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Facing page: item 78

Additional illustrations of many of these books can be found on my webpage



Illustrations of Ancient Nara

- I AKISATO, Rito. *Yamato Meisho Zue* [trans.: *A Guide to Notable Sites of the Area around Nara, the Ancient Capital*]. 186 woodcut full-page illus. (of which 168 are double-page). Six vols. in seven. 8vo, orig. wrappers, orig. block printed title label on each upper cover (frayed), new stitching. Osaka: 1791. \$6500.00

First edition of this richly illustrated travel guide to Nara, one in a series of similar guides to various parts of ancient Japan written by Akisato (fl. 1780-1814). He was the first to write detailed accounts of early Japan. He travelled with his artists throughout the country in order to accurately record the landmarks; his books were immediate best sellers. The illustrations are by Takehara Shunchôsei (d. 1800), one of the leading illustrators of the period, accompanied by Haiku poems with explanations in both Chinese and Japanese.

This work describes the notable landmarks of Nara, the ancient capital of Japan before Kyoto and Tokyo. Not only are the most important temples, gardens, landscapes (in numerous and marvelous bird's eye views), and archeological remains portrayed in this finely illustrated set, scenes of daily life are also shown, including planting and harvesting crops, hunting and fishing, housekeeping, rituals and celebrations, bathing, etc., etc.

Nara has always been famous for its deer population. There is a wonderful double-page illustration of men at a "café" throwing rice crackers to the nearby deer. This practice continues today.

Shunchôsei draws landscapes in a realistic way. His illustrations are not only meticulously executed and aesthetically appealing but are also full of detailed and accurate information.

This is an invaluable record of ancient Nara as many of the landmarks no longer exist.

Very good state.

- 2 AKISATO, Rito. *Genpei seisuiki zue* [trans.: *Illustrated Story of the Rise and Fall of the Houses of Minamoto & Taira*]. Many fine double-page woodcuts. Six vols. 8vo, orig. thick embossed wrappers (a little worn), orig. block printed title label on each upper cover, new stitching. Kyoto: Preface dated 1799. \$4500.00

First edition of this famous, finely illustrated, fictional tale of the Gempei War (1180-85), the final struggle in Japan between the Taira and Minamoto clans which resulted in the Minamoto's establishment of the Kamakura shogunate, a military dictatorship that dominated Japan from 1192 to 1333.

The illustrations are by Chuwa [Baikai] Nishimura and Sadaaki [Bunmei] Oku, two of the leading illustrators of the period.

Very good set.



Fairy Tales

- 3 AKUTAGAWA, Ryunosuke. *Mitsu no takara* [trans.: *Three Treasures*]. Finely colored title & 12 colored tipped-in plates by Ryuichi Oana. 1 p.l., 160 pp., one leaf of colophon. Small folio, orig. yellow cloth with pictorial medallions inset into each cover, orig. glassine wrapper & slipcase. Tokyo: Kaizosha, 1928.

\$1750.00

First edition, posthumously published, of this beautiful book, a collection of fairy tales, including the famous story “Kumo no ito” [“The Spider’s Thread”]. Akutagawa (1892-1927), is today most famous for having written the story “In the Grove” which was the basis for the classic film *Rashomon* by Kurosawa.

Fine copy of an example of luxurious Japanese bookmaking.

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

First separate edition, limited to 170 copies, originally published in 1918 in two newspapers. The theme of the present story is concerned with artistic obsession. It was dramatized by Mishima in 1953 and made into a movie — *Portrait of Hell* — in 1969.

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

Vividly Illustrated Case Histories

- 5 ALBUM OF DISEASES. Manuscript album on paper with 26 vividly colored full-page illustrations of patients suffering from a series of dermatological, venereal, cancerous, and other conditions. 8vo (275 x 183 mm.), orig. wrappers (wrappers & illus. quite wormed with careful repairs), new stitching. N.p.: between 1800 and 1850.

\$7500.00

This illustrated album of case histories gives the patient's name and/or age, where they live, and to whom they are related. The illustrations depict tumors, bacterial infections, an amputation of the leg, cleft palate, a cranial cyst, tertiary syphilis, vaginal prolapse, penile cancer or genital warts, vulval carcinoma, etc.

A description of each illustration is available.

鍾阴



武及程ヶ谷版ノ
一甲子年四十五
四年以テ其ヨリ
頭上ノ百會
ノ傍(也)固
ノ物ア生ス
痛ヲ生ズ
其ヲ生シテ
ク物ハ且
ノ其ノヨリ
播ニカク
下交(堅ニ
ハワレモノ
ニアヤシ
ルニ根ノ内々
レ動キテリ
ト云ク雖ノ古ハ
イノ目々ニ振ノカタ



The Importation of American Technology

- 6 BICKFORD, Dana. *Meriyasu orikata* [trans.: *Technique of Manufacturing Jersey*]. Many woodcut illus. in the text. 35 folding leaves. 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. Tokyo: 1873. \$2250.00

First edition in Japanese of what seems to be a translation of *Illustrated Instructions of Setting up and Running the Bickford Family Knitting Machine* (eds.: 1868 & 1872). The “Dana Bickford Family Knitter,” manufactured in Brattleboro, Vermont, was a small knitting machine which could be operated by women.

