vols. 8vo, orig. wrappers, orig. block printed title label on upper cover, stitched as issued in the oriental style. Edo: 1831.

[WITH]:

— . *Zoku Ganka kinno* [trans.: *Causes, Diagnoses, and Treatments of Eye Diseases, Second Series*]. Woodcut illus. in the text (several are color printed). Two vols. 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. Edo: 1837.

\$ 5500.00



First edition. "In 1831 Fuichi or Shinichi or Toshiatsu Honjo (died 1846) published his *Ganka kinno*, a Japanese work in four volumes comparing the theory and practice of Chinese and European (Dutch) ophthalmological methods. After the usual series of commendatory prefaces, that book presented the gross anatomy of the eye with particular reference to the ocu-

lar muscles and the optic nerve; following that, the description of the geometrical optics of the eye: the projection of an external object on the retina; and the degree or range of normal vision, from myopia to hyperopia, in relation to the curvature of the crystalline lens. All of these descriptions were illustrated with colored woodblock prints. Of unique interest is an illustration showing the different appearances of the *doko* ('apple of the eye' = the pupil) in the successive stages in the making of artificial eyes. Volumes 1 and 2 presented diseases or abnormal conditions of the external or accessory structures of the eye (e.g. the eyelids) and treated of trauma, trachoma and acute conjunctivitis. Volume 3 elaborated the diseases and pathology of the internal eye (i.e. the eyeball). Volume 4 consisted entirely of prescriptions for the treatment of eye diseases. At that time in Japan ophthalmological science was a combination or admixture of Chinese and Dutch knowledge, and the *Ganka kinno* was considered the best monograph on that practice . . .

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

Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part IV. Ophthalmology, Psychiatry, Dentistry, pp. 334-35.

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

Fine set.

A Classic of Surgery

13. HONMA, SOKEN. *Yoka Hiroku* [Trans.: *Secret Records of Surgery*]. Numerous woodcuts (of which 15 are finely hand-colored). 10 vols. bound in 12. 8vo, orig. wrappers, orig. block printed title labels on upper covers, new stitching. Tokyo: Izumiya Kinemon, 1847.

[BOUND WITH]:

— *Zoku Yoka Hiroku* [Trans.: *Continued & Enlarged Secret Records of Surgery*]. Numerous woodcuts (of which 40 are finely hand-colored). Five vols. 8vo, orig. wrappers, orig. block printed title labels on upper covers, new stitching. Tokyo: Izumiya Kinemon, 1859. \$ 6500.00





First edition. Honma (1804-72), a member of a distinguished family of physicians, studied under Phillip Franz von Siebold who had brought many printed Western works on medicine and surgery to Japan. He also learned Western anesthesia from Seishu Hanaoka, the first Japanese physician to master this specialty. In Nagasaki, Honma studied vaccination. Honma established his practice in Tokyo, was physician to the local aristocracy, and became a professor of medicine. Not only an accomplished surgeon, Honma was deeply knowledgeable about internal medicine. He was one of the first physicians in Japan to make public his techniques and procedures. Hitherto, medical knowledge was kept closely guarded as family secrets for successive generations of doctors.

The *Yoka Hiroku* is the author's most important book on surgery and presents for the first time Hanaoka's techniques of anesthesia employed during surgery (one of the woodcuts depicts an anesthesia apparatus). Honma presents more than seventy case histories of surgery which he performed. He discusses the causes, symptoms, and surgical procedures of a number of wide-ranging diseases including hemorrhoids, breast cancer, venereal diseases, tumors, etc. The handsome woodcuts — of which many are finely handcolored — depict the conditions and procedures. The illustrations are clearly based on earlier Dutch medical books.

The *Zoku Yoka Hiroku* contains the further observations by his pupils, including Kawamata Makoto and others, on numerous case histories of various kinds of cancers (including breast cancer), gangrene, syphilis, external injuries, tumors, amputations, hemorrhages, poisoning by eating blow fish, and skin diseases. There are many vivid and finely colored illustrations of surgical procedures including amputation and abortion. The illustrations are very different from the 1847 edition which were in the Chinese style. In this 1859 edition, the illustrations are very clearly Japanese with Dutch influence.

Minor worming here and there but a fine set.

The Sukiya Style of Architecture

15. ITO, KAGEHARU. *Sukiya kuboshu* [trans.: *Building Techniques in the Sukiya Architectural Style*]. Numerous woodcut illus. in the text. Three vols. bound in four. Large 8vo, orig. brown wrappers, orig. block-printed title labels on upper covers, new stitching. N.p.: dated at end of fourth volume "1686."

\$ 2500.00

First edition and very rare. This is one of the first books to describe the *sukiya* architectural style, which was developed in the late 16th century. The techniques of design and construction had been kept secret until the publication of books like this. The *sukiya* style was originally used for tea houses and its main tenets were the aesthetic of naturalness and rustic simplicity, designed to harmonize with their surroundings. The majority of Japanese houses for 400 years have been built in the *sukiya* style.

The purpose of this book was to reveal the intricacies of the design and construction in the *sukiya* style, written for architects and builders. The first volume (in two volumes) describes the overall unity of design of the various elements *sukiya* style. Various kinds of joining devices are shown, including many sorts of nails, pins, and hooks. The elements of design include gates, floor plans, walls made of natural earthen plaster, and simply designed transoms. Vol. II contains descriptions of a number of buildings constructed in this style. The third volume is concerned with the design of the main rooms, gates, bathrooms, and other special purpose rooms.

The woodcuts depict gates, numerous floor plans, stages, the joining devices, vases, etc.

A very nice set.



16. JIPPOSHA, ICHIMARU. *Shuseki ikkyo tezuma hayadenju* [trans.: *Magical Entertainments provided by a Master*]. Fine woodcut port. of a magician & many illus. of tricks in the text. 29 (of 33, lacking the four leaves of index at the beginning); 7 folding leaves. Two parts in one vol. 8vo, orig. patterned wrappers, modern stitching. [Osaka: 1849]. \$1500.00

First edition of this very richly illustrated work on Japanese magic. Jipposha (active 1844-49), was the author of two other magic books, both also published in the 1840s. The deceptions are portrayed in the woodcuts in a particularly vivid way. The tricks include pouring sake into a bottomless cup, mysterious appearances and disappearances of eggs, bringing out many things from a tiny box, tricks with fire, making a reception room seem as if it were the ocean, floating candles, sword swallowing, dancing chopsticks, dancing fire over water, tongue piercing, mystical creatures entering rooms, juggling acts, lifting very heavy things effortlessly, coin tricks, etc. Many of the tricks or deceptions require audience participation.

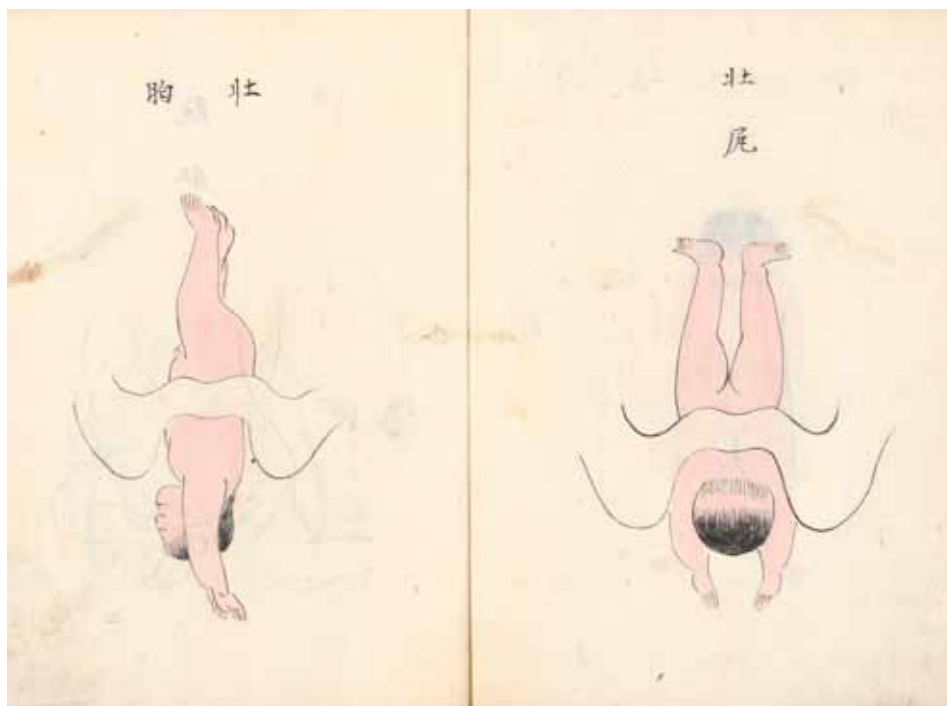
Very good copy, lacking the four leaves of index.

Basic Obstetrical Knowledge required by the Master

17. KAGAWA, GENTEKI. A finely illustrated album of case histories, with 33 careful full-page drawings, heightened in color, and text in manuscript. 26 folding leaves. 8vo (226 x 170 mm.), orig. wrappers (occasional light staining). N.p.: ca. 1760.

\$ 5000.00

The father of Genteki Kagawa, Genetsu (or Shigen) Kagawa (1699-1777), is famous for originating the practice of gynecology and obstetrics in Japan. His *San-ron* was destined to be the standard authority on obstetrics in Japan for at least a hundred years. That classic work was followed by the *San-ron yoku* written in 1775 by Genteki (or Shikei) Kagawa (1739-1779), the adopted son of Genetsu, as a 'supplement' to the *San-ron* and to correct the errors in the published work of the elder



Kagawa, resulting in a considerable improvement in obstetrical methods.”—Mestler, *A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part II*, pp. 493-94.

Genteki Kagawa is famous for using many unconventional devices for facilitating a successful delivery and was the first obstetrician in Japan to understand that the head of the foetus should be down during delivery. In the 18th century, due to the considerable poverty in Japan, many babies were aborted. Makers and polishers of mirrors also filled the profession of abortionists as they had access to mercury which could be used to terminate foetuses. When the procedure went wrong, women were brought to Kagawa who noticed that the unborn children's heads were almost always at the bottom of the womb.

This album — an illustrated practical manual — discusses many case histories of complications, special observations, and remarkable occurrences observed by Kagawa during pregnancy and birth; 33 are finely drawn and colored. It was issued by Kagawa as a sort of examination for his disciples, requiring them to demonstrate advanced knowledge of obstetrics before they were granted a license or certificate to practice; it was kept in manuscript as secret or proprietary information. Kagawa has recommended a number of drugs and provided recipes for their manufacture for the health of the expectant mother and to induce childbirth.

A very nice copy. Some worming, occasionally touching image or text, carefully repaired.



Anatomical Manuscript

18. [KAJIWARA, SEIZEN]. Manuscript in Japanese characters on paper with nine full-page richly colored anatomical drawings. 20 folding leaves (two of which are blank). 8vo (241 x 173 mm.), orig. wrappers (wrappers somewhat wormed), manuscript label on upper cover “Zofu zusetsu” [“Explanation of Intestinal Organs”]. Japan: ca. late 16th century or early 17th century. \$ 15,000.00

An important manuscript. In 1304, Seizen (or Joka or Shozen) Kajiwara (1266-1337?), a priest and physician, wrote the *Toni-sho* [*Medical Excerpts urgently Copied*], a translation of an unidentified Chinese book (though Needham states it is based on Yang Chieh’s *Tshun Chen Huan Chung Thu* of 1113 [*Illustrations of the True Form of the Body*], the oldest extant il-



lustrated anatomical treatise in Chinese), with additions from Kajiwara's own experiences as a doctor. It is the oldest extant medical work in the Japanese language; several manuscript copies are known to exist. In 1313, Kajiwara rewrote the *Tonisho*, greatly enlarging it and the work was now called *Manan-ho* [*Myriad Healing Prescriptions*].

“Of particular interest is the 54th volume which was an anatomical atlas with some descriptive text, the pictures probably having been copied from some pre-existing Chinese work — the original source unfortunately not specified. Later on (exactly when is uncertain) this atlas came to be known by the separate title of *Gozo roppu-no-zu* [in Chinese: *Wu zang lin fu*; in English: *Five Intestines and the Six Abdominal Organs*].” — Mestler, *A Galaxy of Old Japanese Medical Books*, Part V, p. 178.

The manuscript is divided into two parts. The first eleven leaves (including the first blank), contain nine richly handcolored drawings of the abdominal organs with accompanying text. These are illustrations of the dissected body of Hsi fan Ou, a dissident Chinese leader who was captured and executed in 1045 along with many of his accomplices. His body was received by several doctors who used the opportunity to dissect and examine his internal organs. Draughtsmen were commissioned to make drawings of all the viscera and other parts. The text gives a detailed description all of the organs.

The remaining leaves are entitled “Sanzo ben” [“Theory of the Three Organs”] with a note that “teacher Shuhaku Asai in Kyoto told me [the scribe].” This section of the manuscript apparently has remained unstudied and unpublished. Asai (1643-1705), studied under Sanpaku Ajioka and was a contemporary of Ippo Okamoto.

The illustrations and text have some minor worming carefully repaired.

¶ Needham, *Science & Civilization in China*, Vol. 5, Part V, p. 112.

*One of the First Japanese Technological Works to be
Translated into a European Language*

19. KAMIGAKI, MORIKUNI. *Yosan Hiroku* [*Secret Notes on the Cultivation of Silkworms*]. Many fine single & double-page illus. 30; 39; 28 folding leaves. Three vols. Large 8vo, orig. blue silk covered wrappers, block-printed title labels on upper covers, new stitching. Kyoto, Edo, & Osaka: 1803. \$ 12,500.00

First edition of one of the most important Japanese works on sericulture and one of the first Japanese technological works to be translated into a European language. A copy of the present work had been smuggled by Siebold from Nagasaki to Holland where it was translated by Hoffmann (1805-78), a Dutch government language specialist who had a thorough knowledge of Japanese. The 1848 translation (*Yōsan fi rok. L'Art d'Élever les Vers à Soie au Japon*) was edited by Matthieu Bonafou (1793-1852), a member of a leading silk manufacturing family in Lyons and Turin, and director of the botanical gardens of Turin. As a result of the silkworm plague which was then damaging the European silk industry, he was deeply involved in the improvement of the production of different varieties of both silkworms and mulberry trees. Bonafou was interested in Chinese and Japanese methods of sericulture which led him to engage in translating and editing a series of relevant classic Chinese and Japanese texts for comparative purposes.

The present work was deeply influential in Japan as well. It summarized many of the most advanced techniques — both Chinese and Japanese — in use in various regions of the country. Kamigaki presented his information in a succinct and straightforward style with attractive illustrations which made it readily comprehensible to ordinary farmers. This book is very handsomely printed and illustrated. The woodcuts depict all the steps in sericulture: incubation and rearing of worms, cocoons, selection of eggs for reproduction, techniques



of keeping rooms warm enough to enhance hatching, the mulberry tree and its cultivation, feeding the silkworms with mulberry leaves, tools, making the silk, manufacturing fabrics, looms, etc., etc.

Kamigaki (1753-1808), was a sericulturist and researcher who travelled throughout Japan to study the subject.

A lovely set of this handsome work, unusually bound in silk, which suggests it is a deluxe copy. Preserved in an early wooden box. Minor worming to covers and a few leaves.

¶ See Claudio Zanier's quite wonderful on-line article "Overcoming the Barrier of the Alps. Silk and Intellectual Legacy of Mathieu Bonafous between Lyon and Turin." Andrew O. Urevbu, "Culture and Technology. A Study on the 1997 Theme," on-line resource, p. 36-39.



Homeland Security

20. KANO, HISAAKIRA, 2ND FIEFDOM LORD OF ICHINOMIYA-HAN. Beautifully illustrated & vividly colored scroll entitled “Kano Bicchumori kaei gonon kacchu chakuyo choren ezu” [“Military Exercises at the Estate of Kano, Lord of Bicchu, in the Fifth Year of Kaei”]. One picture scroll, 263 x 10,170 mm., with numerous illus. and black & red manuscript explanatory text. [From the preface]: “April 1852.” \$ 9500.00

In the early 1850s, Japan still maintained *sakoku*, a policy of isolationism established in 1635 and intended to minimize foreign influence. The governments of Britain, the United States, and Russia, were each determined to be the first to benefit from trade with Japan. Within Japan, there was a growing and passionate debate about how to respond to foreign incursions. Two major camps formed: one claimed it was necessary to use foreign technology in order to repel invasions; the other argued that only traditional Japanese methods should be employed. Our scroll depicts the integration of Western weapons into this faction’s strategy.

This is a finely illustrated scroll with bird’s-eye views of Lord Hisaakira Kano’s well-equipped private army at a *shimoyashiki* (a secondary estate) outside of central Edo. It depicts military exercises which took place a year before Commodore Matthew Perry’s first arrival. The scroll vividly illustrates formations, uniforms, and the coordinated use of rifles and cannons. In one of the scenes depicted in our scroll, Kano (1813-64), second lord of Ichinomiya-han in Kazusa province, is shown leading the exhibition of his troops’ capabilities. A top minister of security, Kano advised the shogun closely on matters of national defense. An authority on such matters, he prioritized the coastal defenses of his province, which occupied a key strategic location close to Edo. Kano’s army, composed of farmers, fishermen, and merchants, was superbly organized and well-equipped with the latest military technology supplied by the Dutch.

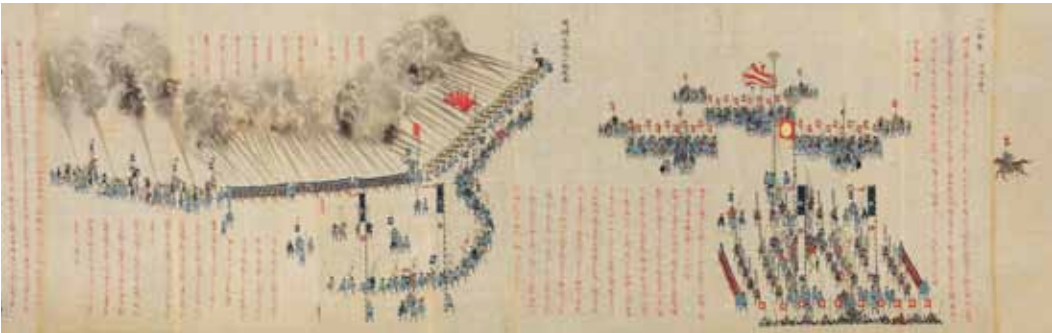


The preface by Ishishi Keikyo (probably a pen-name) announces the depicted exercises as a momentous occasion celebrating Kano's military expertise. The scroll opens with a close-up at the entrance of the estate, which has been heavily decorated with the battle banners of the Kano family, as a dignitary arrives with his attendants. Guards stand ready to inspect them. The next panel offers a more expansive view, from a greater distance, of the parade grounds and the preparations for the exercises. On the right are the headquarters where the leaders (some named in red) have placed their ceremonial armor and weapons. In the background, troops in makeshift structures prepare for the display by putting on their armor.

The following panels show Kano troops in formation as the exercises begin. They divide themselves into smaller squads, each behind their own colored flag, then form a procession in the shape of a square. The text in black provides the name of the formation (i.e. *kagyū no jin* "snail formation"; *koya maedatami* "defensive lines"; *gyōgun* "marching formation"; *yonchojo* "four line formation"; *jūni inyo* "twelve lines"; *zenjin tezume daishohorenpatsum* "cannon and rifle formation"; *senjin kojūn sogakari daishohjurenpatsum* "frontline and backline charge together with small guns"; *sogun tsuibo* "all-out assault"; and *ryōgun gattai* "final assembly"). The red text meticulously describes the composition and purposes of each formation, as well as naming many of the generals involved.

