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### *Asian Books, Manuscripts, & Scrolls* (all of these can be found on our website)

*With Illustrations by Hokusai the Second*

1. ANON. *Raiko jishin yuraiki* [*Origin of Thunder & Earthquakes Explained*]. Two fine double-page woodcut illus. .5, 21 folding leaves. Small 8vo, orig. patterned wrappers, orig. block-printed title label on upper cover, new stitching. Edo: Fuminoya, 1854. \$1950.00

First edition and very rare; not in WorldCat. According to NIJL, the fine woodcut illustrations are by Hokusai the Second, a disciple of the great Hokusai (1760-1849). The anonymous author presents a number of theories, ranging from superstitious (a giant underground catfish causes earthquakes and thunder) to traditional Chinese theories (earthquakes are yang energy trapped within the earth seeking to escape upward) to the beginnings of scientific seismology in Japan. It was also commonly believed that thunder was essentially the same phenomenon as earthquakes but occurring in the atmosphere.

The first double-page illustration, entitled "Denka no kaminari" ["Thunderstorm in the Countryside"] is handsomely printed in several tones of gray and black. It is signed "Hokusai hitsu." The following double-page illustration, similarly signed, has the title "Kanto Tsunami" and shows enormous waves crashing on the land.

Fine copy.

• Gregory Smits, "Conduits of Power: What the Origins of Japan's Earthquake Catfish Reveal about Religious Geography" in *Japan Review*, No. 24 (2012), pp. 41-65.

### *The Kindness of Mothers*

2. [J.]: BUSSETSU DAIHO BUMO ONJUKYO [Ch: *Fumu enzhong jing*; *The Scripture on the Profundity of Parental Kindness*]. 23 full-page woodcuts. 50 pages. 8vo in *orihon* format (252 x 103 mm.), orig. blue semi-stiff wrappers (rather rubbed), orig. block-printed title-label on upper cover. From the colophon at end (in trans.): "Ise Province," mid-Edo or later. \$2750.00

A finely illustrated edition of this popular scripture, synthesizing Confucian ideals with Buddhist teachings. "An indigenous Buddhist scripture, composed in the

seventh century that extols the virtues of filial piety. There are several different recensions of this sutra, including one discovered in the caves of Dunhuang...[It] continues to be one of the most popular scriptures in East Asian Buddhism and is frequently cited in the Buddhist literature of China, Korea, and Japan.”—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 308.

This was frequently printed in China, Korea, and Japan from the early days of printing in Asia. As always, ten of the attractive woodcuts have the same theme: the ten types of kindness bestowed by the mother on the child. They demonstrate parents’ sacrifices for their children and the need for children to understand and repay the kindness and devotion of their parents. The text is printed in *kanbun*, with Japanese reading marks.

Fine copy and rare; we find no copy in WorldCat. Some worming, carefully repaired.

*Not in WorldCat*

3. CHENG, Hao & CHENG, Yi. *Er Cheng xiansheng chuandao cuiyan* [K.: *Yi Chong sonsaeng chondo suon; Essential Sayings on the Transmission of the Way by the Two Teachers Cheng*]. Several woodcuts in the text. Ten columns per page, 22 characters per column, textblock: 208 x 155 mm. 80; 69 folding leaves. Two vols. 8vo (273 x 178 mm.), somewhat later wrappers, later block-printed title labels on upper covers, new stitching. [Korea]: colophon dated 1562 (Jiajing 41). \$17,500.00

An early and very rare (no copy in WorldCat) Korean edition of the teachings of the Cheng brothers, Hao (1032-85) and Yi (1033-1107), two important philosophers of the Northern Song period; they can be called the true founders of Neo-Confucianism. The Cheng brothers, along with their uncle Zai Zhang, their teacher Dunyi Zhou, and their friend Yong Shao, were the most important thinkers of the Northern Song. “Cheng Yi claimed that he and his brother recovered the Learning of the Way, which had been lost since the time of Mencius in the fourth century B.C. With Cheng Hao’s encouragement, the *Mencius* quickly became integrated into the intellectual and philosophical mainstream...

“Cheng Yi’s theory of knowledge and comprehension — new to the Confucian tradition — laid the foundation for the many scientific and technological breakthroughs of the Song, and above all influenced the entire School of Principle (*lixue*) erected by the philosopher Zhu Xi.”—Dieter Kuhn, *The Age of Confucian Rule. The Song Transformation of China* (Harvard University Press), pp. 101-02.

This book has two prefaces. In the first, the title is *Er Cheng cuiyan* [*Essential Sayings from the Two Cheng (Brothers)*]. Written on the occasion of a reprint of the work in 1513 (Zhengde 8), this preface is by Lian Yang (1452-1525), a Ming official. It is followed by the original preface, dated 1166 (Qiandao 2), by Shi Zhang (1133-80).

The colophon is by Hwang Yi, written in 1562.

On the final paste-down endpaper in each volume, an inscription in red ink states that this book comes from the library of Tessai Tomioka (1836-1924), the painter and calligrapher. He was the last major artist in the *Bunjinga* tradition and one of the first major artists of the *Nihonga* style. He was educated in classical

Chinese philosophy and literature, and his worldview was deeply rooted in Confucianism.

A fine set. Some mostly marginal worming, occasionally touching characters. Minor dampstaining.

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

*The Dangers of the Americans, in Poetry*

4. FUJITA, Toko (? , attributed to). Illustrated manuscript on paper, entitled "Ihaku niju hanshi" ["20 Poems on the Crimes [Caused by the Arrival] of the Big Foreign Ships"]. Two-page brush & ink illus. of Perry's ships in Uruga Bay. Four folding leaves. 8vo (267 x 186 mm.), orig. semi-stiff blue wrappers, blind-stamped with the motifs from the Mito fiefdom family crest & a few gold speckles, new stitching. [Japan]: from one of the poems: "1853." \$3950.00

This collection of poems on the dangers of the arrival of Perry's ships has been attributed to Toko Fujita (1806-55), a feudal retainer and Confucian scholar of the Mito Domain, who was known for his contributions in supporting Tokugawa Nariaki in promoting reforms of domain politics. He was also known as a significantly influential figure for the *sonno joi undo* (the movement to revere the Emperor and expel the barbarians). Fujita was born into a high samurai family and followed his father as director of the Kodokan, the educational complex of the Mito fiefdom. The Kodokan was dedicated to spreading the fusion of Shinto and Confucianism, preaching military preparedness, and the study of Japanese history. Fujita and his lord Nariaki were deeply involved in the negotiations with the Americans beginning in 1853.

While we cannot demonstrate these poems are by Fujita, they are very clearly written by an intellectual Mito fiefdom insider who was a witness to the shogunate's discussions regarding Perry's demands.

The 20 poems are all written in the *shichigon-zekku* style (four phrases, each with seven *kanji* characters in length), a form of classical Chinese poems know as *kanshi* in Japanese. All the poems are full of complex puns. Some of the titles, in translation, are: "Turmoil Caused by the American Ships' Arrival," "Rumors of Price-Gouging for Weapons," "Awakening of the Cabinet Ministers," "Landing of Perry in Kurihama," "Cannons Made in Mito Fiefdom," "The Important Role Models of Former Lords of Mito Fiefdom," "Lord Hosokawa of Kumamoto Fiefdom," "Weapon Merchants Are Making a Fortune," "Defense of Edo Bay," "Fearful Reactions amongst the Population of Uruga Bay," "The Thoughts of the Cabinet Members," and "Uruga Magistrate."

In the poem "Uruga Magistrate," we find the name of Egawa Taro (1801-55), the *bakufu* minister who took a leading role in the reinforcement of Japanese coastal defenses against the Westerners. This poem discusses the preparations then underway to defend Edo Bay before Perry's promised return in 1854.

The two pages of illustrations have the title "North American Ships Illustrated" (in trans.). Depicted are the *Susquehanna*, the *Mississippi*, the *Saratoga*, and the

*Plymouth* (with descriptions of the number of cannons); Japanese defensive positions; watchtowers, etc.

In fine condition. Minor worming.

*The Earliest Work on the Ethnology of the Ainu*

5. HATA, Awagimaru (or Okurmaru, or MURAKAMI, Shimanojo). Three finely illustrated scrolls with 38 scenes in brush & color wash, with metallic highlights, entitled from the label on the old box that contains the scrolls "Ezoto kikan" ["Strange Sights in the Island of Ezo"]. Three scrolls (265 x 5007 mm.; 265 x 5330 mm.; 265 x 6370 mm.), silver-covered endpaper at beginning of each scroll, outside of each endpaper covered with metallic brocade fabric. [Japan: after 1800].  
\$12,500.00

Large-scale colonization of Hokkaido Island ("Ezo") by the Japanese began in the mid-18th century. Awagimaru Hata (1764-1808), a Tokugawa *bakufu* official who served in Hokkaido from 1798 to 1800, wrote a self-illustrated text concerning the ethnology of the Ainu, the aboriginal inhabitants of the island; it is the earliest work on the ethnology of these people. A copy of his manuscript was prepared ca. 1800 with woodblock illustrations in *orihon* format, 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 was made and circulated, each with notable variations. Our three 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 therefore active in 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-wash painting, often heightened with metallic pigment, 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), a tattooed woman's hand (with an explanation of why and how the Ainu made tattoos), ceremonial headwear (made of braided shaved wood), a necklace of jewels and silver, a ceremonial ornamental piece of shaved wood, a sea otter, a group of three Ainu leaders waiting to meet governmental dignitaries, an illustration of how kinspeople greet each other, and a woman making a ritualized greeting.

Our second scroll contains a winter scene showing eight Ainu men preparing to launch their boats to hunt for seals; the hunters on their boat with spears; a government office where men are exchanging seals for rice, tobacco, and cloth; a dried seal pickled in salt; the testicles and other organs of the seal soaked in sake and dried for several days (used as a medicine); a seal swimming in the ocean; an image of another species of seal out of the water; and a long text of Chinese-based materia medica on the medical benefits of consuming parts of the seal. This is

followed by a depiction of a bear in a cage surrounded by dancing Ainu. We learn from the text that the bear, captured when a cub, was nurtured on the breast milk of a local woman. The next scene shows the bear out of the cage and being slowly killed by arrows. The following shows the bear being crushed by three logs weighted down by Ainu tribesmen. The woman who nurtured the bear is shown crying. Next, we see the bear's skin on an altar, with men offering the dead bear to the gods. Finally, we see a feast with Japanese governmental officials, who are being offered sake and broth made from bear meat.

The final scroll shows Ainu houses, constructed with thatched roofs made from bamboo leaves; a cage for bear cubs; the house interior (this is very detailed, showing cooking vessels, hunting gear, and the stomachs of seals hanging, full of oil, with explanatory text); a variety of hunting gear including bows and arrow; a mechanical trap to catch foxes; a family meeting with a prospective groom; a feast with dancing and the drinking of alcohol; another dancing scene; a group of men rehearsing for the punishment of a man for adultery; the actual beating of the man in front of both families; a group of men sending off two boats full of seal hunters; a long-stringed musical instrument made from flax stems; and, finally, a depiction of a woman being punished for adultery (she has to grab three pebbles from the bottom of a pot of boiling water).

In fine condition, preserved in an old box.

6. HIGASHI HONGAN-JI TEMPLE, Kyoto. A beautifully illustrated scroll on paper, depicting the Higashi Hongan-ji Temple complex in Kyoto, established in 1602 by the shogun Ieyasu Tokugawa. Scroll (655 x 1380 mm.; image measurement: 665 x 835 mm.), with endpapers (silk brocade on outside of endpapers), recently & expertly laid-down on new paper. [Japan: after 1847]. \$7500.00

The Higashi Hongan-ji Temple is one of the most magnificent temple complexes in Kyoto. Our scroll was created as a celebration of the 1835 completion of the rebuilding of its two main structures, the Goei-do (the founder's hall) and the Amida-do, which had burned down in Bunsei 6 (1823). The Goei-do hall is one of the largest wooden structures in the world (76 m. long, 58 m. wide, and 38 m. high). The Amida Hall contains images of Amida Buddha and Prince Shotoku, who introduced Buddhism to Japan.