The text was translated by Shigeki Nishimura (1828-1902), an educator and leader of the Meiji Enlightenment in Meiji period Japan. The text describes how to operate the machinery and the illustrations depict the machine, its parts, and the variations of woven fabrics. The final leaf provides a list of Japanese manufacturers of jersey.

This is the first book on manufacturing jersey to be published in Japan and marks the beginnings of an industry which became very important to the economic success of the country.

Fine copy. WorldCat locates only the National Diet Library copy.

The Rat, Pin Head, Ruby Queen, & Bonita

(CIGARETTE PACKAGE WRAPPERS).

7

A scrapbook assembled in the 1930s containing 92 Chinese, four Japanese, and 14 western cigarette package wrappers, all in fine condition. The wrappers have been carefully disassembled & pasted-in on 33 leaves. Small folio, later boards. N.p.: about 1935.

\$3250.00

A fascinating scrapbook, compiled in the 1930s, of the package wrappers of the major and minor brands of cigarettes sold throughout China, then as now a highly competitive market. The wrappers, all in fine and fresh condition, have been very carefully opened and mounted. The wrappers were created to arrest the eye of the customer and today they still succeed with their bold graphic design.

Some of the brands include: Ruby Queen, Central China Railway, Negro, Chienmen, Marshall, Manila cigarritos, Capitol



cigars, Negrita, Señorita, Lucky Strike, Bonita, Favorita, Golden Dragon, Derby, Garbor, Lucky, Keenien, Hsieh Hua, Flying Phoenix, Palace, Golden Mansion, Rostral Column, Hillman, Spear, Champion, The Rat, Gee Leng, Chappell, Churchill, The Girl, Carolina, Pin Head, Caravan, Pirate, Kiwi, Lady in the Moon, etc., etc.

The manufacturers include: Philippine Chinese Tob. Co. of Shanghai (numerous brands), Wha Sun Cigarettes Co., Tuck Shing Tobco. of Shanhai, Yee Tsoong Tobacco Co. Ltd., British Cigarette Co., Union Tobacco Company, Lee Shing Woo Kee Tobacco Co. of Shanghai, Kong Ging Tobacco Co., Waterman's Tob. Corp., Tokusho Tobacco Co., Carlowitz, Continental Tobacco Co. Ltd., Nanyang Brothers Tob. Co., Yangtze Tobacco Co., W.D. & H.O. Wills of Bristol and London, Lambert & Butler, etc., etc.

Also tipped in are 12 cigarette cards given as "freebies" to the purchaser, like gifts in Cracker Jacks boxes. Apparently, cigarettes were sold in packs of ten as most of the wrappers state "ten cigarettes."

I believe that none of the brands exist today and the companies have either gone out of business or been subsumed by larger corporations.

Fine condition.

DOU, Guifang, trans. & proofreader. *Shinkan Kotei meido kyukyo* [trans.: *The Yellow Emperor's Canon of Moxibustion*]. 45 woodcut illus. in the text. 55 folding leaves. Three vols. in one. Large 8vo, orig. wrappers (wrappers quite rubbed; minor worming at end just touching the text), orig. block-printed title label on upper cover, modern stitching. [Japan]: Takemura Ichibei, 1659.

\$7500.00

Second edition (1st ed.: 1620, an impossibly rare book), of this rare collection of dissertations on moxibustion and acupuncture. It concerns moxibustion treatment for adults and children with 36 pictures of adults and nine of children, illustrating the locations of acupuncture points with explanations of efficacies. This work is a commentary and explanation of the *Ling-shu*, which “formed [along

with the *Su Wen*] the theoretical basis of classical Chinese medicine . . . the *Ling-shu* . . . discusses mainly therapy — mostly centered on medicinal prescriptions, but also including physical therapies such as bonesetting and breathing exercises, and stimulation treatments such as acupuncture, moxibustion and massage.”—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85. Very good copy.



Whaling

- 9 FUJIKAWA, Sankei. *Hogei Zushiki* [trans.: *Whaling illustrated*]. Numerous woodcut illus. Three vols. 8vo, orig. wrappers, orig. block-printed title label on each upper cover, new stitching. Kobe: Inoue Shinkodo, 1889. \$3500.00

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

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

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

Fine set.

Magic

- IO** FUKUI, Chitokusai. *Hiji byakusen* [trans.: *Selected One Hundred Secret Magic, Medical, & Spiritual Tricks*]. Very numerous woodcut illus. in the text. 46; 41 folding leaves. Two vols. Small 8vo, orig. wrappers, orig. block-printed title label on each upper cover (both are quite rubbed & somewhat defective), modern stitching. Osaka: 1827/48. \$2250.00

First edition, complete with the equally rare sequel of 1848 entitled *Hiji byakusen: Kohen*, of this influential magic book. The illustrations depict many tricks including a kettle with the ability to pour water forever, a nail through the tongue, juggling, dyeing techniques, making eggs stand upright, imaginary waves on a wooden floor, swallowing a dagger, concealing things in one's sleeve, card tricks, floating candles, snake charming, spot removal, medical remedies, how to cure hiccups, treatment for burns, etc. One of the double-page illustrations in Vol. I depicts magicians in front of an audience.

Fine set. Upper cover and first four leaves of Vol. I with some minor worming.