Subsequent sections depict the live-fire portion of the exercise. The riflemen form long lines adjacent to several cannons. Behind long sheets held up by two men, they fire into empty space. The brushwork masterfully renders the billowing gunpowder smoke. Soldiers armed with spears and swords charge at the imaginary enemy, while the riflemen and cannoneers smile, their part of the job complete. At this point, the amount of red text increases greatly, likely because of the explanation of weapons and tactics unfamiliar to many in Japan. In the penultimate panel, the riflemen and cannons create a longer line, fire, then charge with their comrades to land the finishing blow. In the final section, the troops join in formation around their leader Lord Kano. Different squads are distinguished by colored banners and armor.

In fine and fresh condition with bright coloring. Sporadic wormholes, carefully mended.

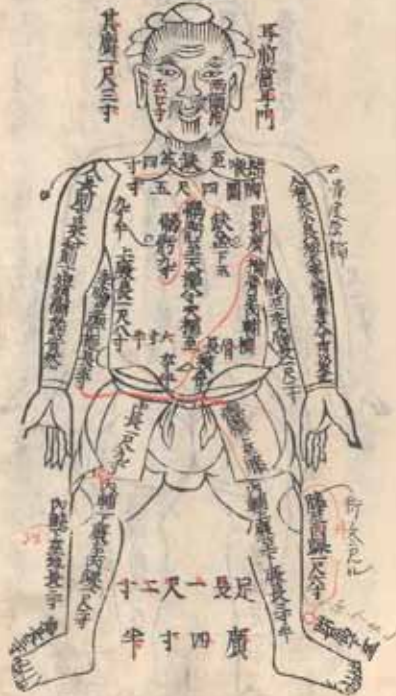


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Very Rare

21. KATSU, JU. *Jushikei Hakki* [trans.: *Expression of the Fourteen Meridians*]. 16 full-page woodcut illus. in the text. 69 folded leaves. Three parts in one. Large 8vo, orig. wrappers (somewhat soiled & rubbed, extremities of wrappers frayed, small hole in first leaf touching two characters), new stitching. Kyoto: Gonbei Yoshinoya, 1709. \$5000.00

An early and very rare Japanese edition of one of the most important Chinese texts on acupuncture. Katsu “was a Chinese physician whose years are uncertain but who lived prior to the time of the Ming dynasty. He wrote a book on the introduction of the moxa system into Japan from China, the original Japanese edition of which was published in 1684 with the title *Jushikei* (or *Jushikyo*) *hakki* [Mestler is in error here; there were earlier editions] . . . A theoretical discussion, by Katsu, chiefly on acupuncture but equally applicable to moxa, not on how to cure but on the more fundamental nature of the subject, comprised the first part of that work. The first part discussed the fundamental belief of the Chinese and Japanese in a relationship between the internal organs and their diseases, and curative treatment for them at specific sites on the outside of the body. The second part, written by an unknown co-author, was subtitled *Juishikei ketsu chi-ho* and gave practical instruction. Several illustrations in this work show relationships between moxa or acupuncture sites and specific internal organs (e.g. between the hands and the lungs). Two drawings are especially interesting as showing external measurements of the human body, anterior and posterior aspects, referring to differences between lean and fat individuals and the influence of aging.”—Mestler, “A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part II. Acupuncture and Moxibustion. Bathing, Balneotherapy and Massage. Nursing, Pediatrics and Hygiene. Obstetrics and Gynecology,” pp. 473-74.

The sixteen full-page woodcut illustrations explain the centers for acupuncture. The text, in three parts or volumes, concerns Yin and Yang through the arms and legs; circulation of the breath of life through the fourteen meridians; and the eight vital blood vessels.

This edition has four prefaces, the first of which is dated 1528 and the fourth 1341.

WorldCat locates no copies of this edition. This book was issued as part of a larger series with the general title of *Ika shi-chibu sho* (or *Ikei sokaishu*) [trans.: *Medical Texts in Seven Parts*] (the title-leaf of this series is used as the front paste-down endpaper). Each part was independently issued.

Very good copy. A few leaves with minor stains and there is some marginal worming. There are some annotations in black ink in the margins by a contemporary reader who has also added some Japanese reading marks in red ink.

22. KAWAKITA, MAHIKO. *Kokon bokuseki kantei benran* [trans.: *Compendium of Appraisals of Painters of Ancient & Modern Times or Guide to Japanese Seals & Signatures*]. Numerous woodcuts in the text. Seven vols. Oblong 8vo (*shuchin bon*), orig. decorated wrappers, upper covers with orig. block-printed title labels, modern stitching. Tokyo, Kyoto, & Osaka: [Preface to Vol. I dated 1847; Preface to Vol. V dated 1854, and colophon of final volume dated 1855]. \$ 1750.00

First edition of this famous book which is still used as a reference work for art historians, dealers, and collectors to determine the artist, calligrapher, poet, philosopher, and medical physician through their signatures and ownership seals. Biographical sketches are provided. The first two volumes are devoted to Confucian philosophers, Vols. III and IV to *waka* poets, V and VI to artists and calligraphers, and the final volume to prominent medical doctors.

Hundreds of seals and signatures are depicted. The book is

printed in a most unusual format for a Japanese book of the period: a narrow oblong octavo — *shuchin bon* — a book small enough to carry in one's kimono sleeve.

Kawakita (1818-68), wrote several other works including a well-known travel guide to Kyoto.

Fine set and rare in the first edition. The final leaves of Vol. VII are a little wormed (final leaf with small loss of text).



Sea Bream in One Hundred Ways

23. KIDODO. *Tai hyakuchin ryori himitsubako* [trans.: *Secret Treasury of One Hundred Sea Bream Dishes*]. One illus. in the text. 29; 29 folding leaves. Two vols. 8vo, orig. patterned wrappers, orig. block printed label on upper covers (rubbed, labels a little abraded), new stitching. Edo & Kyoto: 1795. \$ 4500.00

First edition of this early work on the sea bream and its role in Japanese cuisine. This is one in the “hundred tricks” series of recipe books, which also included books on tofu, eggs, whale, rice dishes, conger eel, and devil’s tongue, issued between 1782 and 1846.

“An author who wrote under the name Kidodo dominated this genre of writings. Little is known about this mysterious author. Kidodo may have worked as a professional restaurant chef in Kyoto, where all his books were published . . . [one of his writings] refers to him as a cook (*ryorinin*), and invites readers to visit the author if they have any questions about food preparation . . . Judging from his publications, which are the only record we have for him, he was certainly prolific and imaginative . . . Kidodo wrote six of the sixteen hundred-tricks texts, far more than any other author. This is all the more remarkable for the fact that five of his books appeared in printed in the same year.”—Rath, *Food and Fantasy in Early Modern Japan*, pp. 176-81—(& see the whole passage for more fascinating insights).

Sea bream is a very versatile fish, used in many kinds of preparations. During the Edo period, sea bream was considered the “king of fish,” and, having auspicious qualities, was frequently presented at celebratory banquets (weddings, New Year’s parties, etc.). The recipes included in this work come from various regions in Japan. In the preface, Kidodo relates that he went around to all the leading families and asked for their favorite secret family recipes for sea bream.

Rath, in error, cites 1785 as the date of publication. The preface is dated “1785” but the imprint is “1795.”

Very nice set.

Written for the Children of Samurai

24. KOBAYASHI, SUKEMICHI, ARTIST & YAMAWAKI, MASANORI, ED. *Buki nihyakuzu* [200 Illustrations of Japanese Arms & Armor]. 200 color-printed woodcuts. 3 leaves of text & 13 leaves of illus., all folding. Small folio, orig. green wrappers (some relatively inoffensive worming, for the most part carefully mended), orig. block-printed title label on upper cover, new stitching. Edo: Kobujuku [a school for samurai children], 1848. \$ 1950.00

First edition of this finely illustrated work on Japanese arms and armor, prepared as an educational tool for the children of samurai. Each page of illustration contains 16 panels: eight colored-printed woodcuts, each with an accompanying text description. The 200 woodcuts depict armor, weapons, accessories, details of military costumes, and everyday items in a samurai household. The panels were intended to be cut up and the woodcuts spread out on a table or floor. An adult would hold the accompanying descriptions and call out its name and the



children would have to find the related woodcut. This game was called *karuta*, introduced into Japan by the Portuguese in the mid-16th century.

The woodcuts are quite sophisticated and detailed with a great variety of swords and weapons being depicted. The colors range from red to yellow to several blues to grey.

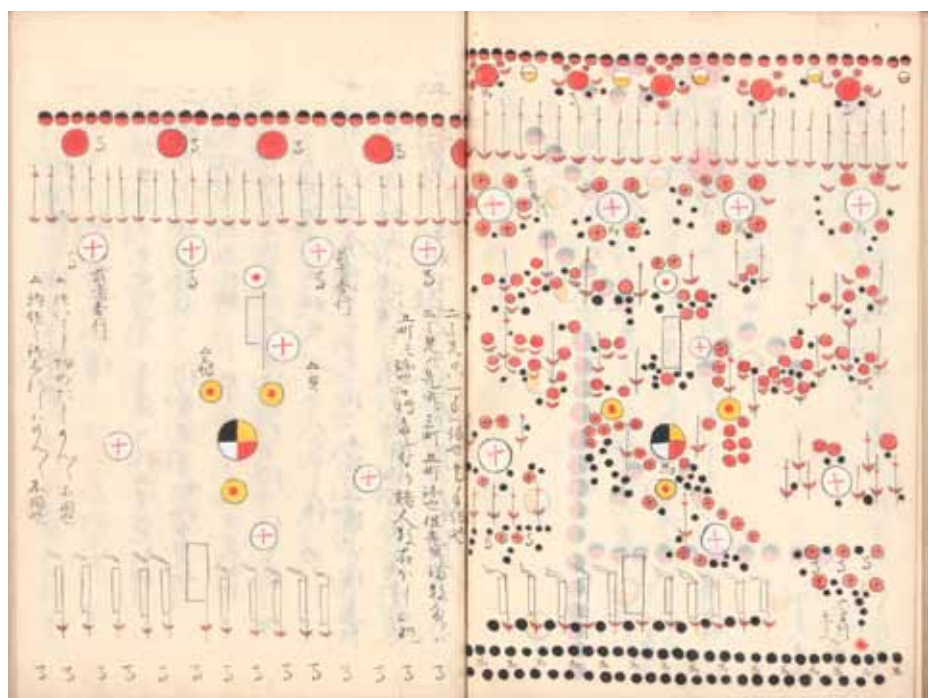
Language skills were also being taught; along with the *kanji*, *hiragana* reading marks were included.

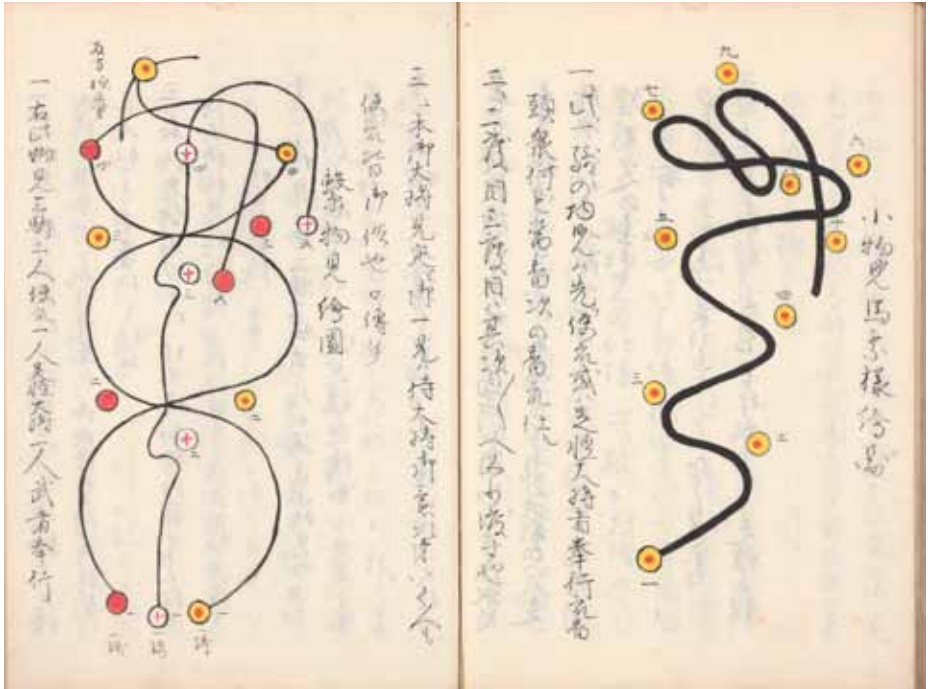
The Military Exploits of the Takeda Clan

25. KOSAKA, MASANOBU (SUPPOSED AUTHOR) & OBA-TA, KAGENORI. Manuscript on paper entitled “Koyo gunkan massho gekan” with “Massho ketsuyo bon” [collective trans.: “The Shining Record of the Military Exploits of the Takeda Clan”]. Numerous illus. in black ink, many heightened in red, yellow, & blueish-grey wash. 37; 37; 44; 22 folding leaves; 32; 42; 50; 37 folding leaves. 18 parts in eight vols. 8vo (278 x 195 mm.), orig. wrappers, orig. manuscript title labels on upper covers, new stitching. N.p. [Japan]: n.d. [but 17th century]. \$ 6500.00

These texts give an account of the life and times of Shingen Takeda (1521-73), and his son Katsuyori Takeda (1546-82), the greatest warriors of a prominent military house active from 1185 to about 1600, a period of considerable chaos in Japan. The Takeda clan had a profound influence on the development of the concept of *bushido*, the warrior class ethical system, which in turn can be said to permeate much of modern Japanese culture. Our manuscript includes “accounts of the Takeda clan’s rise and fall; their unique military tactics; the army’s constitution; their laws and precepts; and descriptions of their weapons, customs, and lifestyle . . . the *Koyo Gunkan* came to have enormous influence on the young *bushi* of the peaceful Edo period (1600-1868), who used it as a history, military strategy, and ethics textbook . . .

“The *Koyo Gunkan* subsequently became one of the most important reference works for scholars of bushido through-





out the Edo period, when the concept assumed its mature form as a deliberately articulated ethical system and martial cult . . .

“The *Koyo Gunkan* is a massive and often neglected primary source of medieval Japan, and it is a rich source of information on day-to-day life and culture during the Japanese medieval period.”—Alexander C. Bennett, “Neglected Treasure. The *Koyo Gunkan*” in *Sword and Spirit. Classical Warrior Traditions of Japan, Vol. II*, ed. by Diane Skoss (1999)—(see the whole wonderful article for more on this clan, this text, its authorship, and its importance).

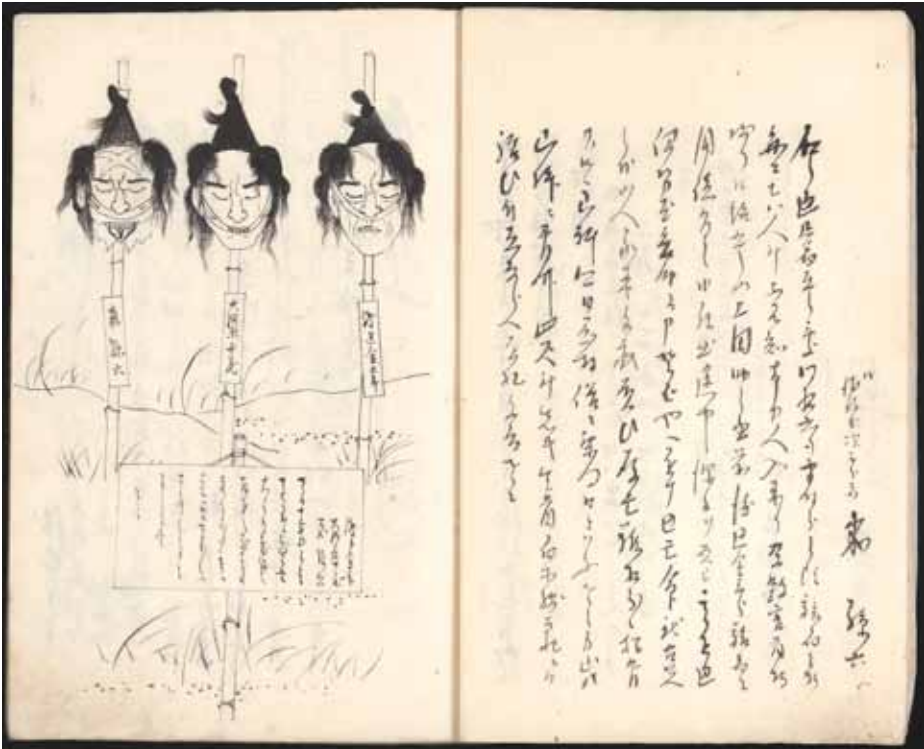
This manuscript is partially written in *kana* and partially in *kanji*, suggesting it is an early copy (see Bennett).

The finely drawn illustrations depict the strategic designs of castles; how to lay siege on castles; formations of soldiers

(with comments on number of troops required, their specialties and armaments, etc.); the five elements of military strategy; cavalry carrying guns; a mountainous area where a battle took place; flags and banners; formations for specific battles; the strategies of Kansuke Yamamoto (1501-61), one of the most brilliant strategists of the Takeda Clan; battles at night, etc.
 Fine condition. Some occasional minor worming.

26. (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.

Landscapes Surrounding Kyoto

28. KYOTO LANDSCAPES. Two finely illustrated scrolls, with title label on both scrolls “Karaku kakyō ichibō zu” (“Kyoto, the Capital City of Flowers: A Panorama”), measuring 314 x 5775 mm. & 314 x 5765 mm. Ink & color on paper, brocade endpapers. Japan: mid-Edo. \$ 9500.00

Two very handsomely illustrated scrolls, richly heightened in color and gold, of landscape scenes just outside the capital city of Kyoto in the four seasons of the year. The first section of the first scroll depicts temples and shrines from the Fushimi area, just south of Kyoto. The most important scenes include



Inari jinja, Zuikoji, Sekihoji, Daigoji, Sanboin, Ogura hasu ike, Kasagiyama Mountain, Kizukawa River, Jonan jinja, Hatsu-kashi no mori Forest, Anrakujuin, Seiganji, Rokkakudo, Toji, and the Yodo River (with a poem).

The second section of the first scroll has scenes of the Uji area including Byodoin, Obaku san, and Hyakujo ishi.

The second scroll depicts Shimogamo omiya jinja, Shokokuji, Kamigoryo jinja, Imamiya jinja, Wake ikazuchi miya, Daitokuji, and other scenes from the Ohara area, the northeast side of Kyoto, including the pond Migiwa no ike (with poem), Kuramayama Mountain, Kifune sha, Yashio no oka, Bodai taki waterfall, Kamiyagawa River, Tokiwa no sato village, Kagami ishi, Ebumi no yashiro, Takano gawa River, Yase sekurabe ishi, Himro no sato village, Oomiya no mori Forest, Kamogawa River (which runs right through Kyoto), Sekimon stone gate, Osawaike Pond, and other sights.

These scrolls amount to an encyclopedic visualization of the famous natural scenic spots and important monuments including temples and shrines which served as settings for seasonal festivals and other entertainments around Kyoto through the four seasons of the year. The views are painted in vivid and fresh colors and the gold used for drifting clouds and fog in the valleys is unusually rich. In several scenes, cherry and plum trees are in full flower.

In fine condition. The backs of each scroll are flecked with silver.