This is a finely executed painting with ample use of gold, now-oxidized silver, *gofun* (ground oyster shell, giving a three-dimensional effect), *fukibokashi* (spray-stippled color applied by blowing pigment through a small tube), and many colors of wash.

From the calligraphic legend at the top of the image, we learn the dimensions and number of pillars and roof tiles of the rebuilt Goei-do, the history of the 1823 fire and earlier fires, and accounts of its rebuilding, in 1833-35, and the rebuilding of the Amida-do and Goei-do mon (the Goei-do gate, rebuilt in 1847).

This large painting, which employs the bird's-eye perspective, shows all the principal buildings and lush vegetation of the temple complex in minute and colorful detail. Each structure is labelled. The painting is an excellent introduction for the student of temple architecture, with the buildings displayed in nuanced

views. We can see the public buildings and spaces as well as the private areas.

It might be noted that both main buildings were again destroyed in the Great Tenmei fire of 1858 and later rebuilt.

In very good condition, although there are several smallish holes with bits of the image missing. All have been carefully repaired. Preserved in a very attractive box.

### *Censorship*

7. KABUKI THEATER CENSORSHIP, 1946. Eleven kabuki *daihon* (play scripts) prepared for U.S. military censors to review before performance. Eleven vols. 8vo (257 x 184), each with orig. wrappers, with manuscript inscriptions on upper wrappers. Text apparently type-written. [Japan]: intended performance dates July & August 1946. \$17,500.00

A fascinating survival. In the earliest months of the occupation of Japan in August 1945, American authorities had to grapple with the problems of censorship. General Douglas MacArthur established the Civil Censorship Detachment (CCD). It had two operating divisions, one of which — the Press, Pictorial, and Broadcasting Division (PPB) — was responsible for censoring print, radio, movies, and theater. By late November 1945, a Theater Sub-Section was formed within the PPB and was charged with “censorship and control” of all public theatrical performances.

The Theater Sub-Section of the PPB was decentralized, with officers posted in three district offices: Tokyo, Osaka, and Fukuoka. The Americans assigned to the Theater Sub-Section were either graduates of the Army’s Military Intelligence Service Language School at Camp Savage/Fort Snelling, Minnesota or *nisei* (second generation Japanese Americans) civilians recruited to help with the Occupation. They were assisted by teams of Japanese nationals.

Kabuki plays presented particular problems as many exhibited traditional themes of feudalism, militarism, and sexual inequality. “When a theatre producer wished to present a play, he was required to submit the play script (*daihon*) to the Theatre Sub-Section, CCD, for approval. A Japanese national examined the script for violation of the brief Pictorial Code (praise of militarism or feudalism, antidemocratic ideas, untruthful history, or criticism of the Allies or the Occupation). The Japanese national’s recommendation was passed to a supervisor, usually a *nisei*, a second generation Japanese American, who forwarded it to a censor, initially an officer, for action. Within one to three days, the censor made a decision: pass, pass with deletions, or ‘suppress’ (forbid production). The censor placed a ‘PC’ (passed censorship) stamp on the title page of a passed script. Page numbers of deletions, if any, were written beside the stamp. Rarely was a deletion more than a word or phrase — ‘samurai’ or ‘loyalty to my lord,’ for example. Censors did not delete whole scenes or acts. And, very important, CCD regulations forbid censors from ordering a scene rewritten or telling a playwright what content he should include in a play. This restriction contributed to the eventual failure of *kabuki* censorship.”—James R. Brandon, “Myth and Reality: A Story of Kabuki during American Censorship, 1945-1949” in *Asian Theatre Journal*, Vol. 23, No. 1 (Spring 2006), p. 12—(& see the whole of this most interesting article, upon which almost all

of our description is based).

Brandon's article, cited above, makes it clear: the American censors were very sympathetic to the art of kabuki theater. Indeed, during their time as censors, they became fans of kabuki and spent more time enjoying performances than censoring.

Our collection of *daihon* include both kabuki plays (*kabuki geki*) and dance plays and dramas (*shosagoto*). Each, with two exceptions, has on the upper wrapper in Japanese manuscript the prospective date of performance, title, address of the theater company, and its name, Tokyo joyu Sawamura Momiji ichiza.

1. *Roben sugi no urai*. In manuscript on first leaf: "Script number 937, received 15 June, read 17 June 1946, by M.N." With the stamp "PC" and signed by "K. Hamamura." Kiyoko Hamamura (1923–2013), was a native of Honolulu and an American civilian censor assigned to Osaka.

2. *Koinyobo somewake tezuna*. In manuscript on first leaf: "Script number 938, received 15 June, read 17 June 1946, by M.N." Signed by Hamamura, who found an objectionable passage on the sixth leaf which she has annotated in red, crossing out *seppuku* ("ritual suicide") and replacing it with *jinin* ("resigned").

3. *Adesugata onna maiginu*. In manuscript on first leaf: "Script number 939, received 15 June, read 17 June 1946, by M.N." With the stamp "PC" and signed by "K. Hamamura."

4. *Shinpan utazaimon*. In manuscript on first leaf: "Script number 1189, received 8 July, read 12 (?) July, by [illegible initials]." With the stamp "PC" and signed by "T. Tada." Takeo Tada was an American *nisei* officer and censor stationed in Osaka.

5. *Yoshitsune senbon sakura*. In manuscript on first leaf: "Script number 1356, received 25 July, read 1 August 1946, by N.K." With the stamp "PC" and signed by "T. Tada." Tipped-in is an English synopsis of the play.

6. *Iriya no mato*. In manuscript on first leaf: "Script number 1406, received 31 July, read 2 August 1946, by N.K." With the stamp "PC" and signed by "T. Tada." Tipped-in is an English synopsis of the play.

7. *Sumidagawa utsusu omokage*. In manuscript on first leaf: "Script number 1449, received 5 August, read 7 August, by Y.M." With the stamp "PC" and signed by "T. Tada." Tipped-in is an English synopsis of the play.

8. *Modoribashi*. In manuscript on first leaf: "Script number 1501, received 9 August, read 15 August, by Y.M." With the stamp "PC" and signed by "John Allyn Jr." Tipped-in is an English synopsis of the play.

John Allyn Jr. attended the Army Specialized Training Program at Stanford University in 1944, majoring in the Japanese language, and also attended the Army Intensive Japanese Language School at the University of Michigan in 1945, from which he received a B.A. degree. He spent four years as censor in Japan. Upon his return to the United States, he received a Ph.D. in theater history at UCLA, specializing in Japanese theater. He wrote a quite famous book, *The 47 Ronin Story* (1970), published by Tuttle.

9. *Okura monogatari*. In manuscript on first leaf: "Script number 1503, received 9 August, read 15 August, by Y.M." With the stamp "PC" and signed by "John Allyn Jr." Tipped-in is an English synopsis of the play.

10. *Miura no suke Yoshimura*. In manuscript on cover: "Script number 1545, received 15 August, read 20 August 1946, by N.K." With the stamp "PC" and signed by "Tadeo Tada." Tipped-in is an English synopsis of the play. This play has been

heavily censored. On page 5 the word “buyu” (“military prowess”) has been crossed-out and replaced with “sakae” (“honorable duty”). Pages 47-56 — an entire scene — have been crossed-out.

11. *Aoyama harima*. In manuscript on cover: “Script number 1574, received 19 August, read 21 August 1946, by N.K.” Signed by “K. Hamamura.” She has made five substantial deletions to the text, which are listed on the inside of the front wrapper and corrected in the text. Tipped-in is an English synopsis of the play.

In fine condition.

### *The Kanjin Noh Performances of 1848*

8. KANJIN NOH. Illustrated scroll on fine paper concerned with the final Noh subscription performances, of 1848, by the *Hosho ryu* (school) of Noh. Scroll (310 x 4130 mm.), with silk borders & silk brocade on outside of front endpaper, wooden roller, recently & expertly backed. [Edo: late Edo]. \$7500.00

An important document for Noh theater. Our scroll depicts the buildings, stage, and back rooms of the theater constructed for the *Kanjin Noh* performances of 1848. They took place at Sujikaibashi in Edo and were organized by the *Hosho ryu* (school) of Noh, whose chief performer was Hosho Tayu XV. This school was founded in the 14th century and was known for its emphasis on its dignity and the sensitivity and refinement of its singing. The *Hosho ryu* school thrives today with regular performances in the main Noh theater in Bunkyo, near the Tokyo Dome.

*Kanjin Noh* (“benefit Noh”) were originally subscription Noh performances held to raise money for worthy causes, such as construction or repair of temples and shrines. The tradition began in the 14th century. However, by the Edo period, the *Kanjin Noh* performances had turned into commercial ventures, bringing profits chiefly to the producers and performers. In the Edo period, there were eight such events: 1607, 1624, 1656, 1687, 1750, 1816, 1831, and 1848.

These commercial *Kanjin Noh* were elaborate productions that took place at open areas within major urban centers. The performances were authorized by the *bakufu* as a form of support for the official Noh troupes; the head of each company was allowed one major public event in a lifetime. Through the Edo period, *Kanjin Noh* grew in complexity and length (one lasted 15 days). A vast performance area of three to four acres, large enough for several thousand daily spectators, was constructed, with boxes and spaces reserved for special guests. A drum tower (*yagura*, erected to literally drum up business) was built to attract the public. The entire large area was enclosed by a tall wooden board fence. Announcements advertising the event were posted in the busiest parts of Edo, and drummers were sent throughout the city to notify the population. The major *Kanjin Noh* productions were financed by mandatory contributions from the samurai and local citizenry.

This handsome scroll contains four detailed scenes of the buildings, stage, and back rooms of the theater built for the 1848 *Kanjin Noh* performances held at Sujikaibashi. The scenes are painted with brush & washes of various colors.

1. The first image has an elevated perspective, drawn from the Sujikaibashi (Sujikai bridge), and shows the walled front of the performance area, with the

*yagura* (with the *Hosho ryu* crest) and three entrances for the different classes of audience. Attendees are shown milling around the front of the entrances. From this perspective, we can see inside the various buildings. One pillar of the wall has a written legend (in trans.): “The place for Hosho Tayu [XV] *Kanjin Noh* performance /17 November 1847.” Although the performances took place in February and March of 1848, the construction of the stage and related buildings took many months of advance work.

2. The following scene, which is quite long, depicts the traditional roofed small stage with the musicians and singers seated around it. Also shown is the long *hashigakari* (bridgeway) for entrances and exits and additional scenes. On the bridge, we see a fully dressed actor approaching the stage to perform in *Ataka*, which was written in 1465.

3. This fine scene shows the bridgeway and the *kagami-no-ma* (the “mirror room,” where the actors prepare themselves before going on stage). Nine fully costumed actors are shown on the bridgeway approaching the stage, led by Yoshitsune and Benkei, two important characters in *Ataka*.

4. The fourth and final scene is very long and depicts in a complex panoramic view — a good example of *fukinuki yatai* (literally, “roof blown off,” enabling us to see into the rooms) — the many backstage buildings and rooms for the actors, props, and theater workers as well as private rooms for dignitaries. This very useful image reveals how all the rooms and the actual performing stage are connected. Dozens of people are shown in their various occupations. We see a kitchen, dressing rooms (three are elaborately decorated private dressing rooms for the main characters), communal rooms for others including the musicians and singers, the mirror room and bridgeway, the roof of the stage, storage areas for the props and musical instruments, the private rooms for distinguished guests, etc. As is common in these types of illustrated scrolls, there are long painted ribbons of mist. In the background, across the river, we see more of Edo in the distance.