GEERTS, Antonius Johannes Cornelius. *Gan'yaku* II

kanpo [trans.: *Detection of Drug Adulteration*]. Trans. by Tadanori Ishiguro. 18; 8 folding leaves. Two parts in one vol. 8vo, orig. wrappers, orig. block-printed title label on upper cover, modern stitching. Tokyo: 1869. \$1750.00

First edition in Japanese of several of the writings of Geerts (1843-83), a military chemist at the Utrecht Military Medical School. In 1869 he left for Japan where he taught at the School for Western Medicine at Nagasaki. He later founded a laboratory for chemistry and hygiene at Tokyo with, ultimately, branches in Kyoto and Yokohama.

The present work is concerned with pharmacology, drug contamination, and methods of testing for drug adulterations and incompatibilities. The texts were translated by the youthful Tadanori Ishiguro (1845-1941), who later became commander-in-chief of the medical corps of the Imperial Japanese Army and president of the Red Cross in Japan. Ishiguro has also provided a valuable preface.

Fine copy. The NLM entry in WorldCat incorrectly attributes the authorship to Carl Adolf Christian Jacob Gerhardt (1833-1902).

📖 Lindeboom, *Dutch Medical Biography*, col. 655.

12 HARTSHORNE, Henry. *Kashi naika tekiyo* [trans.: *Essentials of the Principles and Practice of Medicine*]. Some woodcuts in the text. 22 vols. Small 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. [Japan]: 1872-75.

\$3250.00

First edition in Japanese of one of the two most important medical works by Henry Hartshorne, his *Essentials of the Principles and Practice of Medicine* (1st ed.: Philadelphia, 1867). Hartshorne (1823-97), a Quaker, took his medical degree at the University of Pennsylvania and was active during the cholera epidemic in Philadelphia in 1849. He later served as a field surgeon during the battle of Gettysburg. He held various professorships, including one at the University of Pennsylvania, and was active in women's rights, American Indian rights, education, public health, and philanthropy.

Hartshorne was highly esteemed in Japan and his two most important books — the other being *A Conspectus of the Medical Sciences* (1869) — were promptly translated into Japanese. In 1893, he moved with one of his daughters to Japan and was active in missionary work. He also made notable efforts to prevent the traffic in opium.

The translator was Kohei Kawada (1836-1905), a physician and author of several medical books. He held several high medical posts in the Japanese government's medical institute.

This is a complete set in twenty-two volumes. Complete sets in nice condition are rare.

Fine set.

📖 *D.A.B.*, IV, pp. 368-69.

The Tale of Haseo

- I4** (HASEO, Tale of, PICTURE SCROLL). Illustrated manuscript scroll “Haseo Soshi Emaki” [trans.: “Narrative Picture Scroll of Haseo Soshi”], complete, *emakimono*, manuscript on paper, five paintings in color, five manuscript texts, top & bottom edges of scroll in gold, 38 x 1127 cm., brocade endpapers, in a fitted wooden box. No colophon: n.d. [ca. 1750]. \$45,000.00

An illustrated scroll of great quality of the famous story about Ki no Haseo (845-912), a courtier in the Early Heian Period. Written ca. 13th century, the oldest surviving scroll of this story — ca. 14th century, the Kamakura era — was preserved by the Hosokawa Family, formerly the ruler of the Kumamoto Fiefdom (today the Kumamoto Prefecture). The scroll rests now as an “Important Cultural Property” at the Eisei Bunko Museum in Tokyo. There are



other scrolls of this celebrated story, some of which are incomplete or condensed versions, including those at the National Institute of Japanese Literature (Tokyo), the National Diet Library, Kyoto University, the Imperial Household Agency Library, Tokyo National Museum, and the Kyoto Prefectural Library.

Our scroll illustrates the five scenes of this story:

“1. One evening when Haseo was about to go to the Imperial Palace, he was visited by a stranger with shrewd eyes, who challenged him with a *sugoroku* (backgammon) game, saying that there was no other who could rival him in the game. Suspicious but tempted by curiosity, Haseo went out with the stranger, who took him to the Imperial gatehouse, Suzakumon.

2. The stranger helped Haseo up to the upper story of the gatehouse. Before beginning the game, he offered a ‘girl of un- earthly beauty’ on bet, whereupon Haseo offered his entire prop-





erty. As the game turned hopeless for the stranger, he betrayed himself as an awesome goblin, but Haseo at last won the game.

3. Deep in the night of the promised day, the man brought to Haseo a beautiful young lady, telling him never to touch her within one hundred days.

4. Eighty days passed. Unable to resist the ever increasing charm of the girl, Haseo embraced her, whereupon she became water and flowed away. He repented, only in vain.

5. About three months later, Haseo was going home in the night from the Imperial Palace, when the stranger came to his vehicle and blamed him for breaking the promise. Haseo barely escaped danger by his prayers to the god of Kitano Tenjin. The stranger was a goblin inhabiting the Suzaku Gate, who had created the girl by assembling beautiful parts of dead women. If she had been left untouched for one hundred days, she would have become a real human being.”-Tanaka, Ichimatsu, *Nihon emakimono zenshu. Japanese Scroll Paintings*, Vol. 18, p. 3.