The Beginnings of the Sumitomo Corporation

29. MASUDA, TSUNA. *Kodo zuroku* [trans.: *Illustrated Book on the Smelting of Copper*]. 27 full-page woodcuts (14 of which are color printed) by Tokei Niwa. 14, 6 folding leaves. Large 8vo, orig. wrappers (minor worming), orig. block-printed title label on upper cover, new stitching. Osaka: Sumitomo clan, ca. 1801-11. \$ 7500.00



First edition of an important and fascinating illustrated work on the history and technology of smelting copper in Japan, which by the late 1670s had become the largest copper producing and exporting country in the world (replacing Sweden and replaced by China in the 1740s), with much of the copper being exported by the Dutch East India Company to European and Asian markets. Copper mining, refining, and exporting were the early primary businesses of what became the Sumitomo Corporation.

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

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

The final six leaves of text, written in Chinese with Japanese reading marks, gives more details about *nanban-buki* along

with an account of the Sumitomo clan and its important involvement in the copper industry.

Fine copy and quite rare.

¶ Smith, Cyril Stanley & Shirakawa, Zenryu, Kodo Zuroku: Illustrated Book on the Smelting of Copper (1983).

Court Attire

30. MATSUOKA, TOKIKATA & HONMA, HYAKURI. *Shozoku shokumon zue* [*Courtly Textile Patterns*]. Numerous fine color woodcuts of textile designs (see below for a fuller description). 45 folding leaves. Large 8vo, orig. decorated wrappers, orig. block-printed title label on upper cover, new stitching. N.p.: 1815.

[WITH]:

— & —. *Shokumon zue* [*Textile Patterns*]. Numerous fine color woodcuts of textile designs. 24; 26; 24; 16; 21; 18 folding leaves. Six vols. Large 8vo, orig. decorated wrappers, orig. block-printed title labels on upper covers, new stitching. N.p.: 1817-17-17-18-24-25.

[WITH]:

HONMA, HYAKURI. *Fukushoku zukai* [*Pictorial Explanation of Courtly Attire*]. Numerous fine color woodcuts in the text. 15; 14 folding leaves. Two vols. Large 8vo, orig. decorated wrappers, orig. block-printed title labels on upper covers, new stitching. N.p.: 1816. \$ 12,500.00

First editions to be edited by Honma — complete — of this rare and important work on courtly attire; it is especially notable for the hundreds of complicated and elaborate woodcuts, which reveal the art of the Japanese book. The purpose of this work was to “archive” the styles of attire worn at court as well as to depict the rich variety of textiles used. Matsuoka (1764-1840), a samurai and scholar of the royal court, and Honma (1784-1854), his disciple, wrote these works to record the system of *yusokukojitsu* (the ceremonies, manners, and customs of the ancient medieval court).

The hundreds of woodcuts are enormously complex. Some of them have been repeatedly printed using the same color to attain a rich and deep, almost 3-D, appearance. Some of the woodcuts have been printed several times using different colors. Blind-printing (*karazuri*), burnishing of the printed area (*tsuyadashi*), and the application of gold flakes are all employed at the highest production standards. Each pattern has a caption with its name and description of those eligible to wear it.

The first work has a stated limitation of 200 copies.

An uncommonly fine set, printed on excellent paper.

Dressing for Battle

31. MURAI, MASAHIRO. *Tanki yoryaku hikoben* [trans.: *Illustrated Instructions for the Correct Wearing of Armor*]. Numerous woodcuts in the text. 23; 22; 21; 20; 25 folding leaves. Five vols. 8vo, orig. wrappers (rubbed, a few leaves with dampstaining), orig. block-printed title labels on upper covers, new stitching. Edo & Kyoto: Taheibei Noda, 1729. \$5000.00

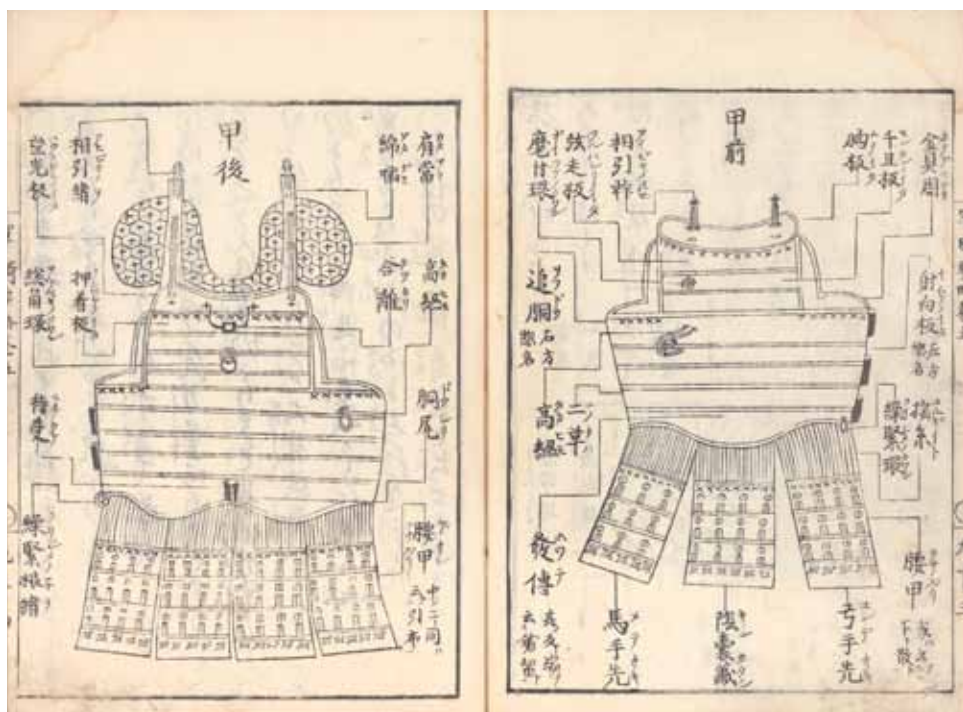
First edition and very rare; WorldCat locates only the 1837 edition. Murai (active 1729-54), was a mathematician and military tactician who wrote a well-known book on surveying — *Ryochi shinan* (1733) — which adopted European methods (see Smith, *History of Mathematics*, II, pp. 358, 359, & 614).

This finely illustrated work was one of the earliest books on armor to be published in Japan. It describes all the elements of a samurai's armor and gives instructions on how to dress for battle. In the preface, the author laments that most samurai lack the knowledge of how to be properly equipped and protected when entering a battle. The author starts with undergarments, robes, trousers, foot gear, shin guards, armor for the body below the waist, hand guards, arm and shoulder armor, armor for the torso and upper body, how to tie the belt to secure the armor in place, shoulder guards, how to position the

sword and its scabbard on the waist, head towels, helmets and masks (the masks are very scary), positioning the banners on poles of the soldiers and secured on their backs, spears, various other weapons like slings, clan vests to be worn over the armor, types of banners, ornaments for helmets, flotation devices, chairs for observing the battles, quivers, types of swords and daggers, armor to protect the throat, how to secure the helmet (many variations), how to dress quickly for sudden battles, etc.

The final volume describes all the parts of the helmet and the front and back armor, how to take care of armor in inclement weather, etc.

There is some limited worming, here and there, touching some text and images, but this is a nice set of an extremely rare work.





32. 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. \$ 6000.00

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 token 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.

The First Japanese Medical Bibliography

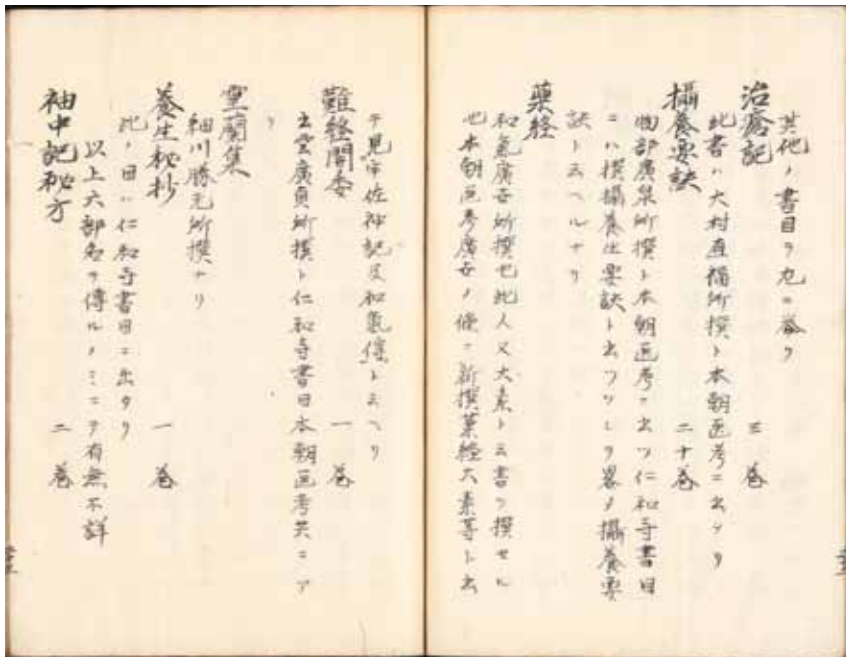
33. NAKAGAWA, SHUTEI (OR KOZAN). Manuscript on rice paper entitled “Honcho ika koseki ko” [“Studies on old and rare Japanese Medical Literature”]. 38 folding leaves. 8vo (240 x 170 mm.), orig. patterned wrappers, new stitching. Japan: dated “1815” on final leaf. \$ 7500.00

The first medical bibliography to appear in Japan. “Descriptions of old Japanese medical books were given by Shuryo or Shutei Nakagawa (1773-1850) in an unpublished work entitled *Honcho ika koseki-ko*, consisting of one book or volume. That work was written in the 12th year of Bunka (= 1815), and at that time a few handwritten copies were made. It was published (i.e. printed) for the first time in 1922 in Volume 1 of the collection known as the *Kyorin sosho*, this published version being based on a manuscript copy made in the 10th year of Bunsei (= 1827) . . .

“Some of the old Japanese medical books described in that classic work were the following: the *Daido ruijiuho* (808 A.D.), the *Kinram-po* or *Kinran-ho* (868A.D.), the *Shuchu-taiso-kyo* (n.d.), the *Ishinbo* (984 A.D.), the *Rosei-sho* (n.d.), the *Sho-chubo* (n.d.), the *Iryaku-sho* (1081), the *Ishinbo-ryaku* (n.d.), the *Chosei ryoyo-ho* (1884), the *Den kobyo niju-ho* (Kenbu period), the *[K]ishitsusoshi* (n.d.), the *Meiiden* (Eijin period), the *Zoku ten yoketsu* (n.d.), the *Taii shukyo* (n.d.), the *Kyuryo-sho* (n.d.), the *Toryo-sho* (n.d.), the *Kanen yosho* (n.d.), the *Zofu shurui-sho* (Kenji period), and others of similar nature . . .

“Nakagawa’s *Honcho ika koseki-ko* was, probably, the most important of the Japanese medical bibliographies to appear in pre-Meiji times.”—Mestler, “A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part V. Biblio-historical Addenda . . .”, pp. 170-71.

Nakagawa (1773-1850), lived and studied with Seishu Hanaoka (1760-1835), “perhaps the most notable Japanese surgeon of



the Edo period . . . who also wrote on prescriptions, fevers, diagnosis by means of symptoms, and obstetrics. He successfully operated for tumors (particularly of the breast), amputations of the extremities, hydrocele, cancer of the tongue, anal fistula, and even performed certain kinds of plastic surgery. Indeed, he was the first one in Japan who dared to extirpate large tumors, to remove necrotic bone, and to perform amputations.”—Mestler, *A Galaxy of Old Japanese Medical Books*, III, pp. 152-53. Hanaoka is, of course, most famous for being the first surgeon to use anesthesia.

Nakagawa, following his studies with Hanaoka, went to Kyoto to study with Nangai Yoshimasu and learned Western medicine from Sanpaku Inamura. Nakagawa then went to Osaka where he worked with Hanaoka and perfected his knowledge of anesthesiology.

In fine condition. Five copies of this manuscript are known to survive in Japan. WorldCat records a 1932 reprint.

34. NAKAMURA, TEKISAI. *Zoho Kashira Gaki Kimmozui* [trans.: *An Illustrated Encyclopedia*]. Numerous woodcut illus. in the text. 193 folding leaves. 21 vols. bound in eight. 8vo, orig. wrappers (somewhat worn & rubbed), orig. block printed title labels on upper covers (rubbed & frayed), new stitching. N.p.: 1695. \$ 4500.00

An early edition of this important and richly illustrated encyclopedia (1st ed.: 1666). This encyclopedia covers astronomy, geography, architecture, occupations of every sort and level, anatomy, pharmacology, natural history, costumes, valuable art objects, tools, musical instruments, fireworks, toys, arms and armor, various kinds of boats and carriages, agricultural tools, weaving, basketry, mills, carpenters' tools, hydraulic machinery, fishing equipment, clocks, household furniture, cosmetics, cooking utensils, dinner ware, decorative ceramics, tea ceremony utensils, weighing scales, knife sharpeners, cleaning



utensils, armillary spheres, archery, games (including *go*), street entertainers, Buddhist ceremonial ornaments, furniture for temples, coffins, the animal world (including imaginary animals and endless species of fish), rice and grains and their finished products, vegetables and fruits, trees, flowers and plants, philosophers, historical figures in Japan and China, famous artists and poets, and deities.

Nakamura (1629-1702), was a Confucian scholar and therefore was well-educated enough to write such a broad-ranged encyclopedia. He was an authority in astronomy, surveying, and music theory.

Some worming here and there touching the text, otherwise a very good set. Rare when complete.



*A Rare Drawing
Manual*

35. NAKAZAWA, KEIZAN. *Meijin ranchiku gafu* [trans.: *Manual of Instructions on How to Draw Orchids & Bamboo*]. Numerous illus. in the text (several printed in delicate colors of blueish green, green, & brown, some printed in grey ink). 30 folding leaves; 40 folding leaves. Two vols. 8vo, orig. wrappers, orig. block printed title labels on upper cover of Vol. II (lacking on Vol. I), stitched as issued (stitching a little loose). N.p.: 1804.

\$ 1750.00

This is a very rare drawing manual containing instructions with examples for portraying orchids and bamboo. It is a classic example of *gafu*, based on the Chinese idea of copying the masters. The woodcuts show how to draw — with a brush — leaves of varying thicknesses, and in which order; how to achieve an aesthetic balance; how to depict different species of orchids and bamboo; details of branches and leaves; how to illustrate the complicated center of the orchid flowers using a simplified brush stroke; examples drawn by various masters; etc. The delicacy of some of the woodcuts make them appear to be almost abstract art.

Fine set of a most beautiful book.

Early Printing at the Negoro Temple; "Negoroban"

36. NEGORO TEMPLE (NEGOROBAN). *Sokushin jobutsu gi* [*Becoming a Buddha in this Life*]. 19 leaves, six columns per page. 8vo (250 x 155 mm.), orig. brown paper wrappers, pasted paper leaf book (*detchoso*). [Negoro Temple]: from the colophon "Koryaku 1" [1379]. \$ 65,000.00

An extremely early and rare example of Japanese woodblock printing, a technology introduced by the Chinese in the 8th century. This is one of the earliest surviving publications of the great Negoro Temple in Kishu, founded in the 11th century. The earliest known printed work from this temple is dated 1378. In all, about twenty titles from Negoro Temple, ranging from 1378 to 1562, are known to survive. WorldCat locates no copy nor can we find another copy of the same edition in the Japanese union catalogues.

In Japan, "printing in the centuries before 1600 was dominated by Buddhist institutions and it was used to print mostly Buddhist texts in Chinese. It was not centralized, however, and one characteristic of this period is the geographical diffusion, for in addition to the temples of Kyoto, Nara, Mt. Koya and Kamakura, some other provincial temples also engaged in printing, such as the Negoroji in the province of Kii, which printed many titles from the fourteenth to the sixteenth centuries."—Kornicki, *The Book in Japan*, p. 124. The first book printed at Mt. Koya known to exist is dated 1253.

The Negoro-ji complex was influential and prosperous as the head seminary for the Shingi sect of Shingon Buddhism. In 1288 a group of dissident monks moved from Mt. Koya to Negoro; two of them brought along the technology of printing. They were interested in disseminating their religion and started a printing house at the temple, which eventually became known as "Negoroban." An active publication program was instituted and continued to 1585, when every building

即身成佛義

問曰諸經論中皆說三劫成佛今建立即身

成佛義有何憑據答秘密藏中如來如是

說彼經說云何金剛頂經說修此三昧者

現證佛菩提此三昧者謂大日尊又云若有

衆生遇此教晝夜四時精進修現世證得歡

即身成佛義

問曰諸經論中皆說三劫成佛今建立即身
成佛義有何憑據答秘密藏中如來如是
說彼經說云何金剛頂經說修此三昧者
現證佛菩提此三昧昔謂大日尊又云若有
衆生遇此教晝夜四時精進修現世證得歡

即身成佛義

唐慧覺撰
阿闍梨

except the main pagoda, and a few others, were burnt down during the Siege of Negoro-ji by Toyotomi Hideyoshi.

“These early and unadorned Buddhist texts seems to have been little sought or discovered by collectors outside Japan. Nothing of the sort exists in the Spencer collection of the New York Public Library, or the Chester Beatty collection in Dublin; Philip Hofer, most perceptive of collectors and a hawk for opportunity, seeking treasure in Japan of the 1950s, had his focus only upon manuscript. The Hyde collection formed at the same time, was an interesting exception.”—Franklin, *Exploring Japanese Books and Scrolls*, p. 20.

The binding is made of rough, thick mulberry paper. This is an early example of *detchoso* (or butterfly) style of binding, in which each sheet of paper is folded in half and bound together using glue on the folded ends of the sheets. Such *detchoso* books were the first truly bound books produced in Japan, where the leaves of texts were attached to the spine and cover.

The calligraphy is bold and unsophisticated, reflecting the temple’s distance from both Nara and Kyoto. The reading marks, in black ink, have been added by hand as well as the red ink punctuation and additional reading marks.

This copy is in fine and fresh condition. There is some mostly marginal worming in the gutter and outer margins, occasionally touching some characters. From the library of Donald and Mary Hyde (their sale, Christie’s NYC, 7 October 1988, lot 62). Preserved in a box.

¶ Kikuya Nagasawa, *Kosho no hanashi* [Tale of Rare Books] (1976), pp. 111-12—(who states that very little is actually known about the early days of woodblock printing of books in Japan).



A Beautiful Book

38. OGATA, KENZAN & SAKAI, HOITSU. *Kenzan iboku* [*Ink Traces of Kenzan*]. Numerous fine color-printed woodcuts (several double-page). 15 folding leaves. 8vo, orig. patterned wrappers, block printed title label on upper cover, new stitching.
N.p.: 1823. \$ 3500.00

First edition of this beautiful book. Ogata (1663-1743), was a painter and one of the greatest ceramicists of the Tokugawa era, famous for the skill of his brush strokes. He was the younger brother of Korin Ogata (1658-1716), with whom he collaborated on many projects.

Sakai (1761-1828), a prominent painter of the Rinpa school, was determined to revive and honor the style of the Ogata

brothers. To that end, he published two books of woodblock prints of the brothers' work, the *Korin Hyakuzu* (1815) and the present work.

The images here include Ogata's work in pottery (designs for incense containers for tea ceremonies), plates for sweets, hanging scrolls (including his iconic *Evening Glories*), illustrated poems, screens (including his plum blossom screen), fans, etc. The woodcuts have been re-interpreted by Sakai and display at the highest level the art of the wood engraver. The calligraphy displayed here as text and in the images is very finely executed.

Sakai has provided an almost loving account of the work of Ogata as a preface.

Fine copy.