In fine condition. There is some very minor worming.

• Almost all of this description is based on Gerald Groemer’s wonderful and detailed “Elite Culture for Common Audiences: Machiiri No and Kanjin No in the City of Edo” in *Asian Theatre Journal*, Vol. 15, No. 2 (Autumn 1998), pp. 230-52.

### *Firefighting for the Nation*

9. KAWAGUCHI (or SUGAWARA), Yoshikazu. *Banmin chiyo no ishizue* [*Important Cautionary Firefighting Instructions for the Entire Nation*]. Woodcut illus. (five are double-page). .5, 13, .5 (ads); .5 (ads), 17, .5; .5 (ads), 14, .5 folding leaves. Three vols. 8vo, orig. green patterned semi-stiff wrappers, orig. block-printed title labels on upper covers, new stitching. Kyoto: Honya Juemon, [1789]. \$4500.00

First edition and very rare; this work was written as a result of the devastating Great Kyoto Fire, which broke out on 7 March 1788 and lasted several days. It caused serious damage, including the destruction of the Imperial Palace and the Nijo-jo Castle. The fire so shocked the *bakufu* that senior councillor Sadanobu Matsudaira was sent to Kyoto to investigate and consult with the Imperial Court.

The first woodcut depicts how one can prepare for a quick escape in case of fire. This single-page illustration shows how to leave one's street clothes at nighttime so that they can be put on quickly for a fast evacuation. The first double-page illustration is a map of Kyoto where the great fire occurred. The following two double-page woodcuts show scenes of the raging fire with citizens fleeing, carrying their valuables. The next two-page woodcut shows refugees, of all classes, on the outskirts of Kyoto moving away from the city. The final double-page woodcut shows survivors beginning to rebuild their houses.

The text gives detailed instructions on how to prevent fires and, in the case of a fire breaking out, what to do to contain and extinguish it.

The block-printed title labels read "Banmin hinoyojin chinki" ["Cautionary Instructions on Containing Fires for the Entire Nation"].

Fine copy. Minor, mostly marginal, worming, carefully mended in the first volume.

*Extra! Extra! Read All About It!*

10. KAWARABAN. A group of six rare *kawaraban* (ephemeral newsheets), dating to 1853-59, depicting foreigners; cont. manuscript label on outside of scroll: "Kaikoku emaki" ["Picture Scroll of Japan's Opening"]. All six mounted on a long thick-paper scroll (243 x 2118 mm.), painted silk on outside of front endpaper, modern wooden roller. Japan: ca. 1853-59. \$8500.00

A very interesting collection of *kawaraban* concerning the growing presence of foreigners in Bakumatsu Japan. *Kawaraban* were affordable woodblock-illustrated newsheets produced to rapidly spread the latest news. The illustrations were frequently re-used, while the text around them was modified and re-printed. For much of the Japanese population, this medium was the sole source of information about the nation's struggle and ultimate failure to keep foreign powers such as the United States, Russia, France, and England from establishing a foothold in the country. In the early 1860s, these *kawaraban* were assembled onto the present scroll.

I. Woodblock print. Title: *Bankoku sankai tsuran bunzu* [Information on the Entire World], after 1853 (243 x 318 mm.). The print has an approximative map of the world on which there are two large foreign ships. Japan is shown in the middle, between China and the United States. Blocks of text are filled with information on foreign cities and the distances between cities. Brief passages recount the first Commodore Perry expedition to Japan in July 1853. Tiny wormholes to the center of the print, expertly repaired, and a restoration to the right margin.

II. Woodblock print. Title: *Gokaku on Boekiba* [Trading Center for the Five Countries], dated 1859 (243 x 317 mm.). This print mentions five countries: the United States, Russia, England, France, and Holland. It describes new trade regulations with these foreign powers. The illustration depicts a group of men in European attire bringing a large amount of goods to a Japanese nobleman or government official. Minor worming on the left side, just touching the margin. Very small loss to the left margin, repaired.

III. Woodblock print. [Drop-title]: *Recently Four European Countries: Russia, United States, England, and France, Building Warships*, n.d. (230 x 313 mm.). Large rendering

of an American sidewheel steam-powered ship, with several sailors shown on board. Mended in two sections on the upper margin, affecting a small portion of the text. Small loss to the upper left margin, repaired, and two other minuscule restorations.

IV. Woodblock print. Title from box in upper right: *Kita Amerika Gasshukoku teio yori Kenjo Mitsugimono Shinajina* [Offering of Many Gifts from the North American President], [ca. 1854] (227 x 300 mm.). This is a famous and rare image of the Norris locomotive that the American expedition presented to the Japanese. It is rendered here at 1/10 scale. Several small repairs, one affecting the train illustration.

V. Woodblock print. Untitled, dated June 1858 (225 x 292 mm.). A trilingual vocabulary for Russian, English, and "American," with translations for "tea," "sake," "cigarette," "man," "woman," "beautiful," "money," etc. Some unexpected words are defined, such as "belly button," "testicles," "penis," and slang terms for "vagina." There is a portrait, dated June 1858, depicting a bearded foreign translator, likely Dutch. Repair to the upper left margin, just touching the text.

VI. Woodblock print. Title: *Image of a Steam Engine Ship, Gift from Russia*, dated July 1858 (220 x 280 mm.). Scene with Russian ships offshore from an unidentified location in Japan, possibly Nagasaki.

Given their ephemeral nature, these examples of *kawaraban* are overall in near fine condition, with mostly marginal defects. Unidentified contemporary red-ink ownership seal on inside of front endpaper.

### *The Most Influential of All Sutra*

11. LOTUS SUTRA. Eight scrolls, finely woodblock-printed, of the complete *Lotus Sutra* [S.: *Saddharmapundarikasutra*; J.: *Myohorengekyo*]. 17 characters per column; 26-27 columns per sheet. Eight scrolls (285 x 10,320; 12,170; 11,310; 10,050; 9,880; 10,380; 9,810; 8,720 mm.), all with indigo-dyed front endpapers, which are decorated on the exterior with abstractly applied sprays of gold creating impressionistic landscapes and, on the interior, gold-patterned paper. Each scroll has borders on top & bottom that display many different patterns employing gold & silver. Every column of text is vertically ruled in gold (*kinkai*). Each scroll on the outside of the front endpaper has an orig. label stating "Daijo myoten" (alternate title of *Myohorengekyo*), crystal rollers. Japan: *Kasuga-ban*, mid- to late Kamakura (ca. 1250-1333). \$175,000.00

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

These handsome scrolls have been printed on high-quality paper (*gampi*, or mulberry fibers), and printed in bold, thick strokes, using black *sumi* ink, typical of Kamakura and Muromachi *kasuga-ban* printings (*kasuga-ban* is a general term for

publications of the Nara monasteries; see below).

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

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

PROVENANCE: at the end of seven of the scrolls is an inscription giving the names of the temple "Jufuku-in" and a Buddhist priest "Kusho." Kusho was the head of Jufuku-in Temple, located in today's Fukui Prefecture, and was active in 1645.

A fine and remarkable set, preserved in a modern wooden box. The sixth scroll is slightly wormed. Scroll eight has a few minor stains. A similar set appeared in the sale of the Japanese library of Donald and Mary Hyde (Christie's NY, 7 October 1988, lot 54) and sold for \$143,000.

• K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159—"The term *Kasuga-ban* became used more loosely, in a wider sense, to denote publications of the Nara monasteries in general, not only of the Kofukuji. The printing of *Kasuga-ban* in this broader sense flourished throughout the Kamakura period and up to the end of Muromachi (ca. 1570)."

### *Sakhalin is an Island*

12. MAMIYA, Rinzo. Manuscript on paper, entitled "Todatsu kiko" ["Travels in the Region of Eastern Tartary"]. 14 double-page & three single-page fine brush & color-wash illus. 21, 19, 20 folding leaves. Three parts in one vol. Large 8vo (270 x 188 mm.), orig. semi-stiff blue patterned wrappers, manuscript title label on upper cover, new stitching. [Japan]: copied by Mokuro Kimura in Tenpo era (1830-44).  
\$19,500.00

A very rare manuscript account of the two expeditions in 1808 and 1809 of Mamiya (1775-1844), hydraulic engineer, cartographer, and explorer, to survey Sakhalin Island (J: Kita Ezo or Karafuto), off the coast of Siberia. The "Todatsu kiko" is Mamiya's main Sakhalin travel narrative. During these journeys, Mamiya discovered that Sakhalin is separated from the mainland by a strait, crossed it, and visited eastern Siberia in 1809, returning to Japan via China. "Todatsu kiko," submitted by Mamiya to officials of the shogunate in March 1811, contains valuable geographical and ethnographic information, in which he describes many encounters

with the Ainu, Orocco, Uilta, Nivkh, and Yakagir people. Much of our description is dependent on Prof. Brett L. Walker's fine article "Mamiya Rinzo and the Japanese Exploration of Sakhalin Island: Cartography and Empire," in *Journal of Historical Geography*, Vol. 33 (2007), pp. 283-313.

By the early 19th century, Sakhalin Island had become of considerable geopolitical and imperialistic interest to various nations, including Russia, Japan, France, and Britain. Several Western explorers had surveyed portions of its coast. At this time, it was uncertain whether Sakhalin was a peninsula or an island. In 1787, La Pérouse had determined that it was indeed an island, but this was based only on conversations with the natives. Mamiya was the first to actually see with his own eyes that Sakhalin was separated from Siberia by a substantial body of water, today known as the Mamiya Strait.

From the 18th century, Japan was interested in Sakhalin as part of its economic expansion into the north Pacific (the waters around the island were rich in herring and sea cucumbers, and the island also had considerable natural resources) and because of worry that the Ainu might defect to Russian-controlled areas and convert to Christianity. Japan also wished to control the active and valuable commercial network known as the "Santan" trade, which stretched from Qing posts along the Amur River region in Siberia to Ainu villages in southern Sakhalin and northern Hokkaido. In 1807, the Tokugawa government took control of Sakhalin from the Matsumae fiefdom and commissioned Mamiya to explore and cartographically record the island. The shogun sought to determine the national boundaries between Japan, Russia, and the Qing empire.

Mamiya, accompanied by his fellow explorer Denjiro Matsuda, arrived on Sakhalin in April 1808. They split up, each going up opposite sides of the island. Following a brief return to Hokkaido, Mamiya continued to explore Sakhalin through the early part of the summer of 1809. Afterwards, he sailed to Siberia, entering the mouth of the Amur River and navigating his way to the Qing outpost of Deren in July 1809. Later in the year Mamiya and Matsuda reunited at Shiranushi in southern Sakhalin.

Upon returning to Soya, the northernmost point of Hokkaido, Mamiya prepared the present report and drafted several maps of Sakhalin. These were considered to be of the greatest secrecy, and only a few copies of "Todatsu kiko" (apparently seven) were prepared in manuscript and retained for governmental use.

The first part of the manuscript describes Mamiya's exploration, day by day, of Sakhalin Island and includes many place names. There are reports of the natives' customs, attire, and habitats. There are fine illustrations of the Orocco tribal living quarters and one of their typical boats, which Mamiya judged to be rather flimsy.

Parts Two and Three are concerned with Mamiya's journey up the Amur River to the Chinese town of Deren. He describes the various tribal people he met on the way. Mamiya notes that there were 50 or 60 Qing officials in Deren along with Korean and Russian representatives. He communicated successfully with the Qing officials by writing in Chinese characters. There is a fine scene of boats, filled with trading goods, being rowed along the Amur River. Fortifications and living quarters for the Chinese are also depicted, along with illustrations of various Chinese officials of different ranks. In a wonderful scene we see an Ainu trader with furry animals under one arm about to exchange them with a Chinese dealer who is holding silk.