“Pictorial representation of literary materials is one of the most important aspects of Japanese art, for in Japan, pictorial im-



ages have always been viewed as an indispensable means of communication. *Emaki*, the art of narrative painting in handscrolls, reached its peak from the twelfth to the fourteenth century, yet the large number of exciting and

beautiful examples from later periods are ample testimony that this art never lost its creative energy, or patronage.”—Murasé, Mi-yeko, from the “Introduction” of *Tales of Japan. Scrolls and Prints from The New York Public Library* (1986). The production of luxury scrolls such as ours employed the finest illustrators and artists of the period.

PROVENANCE: stamp of the “Kuyo Bunko” library of the Waseda University scholar Koichi Nakano, a specialist in early Japanese literature.

In fine condition. There are several small defects. The first text has two carefully repaired holes, slightly touching three characters. The first painting has two small holes carefully repaired. Hase’s sword in the first painting has oxidized. The second text has a little dampstaining and defect touching one character. The fourth painting has a small defect well repaired. The example at the National Institute of Japanese Literature is closely related to our scroll.

☞ Komatsu, Shigemi, *Nihon emaki taisei* (1977), Vol. 11, pp. 74-89. Komatsu, Shigemi, *Nihon no emaki* (1994)—a facsimile of the earliest scroll of this story.

- 15 HAZAMA, Sogen. *Roba shinsbo* [trans.: *Care of Mother and Infant*]. Four full-page woodcut illus. & one in the text. 34; 27 folding leaves. Two vols. in one. 8vo, orig. wrappers (covers rubbed, some minor worming in upper marginal gutter towards end), orig. block printed title label on upper cover, new stitching. Edo et al.: 1817. \$3250.00

First edition of this rare and important work on pediatrics. “One of the interesting old Japanese medical books in the writer’s collection is *Roba shinsbo*, attributed to Shihyo Hazama but actually written by four of his pupils (unidentified), based upon his lectures. It was a pre- and postpartum nursing book, with notes on pediatric care and a few remarks on adult nursing, published in 1817 in two volumes. Considerable importance was attached to the ‘situation’ and treatment of the umbilical cord (referred to as the ‘navel string’), and several illustrations show the way in which it joins the body of the fetus and the placental connection with the mother. Instructions were given for the use of a special ointment on the cut part of the severed umbilical cord. Some instruction was also given for the nurse to know if the fetus was ‘rightly located’ (i.e. with head down). When the baby was born, a special medicine was used to dispel poison in its body, made by combining a vegetable called ‘shakosi,’ and a flower known as ‘benihana,’ with three different herbs, ‘daio,’ ‘kanzo,’ and ‘oren,’ all placed in water and brought to a boil. A chrysanthemum petal was dipped in this mixture and then put into the baby’s mouth. One of the interesting illustrations in *Roba shinsbo* appears to be of hydrocephalus, described as ‘a disease of little folk wherein the skull splits and grows large.’ That old book ends up with a facsimile reproduction of the calligraphy of a patient (more or less in the form of a testimonial) describing his cure from a paralytic attack after three months of special nursing

care.”—Mestler, *A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part II*, pp. 488-89.

Hazama (active 1816), was one of the first Japanese physicians to speak out against the tightly wound abdominal girdles traditionally used after the fourth month of pregnancy.

Fine copy.

Magic

HIFUMITEI, Shigoroku. *Haruasobi zashiki tejina* or *Tezuma* [trans.: *Magic Tricks in the Party Room* or *Sleight of Hand Tricks*]. Colored woodcut title-page & 30 woodcuts in the text. 18 folding leaves. 12mo, orig. illustrated wrappers in delicate color (wrappers somewhat wormed), new stitching. Tokyo: [Preface dated 1854].

16

\$1950.00

A collection of thirty magic tricks for dining parties; the charming and attractive woodcuts depict each of the tricks being performed in front of small audiences with the surrounding text describing the trick.

In spite of the worming to the covers, a fine copy. WorldCat locates no copy of this edition and only a 1890 reprint.

Sericulture

- I7** HIKONE HAN. *Sanso zukai* [trans.: *Illustrated Guide for Sericulture*]. 16 full-page woodcuts & 17 woodcuts in the text. 29 folded leaves. Large 8vo, orig. yellow wrappers, stitched as issued, orig. block printed title label on upper cover. N.p.: 1871.

\$2500.00

First edition of this finely illustrated guide to sericulture. In this period of Japan's history, the exportation of silk and tea leaves accounted for seventy per cent of the country's revenues. The various local governmental authorities were constantly searching for improved methods of increasing both production and quality of silk. The sponsor of the present work was the Hikone fiefdom near Kyoto, an area known for its quality silks.

This book is a complete introduction to sericulture. The author describes the silkworm, incubation and rearing of worms, cocoons, selection of eggs for reproduction, and diseases which could affect the silkworm. The authors give opinions regarding the best species of mulberry trees for any climate and very exact instructions regarding air circulation, temperature, etc.

The first section is devoted to the mulberry tree and methods of cultivating them. The various steps in their propagation are well illustrated in the first series of twenty woodcuts. The remainder of the volume deals with sericulture. The remaining woodcuts depict techniques of keeping rooms warm enough to enhance hatching, feeding the silkworms with mulberry leaves, silkworm cocoons in their nests, the silkworm moth emerging from its cocoon, etc.

Fine copy.

Military Medicine

18 HIRANO, Genryo. *Kyukyu tekibo* [trans.: *Military Medicine & Surgery*]. Numerous full-page & double-page woodcuts. 45 folding leaves. Small 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. Tokyo: [Preface dated 1853].