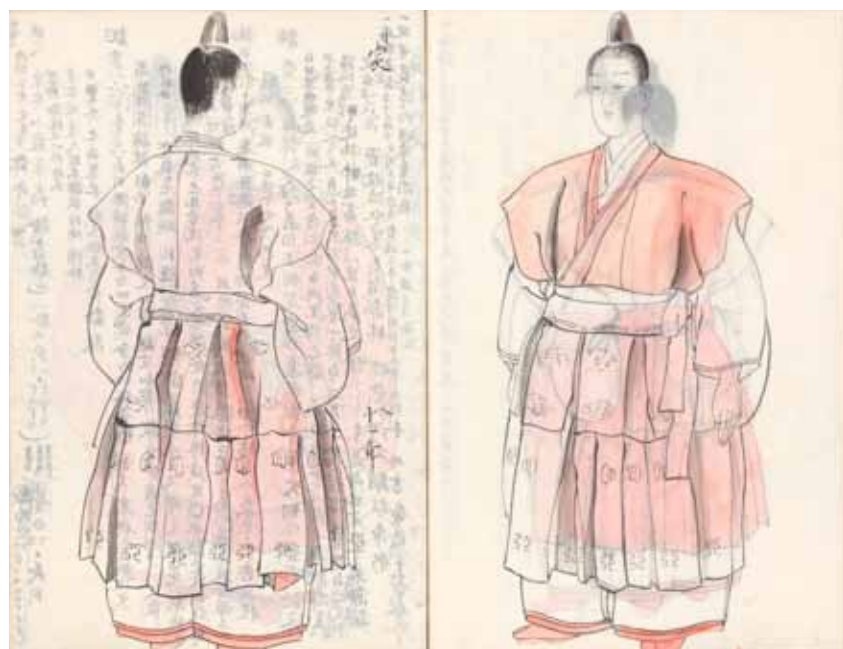
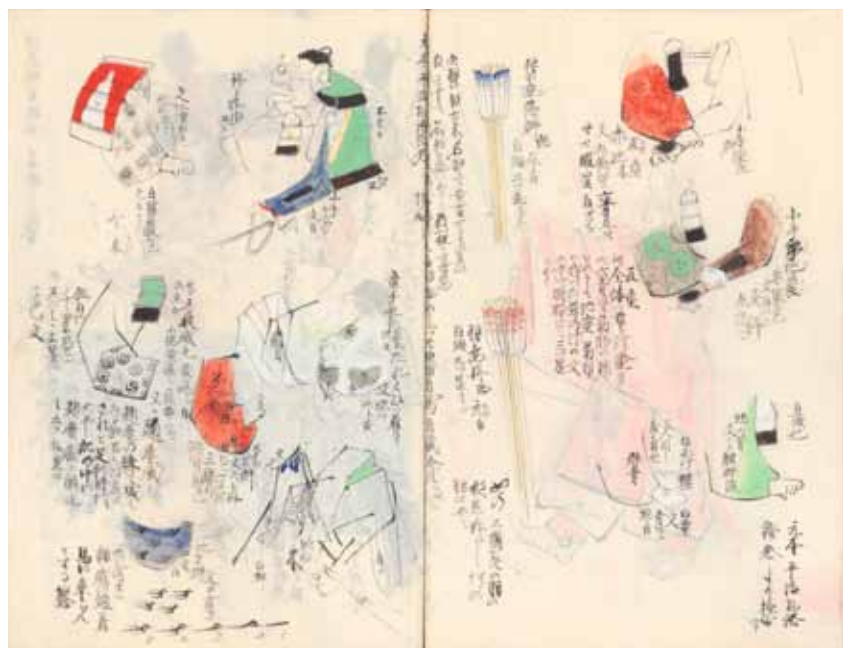
An Illustrated Album by Tamechika Okada

39. OKADA, TAMECHIKA. An album of ca. 84 folding leaves of drawings, many of which are signed and fully annotated by Okada, plus several folding & inserted drawings. 8vo (262 x 182 mm.), cont. wrappers, stitched. [Japan]: ca. 1856-64.

\$ 19,500.00

Okada (1823-64, who also used the names Tametaka Okada, Tamechika Reizei, Eikyo Kano, or Tamechika Sugawara), was an important figure in the Yamato-e tradition of artists, who preserved traditional subjects and styles of Japanese art. He “copied ancient paintings, sought aristocratic and imperial patrons and actively joined in the contemporary restorationist movements.”—Grove Art online. Active in Kyoto, Okada specialized in “painted Buddhist subjects and figures. He first studied Kano style painting before switching to classic *Yamato-e*. He came under the influence of Ukita Ikkei. He was murdered by a wandering samurai in Tambaichi, Yamato.”—Benzit.

The manuscript title on the upper cover is “Kamidate zakki; onoborisan no kyomiyage kan jusan” [trans.: “Collection of

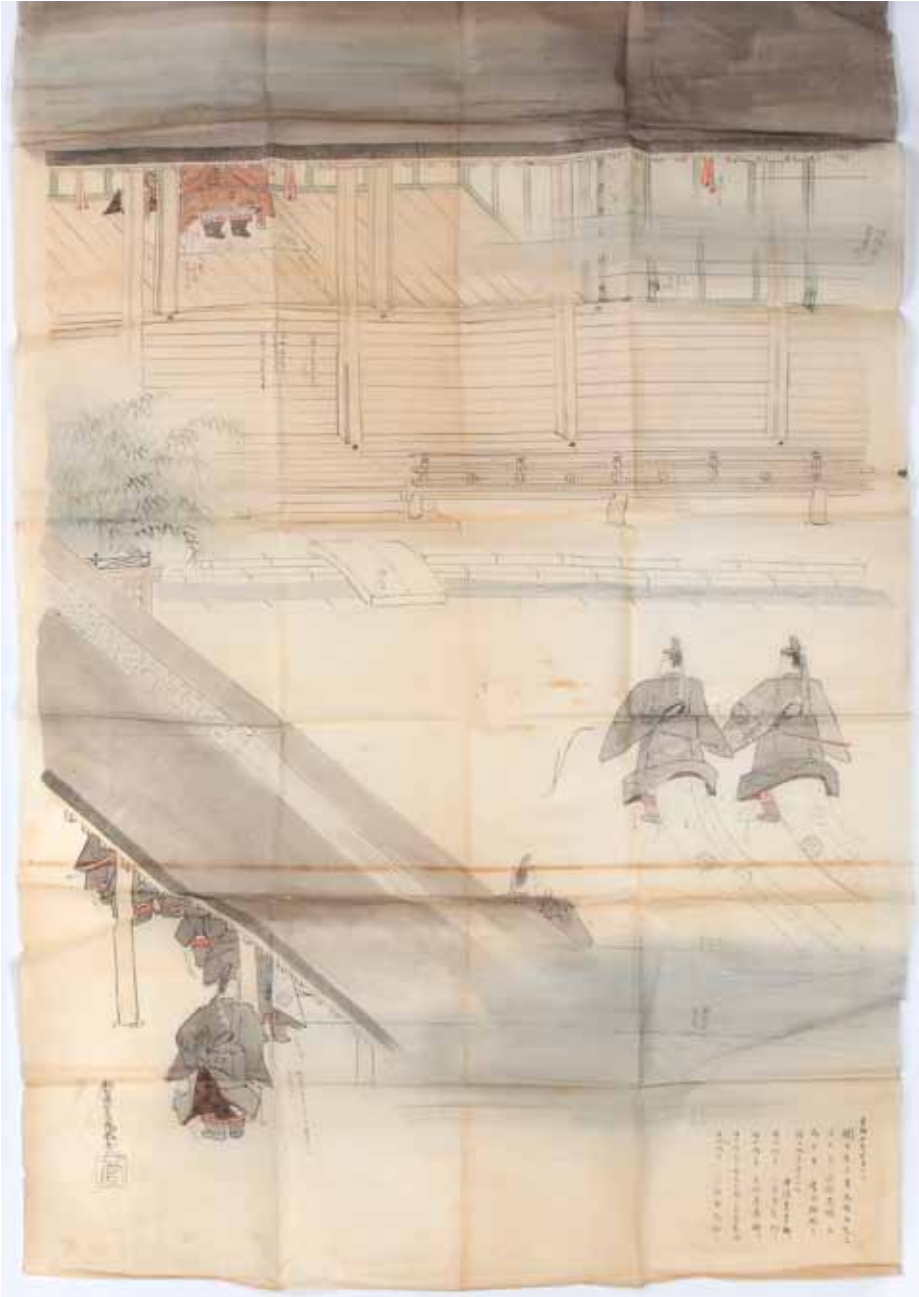


Notes and Illustrations brought back from Kyoto by a Provincial. Thirteenth Volume” (our translation does not nearly do justice to the wit of this inscription)]. The sketchbook was clearly assembled by Okada, and contains some later additions by his disciples. On the second leaf, Okada has written an index to the album: hairstyles; costumes of the emperor; “kariginu” costumes; costumes and accessories of the aristocrats including brocades and patterns for fabrics; letters and notes; strange occurrences in the Bunkyu era; and extensive personal observations.

The first set of illustrations depicts a series of images from the famous “Shinran emaki” and other scrolls and bear Okada’s extensive notes stating he copied these as practice. Many types of highly formalized hairstyles are depicted. Some of the images are described as copies of national treasures stored in a temple (whose name we are unable to determine). The next section on the emperor’s wardrobe contains Okada’s detailed notes stating that he studied certain books to learn about the royal costumes. This set of fine drawings are heightened in orange, red, and grey wash. He describes dyeing techniques and the range of colors.

The next section depicts “kariginu” costumes, the daily wear of the nobility. A handsome *kicho*, a portable multi-panelled silk partition used in aristocratic households in the Heian period, is shown. Following this are sections on brocade patterns (coming from Okada’s own collection) and other textile patterns (highly annotated by Okada with his information on the uses of fabrics); and attire for special events.

The next section is devoted to the “Tenchugumi Incident” of 1863, a military uprising of conservatives who refused to accept the changes confronting Japan. Three beheaded activists are depicted. This is followed by a series of personal observations. Next are colored patterns for costumes for the “Inuoumono” festival along with men on horseback and details of footgear, swords, etc.; further costumes and patterns; copies of portions



of the “Ban dainagon emaki,” another national treasure scroll; costumes of the *Tale of Genji*; copies of portions of the “Kitano tenjin engi emaki,” depicting samurai costumes; copies of fine calligraphy of poetry and classic texts along with his illustrations; accounts of royal events with details of who was standing next to whom and wearing what.

At the end, there is a large (980 x 550 mm.) folding drawing in brush and wash depicting the royal court, signed by Okada.

Also inserted or bound-in are several drawings by students.

¶ See the on-line Mary Griggs Burke Collection website where a signed scroll by Okada is described and illustrated (now at the Minneapolis Institute of Art).

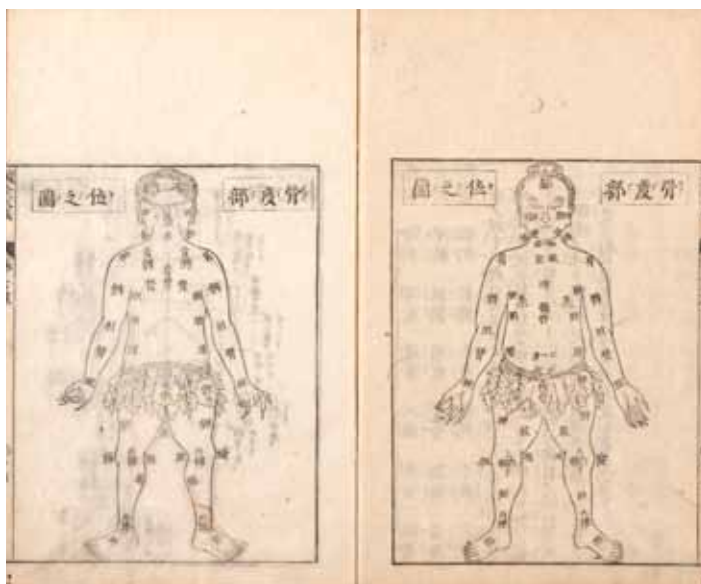
Acupuncture & Moxibustion

40. OKAMOTO, IPPO. *Shinkyu bassui taisai* [*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.

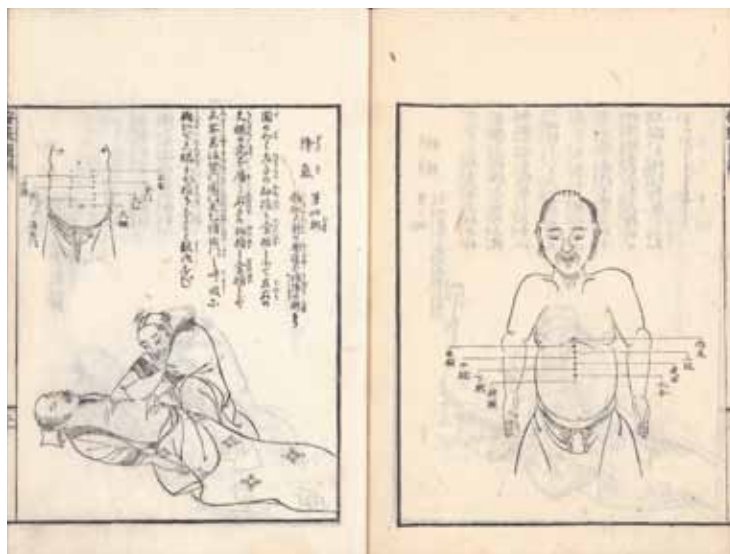
Very good set.

Massage Therapy

41. OTA, SHINSAI. *Anpuku zukai* [trans.: *Illustrated Account of Massage*]. Numerous illus. in the text (many full-page). 30 folding leaves. 8vo, orig. patterned wrappers (rubbed & a little worn), orig. block printed title label on upper cover, new stitching. N.p. [but probably Osaka]: 1827. \$ 3000.00

First edition. “The last monograph of importance on massage in old Japan was the *Ampuku zukai*, compiled and published by Shinsai Ota in 1827, which gave the technique of massage in text and illustrations.”—Mestler, *A Galaxy of Old Japanese Medical Books*, II, pp. 485-86.

This work by Ota, a physician in Osaka, serves as the foundation of modern Anpuku therapy. “Anpuku,” which means to



“ease or calm the abdomen,” is a massage therapy which can be traced back to the Nara and Heian periods in Japan (710–1185 A.D.). It is still practiced in Japan.

The illustrations depict the therapist applying pressure to various parts of the body, pressure points, a baby receiving a massage, an expectant mother receiving a massage, a self-massage, the therapist massaging the breasts of a woman to stimulate her breast milk, etc.

A very nice copy.

A New Kind of Poetry Competition

42. POETRY COMPETITION SCROLL. A finely illustrated & written scroll measuring 205 x 5025 mm., entitled on box “Shokunin emaki. Ryuho Hinaya [Nonoguchi]” [“Picture Scroll of Artisans. Ryuho Hinaya [Nonoguchi]”]. The scroll is written & illustrated with 23 finely drawn & hand-colored illustrations of trades on paper flecked with gold on the back side & with a gold-flecked paper border on verso surrounding the text & illus. Japan: early Edo. \$ 9500.00

In the late 9th century, a new kind of poetry competition was developed in Japan: the *utaawase*. Themes were determined and a poet chosen from each team wrote a *waka* (a poem) for each given theme. The host appointed a judge for each theme and gave points to the winning team. The team which received the largest number of points was the winner. At first, *utaawase* was simply a playful entertainment, but as the poetic tradition deepened and developed, it turned into a serious aesthetic contest, with considerably more formality. By the end of the 13th century, “a new genre of hand scroll emerged in which working people became the central focus. Known as *shokunin uta awase e*, or poetry contests among people from various occupations, these scrolls normally pair one representative each of two similar types of profession; a poem or two on a preestablished theme is inscribed beside each; and

a judgement is recorded as to which poem is superior.”—Barbara Ruch, “The Other Side of Culture in Medieval Japan” in *Cambridge History of Japan*, Vol. 3, pp. 512-13. The tradition continued well into the 19th century.

Ryuho Hinaya (1599-1669), whose original surname was Nonoguchi, was a painter, poet, and calligrapher. A pupil of Tan’yu Kano and Sotatsu Tawaraya, he was particularly interested in illustrating *haiku* and he deeply influenced Matsuo Basho.

The calligraphically written poems and the accompanying 23 colored illustrations of trades are probably copied from an earlier scroll by Hinaya himself. The following trades are depicted: “busshi,” a sculptor of wooden religious statues and objects paired with “kyoji,” a framer of sliding doors, scrolls, and books; “kaji,” a blacksmith paired with “bansho,” a carpenter; “hamaro,” a toothpick maker paired with “juzushi,” a maker of Buddhist rosary amulets; “katsurame,” a female fishmonger paired with “oharame,” a woman who sells kindling wood; “katanamaro,” a swordsmith paired with a “orimonoshi,” a textile worker; “miko,” a nun who works at a shrine paired with “mekura,” a blind musician; “onka,” a seller of warm sweets paired with “kabenuri,” a plasterer; “konkaki,” a female indigo dyer paired with “kojiuri,” a woman seller of koji culture; “nurishi,” a lacquerware maker paired with “hinokimonoshi,” a furniture maker using cedarwood; “mushiro,” a maker of mats; “tobakuuchi,” a gambler paired with “funabito,” a boat rower; “sumi,” a charcoal briquet carrier; and “shonin,” a merchant paired with “shioyaki,” a salt maker.

The competing poems are written in a very fine calligraphic hand. The layout of the poems is extremely complex and sophisticated.

In excellent condition. There are a few minor and carefully executed repairs.

¶ Chibbett, *The History of Japanese Printing and Book Illustration*, pp. 125-28.



43. SADO ISLAND GOLD & SILVER MINING:

TWO SCROLLS. Two finely illustrated manuscript scrolls, scroll I: 268 x 11,500 mm. & scroll II: 268 x 11,880 mm. on fine paper, with numerous explanatory captions. [Japan: late 18th century – early 19th century]. \$ 19,500.00

A fine and complete set of scrolls concerning the famous gold and silver mines on Sado Island, illustrating all the steps from mining to refining to minting.

Gold, silver, and copper mining on Sado Island, just off the coast of Niigata Prefecture, had its beginnings in ancient times. With the discovery in 1601 of the rich Aikawa gold and silver mine, Sado experienced an economic boom. The Edo shogunate assembled miners and slave laborers (mostly the homeless) from throughout Japan and sent them to Sado to exploit the Aikawa mine and three other nearby mines. It soon became the largest gold and silver mining site in Japan, attracting a population of well over 50,000 and it, to a very large degree, financed the Edo shogunate for several hundred years. A series of unique mining, smelting, and minting technologies developed at Sado were disseminated to other mines within Japan. Today, the Sado complex of mines is on the “Tentative List” of Unesco World Heritage Sites (and much of our description is derived from the detailed article prepared for submission to Unesco).

The Aikawa mine was one of the few mines at the time to be based on *kodobori* (mine-digging). A series of pre-modern mine management systems and mining-related technologies ranging from mining to smelting were developed at Sado including methods for extracting gold from silver, such as the Chinese *haifuki* cupellation method brought in from the Iwami Ginzan Silver Mine (Shimane Prefecture); the *yakikin* method; as well as manufacturing-based operational formats such as the *yoseseriba*. It is particularly important to remember





that the entire series of processes, from mining and smelting to ultimately the production of gold coinage were carried out at this single mine and its environs.

The finely drawn scrolls depict every process. The first scroll depicts the entrance to the mine on Aikawa mountain; miners in the mine shafts; ladders and lanterns; buckets to remove water; baskets to carry ore; government officials, including surveyors; ventilation systems; scenes outside the mines with sheds; men cutting wood for support beams; blacksmiths making tools; water courses to wash away gravel and soil; security devices to prevent workers from stealing gold; a scene depicting dealers at an auction bidding on the unrefined ores; office workers keeping records; transportation of the rocks by humans and oxen; the village, with scenes of a restaurant, merchants carrying coal, oil, and other supplies to the mine; methods of crushing and grinding the ores; more water courses to separate the precious metals from the gravel and stone; Archimedean screws; techniques to separate gold dust; the steps of the *haifuki* cupellation method; government assayers; and other refining techniques.