There is also a fine market scene, a real “beehive” of activity, depicting Chinese traders carrying, offering, and exchanging goods.

The first double-page illustration in the third part shows a dinner party with two Qing officials, one Japanese (presumably Mamiya) being served a bowl of fish, and two Chinese servants. Next to the dining table is a bookcase with scrolls, books, and maps. Mamiya was surprised by the high level of education of the Qing officials.

PROVENANCE: Our manuscript bears on the first leaf the seal of Mokuro Kimura (1774-1856), a senior official of the Takamatsu fiefdom and man of letters and the arts. He formed a large library. We learn in a statement written by Kimura in 1836 on the final leaf that he gained access to one (he writes that there were seven) of the original manuscript copies of “*Todatsu kiko*.” That copy was owned by Kyosho Tachihara (1786-1840), a samurai and well-known *nanga* painter, who allowed Kimura to make this copy. On the recto of the final leaf, Kimura makes another statement, dated 1837, that he was enabled to gain access to one of the original manuscripts thanks to the efforts of Josui Ishikawa (1807-41), a government official.

The manuscript is loosely housed and protected by Chinese-style wooden boards, with an inscription on the upper board stating that this manuscript was copied by Kimura. On the inside of the upper board is an inscription stating that the wooden boards were made in 1913. The manuscript is further protected by thick paper wrappers.

In very fine condition. Unimportant small worming. WorldCat lists manuscript copies of this work at Harvard and American University.

13. MAO, Zedong. *Mao zhu xi shi ci san shi jiu shou* [*Poems by Chairman Mao*]. 4, 22 folding leaves, one leaf of colophon. Small folio, orig. blue wrappers, orig. stitching. From the colophon: Beijing: Wen wu chu ban she, 1976. \$250.00

A fine edition, in excellent condition, of the poems of Mao Zedong, published in the year of his death. Not only a revolutionary and political leader, Mao was a calligrapher and a poet of extraordinary grace and eloquent simplicity.

14. MATSUDAIRA RESPONSES. Manuscript on paper, entitled “*Izoku torai kengi utsushi*” [“Copy of Responses Regarding the Arrival of the Foreign Insurgents”]. One brush & ink illus. in the text. 7.5 leaves of text. 8vo (240 x 168 mm.), orig. wrappers (the inside of the lower wrapper is used for text), stitched as issued. Probably Edo: letters dated 1853-54. \$4750.00

After Perry presented his letters of demands during his first visit to Japan in 1853, copies were made and distributed by Masahiro Abe (1819-57), the chief senior councillor to the shogunate, to *daimyo* and senior *bakufu* officials throughout the country, seeking opinions regarding the proper response to the Americans.

The first four pages of this most fascinating manuscript contain the response of Toshiyasu Maeda (1800-59), retired *daimyo* of the Toyama domain (signed “*Matsudaira Ecchu no kami*” and dated 13 August 1853). The next two pages have

the answer of Naomasa (or Narimasa) Nabeshima (1815-71), *daimyo* of the Hizen Saga domain (signed "Matsudaira Hizen no kami," dated 14 August [1853]). The following two pages contain the response of Nariyasu Maeda (1811-84), *daimyo* of Kaga fiefdom (signed "Matsudaira Kaga no kami," dated 14 August [1853]). The final contribution is the two responses of Nariakira Shimazu (1809-58), the *daimyo* of the Satsuma fiefdom (signed "Matsudaira Satsuma no kami," dated 27 July and 29 August 1853).

The responses are so extremely formal, it is rather difficult to fully understand what the officials' views are. Clearly, they were perplexed, and their answers reflect this, ranging from total rejection of American demands to making some concessions (but with discussions of which to make).

The illustration depicts one of the envelopes, which contained a response of Nariakira Shimazu.

The final page contains a summary, dated 11 February 1854, of Perry's second visit.

Fine and fresh condition.

### *The Earliest Surviving Paper Currency*

15. MING BANKNOTE: DA MING BAOCHAO. Woodblock banknote (337 x 220 mm.), printed on blueish slate-colored mulberry bark paper, with six-character inscription at top giving name of banknote: *Da Ming tongxing baochao* [Great Ming Circulating Treasure Certificate], with a woodcut border of dragons & traces of three official seals in red. [China]: "1375"-1425. \$12,500.00

The first viable paper currency system used in a national economy in world history was created about 1020 during China's Song dynasty. When Zhu Yuanzhang came to power as the Hongwu emperor at the beginning of the Ming dynasty (1368-1644), he established, in 1374, the Treasure Note Control Bureau (*Bao chao ti ju si*) to supervise the production of paper money in order to facilitate commerce. The Ming was the first Chinese dynasty to try to totally replace coins with paper money.

The present banknote is an example of the earliest surviving paper currency. Identical to the one held by the British Museum, it is featured in "Ming Banknote. The Threshold of the Modern World (1375-1550 AD)," part of Neil MacGregor's "A History of the World in 100 Objects" (BBC Radio 4). It is well worth a listen.

"The first Ming notes were printed with a name in large characters across the top. It reads *Da Ming tongxing baochao* (Great Ming Circulating Treasure Certificate). They are often referred to as *baochao*, where *bao* conveys the notion of treasure, and *chao* the physical paper note...

"Ming notes were issued in several denominations: 100-, 200-, 300-, 400-, 500-*wen* and one *guan* (a string of 1000-*wen*) notes...Almost all the Ming notes that have survived are for one *guan*. The two large characters at the centre of this note read *yi guan* (one string), and beneath them is an image of a string of 1000 *wen* (coins) [strung as ten groups of 100 coins]...

"The large text box below gives instructions for use. It reads in columns from right to left: 'The Ministry of Revenue, with Imperial sanction, has manufactured

and printed Great Ming treasure certificates for circulation alongside bronze coins. Those using counterfeit notes will be executed. Informants will receive 250 *liang* of silver and the entire property of the criminal. On the Xth day of the Xth month of the Xth year of the Hongwu reign period' ...

"Before the notes were issued, they were stamped with three official seals, still visible in red. The two seals stamped on the front of the note read 'Seal of the Great Ming treasure certificate' and 'Seal of the supervisorate of treasure certificates.' The seal on the back reads 'Seal of the office of treasure-certificate-printing'." –from the British Museum website.

Successful at first, the state issued too much paper money, causing hyperinflation. By 1425, paper money was worth only a seventieth of its original value, and the use of paper currency in China was suspended.

In very good condition. A bit frayed around the edges but not touching the printed image. There is one small hole and several small thin areas of the paper.

• I can't resist noting: another example of this banknote is on offer at eBay for \$500,000 (as of 9 March 2022).

### *Crime & Punishment in Early Edo*

16. MURDER & TORTURE EMAKI (PICTURE SCROLLS). Two extraordinary *emaki* (picture scrolls), depicting in a series of fine, complex large paintings, a series of incredibly violent crimes & punishments, involving much bloodshed. Two scrolls (370 x 7430 mm.; 370 x 3790 mm.), carefully backed at an early date. [Japan]: no date, but late Edo. \$13,500.00

We have never seen anything like this before: these two picture scrolls depict a series of vivid (vivid is an understatement) scenes of incredibly violent acts against families, women, men, and children. The anonymous artist of these two scrolls was highly accomplished and, in bright colors, has portrayed a series of horrible acts. He has heightened many of the paintings with metallic pigments and rich colors. Our description below understates the violence, gore, and horror displayed on our two scrolls. We don't know why these picture scrolls were created but they are in the tradition of Tokugawa *bakufu* law enforcement.

Scroll One:

1. The first scene uses the technique of *fukinuki yatai* ("roof blown off"), to depict a group of 19 home invaders who have taken over a luxurious walled mansion and its residents. While some of the burglars are removing valuables, others are killing the residents with swords (plenty of spurting blood), sexually assaulting women, gagging women, kidnapping children, and throwing children down wells. Several male residents are tied up and clearly about to be murdered.

2. The next scene depicts one of the burglars outside of the compound. He has captured a fleeing woman, tied her up, and it is clear he is preparing to violate her.

3. Here we find four ugly bandits who have attacked a group of travellers, stripping them of their clothes, leaving several of the women naked, sobbing.

4. This scene depicts two bandits who have attacked a family. The naked parents are tied to a tree, and the son watches in horror as the bandits take his sister and all

their clothes.

5. This scene shows a female criminal being tortured (“water boarded”) by three men. We believe the men (who look like criminals) are former bandits engaged by the government to protect the citizenry in the time of Ieyasu.

6. This scene is just awful: two women (a mother and an older sister), who have been sexually assaulted, have committed suicide, one by hanging, the other by stabbing herself in the neck. Standing by are a sobbing lady-in-waiting, a younger sister, and her young samurai brother, who failed to protect them.

7. Here we have a murder scene investigation. A couple lies dead, covered in blood. The woman is naked. A *bugyo* is seated, overseeing the investigation while three other men inspect the bodies.

8. The final scene of this scroll shows a man about to commit *seppuku*.

Scroll Two:

1. Here we see a desperate man, chained to a post, burning in an inferno.

2. This scene shows an execution site with skulls and bones in the background. A government official has beheaded one man already, and the victim’s head has been mounted on a post. Two other kneeling and bound men are awaiting their own beheadings.

3. This scene is filled with spewing blood: a man has been pinned to a post, and two men are stabbing him with long spears. Blood is spraying everywhere.

4. This scene shows an executioner sawing a criminal’s head in half. The victim is buried in the ground, save for his head.

5. This final scene is most unpleasant: a criminal has been pinned to a thick post. His legs have been tied to two oxen’s legs. The oxen have been set on fire and are running away — with the criminal’s legs — in opposing directions, thereby pulling him apart.

In fine condition, preserved in a modern paper box.

### *How to Nanshoku*

16a. BAIJOKEN (pen-name). *Nanshoku jitsugo kyo* [*Male Love Sex Manual*]. 11 full-page woodcut illus. 17.5; 20 folding leaves. Two vols. Large 8vo, cont. wrappers (rubbed & somewhat worn), orig. printed title labels on wrappers (wormed), new stitching. Kyoto: Kikuya Shichirobe, January 1700. \$19,500.00

First edition, an engrossing illustrated manual providing a historical introduction to *nanshoku*, male-male sexual relationships. There is no copy located in WorldCat. This is a revealing book about the prevalence of homosexual relationships in early-modern Japan and presents a scholarly study of the practice. The dramatic illustrations are taken from another scarce work attributed to “Baijoken”: *Yodarekake* (ca. 1665).

At the beginning of the book, Baijoken traces the ancient traditions of *shudo* (pederasty from the perspective of the older man) and *wakashudo* (pederasty from the young man’s perspective) on the Japanese archipelago. The author maintains these practices have been prevalent for several millennia. These traditions were, in all likelihood, influenced by Chinese aristocratic culture, and were originally

imported to China by Buddhist practitioners from India. The Han and Wu dynasties are cited as early historical examples of widespread male homoeroticism. In fact, the book's second woodblock illustration depicts a scene in which two Chinese men are kissing in a palace.

The rest of the book serves as a richly detailed instructional manual on proper behavior in male-male relationships:

- five Confucian virtues of *shudo*
- medicine made by Buddhist priests to control sexual urges
- history of young mens' attire
- history young mens' make-up
- comparison of terms related to *shudo* in Chinese and Japanese
- correct conduct between romantic partners
- performance of all-male *kabuki* (*wakashu kabuki*)
- historical Chinese terms for *wakashu*

These histories and explainers are all supported by frequent excerpts from Chinese (with *kanbun*, i.e. Japanese reading marks) and Japanese texts on the subject. Baijoken refers to two classical Japanese texts in particular: *Nihongi* (or *Nihonshoki*) and *Kojiki*. Many Chinese and Japanese emperors and noblemen are cited in great detail as prominent exemplars of this type of relationship.

