



325 West End Avenue, New York City, New York, 10023-8145
Tel: 646 827-0724 Fax: 212 994-9603
E-mail: jonathan@jonathanahill.com and yoshi@jonathanahill.com

Buddhism

Books in Shiddham

1. (BIBLIOGRAPHY). A fascinating bibliographical manuscript on paper entitled in red ink on upper wrapper "Gen rufu shittan shojaku mokuroku. Mikkyo sho shaku" [trans.: "Catalogue of currently available books in Shiddham. Description of Mikkyo [Vajrayana] Secret Teachings." 11; 28 folding leaves. Small 8vo (190 x 130 mm.), orig. blue wrappers, new stitching. [Japan]: late Edo. \$3500.00

This well-written manuscript was prepared by an unnamed Buddhist practitioner. The manuscript has two parts: the first lists and describes about 35 scrolls, manuscripts, and books in Siddham script, used for writing Sanskrit. The compiler provides title, number of scrolls or volumes, and creator. Following this, there is text discussing the introduction of Siddham script to Japan by the monk Kukai when he returned from China in 806 and founded Shingon.

The second part is devoted to a discussion of *Mikkyo*, the esoteric Vajrayana practices of the Shingon school of Buddhism. Mainstream *Mikkyo* was established in the 9th century, having been brought to Japan by Kukai and Saicho, the founder of Tendai.

Fine condition. Some worming, neatly repaired, touching some characters.

"The Greatest of all Korean Medical Treatises"—Lu & Needham

2. HO, Chun (or HEO JUN or XU JUN). *Dong yi bao jian* or *Dongui Bogam* or *Tongui Bogam* [trans.: *Treasured Mirror of Eastern Medicine* or *Classified Book of Medicine*]. Woodcut illus. in the text. 25 vols. Small folio (340 x 227 mm.), orig. wrappers (rubbed, occasional minor staining), orig. stitching. [Hanseongbu], Korea: [colophon in Vol. 2 is dated 1634]. \$35,000.00

Second edition (1st ed.: 1613) of a very great rarity; this is "the greatest of all Korean medical treatises, [which] devotes its last chapters to acupuncture and moxibustion."—Lu & Needham, *Celestial Lancets*, p. 263n.

Heo Jun (1539 or 1546-1615), was a court physician of the Yangcheon Heo clan during the

reign of King Seonjo (1568-1608), of the Joseon Dynasty in Korea. During the Japanese invasion of Korea (1592-98), Heo faithfully accompanied the King through numerous difficult battles. Following the conflict, the King commissioned Heo to write a medical book for his citizens, who suffered from post-war famines and epidemics. In 1610, Heo completed his masterwork which was first published in 1613 (an even rarer book).

The *Dongui Bogam* is divided into five broad chapters: internal medicine, external medicine, miscellaneous diseases, remedies, and acupuncture. In the first section on internal medicine, Heo describes the interdependence of the liver, lung, kidney, heart, and spleen. The section on external medicine explains how the skin, muscles, blood vessels, tendons, and bones allow for movement and maintenance of posture. The chapter on miscellaneous diseases describes the symptoms, diagnoses, and treatment methods of various diseases. Heo's remedies rely on readily found medicinal herbs and plants, and he provides impressively detailed instructions on how to extract, maintain, and consume the herbs. The last section explains acupuncture strategies.

The work spread to other East Asian countries like China, Japan, and Vietnam and is still regarded as one of the classics of Oriental medicine. "The *Treasured mirror of eastern medicine* was in fact one of the very few non-Buddhist works written outside China that achieved a wide circulation [within China]. It was written by Ho Chun (1539-1615) as a summation of Korean medical knowledge and was printed in Korea in 1613. Copies were sent directly to China in 1721 and 1728, and a copy reached Japan in 1681. A revised edition was printed in Japan with glosses in 1724 and again in 1799; copies of the 1799 edition were sent to China via Nagasaki in 1811 and 1837. The *Treasured mirror of eastern medicine* was reprinted in China in the eighteenth and nineteenth centuries, either from the Korean edition or from one of the Japanese editions with the glosses removed. This was a rare sign of high esteem for a book written outside China."—Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 144.