The second scroll depicts further refining methods to separate gold, silver, and copper. These are highly detailed, including images of each tool with its name; government offices; shore quarries; etc. The scroll goes on to the minting process. We see government officials watching workers further refine the ores; bags of gold dust; melting of gold and silver in large furnaces; casting of long thin ingots of gold; breaking down these ingots (always closely observed by government officials), and the minting of coins. The same process is shown for making silver coins.

In very fine condition with fine coloring.

44. SADO ISLAND GOLD & SILVER MINING SCROLL.

A finely illustrated manuscript scroll, with caption in Japanese at beginning “Gold Silver Mountain,” measuring 270 x 8715 mm. on paper (minor worming at beginning carefully repaired on verso), with numerous explanatory captions. [Japan: late 18th century – early 19th century].

\$ 12,500.00

This scroll is concerned with the famous gold and silver mines on Sado Island, illustrating all the steps from mining to refining of gold and silver ore. It is quite different from the others we have handled as there is far more explanatory text in manuscript.

This scroll depicts all the steps of mining and processing the ore into pure gold and silver before minting. The beginning of the scroll depicts miner digging tunnels; removing water with buckets and a series of Archimedes’ screws; building wooden support beams; oils lamps to illuminate the tunnels; ventilation systems; government officials overseeing all the processes; men carrying sacks of ore leaving the mine; furnaces; entertainment halls for government executives; basins to wash the ore; an office for accountants with stacks of files; an auction hall filled with dealers checking the purity of the gold and silver; washing ore in the streams; transporting gold and silver to the mint; a government office checking the incoming metals at a gate; a street of local merchants selling alcohol and baskets; men delivering fish and lighting oil; the various steps of refining the ore; government officials examining and weighing the refined gold and silver; and many kinds of tools.

In very fine condition with fine coloring.





45. SADO ISLAND MAP. Finely hand-drawn & colored map on rice paper of a portion of the “golden” Sado Island, 560 x 1350 mm., depicting the town of Aikawa and its port and the surrounding mines. Minor worming but in excellent condition with fresh colors of green, orange, yellow, red, and blue. [Japan: n.d. but probably 18th century]. \$ 5500.00

This fine map depicts the mountain town of Aikawa and its nearby port city with the government warehouses for gold, silver, and copper; the entrances to the five mines (red dots); local rivers (especially “Muddy River”) and main thoroughfares; local streets (“Miso Street,” “Timber Street,” “Paper Street,” “Barber Street,” etc.); the shipyard; gates to the mining areas; shrines and temples; storage areas for grain and rice; water removal systems for the mines; etc.

The artist of this map has provided a color “key” to the features of the island and its mining activities: red dots are the entrances to the mines, orange for the mining areas, yellow for urban areas and refining works, blue for water, and brown for roads.

46. SAIDAIJI TEMPLE (SAIDAIJI BAN). *Bonmokyo koshakuki* [Commentaries on Brahma's Net Sutra]. 135 pp. Five columns per page. On the final leaf: "Kan ge matsu" ("end of latter part"). Tall narrow *orihon* (accordion style; 291 x 12,455 mm. long), orig. wrappers (minor worming). [Nara: Saidaiji Temple, 1302-18]. \$ 60,000.00

The Buddhist temple of Saidaiji, one of the "Seven Great Temples" of Nara, was founded in 765 and is the main temple of the Shingon Risshu sect of Buddhism. The founder of this sect was Eison (1201-90), a disciple of Jokei.

"Eison was one of the leading figures in the Kamakura-period revival of the Risshu sect and played a very active role in the development of printing at Saidai-ji. In his capacity as abbot, he seems to have initiated a considerable printing



program, from which twelve works have survived, ranging in date from 1256 to 1290 . . . An interesting feature of the Saidai-ji works printed on Eison's instructions is that at least half of them are bound in *orihon* style. Although *orihon* binding gained wide acceptance by Kyoto monks as the Kamakura period passed, generally the more conservative monks adhered to the tradition *kansu-bon* format, and Eison's use of *orihon* binding represents a break with Nara tradition. After Eison's death, the Saidai-ji monks continued to print a number of works which, to judge from those produced in Eison's lifetime, conformed to the program he had laid down. This was presumably done as a mark of respect, and Kamakura-period printing continued at Saidai-ji until at least 1318."—Chibbet, *The History of Japanese Printing and Book Illustration*, p. 46.

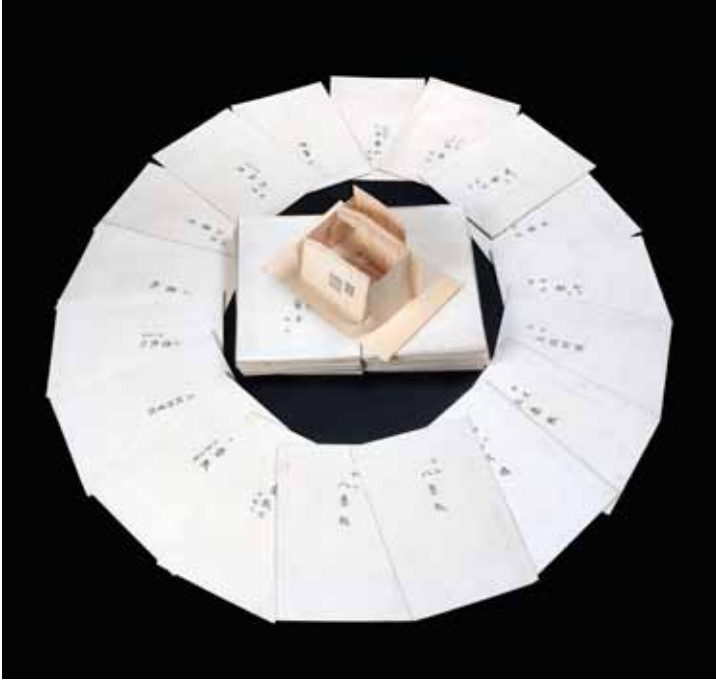
The publications from the temples of Saidaiji, Negoro, and Todaiji are today extremely rare on the market. There were several editions of the *Bonmokyō koshakuki*, including one or more published during Eison's life.

There are punctuation marks and the occasional reading mark in red and black brush.

In fine condition and a remarkable survival.

Pop-Ups of Architectural Drawings

47. SAKATA, SAKUJIRO. *Chaseki okoshiezu mokuroku* [*Folding Drawings of the Famous Tea Houses*]. Two sets, each of 45 individual highly complex pop-up architectural models, each model secured within a large folding envelope with a manuscript title & manuscript notes regarding each model, written & drawn in black ink. Each set accompanied by a printed list describing each model within the sets, both lists pasted to the inside of the top of each of the two boxes. 90 envelopes (when folded 255 x 170 mm.). The models are made from thick construction paper and preserved in the two original publisher's boxes. [Japan: ca. 1910-20]. \$ 12,500.00



A remarkable publication, complete, of extremely complex models for tea ceremony houses (*chashitsu*) and their related buildings including the floor plans of the various rooms along with pop-up flaps of the walls, benches, shelves, boxes, shutters, awnings, ceilings, etc. The flaps all have highly detailed manuscript notes providing measurements, design details, materials, and function. In Japan, paper pop-up models have been used at least since the sixteenth century as a primary means of communication between carpenters and their patrons, particularly in the construction of tea houses.

The pop-up flaps are attached to floor plans of different sizes and designs. There are notes regarding tea houses designed or favored by famous figures and schools in tea ceremony history. The primary folding flaps consist of exterior and interior walls, ceilings, alcoves, and passage-ways. The flaps contain detailed drawings on both sides depicting the interior decor, windows

and their decorations, passage-ways, bathrooms, etc. Attached to the wall flaps are more flaps which show smaller room objects including boxes, shelves, display alcoves (*tokonoma*), benches, etc.

The purpose of these pop-up plans was to allow an experienced builder to visualize and construct an entire building from the plans themselves. “The *okoshi-ezu* has no real counterpart in Western drawing . . . *Okoshi-ezu* are extraordinary in that they are both easy to understand and extremely comprehensive — a combination that is usually mutually exclusive in architectural drawing, where legibility tends to decline as the density of information increases. This quality makes *okoshi-ezu* drawings extremely helpful in studying the buildings they represent. Indeed, *okoshi-ezu* provided such a complete description of the design that they were often used as the basis for the common practice of copying teahouses; the dimensional and specification information they included meant they could be used as construction drawings. These drawings could communicate so much with so little because their representational qualities were so similar to the actual architecture they represented — thin walls wrapped around cubic spaces to create highly refined and specific compositions of material, space, and light.”—Andrew Barrie, “Okoshi-ezu: Speculations on thinness,” in *Interstices II* (on-line resource).

Sakata was a tea ceremony utensils dealer in Osaka.

In fine condition. Some of the outer wrappers are a little foxed. Preserved in two original custom-made wooden boxes.

“Masurao no michi”

48. SAMURAI ALBUM. *Oribon* (accordion-style) album entitled on the first text panel “Sakushu kanke ichizoku gassen emonogatari” (“Illustrated Album of Battle Scenes of the Kanke (or Sugawara) Clan”). Calligraphic title, final leaf, & 12 fine paintings (316 x 240 mm.) with gold leaf, each with a facing



御新嘗宴の経儀有九若四部
 依此名く清光の月夜は月夜
 族の福若原田五林曾田此
 一族を志す(里原の志田)
 難有御授の給ふ
 以の御前の一曰く難ふ



光政連年御授の志す志すの御
 願の御中との志す志すの御
 依此名く清光の月夜は月夜
 族の福若原田五林曾田此
 一族を志す(里原の志田)
 難有御授の給ふ
 以の御前の一曰く難ふ



御新嘗宴の経儀有九若四部
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 族の福若原田五林曾田此
 一族を志す(里原の志田)
 難有御授の給ふ
 以の御前の一曰く難ふ

calligraphic leaf of explanatory text & each mounted on thick board. Thick folio (417 x 350 x 85 mm.), early 20th-century illustrated cloth. Japan: early Edo. \$ 20,000.00

An important album of twelve fine paintings depicting a series of battle scenes in the Genko War (1331-33) of a group of samurai called “Mimasaka kanke to,” members of the Kanke clan who were active in the late 13th century to the late 16th century in eastern Mimasaka (today’s Okayama Prefecture). Among the samurai was its leader Kanshiro Arimoto. This paintings come from the Arimoto family.

The title of the preliminary text (or title) panel, written on fine gold-speckled paper, also says in translation “Owner of the Nagi Castle, Arimoto Uemon Taifu Sugawara sakoku.” On the old wooden box which contains this album, we find the same inscription. The endpapers of the album are fine gold-leaf portrayals of clouds.

Each of the twelve fine paintings has a facing panel of text in a fine calligraphic hand.

1. This depicts a meeting of Kanshiro Arimoto and his fellow samurai with the Emperor himself, hidden behind a screen, at the Imperial Palace. The reason for the visit was to show respect to the Emperor who, remarkably, spoke directly to Arimoto.

2. The Kanke clan on a nine-month mission in 1331 to protect and bring “Prince Ouchi” to Mount Wakaoyama. The prince is concealed in the wagon. The clan suffered greatly during this expedition. Their names include Arimoto, Namiki, Hiroto, and Harada.

3. A high-ranking samurai, in full armor and on a horse, is shooting an arrow to make a wish to the guardian god of the Kanke clan — “Sanbutaro shin” — to provide protection and success before the battle.

4. The battle in Kyoto has begun. The Kanke clan shoots arrows at the leader of the opposing forces. An arrow strikes the leader’s helmet.

5. A Kanke samurai cripples an enemy's horse and causes the spirits of his fellow samurai to rise.

6. A Kanke samurai is shown carrying the heads of two enemies back to his own forces. The enemy is suffering. A decapitated body is depicted.

7. Informers from the opposite side are discovered, stripped of their clothes, and tortured.

8. The enemy is pursued by a naked Kanke soldier wielding only a large stick, showing his bravery (the samurai spirit).

9. The Kanke soldiers try to assault the enemy's fortress but luck was not with the Kanke this time. A Kanke soldier dies.

10. The Kanke soldiers retrieve the body of their fallen comrade.

11. The Kanke samurai want revenge by invading the enemy's fortress. An enemy soldier is beheaded. Two names are mentioned: Yoshiko and Genko.

12. A stray arrow hits the leader of the Kanke (his name is Koko) and he dies.

The final leaf of text, again on fine gold-speckled paper, has a calligraphic poem by "Sugawara" in Sakoku (Mimasaka region), expressing his regrets at the loss of the battle (his only thoughts are "Masurao no michi").

In fine condition.

49. SANTO, KYOZAN. *Rekisei joso ko* [trans.: *Study of Women's Wear through the Ages*]. Numerous illus. in the text, some full-page. 30; 33; 33; 35 folding leaves. Large 8vo, orig. decorated wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto: Shintaido, 1847. \$ 2950.00

First edition of this well-known historical review of Japanese women's wear. Santo (1769 or 1770-1858), was a famous popular novelist who also used the name Momoki Iwase. This well-illustrated book, written in a very lively style and presented in a series of essays, is concerned with the grooming of



Japanese women. Each volume is devoted to a season. Santo, citing a number of earlier works of Japanese fashion, describes the origins and varieties of mirrors, many of which are quite elaborate; combs; hair ornaments; highly decorative hairstyles; tiaras and other headwear; ornamental pins in the Japanese and Chinese styles; how and when to shave the face and who should do it; how to refine the hairline and eyebrows; kimonos and other clothing; hairstyles for different occasions; etc.

Fine set.

50. SARUTA, CHOJI. *Shoka dozo tomae hinagata* [*Construction of Doors & Windows of Dozo*]. Fine technical woodcuts in the text. 8vo (225 x 3100 mm.), *orihon* (accordion format), orig. patterned blue wrappers, orig. block printed title label on upper cover. Tokyo: Suharaya, 1882. \$ 1950.00

First edition of a rare and highly specialized treatise. *Kura* are traditional Japanese storehouses, known for their durability. Essentially fireproof, they are built from timber, stone, mud, or clay and are used to safely store valuable commodities. A category of *kura* are *dozo*, storehouses with wooden frames, plaster walls, and tile roofs.

The doors of *dozo* are specially constructed to be fire resistant. They consist of double doors with a thick plaster or stone outer leaf and an inner leaf fitted with a series of steps, called *jabara*, that fit into corresponding steps on the frame. This made the doors and windows to be nearly air-tight when closed, which helped prevent fires from reaching the interior of the storehouse. Windows were typically situated high up in the *kura* (to prevent theft) and frequently left open to provide ventilation. Again, the shutters of the windows were built in the same method as the doors.

The highly detailed woodcuts depict all aspects of the design and construction with instructions on how to hang the doors and windows on hinges.

Saruta was an architect in Tokyo who wrote many books on various aspects of architectural design and construction.

Fine copy. WorldCat locates only one copy, at the National Diet Library.

51. SERICULTURE & KIMONO. Finely illustrated silk scroll concerning sericulture, weaving of fabrics for kimono, & the sale of kimono fabrics. Scroll on silk (330 x 3720 mm.), backed with shiny mica-infused paper. [Japan: mid-Edo]. \$ 13,500.00

A finely illustrated scroll in rich colors and painted on silk, which vividly depicts all the steps in making silk, weaving the silk fibers into luxurious fabrics for kimono, and the sale of kimono fabrics in a shop. The beginning of the scroll depicts a scene with brightly dressed women and children harvesting mulberry leaves from the trees and placing them in large



baskets. The next extended scene shows a house in the country where we see women selecting eggs for reproduction, preparation of mulberry leaves for the worms, feeding the leaves to the silk worms, perforated shelves for the worms to grow in a warm environment, the cocoons, removing the cocoons from the twigs which supported them while growing, boiling of the cocoons, reeling the fibers into continuous and uniform strands, the scouring of the silk fibers to remove the gum from its surface, hanging the treated fibers to dry, and the treating of “silk waste.”

The next scene depicts the spinning of the silk yarn, setting up the weaving machine, and the actual weaving of the kimono fabric. At the beginning of this scene there is a hand-drawn sign of a weaving merchant whose name is “Fukurokuya Jurobei” with a list of 24 kinds of fabrics which they offer for sale. At one loom, a woman is weaving a very fine white fabric and at another loom a man is weaving a colorful brocade. In the background are a number of colorful bolts of finished fabrics.

The final scene depicts a store selling finished fabrics for kimono. A sign says “Gengin kakene nashi” (“Finished Fabrics for sale. Cash only, prices are not marked-up”). The unnamed store is a bee-hive of activity, filled with well-dressed female customers and sales people. Young men are holding abacuses, a young shop assistant is serving tea, fabrics are being displayed, and the female customers are beautifully dressed in richly colored kimono. Two men are approaching the store, delivering fish and other foods, so the shop owners can entertain clients (shown in a back room).

All these scenes are shown on the lower portion of the scroll. The upper section, separated from the lower by a constant cloud all the length of the scroll, depicts landscapes of temples, mountains, lakes, and other notable sights. This would seem to be Kyoto and environs.

48 *Shelves*

52. (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.

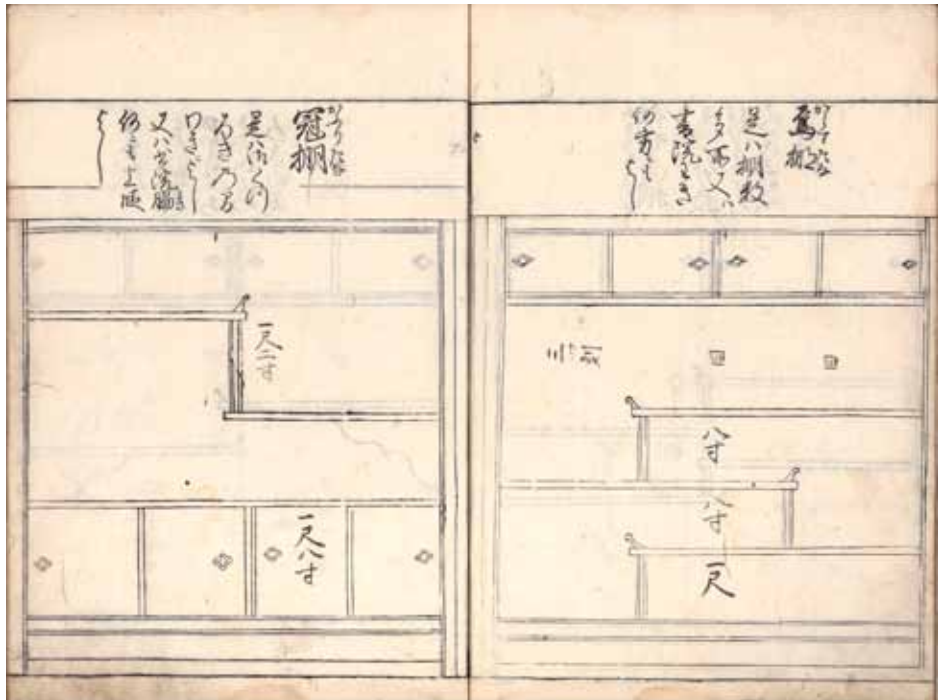
\$ 3950.00

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.



Kyōka Poetry Society

53. SHIBATA, ZESHIN & UTAGAWA, YOSHIKU, ARTISTS AND KANAGAKI, ROBUN, AUTHOR. *Kumanaki kage* [trans.: *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.