Towards the end of the first volume, the poetic names for categories young men are laid out, based on their age: 8-15 (*sakari no hana* [full bloom]); 19-20 (*chiru hana* [falling petals]); older than 20 (*yaro* [past prime]).

The woodblock illustrations show revenge killings, love triangles, love scenes, male sexual entertainment, subtle erotic moments, a beheading, and ritual suicide (*seppuku*).

Very good copy; some occasional worming, most expertly mended. Housed in a light blue *chitsu*.

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

G. M. Pflugfelder, *Cartographies of Desire: Male-Male Sexuality in Japanese Discourse, 1600-1950* (1999), p. 64.

16b. NANSHOKU (or DANSHOKU, HOMOSEXUAL LOVE). *Nanshoku kitsune no katakiuchi* [*Nanshoku Tale of the Fox's Revenge*]. Two woodblock illustrations, one pasted on each upper wrapper; five double-page & 10 full-page woodcuts. 5; 5 folding leaves. Two vols. Small 8vo (182 x 130 mm), cont. black wrappers (Vol. I lacking printed title label, minor wear to wrappers & a few repaired wormholes), new stitching. [Edo: Urokogataya Magobei, 1756]. \$16,500.00

An exceedingly rare survival, this is a fascinating example of *nanshoku* (homoerotic love tale) in the *kurohon* format; unrecorded in WorldCat. Anonymously authored and illustrated, the present work is an example of an understudied category of *shunga*, in which male-male romantic relationships, frequently involving an older man and a young boy, are hinted at in an array of visual cues, allusions, and innuendoes. A 1957 reproduction of this book attributes the illustrations to the Torii school and suggests that either Torii Kiyonobu (1664-1729) or, more likely, Torii Kiyomitsu (1735-85) were responsible. This is supported by the presence

in two instances (on the title label & head of the first page of Vol. I) of three triangles forming a pyramid within a circle that is the logo of the Edo publishing company Urokogataya Magobei, which collaborated with the Torii school on numerous *ukiyo-e* books and prints.

This book recounts a classic tale of revenge between two older samurai and an attractive youth named Takeshi. It opens with the gaze of three armed men fixed on the androgynous Takeshi. The closest older man Kaoru is bluntly propositioning the young samurai and tugging at his sleeve. On the following double-page image, Kaoru tracks down the young samurai's male lover, Shio. The next illustration shows Kaoru plunging a spear into Shio's side, presumably killing him. Despite his death, however, Shio seems to be reincarnated in the form of a fox (*kitsune*) that appears throughout the rest of the narrative. The final image of the first volume shows a second older man, Taira, who becomes Takeshi's accomplice; together they go on to plot revenge against Kaoru.

The woodblock illustration adhered to the second volume upper wrapper depicts Takeshi, the young samurai, fending off the older Kaoru with a long spear. Taira, disguised as a fortune-teller, sets up Kaoru's downfall in the first full-page illustration. As they put their plan in place, Taira and Takeshi grow closer. The penultimate double-page image shows the two men trailing Kaoru, who is disguised as a Buddhist monk. In the next and final double-page rendering, Takeshi and Taira simultaneously thrust their spears into Kaoru, with the reincarnated Shio as a fox in the background holding a torch in his mouth.

Very good copy, and a compelling example of early *kusazoshi* (woodblock-printed popular literature) with controversial subject-matter. Red ink seals on the inside of the upper wrappers indicate that this book belonged to Yoshikazu Hayashi (1922-99), the *ukiyo-e* scholar, collector, and a pioneering authority on *shunga*. Small tears in the middle of the second and fourth leaves in Vol. II. Housed in a modern dark blue *chitsu*.

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

### *A Beautifully Illustrated Natural History Book*

17. OHARA, Todo. *Todo ihitsu* [*Todo's Posthumous Works*]. 37 fine woodcuts (some are single-page, others double-page, & one is a text illus.), of which most are black & white, but 11 are printed in complex color & eight are delicately highlighted with gray tints. 33; 33; 32; 34; 35; 35 folding leaves. Six vols. 8vo, orig. decorated wrappers (wrappers slightly soiled), orig. block-printed title labels on upper covers, new stitching. Wakayama [& for Vols. IV-VI: Wakayama, Kyoto, Edo, & Osaka]: Ohiya Ihei et al., [Vols. I-III], Prefaces dated 1833 & 1850. \$12,500.00

First edition, and a complete set in six volumes, of this beautifully illustrated natural history work; the first three volumes were published by the famous bookselling and publishing firm of Obiya Ihei, in Wakayama, a town on the coast some 35 miles to the south-west of Osaka.

“*Todo ihitsu*, a three-volume posthumous collection of the works of Ohara Todo (d. 1825), [was] edited by his grandson [Rankyo Ohara]. Ohara was an herbalist and botanist whose family had been in service to the *daimyo* of Wakayama for generations and who was appointed head of the herbarium founded by the tenth *daimyo*, Tokugawa Harutomi. *Todo ihitsu* was published in 1833 by a consortium of Wakayama publishers, Obiya, Kasedaya, and Sakamotoya Kiichiro. A second set of

three volumes was published in 1850 by the Sakamotoya brothers and a collection of publishers from the three capitals, and a further eight sets were planned [but not published], according to the colophon of the second set."—P.F. Kornicki, "Obiya Ihei, a Japanese Provincial Publisher" in *The British Library Journal*, Vol. 11, No. 2 (Autumn 1985), p. 140.

Todo Ohara (1746-1825), who studied under Ono Ranzan, had been interested in plants from childhood. With Ranzan, he explored the Nikko and Kumano mountains, collecting specimens. In spite of his considerable knowledge, he never published any of his writings and it remained for his grandson Rankyo Ohara (1797-1849), to do so. Rankyo, at the end of Vols. III and VI, has added his own additional natural history observations.

This is a most handsome publication, designed to recreate the layout and general appearance of Todo's original notebooks. The black & white woodcut illustrations are finely executed, and many of them are beautifully accentuated with another printing of gray tint. A number of the woodcuts in the final three volumes are color-printed, some with metallic highlights and subtle embossing. A number feature *bokashi* (the delicate gradation or shading of the density of one color) and overprinting using multiple pigments. Four bear the printed seal of Keirin Kamata (1808-64), a café owner in Wakayama who learned painting from Keibun Matsumura. Another has the seal of Osatsune Horibata (1801-80), a member of the Kano school of painting and court painter for the Kii fiefdom (today's Wakayama).

The illustrations include abalone, a silkworm, other insects, citrus fruit, a sea snail, birds, a mouse, crabs, seaweed, fish, a monkey, wild orchids, turtles, shells, a leopard, an owl, seals on snow-covered rocks, many kinds of plants, etc.

Fine set.

18. PAK, Mun-hoe & others. [From upper wrapper]: *Kogum popch'op* [*Old & Current Calligraphic Copy Book*]; title on pillars: *Popch'op*. 82 folding leaves. Small folio (334 x 220 mm.), orig. wrappers (rubbed & a little soiled), later stitching. [Korea: 1859]. \$5000.00

A rare calligraphic copybook, using rubbings of inscriptions carved in stone. The rubbings are from various pieces of famous calligraphy, including those of Injo (1595-1649, r. 1623-49), king of Choson. Various styles of calligraphy are demonstrated.

One leaf each is bound-in at the front and back of the book. These leaves contain printed Buddhist texts and appear to be printer's waste, used to protect the main body of the book.

Fine copy, preserved in a *chitsu*. See WorldCat accession numbers 40485550 and 703734781. With thanks to Prof. Marten Soderblom Saarela of the Institute of Modern History, Academia Sinica, Taiwan, who pointed us in the right directions.

*Japan & the Bonin Islands*

19. PERRY'S VISIT TO THE BONIN ISLANDS. Manuscript on paper, handwritten title on upper wrapper: "Ajin chojutsu / mujinto kiji" ["Written by an American / Observations from a Mission to an Uninhabited Island"]. Hand-drawn double-page map of the Bonin Islands. 61 folding leaves. Large 8vo (268 x 200 mm.), orig. wrappers, stitched, spine backed at an early date with matching paper. [Japan: ca. 1860]. \$6500.00

An intriguing manuscript containing early Japanese translations of American reports drafted during Perry's mission to the Bonin Islands (Ogasawara-shima) in June 1853, one month before he sailed into Edo Bay for the first time. It is a fascinating record of America's colonial and commercial ambitions in the mid-19th century and Japan's response. The volume's upper wrapper bears the official seal (*onikki kata*) belonging to the Keeper of the Diary, the functionary responsible for recording important events on behalf of the *bakufu*.

We are uncertain how the Japanese obtained these secret American documents and when this manuscript was compiled. Perhaps it was composed after Japan's 1860 Embassy to the United States, when representatives were sent to Washington to negotiate a treaty between the two nations. Upon the return of Japan's diplomatic mission, the chief negotiator, Yoshitake Kimura, assigned a linguist, Kudo Iwaji, the task of translating the documents and books they had brought back. He also translated Perry's *Narrative of the Expedition of an American Squadron to the China Seas and Japan* (1856); it remained in manuscript until 1912. Iwaji is mentioned twice herein as the compiler of our manuscript volume.

Before Perry's fateful incursion to Edo Bay in July, he explored the Bonin Islands as a potential coal depot and resupply station for future travel and commerce between the United States and Asia. This manuscript is based on accounts of this expedition written by Anton L.C. Portman (Perry's Dutch translator) and the American translator Samuel W. Williams (1812-84), an expert in Chinese and Japanese, who are referred to several times in the text. Our high-level Japanese-government-produced report is divided into two sections, based on these firsthand reports by Williams and Portman.

At the beginning of the volume is a two-page manuscript map of the archipelago's two main islands (Chichi-jima and Haha-jima). The text offers a lengthy history of the islands and the various attempts by Britain and Russia to claim it. It is also filled with very detailed notes on the climate, ecology, natural resources, etc. Portman's portion has rather scholarly observations on some botanical specimens that were collected.

All of this information on the archipelago would have been extremely useful to the Japanese when they made an official claim to it in 1862. Control of the islands was ceded to the United States after World War II and in 1968 returned to Japan.

In excellent condition. Preserved in a *chitsu*.

• Peter Booth Wiley, *Yankees in the Land of the Gods: Commodore Perry and the Opening of Japan* (1990), pp. 204-14.

The National Archives of Japan spring 2004 digital exhibition "Gekido Bakumatsu – Kaikoku no shogeki –" ["The end of the turbulent Edo period – Impact

of the Opening of the country"] (accessed 11 February 2022) was of great help as we wrote this description.

*The Russians Fail Again*

20. REZANOV MISSION TO NAGASAKI, 1804-05. Illustrated manuscript on paper, entitled on label in manuscript on upper cover "Roshia hyoryuki" ["Castaways Brought Back by Russians, in Detail"]. Seven full-page brush paintings in black ink & color washes & one manuscript map of the world (laid-in). 47 folding leaves. 8vo (269 x 191 mm.), orig. blue wrappers, new stitching. [Japan]: on final leaf of text (in trans.): "Noted by Yoshinao Takagi on 18 June 1805." \$8500.00

Following the failure of the Laxman expedition of 1792 to open trade with Japan, the Russians tried again in the beginning of the 19th century. This time, the Imperial Russian government dispatched two Russian ships, with Krusenstern as captain, on a round-the-world expedition, in an experiment to supply their eastern Siberian and North American colonies more cheaply and reliably by sea. Emperor Alexander I also decided to include an embassy to Japan, led by Nikolai Petrovich Rezanov (1763-1807).