\$2500.00

First edition of one of the earliest works on military medicine published in Japan, apparently preceded only by Nanyo Hara's *Toridegusa* (1811).

This work was written in response to Admiral Perry's arrival in June of 1853. Great fear spread throughout the population that a terrible war would break out during an American invasion of the country. Hirano (active 1831-67), a leading physician of the period, wrote this book in order to instruct the general population in military medicine.

The text is concerned with every kind of wound or ailment an army in the field might encounter, including the irritation and confusion caused by "poison smoke," a primitive form of chemical warfare. Also discussed are the treatment of gunshot wounds and the extraction of bullets; the treatment of burns and "metal wounds" resulting from hand-to-hand combat; the prevention of blood loss and techniques of bandaging; bone setting and the management of various types of dislocations; and the handling of heatstroke, frostbite, and drowning. One fascinating section discusses the psychological support necessary to prepare soldiers for battle. Pharmaceutical recipes are provided at the end.

This volume has numerous full-page illustrations of Western-style medical instruments, bandages, splints, and tourniquets, as well as a number of interesting scenes depicting the repair of dislocations in all parts of the body.

Fine copy.

🍷 Mestler, *A Galaxy of Old Japanese Medical Books*, III, p. 157.

骨の因縁と
 この巻者の肩と柱と
 布とて、よく纏ひなり。



巻者の巻と

人ふまのころろろをぞ、
 まうろの棒を以て、
 その布と力を入り、
 打とらふ八筋伸て、
 まらまら、
 これと手と法、
 昔と同一、
 まらまら、
 この間と、
 大い、
 まらまら、
 まらまら、
 不とてななり。



Origami

- 19 HIRAOKA, Zenkichi. *Ogasawararyu shoshiki origami byohon* [trans.: *Ogasawara School of Etiquette: Ceremonial Origami [Origata] Wrapping Techniques with Samples*]. 4 preliminary folding leaves of text, 65 numbered samples tipped-in on 38 leaves, one leaf of colophon. 8vo, orig. decorated semi-stiff wrappers, orig. block printed title label on upper cover, orig. stitching. Osaka: Sakagami Eitaro, 1911. \$1250.00

First edition of this most handsome sample book which contains 65 examples of very complex ceremonial *origami* (or *origata*) of the Ogasawara School of Etiquette which was established about 800 years ago. In the preliminary leaves, the author provides names for each of the samples and their particular use. The samples are tipped-in employing a method which allows them to be removed to study the method of folding. Each sample is stamped to show that it has been folded properly and approved.

Origata (as compared to recreational *origami*) was developed amongst the higher class of samurai, who stressed formal manners and a sense of decorum. It is a method of how to wrap gifts with very precious handmade papers used for gift-giving and ceremonies in order to maintain sound human relations.

Fine copy.

HOBSON, Benjamin. *Fuei shinsetsu* [trans.: *Manual of Gynecology, Obstetrics, and the Nursing Care of the Newborn*]. Many woodcut illus. in the text. In Chinese with Japanese reading marks. 47; 27 folded leaves. Two vols. 8vo, orig. wrappers (Vol. II with some minor marginal worming), new stitching. Kyoto: 1859. \$5000.00

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

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

Their immediate success caused the present work to be quickly published in Japan as well. A copy had been presented by one of Hobson's Chinese assistants to the Japanese publisher Fukuchi who added the Japanese reading marks and issued it in Tokyo for the Japanese market in 1859. Vol. I deals with conception, pregnancy, and birth. The second volume is concerned with pediatric medicine.

The fine woodcuts depict many views of the pelvic girdle, the fetus *in utero*, and birth positions.

Fine set.

Indian Textile Designs in Japan

- 21 HORAI SANJIN. *Zobo kafu benran* [trans.: *Textile Designs of India*]. 27 full-page woodcuts (the first heightened in color). 24 folding leaves. 8vo, orig. wrappers (unimportant worming, mostly in gutter), orig. block printed title label on upper cover, new stitching. N.p.: 1808. \$3950.00

First edition of this abridgement of the author's earlier work which first appeared in 1781 (an impossibly rare book). In the 17th and 18th centuries, there was an active trade between India and Japan, importing Indian "sarasa" chintz — a highly glazed printed calico — from the Coromandel coast to the island nation. Manuals were produced in Japan with color directives to encourage Japanese textile printers to copy the Indian designs.

In this manual, the author describes the complicated technique in which colors are fixed on the surface of cotton with woodblock mordant stamping. Endless varieties of vegetable, animal, and mineral pigments were employed.

The very attractive frontispiece depicts the textile designer planning a forthcoming design. He sits at a desk with pens, inks, and a blank sheet of fabric, waiting for inspiration.

Fine copy.