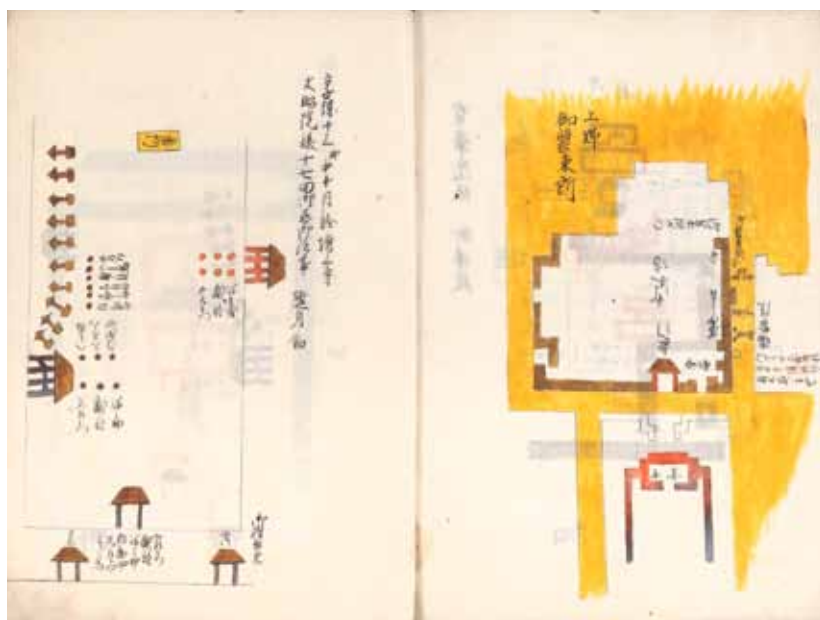
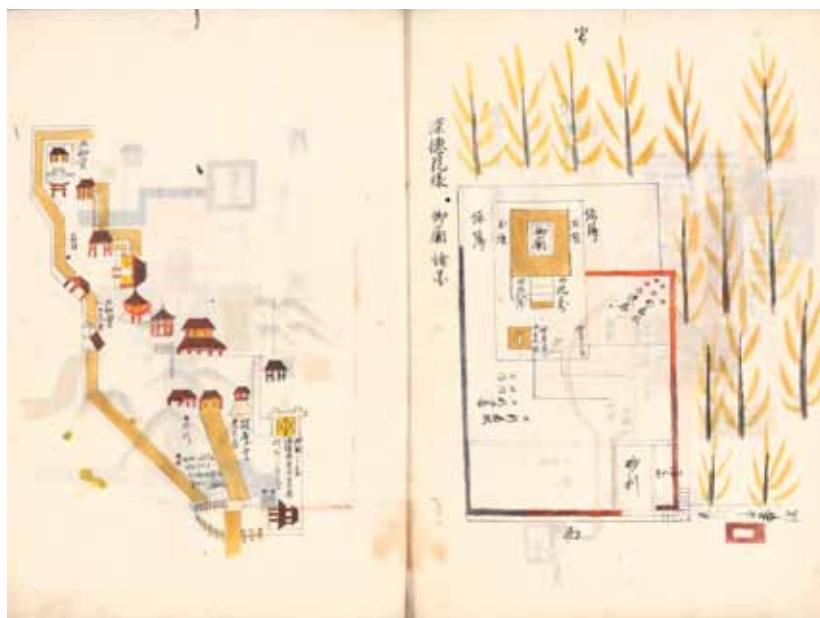
As noted above, Zeshin has contributed the beautiful double-page color-printed frontispiece (and perhaps a few more vignettes). The remainder of the silhouettes, vignettes, and "poem-strips" has been executed by Yoshiiku Ochiai (or Yoshiiku Utagawa) (1833-1904), one of the leading artists of the Utagawa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

54. (SHRINE PILGRIMAGES). Illustrated manuscript on paper entitled on upper wrapper "Gosenban ezu" ["Ceremonial Processions of Dignitaries Illustrated"] signed by "San Shintaro," secretary to the shogun, on the upper wrapper, with 34 vividly hand-colored illustrations. 21 leaves including wrappers, stitched as issued. 8vo (280 x 205 mm.), orig. wrappers (wrappers a little soiled, minor worming in upper margins). [Japan]: first half of the 18th century. \$ 4500.00



This finely illustrated manuscript was compiled to record the ritualized visitations or pilgrimages to shrines and other notable sites by the shogun and his entourage. The pilgrimages were required for shoguns to honor the burial sites of ancestors. The following shrines, temples, mausoleums, or palaces are depicted:

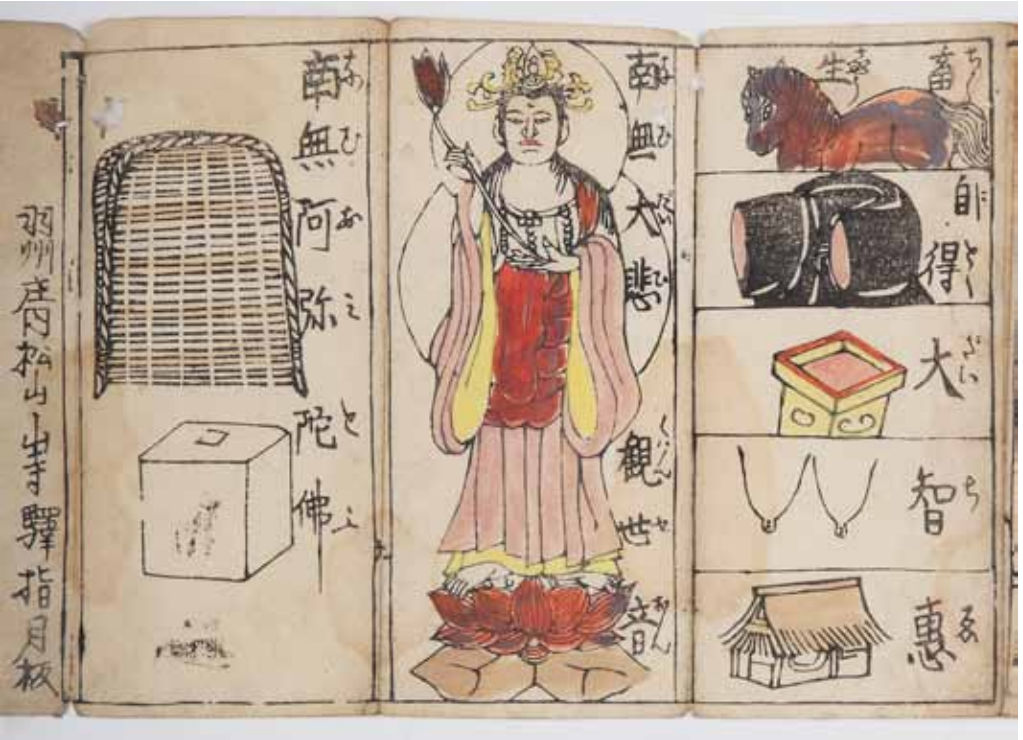
1. Nikko area: Daitokuin and Momijiyama.
2. Edo area: Daiyuin, Genyuin, Jokenin, Bunshoin, Joenin, Keishoin, Seiyoin, Hamagoten (or Hamarikyū), Shintokuin, Gokokuji, Asakusa kannondo, Sanno goshinzen, Nezu goshinzen, Gojiin, and Zojoji.

For each of these sites, a vividly colored layout of each compound is given. The notes relate to the names of the festivals or rituals with their annual dates, procession routes, names of participants, and their proper positions in the procession and ritual. Many of these sites were destroyed in the second World War.

On the penultimate leaf, the names of four advisors to the shogun are given: Kuroda, Soma, Toda, and Matsudaira.

Sutra Picture Book for the Illiterate

55. SUTRA FOR THE ILLITERATE. An extremely rare kind of sutra — *Shingyo* or *E Shingyo* — created for the largely illiterate population of Japan. Manuscript title on label on upper cover: “Mekura kannon kyo. Ushu shizuki ban” [trans.: “Blind or Illiterate Kannon [Goddess of Mercy] Sutra. Yamagata Prefecture shizuki edition”]. 65 woodcut scenes & two text woodcuts on paper. 40 panels (each panel measuring 160 x 75 mm.), the first and last panel have been covered in decorated paper serving as a binding protection, joined in accordion style (final three panels with a little worming touching blank portion of images, faint dampstaining). Total length: 1433 mm. Each panel printed by woodblock &, for the most part, hand-colored in red, blue, yellow, rust, & pink. Japan: 18th or early 19th century. \$ 5000.00



***silhouette bottom image*



Sutras, sacred texts believed to preserve the actual words of the historical Buddha, were written or printed as a major industry in many temples in Japan. By the 7th century, sutra copying was an organized activity and this tradition of copying or printing sutras has continued to the present day.

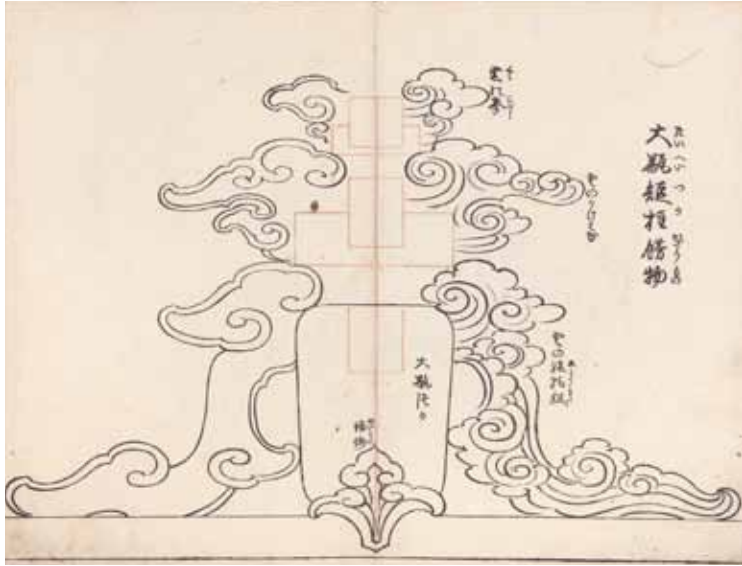
Originally, sutras were maintained as oral traditions, passed from one generation to the next amongst a largely illiterate and poor population. But there was another solution: to create woodcut picture sutras, such as ours, to instruct those who could not read, including criminals in rehabilitation and those without any earlier ethical instruction. Early examples such as this are very rare; these sutras tended to be “read to death.”

The woodcuts begin with the name of the goddess “Namu daihi kanzeon.” The woodcut illustrations on each panel are prompts for chants based on sounds evoked by the images; for example, a bunch of rice (“soku”), women’s breasts (“chi”), the character for the number one (“itsu”), dice (“sai”), the heads of rice stalks (“ho”) would be chanted in one phrase. Each woodcut is accompanied by the kanji and hiragana characters.

Upper cover a little mouse-eaten on outer edge.

An Important Pattern Book

56. TACHIKAWA, TOMIFUSA. *Yamato eyosbu* [trans.: *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. Tokyo: 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.

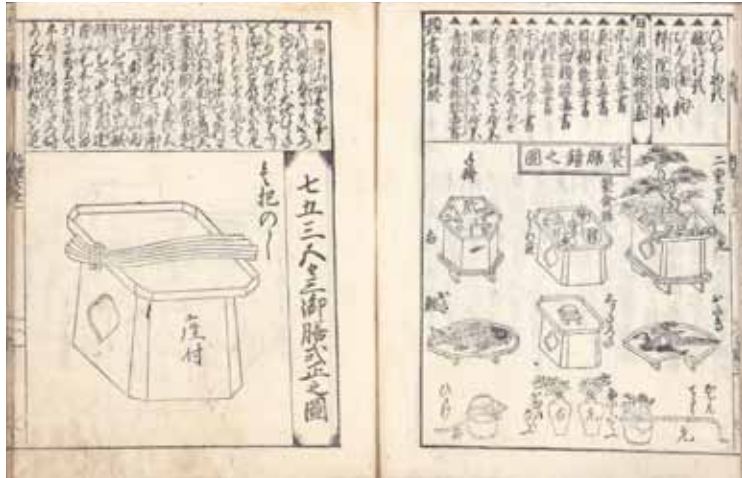
The Shijo School of Gastronomy

57. TAKASHIMA , SHIJO. *Setsuyo ryori taizen* or *Toryu setsuyo ryori taizen* [trans.: *Complete Manual of Cuisine of our School*]. 51 illus. in the text. Five vols. in one. 8vo, cont. orig. wrappers (rubbed), new stitching. Edo & Osaka: 1714. \$5500.00

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

The illustrations represent the elaborate seasonal displays of foods, with a particular focus on fish, other sea foods in





soups, poultry, and vegetables. A number of idealized menus are presented along with rules about which foods go together and which don't. There are a number of illustrations depicting cutting and carving techniques. At the end of the text, there is a substantial section on remedying food poisoning, along with favored foods for people who are sick.

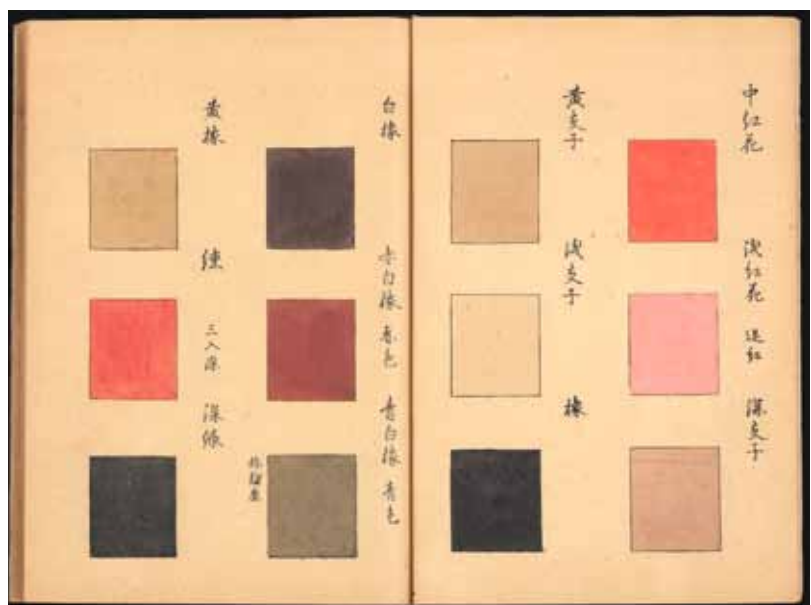
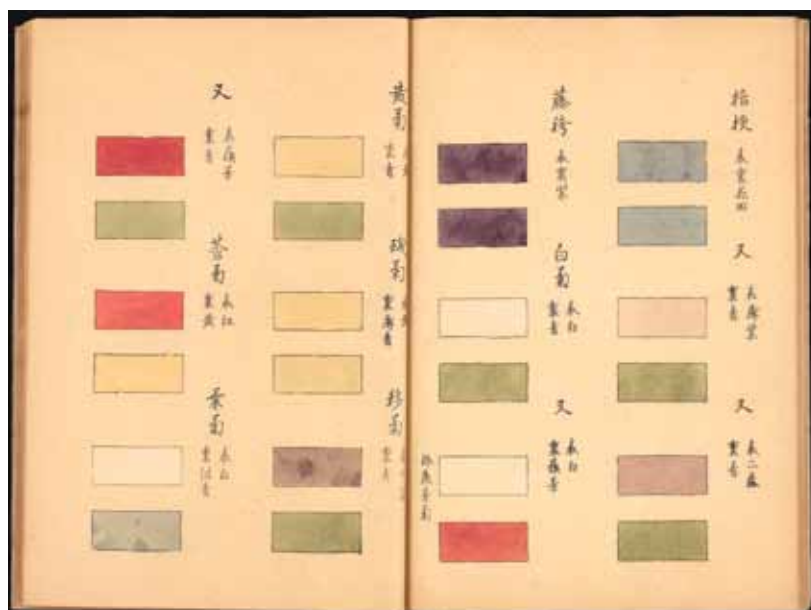
Occasional minor worming, well-mended.

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

Color Combinations for Kimono

58. TANAKA, TOTSUGEN. *Iro no chigusa* [trans.: *Color Combinations*]. 355 color samples. 26 leaves. Large 8vo, orig. patterned wrappers, orig. block printed title label on upper cover, new stitching. Kyoto: Zeniya Soshiro, 1818. \$5500.00

First edition of this handsome book of color samples — 355 in all — for kimono. Tanaka (1767-1823), was a late Edo artist specializing in paintings and screens and was also a designer of highly decorated kimono. He studied in the Kano and Tosa schools of art.



This work is concerned with the different colors available to dyers and designers of kimono used for court appearances. The first three pages depict 18 basic hues of red and purple. Subsequent pages show many color combinations suitable for luxurious kimono. Considerations of colors for the outer kimono and inner layers are depicted as well. Each combination has a name, taken from various flowers, blossoms, and other plants.

Final four leaves with minor worming.

Kyogen Costumes by Nanrei Suzuki

59. THEATER SCROLL. Finely illustrated scroll on prepared paper in ink and color, from the label on the outside of scroll “Suzuki Nanrei sensei mai no e” (“Teacher Nanrei Suzuki’s Drawings of Dance”). Scroll measuring 290 x 6750 mm., 15 sheets, gold flecked grey borders & endpapers. [Probably Kyoto]: n.d. \$ 3500.00

A finely illustrated scroll of 21 scenes of actors, individual or in groups, in costumes for *Kyogen* plays. The illustrations are by the artist Nanrei Suzuki (1775-1844), also known as Kansuiken, who studied under Nangaku Watanabe in Kyoto and is most famous for his drawings of birds, flowers, and landscapes. Another theme in which he excelled was the portrayal of actors in costume. His patron was the feudal lord Tango Tanabe Han Makino.

These fine and colorful immediate sketches, quite expressive, depict the colorful costumes and actors on stage for *Kyogen*, a traditional Japanese comic theater. A number of the costumes have contemporary notes regarding the colors.

An early collector, “Nancho (?) Koshizuka,” who assembled these 15 sheets and put them in scroll format, has written a preface dated “May 1848” stating that his teacher “Nanrei” made these images of *Kyogen* dancers. At the end, the same collector states that these are original drawings by Nanrei.

Fine condition.

¶ Brown, Block Printing & Book Illustration in Japan, p. 106.



起信論義記卷上

京兆府魏國西寺沙門釋

法藏撰

夫真心寂廓絕言像於筌蹄冲漠希夷亡境智於能
所非生非滅四相之所不遷無去無來三際莫之能
易但以無住為性隨派分歧遂迷悟而昇沉在因緣
而起滅雖復繁興鼓躍未始動於心源靜謐虛凝未
嘗乖於業果故使不變性而緣起滌淨恒殊不捨緣
而即真允聖致一其猶波無異水之動故即水以辨

Printed in 1297

60. TODAI JI TEMPLE (TODAIJIBAN). *Daijo kishinron giki* [Commentary on the Awakening of Faith in the Mahayana]. By Fazang. 43; 57 leaves, eight columns per page. Part I (“kan jo”) in two vols. 8vo (267 x 143 mm.) in *orihon* (accordion) format, pale brown paper wrappers, [Nara]: 1297. \$ 125,000.00

Extremely rare; this is one of the earliest substantial woodblock printed books created in Japan to survive. Todaiji Temple in Nara, founded in 728, was the chief temple of the Kegon sect of Buddhism and served as a center for the training of scholar monks. Part of the monks’ activities was to print educational texts and to disseminate their religion using the new technology of woodblock printing. Two monks, Shoshu (1215-91) and Gyonen (1240-1321), were the first to establish an active printing program at the temple’s printing house (the *todaijiban*). Collectively, the printing activities at the six main temples of Nara are today called *naraban* (nara editions). Any publication from the 13th century issued by any of the *naraban* is of the greatest rarity and almost never appears in the market.