"The three main tasks of the expedition were to (1) negotiate trading rights with Japan on the basis of the Nagasaki permit [granted to Laxman in 1792], (2) survey and describe the Kurils, Sakhalin and the Amur on the way back to Russia, and (3) survey the whole eastern coast of Siberia. In addition, as with the Laxman embassy, in order to justify the mission in Japanese eyes on humanitarian grounds, four Japanese castaways were to be returned to their native country."—William McOmie, *The Opening of Japan 1853-1855* (Global Oriental: 2006), p. 14.

The Russian's Japan mission was a complete failure: Rezanov's proposals to open up trade were categorically rejected, Alexander I's presents were refused, and the Russians were confined to their ships or virtually imprisoned on shore for many months.

Our manuscript consists of a number of sections. The first describes the Russians' visit to Nagasaki from September 1804 to April 1805, using the permit granted to Laxman 12 years before.

The next section contains a translation of Rezanov's proposal for trade. At the end, we are given the names of the Japanese interpreters and translators. This is followed by a translation of the Russian emperor's letter to the emperor of Japan, and then a transcription of the permit given to Laxman to enter the port of Nagasaki.

Next, after a list of gifts (which were refused), we find letters of reply from Japanese envoys sent by the shogun to Nagasaki and notes by the city magistrate. The next section contains notes on the defense of Nagasaki by troops of various fiefdoms.

Following this are six full-page brush paintings in various colors, including gold, of the uniforms of Rezanov and other members of the embassy, with carefully written descriptions of all the elements of each uniform.

Then we have two detailed reports made by the Japanese after their interviews

with the castaways, with information on their care, travels, and experiences while away from Japan. We are given a list of the possessions brought back by the four castaways (compasses, illustrated materials, clothes and shoes, fur coats, accessories, and maps), and, at the end, the four castaways' names: Sahei, Tsudayu, Gihei, and Taju(ro).

A final sheet has been pasted-in with a color illustration reproducing a Japanese newsheet depicting the Russian ship entering Nagasaki, the Russian imperial crest, and details of the Russian arrival. A manuscript of a world map has been laid-in.

In fine condition, preserved in a *chitsu*.

*Dangerous Words from Nariaki Tokugawa & Shoin Yoshida;  
Printed by Movable Type*

21. SHOKA SONJUKU MOVABLE TYPE BROADSIDE. Broadside on paper (228 x 334 mm.), mounted on a hanging scroll, printed with wooden movable type, entitled *Mito Nariaki kyo hekisho* [*Words for the Students by the Honorable Nariaki of Mito*]. Shoka Sonjuku Academy, Hagi, Yamaguchi Prefecture: Printed by (in trans.) "movable [type]," 1858. \$12,500.00

An extremely rare and unusual example of movable wooden type printing in Japan. Movable type books enjoyed a considerable popularity in Japan in the first four decades of the 17th century, but gradually this technology withered away in favor of xylography. The use of wooden movable type was revived again in the late 18th century for small private editions, oftentimes to print controversial texts and issued *sub rosa*. The texts of some of these works might have faced censorship if commercially published. These kinds of movable type printings from after 1653 are called *mokkatsujiban* (for a fascinating discussion, see Kornicki, *The Book in Japan*, pp. 159-63).

The present broadside is just such an example. It was printed at the famous Shoka Sonjuku ("village school under the pines"), in the castle town of Hagi in Yamaguchi Prefecture. This school produced, in a two-year period, some 70 future leaders who contributed to the Meiji Restoration and the development of modern Japan, including two prime ministers. Its dynamic principal and main teacher at that time was the magnetic Shoin Yoshida (1830-59), educator, scholar, and political activist. He had studied Western and Chinese military strategy and science and openly supported the emperor against the shogunate. In 1854, he and a friend, Jusuke Kaneko, tried to stow away on Commodore Perry's flagship, the *Powhatan*, anchored off Shimoda. Perry refused, and the two young men were imprisoned by the shogunal authorities. Kaneko soon died, but Yoshida was released in January 1856 and, while under house arrest, soon became principal of the Shoka Sonjuku, which was owned by his uncle. During his brief tenure there, Shoin attracted an extraordinary group of future leaders. Through lectures and his many writings (memorials, proposals, and letters to his students), he "deplored the superficiality of upper samurai life at a time of national danger, and proposed that the domain ignore rank, and even status, in its appointments. If the country was to be opened he wanted the bakufu to do it actively and purposefully, rather than, as it seemed, cravenly and hesitantly. Students should be sent abroad to each country; Japan

should have a fleet, and trade, and become a presence on the world stage instead of remaining a victim.”—Jansen, *The Making of Modern Japan*, p. 293. However, during the Ansei purge in 1859, Yoshida was arrested and beheaded. He is considered one of the intellectual fathers of modern Japan.

This broadside, printed by movable type at the school, contains two dangerous texts, both very much in the *Mitogaku* tradition, one of the driving forces behind the Meiji Restoration. On the right side, we find five instructions of moral guidance by Nariaki Tokugawa (1800-60), the one-time lord of Mito fiefdom, who supported loyalty to the emperor, war with foreigners, and devotion to the *sonno-joi* movement (“revere the emperor, expel the foreigners”). Nariaki had founded his own academy, the Kodokan, to foster practical Western learning in order to defend the nation. Shoin’s earlier studies at Kodokan had reinforced his ideas of the future of Japan.

The five apothegms of Nariaki all concern the need to appreciate the military and its soldiers: one must be grateful to them and their sacrifices for the comforts civilians enjoy. The Japanese should thank the soldiers for food, clothes, homes, comfortable living conditions, and traditional social relations, all of which the members of the military had given up, in service to their country. These maxims are dated Spring 1854.

On the opposite side of the broadside, which is divided by a “pillar,” are Shoin Yoshida’s responses. In essence, he writes: “The incompetent government and their confusions must be ignored. Discipline yourself, behave ethically as an example to your family, and this behavior will spread to others. My students must learn from the words of Nariaki. Printed by movable [type].” At the start of Shoin’s comments is printed the zodiac date of “Winter 1857,” and at the close, the date “Good Day January 1858.” At the end, “Shoka Sonjuku” is printed.

PROVENANCE: This broadside has several manuscript notes in one hand. The first states (in trans.): “Selected and written by Nijuikkai sensei [=Shoin Yoshida].” Around the borders of the broadside, the same annotator has written, again in translation: “Mito Nariaki’s words in movable type. January 1858. Hagi. Shoka Sonjuku *ban* [edition].”

Accompanying this broadside is a sheet of notes by the next unnamed owner, who has written (in abbreviated & rough trans.): “Purchased from the family of Shoin’s disciple Chuzaburo Terashima [he was one of the closest followers of Shoin and died in the Hamaguri Gate Rebellion of 1864]. In the article in the journal *Sonjuku sakumon ichido*, dated 12 April 1858, we learn that the Shoka Sonjuku Academy was equipped with a wooden movable type press that was primitive and imperfect but highly valued. This broadside is rare and probably the only surviving example. Let us consider its historical and technological importance.”

We know that Shoin’s responses printed here are included in his collected works, *Yoshida Shoin zenshu*, printed in Tokyo in 1934-36 in ten volumes.

Our scroll is preserved in a wooden box, which has the inscription on the lid of Mr. Mori, the chief bibliographer to the great Japanese bookseller Shigeo Sorimachi. Mori has written (in trans.): “Words for the Students by Nariaki Tokugawa. Hagi. Shoka Sonjuku. Katsujiban [movable type].”

In fine condition.

• Maida Stelmar Coaldrake, “Yoshida Shoin (1830-1859) and the Shoka Sonjuku” (online Ph.D. thesis, 1985).

22. SUTRA OF PERFECTION OF WISDOM: KAROKU-BAN SCROLL (KASUGA-BAN). Block-printed scroll of Vol. 423 of the *Sutra on the Great Perfection of Wisdom* or *Mahaprajnaparamitasutra*, text starting “Daihannya haramitta kyo...”. 20-24 columns per sheet, 17 characters per column (column height 203-04 mm.), printed on 19 joined sheets (263 mm. high, sheet lengths from 382 to 443 mm., total length 8170 mm.), attached at end to a wooden roller. [Nara: 1222-27]. \$15,000.00

A rare early printed sutra scroll, part of the Karoku-ban edition printed in 1222-27. It has been printed on high-quality thick paper (*gampi*, or mulberry fibers), and printed in bold, thick strokes, using black *sumi* ink, typical of Kamakura and Muromachi *kasuga-ban* printings (*kasuga-ban* is a general term for publications of the Nara monasteries).

The *Mahaprajnaparamitasutra* is a massive compilation of scriptural literature said to have been preached by the Buddha in four different places to 16 discrete assemblies. It includes seminal works such as the *Prajnaparamita in One Hundred Thousand Lines* and the *Diamond Sutra*. “This recension of the scripture is only extant in a Chinese translation made in six hundred rolls by Xuanzang and his translation team between the years 660 and 663. Xuanzang’s recension is by far the largest of all the prajnaparamita scriptures in the Chinese Buddhist canon...The *Mahaprajnaparamitasutra* also often holds pride of place as the first sutra found in many traditional East Asian Buddhist scriptural canons.”—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 505.

The translator of the *Perfection of Wisdom*, Xuanzang (596?-664), was a Chinese Buddhist pilgrim, monk, scholar, and patriarch of the Chinese Yogacara tradition. Along with Kumarajiva (344-413), Xuanzang was one of the two most influential and prolific translators of Indian Buddhist texts into Chinese. In 627, he embarked on an epic journey to India where he studied Sanskrit, and returned to China in 645 with over 600 hundred Sanskrit manuscripts in his luggage, along with images, relics, and other artifacts. Settling in the Tang capital of Chang’an, he established a translation bureau where he oversaw a team of monks who transcribed the texts. In the process, the monks clarified texts, made translations, polished the renderings, and certified both their meaning and syntax.

The Karoku-ban edition was published from Jouo 1 (1222) to Karoku 3 (1227). For a brief discussion of this edition, see Nobuko Inagi, “The Printing and Circulation of Buddhist Scriptures during the Kamakura Period: With Special Attention to the Kasuga Edition of the Sutra of Great Wisdom (Daihannyakyo)” in *Bulletin of the National Museum of Japanese History*, Vol. 72 (March 1997), pp. 34-35.

A very good copy, with some minor worming repaired, preserved in a box. This was sold by Colin Franklin to a private collector.

• K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 159—“The term *Kasuga-ban* became used more loosely, in a wider sense, to denote publications of the Nara monasteries in general, not only of the Kofukuji. The printing of *Kasuga-ban* in this broader sense flourished throughout the Kamakura period and up to the end of Muromachi (ca. 1570).” Mizuno, *Buddhist Sutras. Origin, Development, Transmission*, pp. 178-79.

*Chikan Ban, Printed 1368*

23. SUTRA OF PERFECTION OF WISDOM: CHIKAN BAN (or KAN). *Orihon* (accordion) woodblock-printed book of Vol. 151 of the *Sutra of Perfection of Wisdom* or *Mahaprajnaparamitasutra*, Japanese title reading: "Daihannya haramitta kyo kan dai hyaku gojuichi." Six columns per page, 17 characters per column, text block height 205 mm. 15 joined sheets. 74 pages, one blank leaf at end. Tall narrow 8vo (275 x 115 mm.), orig. semi-stiff boards with flap. [Kanto region?]: at end "Chikan, August 1368." \$8500.00

An extremely rare dated sutra, printed by the monk Chikan in 1368, apparently in the Kanto region. It has been printed on fine thick paper (*gampi* or mulberry fibers), with bold, thick strokes, using black *sumi* ink.

According to the blog of a local printing historian in Yamanashi Prefecture, who is a member of the Hobundo Company (the author does not give his name), the Chikan edition of the *Sutra of Perfection of Wisdom* was carved in the Kanto region around Tokyo between 1356 and 1410. Chikan was a Buddhist priest with the rank of *Biku*. Chikan's most important sponsors were members of the ruling Ashikaga clan, including Takauji Ashikaga (1305-58), the first shogun of the Ashikaga shogunate, and his two sons. The author of the above-mentioned blog speculates that, as the Ashikagas resided in the Kanto region, the Chikan edition was printed nearby.