“*The First Astronomical Book Published in Japan*”

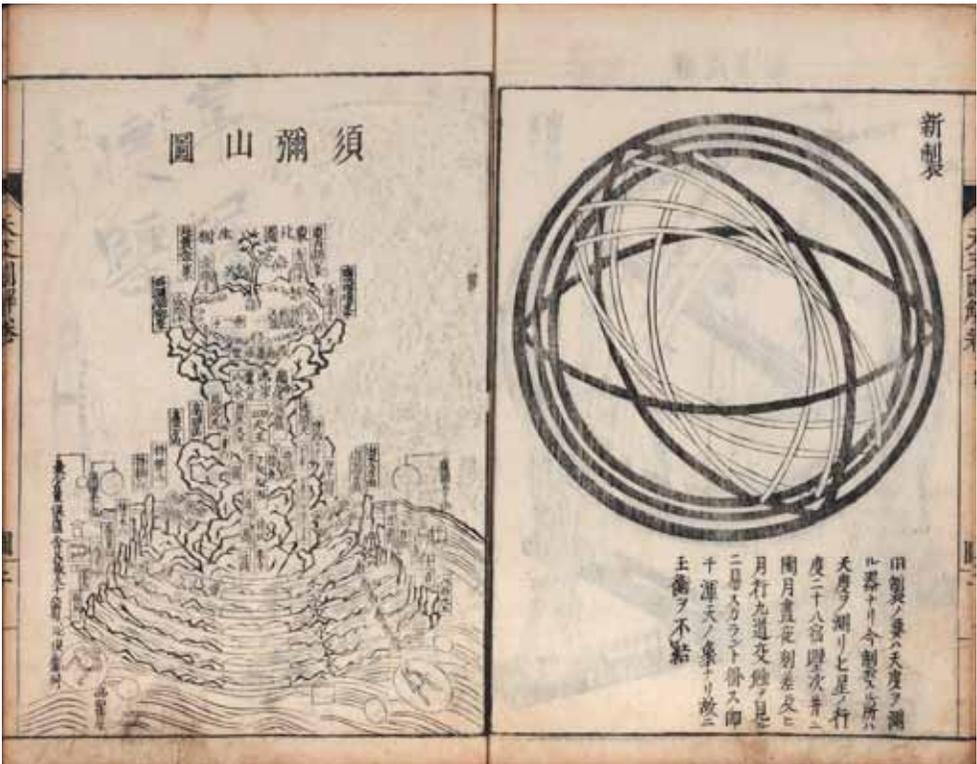
- 2.2 IGUCHI, Johan. *Tenmon Zukai* [trans.: *Illustrated Explanation of Astronomy*]. About 60 woodcut illus., many full-page & double-page, in the text. 32; 31; 37; 64; 54 folding leaves. Five vols. 8vo, orig. wrappers (rather rubbed with some wear), orig. block printed title label on each upper cover, new stitching. Osaka: Itamiya Mohe Kaihan, 1689. \$22,500.00

First edition of “the first astronomical book published in Japan. Although all five volumes mention the study of mathematical astronomy, the first volume has circular star maps and the second has figures of the lunar lodges. Most of the stars are shown as black circles, but those of the lunar lodges and other notable stars in the circular star map are shown as white circles, as are the determinative stars in the figures of the lunar lodges.”—Miyajima, “Japanese Celestial Cartography before the Meiji Period” in *History of Cartography*, Vol. 2, No. 2, p. 590.

The present work is one of the finest illustrated science books published in Japan in the 17th century. The nine-sphere universe diagram in the first volume was reproduced from the Chinese edition of Matteo Ricci’s *A Profound Demonstration of the Two Spheres* (1603).

Volumes 2-4 are largely concerned with the reform of the Chinese lunisolar Hsuan-ming calendar, adapted in Japan in 862. It had become very inaccurate in predicting solar and lunar eclipses. In early Japan, knowledge of astronomy and the ability to predict eclipses were considered by the imperial court to be of the greatest importance and the need for calendar reform took a high priority.

Iguchi (active 1689-98), was one of the first Japanese astronomers to grasp the superiority of Western astronomical concepts. A student of the prominent mathematician Kenjo Maeda, Iguchi was a collaborator of Harumi Shibukawa (1639-1715), “one of the greatest astronomers to have lived in Japan” (Miyajima, p. 588). Shibukawa was appointed to be the first astronomer of the shogu.



nate's Bureau of Astronomy and was responsible for preparing the official civil calendar each year. Shibukawa probably made the first systematic astronomical observations in Japan (see *D.S.B.*, XII, pp. 403-04). His proposal for calendar reform, based on these observations, was finally accepted by the Japanese government in 1684.

As mentioned above, the first volume contains a series of woodcuts, including double-page, full-page, and text illustrations. Several of the woodcuts are derived from Chinese astronomy, one from Buddhist astronomy, and several others are inspired by Western astronomy. One of the most interesting is the double-page illustration of the eastern hemisphere which depicts Japan in the center, the China coast, Korea, the East Indies, New Guinea, and part of Alaska. There is also a fine woodcut of an armillary sphere with legs in the forms of dragons. The text of this volume presents

the author's theory of astronomy and planetary motion which is based on Chinese, Buddhist, and European astronomy. The text describes cometary appearances based on the author's own observations. Iguchi expressed the possibility of comets reappearing some years before Halley demonstrated this.

Iguchi comments that the Buddhists still insisted on erroneous ancient ideas, while the Confucians had amended their concepts to fit the modern theory of the spherical earth.

The end of the fourth volume deals with the "yun qi lun" theory which is one of the theoretical foundations of Chinese medicine and acupuncture.

The fifth volume is devoted to calculating the positions of planets, the moon, and stars. There are a number of geocentric woodcuts of the planets and moon, diagrams of solar and lunar eclipses, and constellations of stars.