The text of this work is the classic exposition of Mahayana Buddhism. There is some controversy whether the text has an Indian Sanskrit origin or is a Chinese composition. Fazang (643-712), a Chinese scholar, wrote the present commentary which is generally recognized as one of the most authoritative works for the correct understanding of the text. Mahayana Buddhism arrived in Japan in the 7th century.

“Todai-ji, though not exclusively devoted to one sect of Buddhism, had a strong interest in the doctrines and practices of the Kegon sect and acted as the center of Kegon Buddhism in Japan. Thus it was natural that when Todai-ji monks began to undertake printing, they should concentrate on Kegon doctrinal works . . .

“The earliest known work printed at Todai-ji was a one-*maki* edition of a Kegon sect work, the *Daijo-kishin-ron*, produced

in 1243. Later, emphasis was placed on the works of the Chinese monk Fa-tasang [Fazang], third patriarch of the Kegon sect, and copies of his works were printed in 1283 (the *Kegon-gokyo-sho*), 1297 (the *Daijo-kishin-ron-giki*) [the present book], 1328-31 (the *Kegon-gyo tangen-ki*), and 1332 (the *Kegon-gyo zuisho-engi-sho*). The first two were printed under the supervision of a monk with strong Zen affiliations named Zen-ni (1253-1325), and the last two were under a monk named Rikaku. It is unlikely, however, that either of these monks actually participated in the carving of the blocks. Zen-ni in particular was a comparatively important Buddhist scholar, and his role in the two works that mention his names was probably more in connection with the production of an authoritative text than with the actual printing.”—Chibbet, *The History of Japanese Printing and Book Illustration*, p. 45.

“These early and unadorned Buddhist texts seem to have been little sought or discovered by collectors outside Japan. Nothing of the sort exists in the Spencer collection of the New York Public Library, or the Chester Beatty collection in Dublin; Philip Hofer, most perceptive of collectors and a hawk for opportunity, seeking treasure in Japan of the 1950s, had his focus only upon manuscript. The Hyde collection formed at the same time, was an interesting exception.”—Franklin, *Exploring Japanese Books and Scrolls*, p. 20.

In very good condition, some worming restored. Manuscript reading marks have been supplied in black ink and punctuation marks and additional reading marks supplied in red ink.

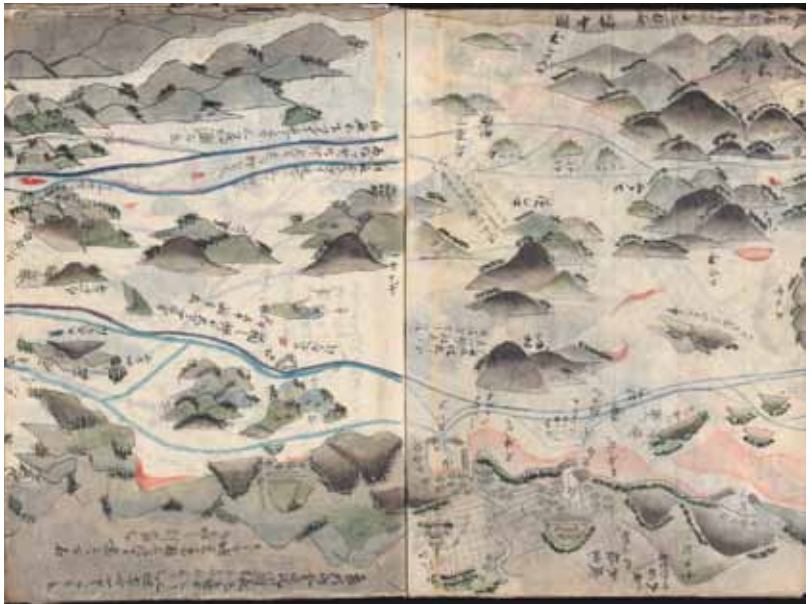
From the library of Donald and Mary Hyde (their sale, Christie’s NYC, 7 October 1988, lot 57). Preserved in a box.

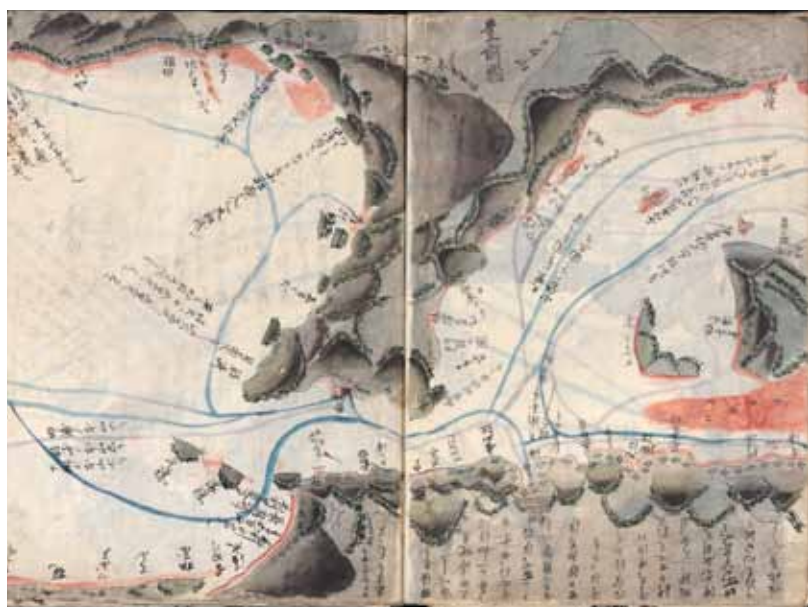
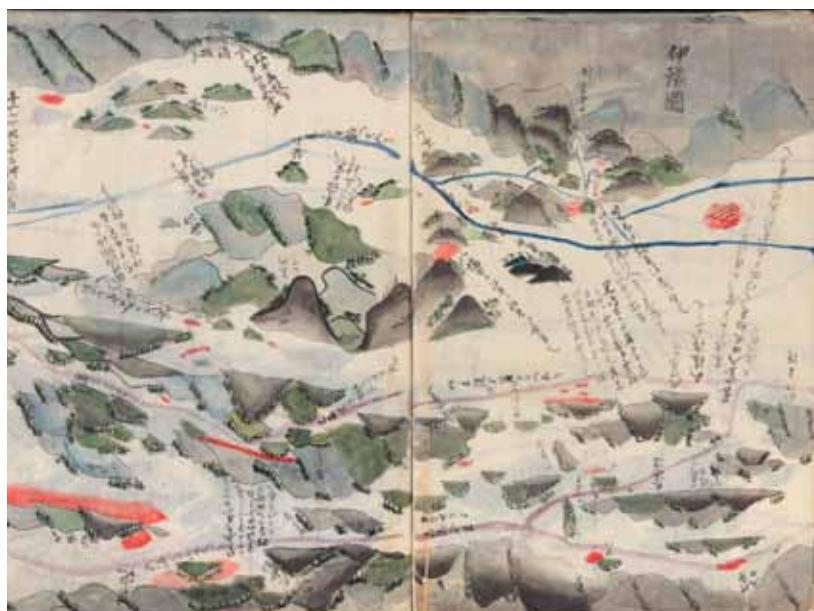
Manuscript Sea Chart of the Japanese Inland Sea

61. TRADE ROUTES OF THE INLAND SEA, JAPAN. A fine and handsomely illustrated cartographic manuscript (“Kaiji zu” or “Kairo zu” [trans.: “Nautical Charts”]) on rice paper, prepared by Tsugihei (or Wahei or Jirobei) Miyachi. 2 pp. of preliminary text, 27 finely colored double-page maps (strip maps bound up in consecutive order), 11 pp. of text. Large 8vo (312 x 225 mm.), self-wrappers (first four leaves with paper repair in lower outer corner, with some minor loss of text & image), old stitching. “Hishu” [today Saga Prefecture]: 1841-45. \$ 65,000.00

A very rare Japanese manuscript sea chart (or rutter) of the sea routes from Saga Prefecture, a major trading area in the west, to Osaka through the Inland Sea, which is more than 400 km. long and includes in excess of 3000 islands. The Inland Sea, one of the main trade routes for the Japanese in the Edo period, has numerous areas of turbulence and navigating through the numerous islands and rocky outcroppings presented enormous problems in the era before modern navigation systems. In the early 1840s, the central government in Edo ordered each fiefdom to prepare maps of coastal routes to facilitate trade and shipping. Our manuscript was prepared by Tsugihei Miyachi, a high level sea pilot (“mite kako”) in the Saga Prefecture shipping office as an employee of the Nabeshima Clan.

The map, were it to be unbound, is about 11,340 mm. long (about 37 feet), depicting Saga in the west to Osaka in the east. It is finely drawn in black ink, heightened with wash in green, purple, blue, grey, and red. Five of the openings have folding extension sections pasted onto the lower margins of the leaves. Blue lines depict safe sailing routes for smaller ships. The map depicts in very great detail areas of turbulence (there are famous whirlpools in the Inland Sea), numerous islands, rock formations and landscapes for orientation, anchorages, harbors, and fishing areas. Each section of the map has been annotated







by the compiler with notes on distances, characteristics of rivers, landmarks for navigation, tidal activities, the route to Nagasaki, etc.

The first map opening depicts Saga and the final opening Osaka. The sea chart is prepared with considerable local knowledge of castles and temples.

A series of notable castles (each is labeled with name of the lord, assets, etc.) are depicted along the shores and Miyachi describes harbors for anchoring and to get fresh water. The routes are drawn from a “bird’s-eye view” perspective, with lovely vistas of mountains and islands and villages and towns.

The two leaves of manuscript text at the beginning, in the style of a dedicatory letter to the fiefdom lord, describes the compiler’s efforts over a five-year period to prepare the map. He writes that it is based on his own personal experiences as a sea pilot. He states that purple denotes routes he has taken, red denotes shallows, blue lines denote the routes for large ships, grey for land, and green for mountains and forests.

The eleven pages of text at the end provide details on prevailing weather patterns and how to prepare for inclement weather, how to navigate by landmarks and the stars, wind and tidal patterns, and the history of the preparation of this map (“it took me five years of daily observation to prepare this work”). He provides a list of his voyages to different cities on this route.

On the final page, the author states that three copies were made: the first for the fiefdom lord, the second for a cabinet member, and the third for Miyachi’s divisional chief. A modern scholar has laid-in a note describing this sea chart as one of those three.

Japanese sea charts are rare survivals and we know of no other similar example outside of Japan.

¶ The sea pilot Miyachi’s log books are preserved in the Nabeshima clan’s archives (see the Saga kenritsu toshokan database).

*The Earliest Book on the Cultivation of Shiitake
Mushrooms*

62. UMEBARA, KANJU. *Shiitake seizo hitoriannai* [trans.: *Text-book of Cultivating Shiitake Mushrooms*]. Eight woodcut illus. in the text. 25 folding leaves. 8vo, orig. patterned wrappers, orig. block-printed label on upper cover, new stitching. Mishima, Shizuoka Prefecture: Bunseido, 1887. \$ 2950.00

First edition and quite rare. Umebara (1843-1911), was the founding father of agricultural development in the Izu Peninsula in the Shizuoka Prefecture in the early Meiji Period. This book, the earliest on the subject, is concerned with the cultivation of shiitake mushrooms, which, when dried, became an important export crop. Domestic and export demand far exceeded the quantity of mushrooms found naturally so the Japanese began to fell *shii-noki* and oaks. The backs of these logs were then scarred 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.

The quite handsome woodcuts depict the felled logs, the scarring marks, the process of drying and then soaking the logs in ponds, and then the stacking of the logs, waiting for the spores to develop. The final woodcuts depict the drying processes of the harvested mushrooms (under the sun or placed next to a fire).

This is Umebara's first publication.

Fine copy.

第四圖

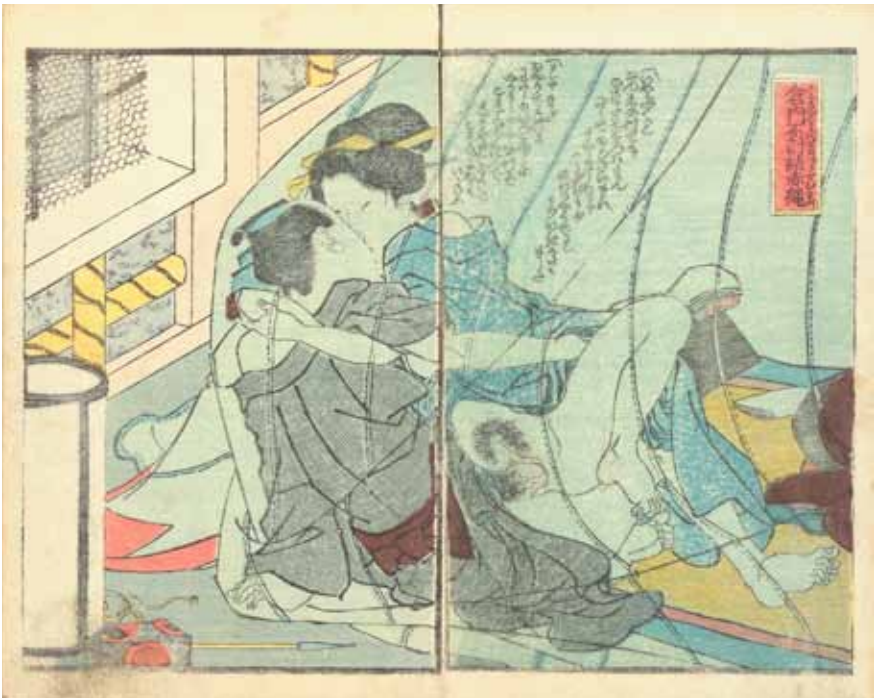


茸木常磐木
ノ下ニ建タル圖

雑草製法圖

A Rare Shunga by Kunisada

63. UTAGAWA, KUNISADA, ILLUSTRATOR. *Hatsugasumi oboro no tsukikasa* (or from the title label): *Shunjo yae zakura* [trans.: *Early Spring Mist over the Moon's Halo*]. Ten double-page finely color-printed woodcuts. 22 (lacking first folding leaf, unillustrated, of preface); 18; 19 folding leaves. Three vols. Small 8vo (180 x 120 mm.), orig. printed decorated wrappers (upper covers somewhat rubbed), orig. block-printed title label on upper covers (not present on Vol. III), new stitching. N.p.: 1837. \$ 6500.00



First edition of this extremely rare *ninjobon*-style *shunga* book, a genre of novel depicting youthful love in a sentimental style. It was released in the hey-day of erotic publications before legislative restrictions were instituted in the early 1840s.

“In his own time, Utagawa Kunisada (1786-1865) was undoubtedly the most popular and successful print designer in Japan, outdistancing his now more famous contemporaries Hiroshige and Kuniyoshi. Possessed of enormous talent and energy, he was a prolific artist who seems to have been perfectly in tune with his age, reflecting its changing tastes even as he helped to form them.”—Izzard, *Kunisada's World*.

The illustrator Kunisada's pen-name *Fukiyo Mata(b/b)ei* appears several times, for example, in the first volume's first image on a *byobu* screen in the upper-right corner. The text of the present work was composed by Shotai Kinsui (alias: Nyoko-an Shujin (1795-1863)). Most of the double-page illustrations, all intricately colored, have a rectangular panel with the title of the scene, such as “Seductress and the Young Man,” “A Very Young Prostitute with a Client,” “A Woman of the Pleasure Quarter and her True Love,” “Secret Rendezvous in the Warehouse,” “Bandit Having his Way,” “An Intimate Moment under the Veil [Mosquito Netting],” “Skillful Husband Pleasing his Wife,” and “Canary's Trembling Voice.”

The backgrounds of each image are highly detailed.

A fine set of a rare book; WorldCat locates no copy and the Union Catalogue of Early Japanese Books locates only one copy. Lacking the first folding leaf of preface in the first volume; it seems never to have been bound in. Stitching a little loose. The work is not to be confused with Hiroshige's book with the same title.

¶ Hayashi, Yoshikazu, *Edo Enpon Shutaisei*, Vol. II (2012), p. 161 (in trans.)—“His [Kunisada's] brushstrokes are exceptionally refined. In spite of the small format [actually shunga books of this period are all of this size], the brushstrokes are masterful.”

64. UTAGAWA, KUNISADA II, ARTIST & TAMENAGA, SHUNSUI, AUTHOR. *Shinzoho Saigoku kidan* [*Mysterious Stories of the Western Country*]. Numerous woodcuts. Twenty parts in 40 vols. (complete). Small 8vo, orig. decorated wrappers, new stitching. Edo: Tsutsumi Kichibei, 1856-75. \$ 2500.00

First edition and a complete set of this beautifully illustrated example of *gokan*, a type of fiction of the *kusa zoshi* genre; they were either based on historical themes or reflective of urban society. Richly illustrated, these serial novels are usually characterized by their vividly colored pictorial wrappers upon



which the artists' names were given equal prominence with the name of the author on the covers, title-pages, and colophons. Each volume of a *gokan* contains ten sheets/twenty pages. The images are more sophisticated than those encountered in most earlier *kusa zoshi* and the texts far denser.

Shunsui Tamenaga was the pen name of Sadataka Sasaki (1790-1844), one of the major writers of the Edo period. Kunisada II (1823-80), successor to Kunisada Utagawa, worked in the style of his master and illustrated nearly 200 books.

Fine set.

One of Utamaro's Late Shunga Masterpieces

65. UTAMARO. *Ehon hitachiobi* [trans.: *Picture Book: Divining a Good Match*]. 21 double-page & 3 full-page woodcuts, all in black & white. 14; 13; 13 folding leaves. Three vols. 8vo (215 x 156 mm.), orig. hand-painted decorative wrappers (a little rubbed & worn, lower margins a little soiled), orig. block-printed title labels on upper covers, new stitching. [Japan]: 1795.

\$ 29,500.00

First edition of this very rare *shunga*, created during the final glory years of Utamaro Kitagawa's career; WorldCat locates no original edition. This is one of the rarest of Utamaro's erotic works and is a fine set in fresh condition with excellent impressions of the woodcuts.

In the beginning of each volume there is a different finely wood-engraved portrait of a woman; they demonstrate the mastery of Utamaro's art and are very much in the *bijin-e* tradition for which Utamaro is so celebrated. They are followed by three sets of seven double-page scenes of intense sexual intimacy. In the fourth double-page scene in the first volume, we see a fan held by the female lover. Utamaro has discretely wood-engraved his signature on the upper side of the fan. Following each set of the double-page scenes, there is text. Many of Utamaro's closest friends are portrayed.

Hayashi (see below), writes that this book represents the highest wood-carving technique of the time. Portrayals of the hair of the women is very delicately wood-engraved; the block-cutters have skillfully reproduced the impressive range of Utamaro's brush-drawn lines.