Heo Jun remains famous in Korea today: there are several recently created television series and films about him and his achievements. A novel about Heo Jun, published in 1990, was a bestseller. There is also a museum in Seoul devoted to his life and works.

A very good set. Some occasional worming. The 17th volume comes from another set.

Fucha & Shippoku Cuisine

3. NISHIMURA, Mitatsu (or Ichiroemon). *Fucha ryorisho*; [Part II]: *Shippoku ryori shiyō* [trans.: *Collection of Buddhist Vegetarian Recipes & Shippoku cuisine*]. Numerous woodcut illus. (some full-page) in the text. 90 folding leaves. Small 8vo, orig. patterned wrappers, new stitching. Edo: 1772. \$4500.00

First edition. Nishimura, who lived in the 17th century, was an author of novels, a haiku master, and publisher of medical books.

This book combines his two works on cuisine. The first part is devoted to *Fucha* vegetarian cuisine, derived from Chinese Buddhism. The remainder of the book is concerned with *Shippoku* cuisine, a fusion of Chinese, Japanese, and Western cuisine originating in Nagasaki. A primary characteristic of *Shippoku* cuisine is *jikabashi*, the seating of the diners around one common round table on which the food is served in one dish, with all diners serving themselves. Because of the availability of sugar at Nagasaki, another characteristic of *shippoku* cuisine is a certain sweetness to the dishes.

Both sections list and describe the various foods and their preparations for each type of cuisine. There is an interesting and long passage on how to brew tea, especially orchid tea (and what to serve with this tea). There are woodcuts of serving tea, arrangements of dishes and tables, classic scenes of diners at *Fucha* cuisine meals, dishes and cups, lanterns, chairs,

etc. Sample menus, very seasonal, are proposed.

This book was published by Nishimura's descendants nearly 100 years after the text was written.

• Rath, *Food and Fantasy in Early Modern Japan*, p. 103.

Views of China

4. OKADA, Gyokuzan. *Morokoshi Meisho Zue* [trans.: *Illustrated Description of Famous Sites of China*]. About 250 black & white woodcuts (about 170 are double-page, a few in red ink). Six vols. Large 8vo, orig. wrappers (quite rubbed, occasional unimportant worming), orig. block printed title label on each upper cover, new stitching. Kyoto: 1806. \$15,000.00

First edition of this finely illustrated work of the landmarks, famous sights, art works, and the chief cultural buildings of China in the late 18th century. The illustrators are the well-known Japanese artists Okada Gyokuzan (d. 1808), Yugaku Oka (1762-1833), and Toya Ohara (1771-1840). Okada was the first to create such detailed woodcuts in Japan.

In the *meisho* travel guide tradition, which had become so popular in Japan at this time, the author discusses and the artists depict in finely detailed woodcuts, many of which are double-page, the historical landmarks, topographical views, palaces, and archaeological and sacred sites of China during the Qing Empire. Maps of China and Korea are included as well as many city views including those of Beijing, the Forbidden City, and the Great Wall's gates. Additionally, there are illustrations of ceremonial costumes and uniforms, musical instruments, measuring instruments, flower shows, seating arrangements and menus for banquets, government ceremonies with the Emperor, porcelains, the five holy Buddhist mountains, members of the royal family, Tiananmen square, markets with merchants at work, water clocks, parades, etc. There are also many "daily life" woodcuts of the people, their clothes, military formations, weapons, and regular activities.

The astronomical observatory at Beijing, established by the Jesuits Schall and Verbiest, is depicted along with its instruments and globes.

This work reflects the great veneration which the Japanese educated classes had towards Chinese culture.

Nice set.