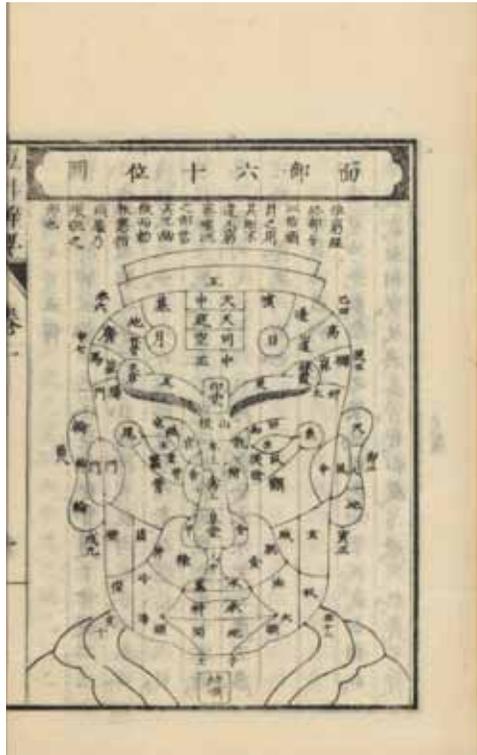
In spite of the wear, a very good and clean set. Ownership stamp of "Masuda" on covers and first and last leaves of each volume. Preserved in a box.

📖 Nakayama, *A History of Japanese Astronomy*, pp. 104-05 & 208.

IKEDA, Zuisen. *Juko Toka ben'yo* [trans.: *Essentials of the Treatment of Smallpox*]. Several illus. in the text. Ten vols. in six. 8vo, orig. wrappers (some sporadic minor worming), orig. block printed title label on each upper cover (several rubbed), new stitching. Tokyo: 1821. \$3500.00

Second edition, gathering for the first time three important texts (see below) by Ikeda on Chinese vaccination. Ikeda (1734-1816), was a member of a prominent family of physicians, most famous for their smallpox treatment, using family secrets. He studied with Saimon-ge, a Chinese physician living in Japan. In 1798, the shogunate opened the first medical school (Igakukwan) and the etiology of smallpox was first studied in this school by Zuisen.

“Chinese vaccination (i.e. inoculation) has been known in Japan since about the year 1653 when one Sai Manko first introduced the practice and taught the art of Chinese vaccination to Masanao Ikeda. After that time the Japanese made rather thorough studies of vaccination, using especially three old Chinese books on the subject: *Shoni toshin boron* (n.d.) by Chin Banc of the Sung Dynasty; *Toshin bengi kinkyo-roku* (n.d.) by Loy Teiken; and *Toka-ko* (n.d.) by Shu Son. A century later, in 1788, a descendant of Masanao, named Zuisen Ikeda, wrote three books, each of one volume, entitled *Toso membu-*



den, *Toso shinzetsu-den* and *Toso shinzetsu-zu*. The first two of those writings contained illustrations of the faces of patients suffering from smallpox.”—Mestler, *A Galaxy of Old Japanese Medical Books*, Part V, p. 200.

The illustrations depict scars incurred by the disease and the faces of patients with smallpox. The text offers drug prescriptions, methods of diagnosis, and treatments.

Fine and fresh set.

24 INABA, Michiyasu. *Bugu tanka zuko* [trans.: *Images of Arms and Armor*]. 182 woodcuts in the text. 32; 27 folding leaves, one page. Two vols. 8vo, orig. wrappers (rather rubbed), orig. block-printed title labels on upper covers, stitched as issued (new stitching). Edo: 1771.

\$1500.00



First edition. This fascinating work was prepared as a source book for authors and readers to understand the vocabulary relating to arms and armor in order to facilitate the writing and reading of *tanka* poetry. The woodcuts depict every aspect of arms (bows and arrows, swords, torches) and armor (helmets, breastplates, arm and leg guards, flags and banners).

Minor worming but a very good set.

Indian Textile Designs in Japan

INABA, Michitatsu. *Sarasa zufu* [trans.: *Pictorial Record of Foreign Designs*]. 54 full-page woodcuts. 46 folding leaves. 8vo, orig. blind-stamped decorated wrappers, orig. block printed title label on upper cover, new stitching. Osaka: Inaba, 1785. \$5000.00

25

Second edition (1st ed.: 1781, an impossibly rare book). In the 17th and 18th centuries, there was an active trade between India and Japan, importing Indian “sarasa” chintz — a highly glazed printed calico — from the Coromandel coast to the island nation. Manuals were produced in Japan with color directives to encourage Japanese textile printers to copy the Indian designs.

In this manual, the author describes the complicated technique in which colors are fixed on the surface of cotton with woodblock mordant stamping. Endless varieties of vegetable, animal, and mineral pigments were employed.

The illustrations present what seems to be the infinite variety of possible designs. For each design, there are marginal printed notes regarding name of the pattern, intended colors, and fabric.

Fine copy.