The *Mahaprajnaparamitasutra* is a massive compilation of scriptural literature said to have been preached by the Buddha in four different places to 16 discrete assemblies. It includes seminal works such as the *Prajnaparamita in One Hundred Thousand Lines* and the *Diamond Sutra*. "This recension of the scripture is only extant in a Chinese translation made in six hundred rolls by Xuanzang and his translation team between the years 660 and 663. Xuanzang's recension is by far the largest of all the *prajnaparamita* scriptures in the Chinese Buddhist canon...The *Mahaprajnaparamitasutra* also often holds pride of place as the first sutra found in many traditional East Asian Buddhist scriptural canons."—Buswell & Lopez, eds., *The Princeton Dictionary of Buddhism*, p. 505.

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A very good copy, preserved in a modern *chitsu*. There is some inoffensive worming, touching some characters. The author of the above-mentioned blog states that in the blank areas of each sutra, the names of the donors have been supplied in manuscript. In our copy, the names have been erased in the eight blank areas.

• Blog: <https://gamp.ameblo.jp/hdayori/entry-12520441077.html>. Mizuno,

*Buddhist Sutras. Origin, Development, Transmission*, pp. 178-79. With many thanks to Prof. Peter Kornicki of Cambridge University for pointing us in the right directions.

Of “Supreme Interest”

24. TOKUGAWA, Ieyasu. Manuscript on paper, entitled on first leaf “Goyuijo [gohozoiri] hyakkajo [“The One Hundred Articles of Testimony”]. 17 folding leaves. 8vo (265 x 191 mm), orig. patterned wrappers with paintings on each cover, old stitching. On the antepenultimate page, in a later hand using red ink in trans.: “Yakushiji Temple Horinin...copied August 1795.” \$2500.00

An important text, which has been shrouded in secrecy for several centuries. Manuscript copies, such as the present example, were quietly made, but the *Legacy of Ieyasu* was not published until the early 19th century.

Ieyasu Tokugawa (1543-1616) “left behind him a document, called the *Legacy of Ieyasu*, which to those desirous of studying the character and motives of the founder of the Tokugawa dynasty possesses a supreme interest. Some doubt has been thrown by Japanese critics on the authenticity of this composition. It has been asserted that it was not the work of Ieyasu and therefore not worthy of the reverence in which it has been held. But whether the *Legacy* was originally composed by him or approved and sanctioned by him, matters little for our purpose. It dates from the time of the founding of the Tokugawa shogunate, and has been an unimpeachable authority during all its history. One of the singular features in the disposition of the *Legacy*, to which Professor Grigsby directs attention, was the secrecy in which it was kept. The original was preserved in Kyoto and was never seen, while an authenticated copy was kept at the shogun’s court in Yedo, and once a year was open to the inspection of all above a certain rank...

“The *Legacy of Ieyasu* consists of one hundred chapters, arranged without any attempt at logical order. Each chapter treats of a single, separate subject, and is usually of a very moderated length. As Professor Grigsby has pointed out: ‘Sixteen chapters consist of moral maxims and reflections; fifty-five are connected with politics and administrations; twenty-two refer to legal matters, and in seven Ieyasu relates episodes of his own personal history.’ The moral maxims are quoted chiefly from the works of the Chinese sages, Confucius and Mencius. While the collection on the whole has a military aspect, and plainly encourages and promotes the well-being of a military class, yet we see in it the mild and peaceful nature of Ieyasu.”—David Christie Murray, *Japan*, p. 151.

Our manuscript, written in *sumi* (black) ink, contains a number of notes and additional commentary in red ink, with a few further modern annotations in blue ink. The manuscript label on the upper cover states “Momijiyama gohozoiri hyakkajo hisho” [“The One Hundred Articles of Testimony kept in the collections of the Shogun in Edo, a Secret Text”]. Throughout the manuscript, an annotator, writing in red ink, has made a number of corrections and additions to the text. An inscription in blue ink on the first leaf states that the red ink annotations derive from a comparison with the manuscript at the Yakushiji Temple in Nara.

The upper wrapper has a lovely painting of Momijiyama and the surrounding

landscape. The lower wrapper depicts another landscape of the area.

In very good condition. The wrappers and text have some worming, touching characters, but the text is legible.

25. VIEWS OF THE TEA CEREMONY GROUNDS & STRUCTURES. Scroll on paper, with six scenes, in brush & color washes, of the tea ceremony building & related areas. Scroll (260 x 2160 mm.), with six fine illustrations pasted on, decorative endpaper at beginning. [Japan: late Edo]. \$6500.00

A very attractive scroll on the tea ceremony building and its surroundings, illustrated with six fine scenes in brush and colors from different directions and perspectives. We have not encountered anything like this before. Our scroll offers six perspectives of the tea ceremony building, its surrounding highly designed gardens, and other features.

The six scenes are as follows:

1. The first scene, looking to the east from the tea ceremony room, shows the *koshikake machiai* (waiting room with a bench for seating) in the distance, with a traditional fence extending to the left. We see the *roji* (the garden path leading to the tea hut) and *fumi-ishi* (stepping stones), adjacent trees, and mossy grounds. As we near the tea hut, there is a *tsukubai* (the low wash basin where the guests must wash their hands and rinse their mouths). Above the *tsukubai* is a stone *toro* (lantern). All the trees, including pines, have been selected and planted with meaning.

2. Our next scene looks west from the waiting room towards the tea hut with its *nijiriguchi* (the small entrance). We see a lovely depiction of the grounds and the tea ceremony building, which is shown with considerable architectural detail.

3. The third view is from the east and is slightly elevated. We are outside of the property, looking over the wall, with its gates, onto the entire grounds, including the *machiai* and the tea ceremony building. This elevated view offers an excellent sense of perspective of the tea ceremony property's layout.

4. The fourth scene, from the west, offers a very different view, showing the back of the tea ceremony building and looking towards the *machiai* with its bench.

5. This prospect is towards the north and is slightly elevated. It offers a very revealing view of the structure of the *machiai*, its bench, and simple roof. This image offers a much closer and detailed look at the stone pathway, the lantern, the washing basin, and the carefully considered landscape architecture.

6. Now we are looking south, with another important view of the tea ceremony building, showing other features including the back entrance and the exterior of the *machiai* with another seating area.

Fine condition.

### *The Natural History of Wakayama*

26. WAKAYAMA, Natural History of. Illustrated manuscript on paper, entitled on manuscript labels on all upper covers "Nangoku kidan" ["Southern Province of Kii Province"]. One three-page manuscript map & about 30 natural history paintings

in the text (some full-page or double-page). 26; 24; 28; 30; 29 folding leaves. Five vols. 8vo (247 x 168 mm.), orig. pale blue patterned wrappers, manuscript labels on upper covers, new stitching. [Osaka]: at end of Preface in Vol. I (in trans.): "Tsuneo recorded in 1855." \$9500.00

Kii Province (today's Wakayama Prefecture but in ancient times known as Nangoku, as given in *Nihon shoki*) is just southwest of Osaka. It has always been a prosperous region with a varied landscape, rich in fishing and agriculture, and with excellent communications by river and inland sea. The province was closely allied with many branches of the ruling Tokugawa family.

This is a record of the natural history of the region in 1855, just at the time of the opening of Japan. There are a number of references in the text to sightings of "foreign ships" (American, Dutch, and Chinese) in the waters off Wakayama.

The first volume begins with a description and a three-page map of the coastline and notable geographical features of the region. The author then turns his attention to the native plants and crops of the region (especially citrus, for which Wakayama is famous). This is followed by descriptions of the local costumes and garb of the male and female inhabitants, of all ranks. The author proposes his theory of the origin of earthquakes. The cuisine of the region is described, with accounts of the different kinds of soy sauce made. Techniques of preserving fresh fish are given. Remarkably, the author describes a dish of steamed meat and wheat flour, described as the latest recipe to come from the United States! There are also extensive comments on the indigenous people, folktales, etc. The most famous temples of the area are described. The minerals of Wakayama are discussed.

Vol. II contains many descriptions of the botany and ornithology of the region, the fishing and hunting possibilities, and the natural history in general.

Vols. III and IV are concerned with the many varieties of sea creatures found off the coasts of Wakayama Prefecture. The author gives a history of whaling in the region.

The fifth volume begins with the market price of fish when traded. The author describes the fishing techniques (with excellent illustrations of fishhooks of many styles, nets, etc.), following this with descriptions of the many shellfish and seaweeds. He then shifts to describing the fossilized rocks of Wakayama and, next, the mushrooms of the area. Finally, the author lists the local festivities, with comments on the seasonal cuisines, entertainments (dancing, singing, musical instruments), alcoholic beverages, etc.

The attractive paintings, well-colored, depict plants, fish, wild animals, and fossilized rocks of Wakayama Prefecture.

Fine set. Some marginal worming in the final two volumes. We find other copies of this manuscript in the libraries of Kyoto and Tokyo universities and Tokyo National Museum.

#### *The Earliest Calligraphy Collection of China*

27. WANG, Zhu, editor. *Song ta chun hua ge tie you xiang ben* [Model Books of Calligraphy from the Imperial Archives of the Chunhua Reign Period]. More than 400

colotypes. Ten vols. Small folio, orig. blue wrappers, orig. block-printed title labels on upper covers, orig. stitching. From the colophon (in trans.): Shanghai: Shang wu yin shu guan, 1924. \$4000.00

A fine and very rare edition of the earliest calligraphy collection of China. "In 992, the third year of the Chunhua reign (990-995), by command of the Song dynasty Emperor Zhao Jiong (reigned 976-998), the Court Calligrapher Wang Zhu selected masterpieces of calligraphy in the imperial collection. He had them carved in stone, and then had rubbings made which were mounted into an album. As a collective album of calligraphic copies, it consists of ten volumes featuring calligraphic copies by former emperors, eminent officials, and calligraphy masters...

"Creating rubbings of calligraphic masterpieces is one ancient printing technique. First, workers traced a piece of writing on to a horizontal stone or woodblock: after writing the characters on a piece of paper, they used vermilion ink to outline them on the back. With a few more pieces of paper on top, they pressed the back of the paper against a stone or a woodblock to transfer the red impression from which they did the engraving. Finally, they used durable paper to make ink rubbings from the stone or wood engravings...

"The first volume includes works by the deceased emperors and kings of past dynasties. Volume two to four gathers calligraphy by eminent officials. The fifth volume contains masterpieces of different calligraphers while volume six, seven, and eight feature Wang Xizhi (ca. 303-361), and nine to ten features Wang Xianzhi (344-386, Wang Xizhi's seventh son)...

"According to the Yuan painter and calligrapher Zhao Mengfu (1254-1322), the album was comprised of calligraphic masterpieces dating from Xia, Shang, Zhou to the Tang dynasty (618-907)... Because the number was limited, the album was highly prized by later generations...

"*Model Books of Calligraphy from the Imperial Archives of the Chunhua Reign* is the earliest calligraphy collection of China. Despite the inclusion of counterfeit works due to the incompetence of the compiler, the album is still precious enough for its success in maintaining the copies of predecessors calligraphic works. Therefore, it is honored as 'ancestor of exemplary ink rubbings' (*fatie zhizu*)."—from the Beijing Palace Museum webpage (accessed 24 Jan. 2022).

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

• Amy McNair, "The Engraved Model-Letters Compendia of the Song Dynasty" in *Journal of the American Oriental Society*, Vol. 114, No. 2 (April-June 1994), pp. 209-25. WorldCat Accession number: 1016173142.