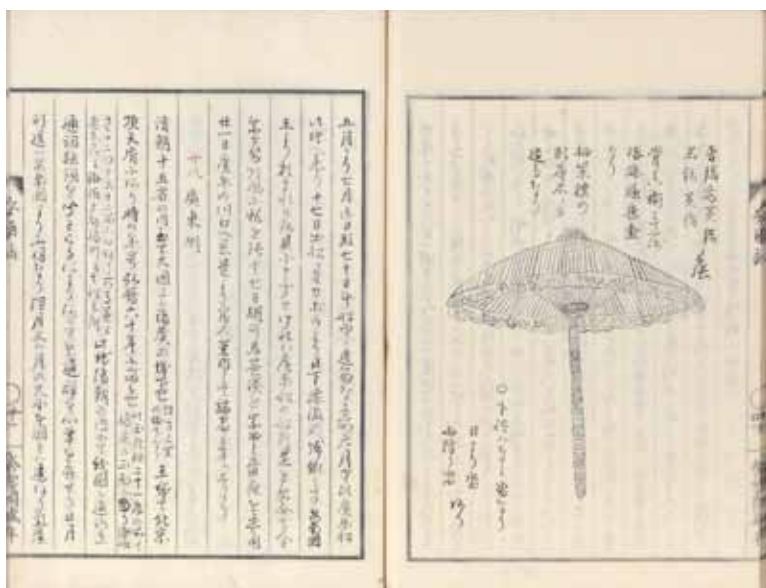




“In the *shunga* of Utamaro’s last years, just as the eighteenth century was giving way to the nineteenth, it is already possible to discern new forms of expression which presage developments in ukiyo-e *shunga* of the late Edo period. Specifically, the taste developed for extreme enlargement and exaggeration of the sex organs, and for couplings of bodies that were unnatural — what could be described as an expressionistic tendency. Utamaro was a giant of late Edo-period ukiyo-e, endowed with considerable foresight, an artist who not only created an innovative style in his images of beautiful women, but who also paved the way for a new period of *shunga*.”—Kobayashi Tadashi, “The Essence of Ukiyo-e *Shunga*” in Clark et al., *Shunga. Sex and Pleasure in Japanese Art*, p. 157.

Fine set and extremely rare. The final three leaves of Vol. III have a faint dampstain.

¶ Clark et al., *Shunga. Sex and Pleasure in Japanese Art*, p. 407—“The second half of the eighteenth century, in particular the period from the 1760s to the 1780s, represents the peak of the production of *shunga* scenes that include children . . . At times, however, unconventional representations of children, even disturbing ones, can be observed in some *shunga* from the late Edo period. For example, [the present work] includes a scene of a young boy, seemingly less than five, who appears not to be paying attention to his older sister and her lover having sex, but we notice instead that he is touching his erect penis and mumbling ‘I feel like having sex.’ This kind of representation seems to have been an aberration and did not apparently continue.” Yoshikazu Hayashi, *Edo Enpon shusei* [trans.: *Comprehensive Collection of Shunga Books in the Edo Era*], Vol. 6 (2011), pp. 24, 38, 61, 64, 88, 90, 131, 161-68, 173, 182, & 183 and Vol. 7 (2012), pp. 96, 103, 110, 135, 168, 185, 187, 189, 217-57, & 278.



Shipwrecked Japanese Sailors in Vietnam

66. (VIETNAM). Manuscript on paper, manuscript label on upper cover entitled “Tale of Vietnam.” Some black pen & ink illus. in the text. 54 folding leaves. Large 8vo (277 x 189 mm.), orig. blue patterned wrappers, new stitching. [Japan]: after 1794. \$3750.00

In 1794, a Japanese fishing vessel from Sendai, the *Daijomaru* with a crew of 16, became disabled following a violent storm and drifted to Vietnam. After living in Vietnam for a year, the nine surviving sailors made their way back to Nagasaki via Macao and Canton. In 1798, a five volume book entitled *Nanpyoki* was published in Kyoto describing the sailors’ experiences in Vietnam and southern China.

The present manuscript shows substantial differences, both in text and illustration, from *Nanpyoki*. Following an index, the text describes how the ship was forced upon the shore of an island just off Vietnam. The sailors received a cordial reception, were fed, and government officials arrived to deal with

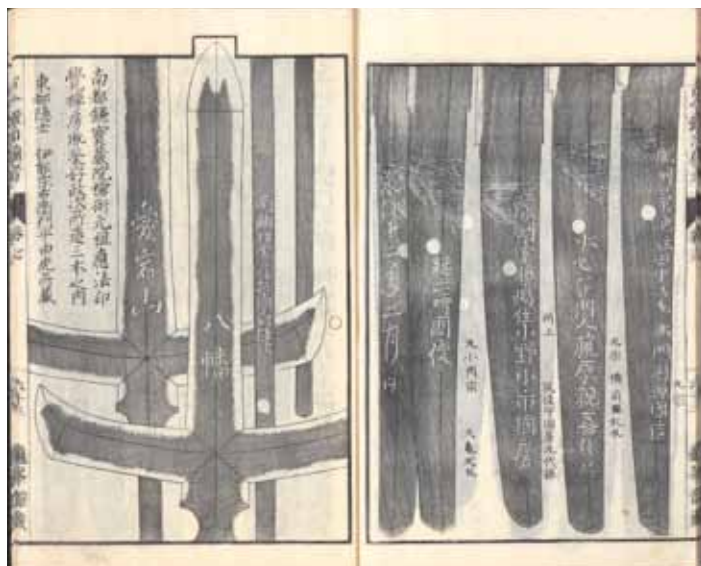
them. The following chapters describe the weather of Vietnam, the geography, their journey to the capital, the ill health of the sailors, the language, their living quarters, diet (fish, tofu, kelp, rice, oil, etc.), visits to temples, female merchants (they work hard and are very talented in business), coins (illustrated), the animals and trees of the country, clothes, customs and rituals, marital and family relations, courtesans and prostitutes, musical instruments (illustrated), history of the country, etc., etc.

The final 17 leaves contain an account of their return through Macao, Canton, and Saho to Nagasaki. Each city is well-described.

Fine condition.

“The Breast Splitter”

67. YAMADA, YOSHIMUTSU. *Kokon kaji biko* [trans.: *Sword Smithing: Old & Modern*]. Many illus. in the text. Seven vols. 8vo, orig. patterned pale blue wrappers (rubbed), orig. block-printed title labels on upper covers, new stitching. [Japan: ca. 1830]. \$ 3500.00



First edition. The Yamada family of sword testers was famous; for many generations they made a living as executioners and kept detailed records of each sword's performance. Bodies were mounted on a cutting stand and specific cuts were made. One of their toughest tests was to cut centrally through the thorax, the so-called *chiwari* ("breast splitter"), as it had to go through several ribs. The sword was judged on how many bodies were severed with each type of cut.

Following the index in the first volume of the present work, there are three introductory essays: 1) Yamada on the metallurgical processes for making steel for swords; 2) Masahide Kawabe on the manufacturing of swords; and 3) Natae Kamata on the testing of swords. This final essay contains several illustrations of the "testing grounds" for the sharpness of swords: chopping blocks and mounts to secure bodies. The remaining portion of the first volume is devoted to histories of the leading sword smithing families of Japan.

Vols. II-IV contain an invaluable dictionary of sword smithing families, alphabetically arranged. The final three volumes contain depictions of hundreds of sword blades, arranged by manufacturer and region. Each manufacturer's seal is illustrated.

Fine condition.

"Brush Tip Pleasures"

68. YAMAGUCHI, SOKEN. *Yamato jinbutsu gafu*: [*Zenpen*]. [*The People of Yamato Picture Album or Album of Japanese Figure Drawings*]. Numerous full-page & double-page woodcuts. 22; 18; 18 folding leaves. Three vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto: Hishiya Magobe, 1799. \$5000.00

First edition of this beautiful black & white woodcut book, the artist's first important work. Yamaguchi (1759-1818), "was the first Maruyama artist to attract the publishers and was

下之卷目錄

出口 其二 渡奉云

小原七 曲輪 其二

冬長 如曳 礎塗

發結 花見 小油曾我

子枕 口切 待叮

後胡 猿幸



associated with a number of important books from 1799 onwards . . . In his own day, he was accounted one of the 'ten most notable pupils of Okyo' . . . The paintings that made his name were serious, consequential works: the figure subjects published as woodcuts [in the present work], were obviously thrown off with real or calculated impetuosity, and have that immediate appeal, the feeling of close intimacy with the artist, that impromptu brush sketches give."—Hillier, *The Art of the Japanese Book*, p. 532.

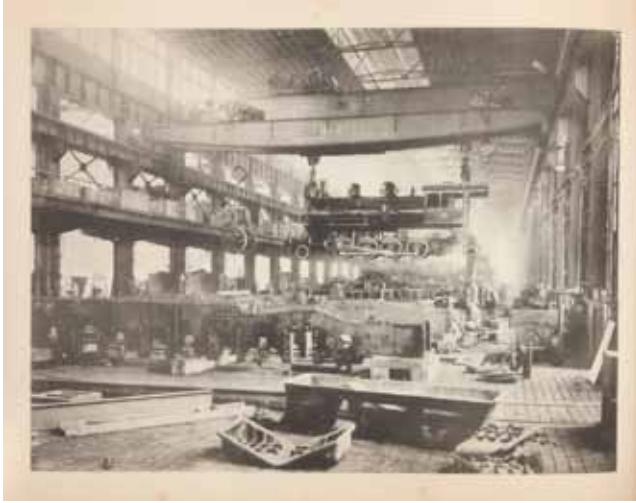
"Most Japanese books of this period were printed on semi-transparent paper. Even though the sheets were printed on one side and folded in half, faint images would often show through. Most readers simply disregarded this . . . Soken planned to use the transparency of the paper deliberately in the manner of earlier poetry anthologies. He knew his readers would be slow to notice what he was doing, but the longer they took to notice, the greater their surprise and pleasure. His first drawing is of a flowering branch of plum blossom. Behind it, the face of an older man shows through from the other side of the page, creating an illusion of distance and physical space."—Keyes, *Ehon. The Artist and the Book in Japan* (NYPL: 2006), 30.

The first opening in Volume I contains four large, energetically written characters that perfectly model what they say: "Brush tip pleasures."

Fine set. A sequel was published in 1804.

69. YAMANE, TAKUZO, PHOTOGRAPHER. *Bird's-Eye of the Far East. Kyokuto Taikan*. 149 collotype plates (five multiple-panel panoramas & four double-page panoramas), plus duplicates of plates 63 & 64). 2 p.l., 2, 32, 23, 7 pp. Oblong folio (264 x 340 mm.), orig. green patterned silk boards with title inset in silk panels on upper cover, sewn as issued, orig. folding cloth case. [Tokyo: Nisshi Keizai Tsushinsha, Preface dated 1919, from the original case: "printed in 1920 and published in 1921"].

§ 6500.00



First edition, with the Preface dated 1919, of this handsome ensemble of photographs depicting scenes throughout portions of Asia, including Shanghai, Manchuria, Japan, and Java. The author traveled for a decade from about 1909 preparing the present work, which documents the influence of Japan across the region. Five of the photographs are arresting panoramas composed of three or more panels, and four are double-page. Descriptive text, printed on facing sheets, in





both Japanese and English, accompanies each plate. This work is a companion piece to the author's equally rare *Choko Taikan* of 1916 (trans.: *Sights on the Yangtze*).

Many of the photographs illustrate the considerable presence of Japanese and Western businesses in China at the beginning of the 20th century (mining sites, railroad stations, foundries and other factories, agricultural and industrial warehouses, etc.). Other images vary from large landscapes to views



of gardens, archeological sites, ports, and culturally important buildings and sites (temples, fortresses, palaces, towers). The present work serves partly as tourist guide, partly as an apologia of the benefits of foreign involvement, especially Japan's. The last eight plates depict Java and islands in the South Pacific under Japanese control. The panoramas are as follows:

12. "Hsihu, or West Lake, Hangchow, Chekiang Province."

Four folding panels

48. "Mt. Lushan, the Most Fashionable Summer Resort in China." Five folding panels

64. "Complete View of Wuchang, Hankow and Hanyang." Six folding panels

86. "Complete View of the Bund of Changsa, Capital of Hunan Province." Five folding panels

88. "Mt. Yolu, Changsa, Hunan Province." Double-page

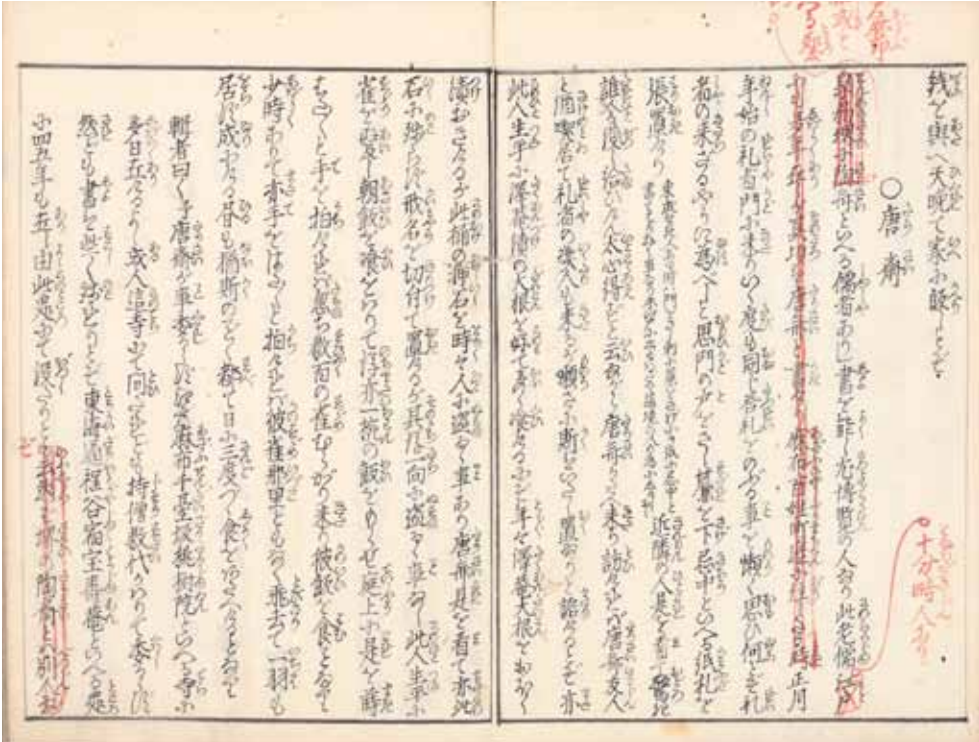
91. "Bird's-Eye View of Sasi." Double-page

III. "The Tzu-chin-ching. The Forbidden Palace" Three folding panels

II4. "Aeroplane View of Dairen City and Harbour." Double-page

138. "Complete View of Pen-hsin. Manchuria." Double-page

The first appendix, written by Yamane, contains a comprehensive survey of the China, describing its history, population, topography, climate, politics, cultural practices, language, education, industry, agriculture, natural resources, crafts, infrastructure and transportation, and currency. The second appendix, compiled by Kyokuto Tsushinsha, provides information about trade in southeast Asia. The third and final appendix also presents a survey of Japan's colonial possessions in the South Pacific, taken from Germany in the aftermath of World War I, such as Saipan, Truk, and Palau.



71. YASHIMA, GOGAKU (OR GAKUTEI OR HARUNOBU). Manuscript on paper, titled on labels on upper cover “Kenmon ijinroku Gakutei” [trans.: “The Stories We Heard about Eccentrics by Gakutei”]. 31 folding leaves. 8vo (237 x 168 mm.), orig. wrappers (rather rubbed), new stitching. [Japan: before 1837]. \$ 3500.00

Yashima (ca. 1786-1868), was a Japanese artist and poet best known for his *kyōka* poetry and *surimono* works. He studied under both Totoya Hokkei and Hokusai. This is a substantial portion — one and a half volumes of five — of the working manuscript of his well-known *Hyakka Kikoden* [trans.: *A Miscellany of Eccentrics*] first published in 1837. The idea for one of the stories in this work — “Shima no Kanjuro” [trans.:

“Kanjuro loves Stripes”] — was given to Yashima by Bakin Takizawa (or Bakin Kyokutei), one of the greatest writers of the late Edo period.

The manuscript text is quite different from the printed edition; it also exhibits a number of authorial corrections, important deletions of large sections of text, and instructions to the block maker in red ink.

Some worming touching the text. Very good condition.

72. YOMAN DOSHI (CERTAINLY A PEN NAME). *Tejina bayagaten* [trans.: *Quick Introduction to Magic or Magic for Beginners*]. Many woodcut illus. in the text. 19 folding leaves (several leaves misbound but complete, the final leaf a blank). Small 8vo, orig. wrappers (tired & rubbed, pale dampstaining at front), orig. block-printed label on upper cover (partly rubbed away), modern stitching. [Japan: no publisher, late Edo].

\$1950.00



First edition; WorldCat locates only the LC copy. This is a well-known and frequently mentioned book in the history of Japanese magic. The anonymous author provides 66 tricks or deceptions; most are illustrated. The tricks are not for professionals but for amateurs in social occasions, using porcelains, swords, coins, candlelight, fans, water, cooking ware, flame blowers, board games, etc. Also included are instructions on how to attract and collect mice, sword swallowing, making snow in summertime, how to make fireworks with special effects, etc.

Very good copy. Rare.

Chronology of the Japanese & Chinese Emperors

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

\$ 22,500.00

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

Yoshida (1598-1672), a member of a prominent family of physicians and engineers, is most famous for his *Jinko-ki* (1st ed.: 1627 and many later eds.), “the first great work on arithmetic to appear in Japan.”—Smith, *History of Mathematics*, Vol. I, p.

437. It explains operations on the *soroban* (abacus), including square and cube root. It has some interesting applications and gives 3.16 for the value of π . In one of his later editions Yoshida appended a number of advanced problems to be solved by competitors. This procedure of issuing problems started among the Japanese and was kept up until 1813 and helped to stimulate mathematical activity.

Yoshida's mathematical skills and knowledge of Chinese made him uniquely prepared to compile the present chronological work. The first volume begins with a genealogical table of the emperors of Japan, beginning with Jimmu in the 7th century B.C. through the 110th (misnumbered 111), Go-Komyo (reigned 1643-54). It bears the stamp of Yoshida. This is followed by three leaves describing the gods from which Jimmu descended. Following this are biographical sketches of each Japanese emperor up through Gomizunoo. Then there are tables listing the gods and emperors of both Japan (on top of the page) and China (on the lower half).

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

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

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

大日本國帝系略之圖





**JONATHAN
HILL**
CATALOGUE 24

Index

- Acupuncture: 1, 21, 40
Agriculture: 19, 51, 62
Anatomy: 18
Anesthesiology: 13, 21
Archeology: 69
Architecture: 15, 37, 47, 50, 52, 54, 56, 70
Art: 6, 15, 35, 38, 39, 56, 68
Artillery: 20
Astrology: 5
Astronomy: 5, 34
Bibliography: 33
Botany: 35
Cancer: 13
Cardiology: 40
Cartography: 45, 61
Chemistry: 29
China: 1, 5, 6, 8, 11, 18, 32, 40, 46, 69, 73
Color Theory: 58
Comets: 5
Costumes: 6, 7, 24, 34, 39, 59
Dance: 7
Dermatology: 11, 13
Dyeing & Bleaching: 58
Early Printed Books (before 1400): 36, 46, 60
Economics: 19, 32, 61
Electricity & Magnetism: 70
Engineering: 15
Erotica: 63, 65
Gastronomy: 23, 34, 57, 62
Geology: 70
Gynecology & Obstetrics: 10, 17
History: 1-3, 20, 25, 26, 49, 73
Hydraulics: 34
Literature: 34, 42, 64, 71
Magic: 16, 72
Manuscripts & Scrolls: 2, 4-7, 9, 10, 14, 17, 18, 20, 26-28, 32, 33, 39, 42-44, 48, 51, 54, 59, 61, 66, 71
Medicine: 1, 10-13, 17, 18, 21, 22, 33, 40, 41
Metallurgy: 29, 43, 45, 67
Meteorology: 5
Military History: 9, 20, 24, 25, 31, 48, 67
Mining: 29, 43-45
Music: 4
Natural History: 35, 70
Navigation: 61
Neurology: 1, 21, 40, 41
Numismatics: 22
Ophthalmology: 11, 12
Orthopedics: 1
Pharmacology: 1, 13
Photography: 69
Religion: 2, 25, 36, 46, 54, 55, 60
Sex: 63, 65
Surgery: 11, 12
Technology: 8, 19, 20, 36, 37, 43-45, 50, 60
Textiles: 19, 30, 51, 58
Theater: 3, 59
Voyages & Travels: 61, 66
Women: 49

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