The Contents of a Manuscript Collector's Luggage

5. SAICHO. *Dengyo* [or *Denkyo*] *Daishi shorai mokuroku* [trans.: *Inventory of Imported Goods by Saicho*]. Two parts in one vol. 36 folding leaves. Large 8vo, orig. yellow wrappers (somewhat soiled), orig. block-printed title label on upper cover, new stitching. Shiga: Hieizan Jodoin, 1821. \$3500.00

First edition of this early bibliography of Buddhist texts. Saicho (767-822), the founder of the Tendai school of Buddhism in Japan, was commissioned by the emperor to go to China to further study in the Tiantai school of Buddhism and bring back more accurate sacred texts. Saicho left for the mainland in 803 as part of a four-ship diplomatic mission. After great difficulties, he made his way to Mount Tiantai and studied with the seventh Patriarch of Tiantai, Daosui. Saicho spent his time on Mount Tiantai studying and arranging for a large number of works to be copied. He also visited two temples in nearby Yuezhou where he had copied other esoteric texts.

This bibliography is essentially a record of the contents of Saicho's luggage of about 230 manuscripts (see Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 234. This catalogue, and others, "constituted in effect official reports on their text-collecting missions, which were all sponsored by the Heian court, and which were intended to bring to Japan new

texts and new translations. The first was that of Saicho...which is dated 806...What is significant about their imports is the predominance of the texts of esoteric Buddhism, including Sanskrit texts, which prefigures the growing importance of esoteric Buddhism in Japan...

"In 811 Saicho deposited in a temple on Mt Hiei the books and Buddhist implements he had acquired in China and drew up a catalogue of the collection, part of which survives in his own hand. This became the foundation of the collection in one of the three comprehensive Buddhist libraries on Mt Hiei in the early Heian period."—Kornicki, *The Book in Japan*, pp. 285 & 367.

The first part of this bibliography (pp. [9-39]) is entitled "Dengyo Daishi shorai daishu roku" ["Inventory of Imported Goods from Taizhou"]; the second part (pp. [41-64]) has the title "Dengyo Daishi shorai esshu roku" ["Inventory of Imported Goods from Shaoxing"].

This handsome catalogue, issued by the Hieizan Jodo-in Temple in Shiga Prefecture next to Kyoto, has been printed almost as a facsimile of the original manuscripts. The detail within the catalogues is remarkable: we are given the title, number of scrolls, sometimes the number of sheets in a scroll, creators' names, etc.

Faint dampstaining. One leaf has a tear touching one character.

• Bowring, *The Religious Traditions of Japan 500-1600*, pp. 115-19.

The Chinese Buddhist Canon in Japan

6. TETSUGEN DOKO. *Daimin sanzo shogyo mokuroku* [trans.: *Catalogue of the Chinese Translation of the Buddhist Tripitaka, the Sacred Canon of the Buddhists in China & Japan*]. Three full-page woodcuts. 20, 33; 27; 20; 30 folding leaves. Four parts in two vols. Large 8vo, orig. wrappers, orig. block-printed title labels on upper covers, new stitching. [Japan]: colophon in Vol. II dated 1669. \$7500.00

"It was not until the seventeenth century that the first Japanese version of the Chinese Buddhist canon was printed, and it was rapidly followed by a second. Thanks to the late date, the circumstances of their production and their subsequent fates are better known than for many of the earlier continental editions. The first version was printed using movable type in 1637-48 by Tenkai (1586-1643), a monk who was in the entourage of Tokugawa Ieyasu, the founder of the Tokugawa shogunate. This was done on the orders of Ieyasu's grandson, Iemitsu, so it was a state project...The second version was printed with woodblocks in 1668-78 by Tetsugen Doko (1630-1682), a prominent Zen monk of the newly arrived Obaku school of Zen, who travelled throughout Japan to collect the necessary funds. The Tetsugen edition was a reprint of the Ming Jiaxing edition, which had reached Japan in the hands of a Chinese monk, Yinyuan Longqi (1592-1673), who moved to Japan in 1654. More than 2,000 copies were printed and distributed to temples all over Japan. While Tenkai's version may initially have been a vanity project, the second was clearly undertaken for the purpose of distribution."—Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 237.

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

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

Minor worming. There are throughout many neat annotations in red and black ink in one hand. The annotator was extremely knowledgeable: they are all of a bibliographical nature, adding details regarding authorship, number of sheets in a scroll, contents, etc.