### *Takuhon*

28. [From the label on the upper cover]: WANRYU SHINSATSU [NEW VOLUME OF STRUNG-TOGETHER WILLOWS (= HAIKUS)]. *Orihon* (accordion) format woodblock-printed book. .5, 22, .5 folding pp. Narrow 8vo (228 x 83 mm.), orig. wooden boards, orig. block-printed title label on upper cover. From the final page (in trans.): "Mie Prefecture, southern Ise, Watarai: 1834." \$2750.00

This book, provincially printed, is most unusual. It is a so-called *takuhon* (book

of rubbings), using an old printing technique revived in Japan by Jakuchu, which reversed black (or, in this case, blue) and white. The technique derived from the Chinese practice of taking rubbings from engraved pictures or calligraphy on stone monuments. According to Hillier, “the manner in which the imitation ‘stone-print’ was created could not have been more complicated or more demanding on the printer.”—*The Art of the Japanese Book*, p. 311—(with an account of the complex technique).

This is a collection of haiku, each printed in a column, with the poet’s name or pen-name at the bottom. What makes this volume so unusual and attractive is that the text has been printed in reverse: the characters are white, and the background has been printed in a beautiful blue ink, resembling a Chinese book of rubbings.

A fine copy, with minor worming. Very rare, with no copy in WorldCat; we find two copies in Japan, at Tenri and Waseda universities.

### *Dream Castles*

29. YAMAGA RYU. Four *orihon* (accordion) volumes, entitled on gold paper manuscript label on upper cover of each volume, “Yamaga ryu on sunagata utsushi” [“Copy of Yamaga School of Gungaku, Sites & Plans of Castles”]. 447 double-page brush & multi-colored paintings (all 384 x 375 mm.), mounted on mica-treated boards of planned & realized sites for forts & castles and their structures. Four vols. Small thick folio (425 x 205 mm.), orig. silk-covered boards, gold-speckled endpapers. [Japan]: mid to late Edo. \$16,500.00

These four magnificent large-format *orihon* volumes contain 447 highly skilled color paintings of sites for castles (*sunagata*) and plans for actual castles (*nawa[bari]*), all illustrated in the form of ground plans or bird’s-eye views. These have all been gathered by a member of the Yamaga ryu school of military science.

*Sunagata* suggests “sand” and is related to the construction castles and fort foundations, which all used sand as a major building component. *Nawabari* (literally, “stretched rope”) has the meaning “castle plan,” a general term for the layout of a castle and its component structures. The meaning is derived from the original use of a rope stretched between stakes, positioned at intervals, to determine the placement of the castle compound and components.

Soko Yamaga (1622-85), military strategist and Confucian philosopher, set forth the first systematic exposition of the missions and obligations of the samurai (warrior) class. These included martial spirit, weaponry skills, loyalty to one’s lord, a sense of personal honor, devotion to duty, and a willingness to sacrifice one’s own life. His teachings became the central core of what was later known as *Bushido* (Code of Warriors), which guided Japan’s military class throughout the Tokugawa period and to the end of World War II.

Yamaga made many important innovations in military strategy and tactics, weapons, and military intelligence. He served as military instructor to the lord of the fiefdom of Ako and founded a military school, the Yamaga ryu. In this school, students learned *gungaku* (military learning), which focused on archery, horse riding, swordsmanship, ethical behavior, proper strategy, logistics, and castle

construction. He wrote several important works on military science, most notably *Heiho shinbu yubishu* (ca. 1642) and *Bukyo zensho* (1656), both of which have substantial sections on castle construction.

Our albums contain illustrations for both the foundations (*sunagata*) and the actual castle construction plans (*nawabari*), intermixed throughout. The designs for each range from rather simple to incredibly complex. There is a great variety of sites: for example, on hills, next to a river, or overlooking the sea.

Many of the castle plans — all different, depending on the location, size, and purpose — depict water-filled and dry moats; “kill zones” of many kinds; confusing mazes of pathways leading to the castle keeps; watchtowers; walls built from timber or stone; bridges and walkways; storage areas for food and supplies; arrow slits or shooting holes (*sama*) in the form of circles, triangles, squares, and rectangles; defensive fences; gates (including *uzume mon*, or “embedded gates,” built directly into the stone walls, and timber-frame gates); *tenshu* (the main tower of the castle); etc.

Beginning in the early 17th century, there was a strict limit to the number of castles allowed to stand (Ieyasu issued a law in June 1615, referred to as the *ikkoku ichijo no rei* [one castle per province order]). We believe these four splendid albums of plans for forts and castles were created by the Yamaga ryu to maintain the knowledge of castle building in times of peace.

It is interesting to note that some of the elements of castle plans have suggestions of kanji characters, including *fuku* (happiness) and *shichi go san* (three, five, seven).

In very fine condition. All the volumes have some relatively inoffensive worming, touching images.

• NIJL lists something similar, but that has only ten sheets. Accompanying these albums is a large slip of paper with some additional information, which may or may not be correct, stating that these albums were copied in Kyogoku fiefdom. The owner’s name has been blacked out, but we can decipher it as “Kihei Ujiie.”

### Forgery

30. YONGLE DADIAN FORGERY. Five random folding leaves in excellent facsimile of the Ming *Yongle Dadian* manuscript encyclopedia: *juan* 15,957:1; *juan* 8,841:4; *juan* 8,841:7; *juan* 8,841:13; & *juan* 8,841:15. Folio (473 x 290 mm.), “orig.” wrappers, “orig.” title label on upper cover, stitched as issued. N.d.: n.p. [but probably somewhere in China sometime in the last century]. \$1650.00

The *Yongle Encyclopedia* [*Yongle Dadian*], the world’s largest encyclopedia, was completed in 1408 through the efforts of 2169 scholars working in the then capital of Nanking. It consisted of 22,877 manuscript fascicles (*juan*) and was bound in 11,095 volumes, with a total of about 370,000,000 characters. This manuscript was later lost in unknown circumstances but not before the Jiajing emperor (1507-67; r. 1521-67) had ordered a copy of the entire original manuscript be made; it was completed in 1567.

This 16th-century copy was placed in the Hanlin Academy during the reign of

Yongzheng (1678-1735; r. 1722-35). Scholars made free use of the manuscript and removed numerous volumes, so that by 1893, only ca. 600 volumes remained. In 1900, the Boxers set fire to the Hanlin Academy, and during the confusion, allied soldiers, officials, and scholars took several hundred volumes. Today, nearly half of the surviving manuscript volumes exist outside of China.

The present facsimile volume was clearly created to be represented as authentic. Indeed, under magnification, it is not easy to visually confirm that the leaves were not handwritten manuscripts. We asked a leading scholar of Chinese book history to inspect this volume. He has provided us with a report, which we would be happy to provide to prospective buyers.

Like all forgeries, our volume has a telltale flaw: "The strongest evidence that the leaves are all printed is the failure of perfect registration between red and black in the two-step printing process, resulting in a differential of circa two mm. between the black (main text) and red (commentary text, center column text, borders, dividing lines, and punctuation marks) portions of the page...I assume that the actual (photo-lithographic/photo-offset) facsimiles used to create this forgery were earlier 20th century facsimiles, perhaps printed and published informally, that do not appear in standard library catalogues" (scholar's email of 14 February 2022).

The report concludes: "While this report is conclusive, it cannot be said to be complete or final. Therefore, I will continue to search for more complete explanations of how the forgeries were carried out." There is more to learn!

The paper in our volume has been deliberately stained and discolored to make it appear old and distressed.

• For a detailed account of the *Yongle Dadian*, its history and importance, see Duncan Campbell's "The Huntington Library's Volume of the Yongle Encyclopaedia (*Yongle Dadian*): A Bibliographical and Historical Note" in *East Asian History*, No. 42 (March 2018), pp. 1-13. Endymion Wilkinson, *Chinese History. A New Manual*, 4th ed., pp. 958-59.

### *Chinese for Korean Children*

31. YUHAP [*Combined Categories*]. 21.5 folding leaves. 8vo, orig. yellowish-brown wrappers, new stitching. [Korea]: n.d. \$5500.00

*Yuhap* is a common primer for children dating from the early Chosen period. The book teaches Chinese characters by giving their Sino-Korean pronunciation along with a vernacular Korean translation. Both the pronunciation and the translation are given in *han'gul*, the Korean alphabet promulgated in 1443. The characters are arranged by category, as indicated by the title. The end of a list of characters belonging to a certain category is indicated by a short sentence in classical Chinese.

*Yuhap* was widely used in Chosen Korea alongside the *Thousand Character Essay* for the teaching of written classical Chinese to children. Yet, unlike the *Essay*, which is Chinese in origin, *Yuhap* is apparently a Korean text, even its Chinese characters. The Chinese text of this book must have been written for Korean children, not Chinese children.

An early edition of *Yuhap* was compiled by Yu Hui-chun (1513-77), a noted

Confucian scholar during the reign of Kings Myeongjong and Seonjo, who served as the Keeper of the Royal Papers and Counselor to the king for many years. His revised and expanded edition of *Yuhap* appeared in 1576. Our edition is another work with a different number of characters.

About ten editions of our *Yuhap* are known. The earliest that can be dated is from 1664 and was published at a temple. Kyujanggak in Seoul holds five copies of woodblock-printed editions. They are not all dated, but those with dates are from the second half of the 19th century. Based on its appearance, we believe our edition is 18th or early 19th century.

Nice copy of a rare edition, preserved in a *chitsu*.

*“The Definitive Record of Japanese Diplomatic Relations”*

32. ZUIKEI SHUHO. *Zenrin kokuhoki* [*An Account of Good Neighborly Relations as a Treasure of Our Country*]. 46; 40; 19 folding leaves. Three vols. Large 8vo, orig. pale brown wrappers (somewhat rubbed), orig. block-printed title labels on upper covers, new stitching. [Edo: 1657]. \$3750.00

Second and best early edition. The extremely rare first edition appeared in Kyoto in 1477, but our edition, a so-called *Meireki-bon*, is judged to be most complete.

“In 1464 the shogun Ashikaga Yoshimasa (1436-1490) asked the Zen monk Zuikei Shuho (1391-1473) to compose an official letter from the shogun to the Ming emperor. His interest in diplomatic history aroused, Zuikei Shuho began a compilation of pertinent documents. The result of his efforts, *Zenrin kokuhoki*, completed in 1470, was the first book-length chronicle of Japan’s foreign relations...

“While the Chinese dynastic histories included separate chapters on foreign countries and relations with them, the Japanese had not followed this pattern. The six national histories had instead integrated records of foreign relations from the prehistoric period to the ninth century into their chronological-annals format...*Zenrin kokuhoki* far surpassed such earlier works in the comprehensiveness of its coverage, the fullness of its citations, and the range of sources from which it drew, and it remains today the definitive record of Japanese diplomatic relations from 600 to Zuikei Shuho’s own time.”—Charlotte von Verschuer, “Japan’s Foreign Relations 600 to 1200 A.D. A Translation from *Zenrin Kokuhoki*” in *Monumenta Nipponica*, Vol. 54, No. 1 (Spring 1999), p. 1 (& see the entire article & her other two articles in the same journal, Vol. 57, No. 4 [Winter 2002], pp. 413-45 & Vol. 62, No. 3 [Autumn 2007], pp. 261-97. Our description is very largely dependent on her excellent articles).

Zuikei Shuho was abbot and monastic administrator of the Rokuon’in temple, which was within the precincts of Shokokuji temple complex in Kyoto. His *Zenrin kokuhoki* has three chapters: the first is a chronological account of external relations from mythological times to 1392. The second is an anthology of diplomatic documents dated 1398-1475, and the final chapter serves as an addendum, with documents dated 1433-86.

The text describes the active trade between Japan and other Asian countries; diplomacy between Japan, China, and Korea; the spread of Buddhism; and the

large-scale importation of Chinese books.

Very good copy of a scarce book. There is some mostly marginal worming.