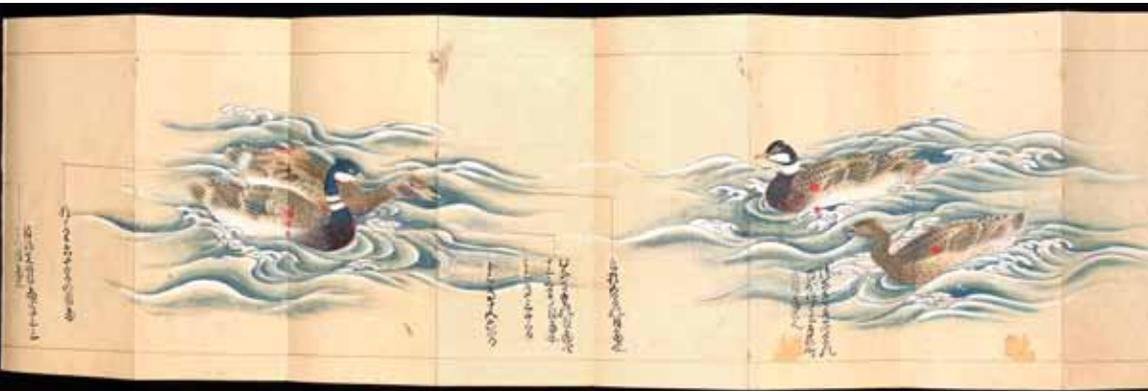
Hunting in Early Japan

26 (INATOMI HUNTING ORIHON). A superb and luxurious *orihon* (or folded book accordion style) manuscript, measuring 21,510 x 245 mm., depicting a series of 42 finely painted scenes relating to hunting, all bordered in gold, including illustrations of many sorts of game, hunters (samurai), and landscapes, etc. 8vo, orig. highly decorated gilt stiff wrappers, label on inside of front cover with a note in an early hand stating "Inatomi Family." In excellent condition, the paper very shiny and specially prepared. N.p. [but Japan]: dated at the end "1611." \$9500.00

The Inatomi school of gun manufacturers and gunnery, founded in the late 16th century following the introduction of guns in the middle of the century, was one of the important gun-makers in early Japan. This manuscript was prepared for hunters. It depicts many kinds of game including birds (especially aquatic fowl, falcons, hawks, pheasants, and cranes), fish, dogs, boar, and deer, all beautifully illustrated by a highly accomplished artist trained in the Chinese style. The scenes are portrayed in vivid color, with red dots on the animals' bodies marking the best places of hunters to hit. The red dots are of different sizes, suggesting the size of the bullets to be used. Two of the scenes depict insects, which makes clear that the hunters were such accurate shots they could even hit small insects as well as larger animals. There are also two landscapes with no game visible, just mountains, trees, and clouds. Again, these scenes suggest the marksmen were so accurate they could even shoot birds and animals obscured by clouds.

There are four scenes of hunters, in full samurai costume, wielding bows and arrows and spears. One of the hunters is mounted on a horse. Also displayed are vividly designed targets for shooting practice.

This is a very beautifully illustrated manuscript with many of the scenes heightened in gold. Preserved in an old wooden box.



27 ISE, Sadatake. Manuscript copy of his famous *Hoketsuki* [trans.: *Wrapping and Tying*] first published in 1764. 138 illustrations in the text, finely drawn in black & red ink. Two parts in one vol. 87 folding leaves. 8vo (235 x 165 mm.), orig. wrappers, modern stitching. [Copied by "Ijima" in "1847"]. \$3500.00

A manuscript copy of Ise's well-known *Hoketsuki*, first published in 1764. This was the first important book on *origata*, the foundation of what we today know as *origami*. Japanese society has always emphasized formality and good manners — for example, offerings to the gods were placed on formally folded paper, and festive objects were wrapped in paper in an established, formal manner. These practices, which we can assume began in ancient times, were later reflected in the formal manners and sense of decorum of the martial society of the Muromachi period (14th to 16th centuries). It was around this time that the custom of wrapping gifts beautifully in paper developed. The custom of formal decorative paper folding, called *origata*, is the foundation stone in the development of *origami*.

Origata was widely practiced by samurai families which kept their wrapping techniques secret. Manuscripts were privately made to disseminate the methods of *origata*. Ise, head of the Ise family which advised the Shogunate government in Edo on matters of etiquette, was the first to publicly reveal the folding methods. Nevertheless, the tradition of making manuscripts on *origata* continued well into the 19th century.

Our manuscript consists of two parts. The first part is concerned with wrapping and the second with tying. The numerous illustrations depict all the folding and tying techniques which Ise developed. They are very finely drawn and very clear. We will note that the 1764 edition of Ise's *Hoketsuki* is a very rare and valuable book.

Fine condition.

28 ISHIZUKA, Bunjo. *Kongaku ketsuho* [*Dead-End Driven (Obsessive) Learning of Acupuncture Points*]. Numerous illus. in the text (eight are heightened in red ink). 20; 28; 25 folding leaves. Three parts in two vols. bound in one. Oblong 8vo, orig. wrappers (frayed and rubbed), modern stitching. [Tokyo]: 1835. \$2500.00

First edition. This is an itemized explanation of each acupuncture point and its location with illustrations, based on Hua Shou's *Shi si jing fa hui* and Zhang Jiebin's *Lei jing tu yi*. Included are some additional popular acupuncture points and examples of acupuncture therapy in the second volume. Ishizuka provides recommendation for treating gout and arthritis. With several excellent indices.

The very numerous illustrations are particularly well-executed. Eight of the full-page woodcuts are heightened in red ink.

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

Very good copy. Light dampstaining towards end.

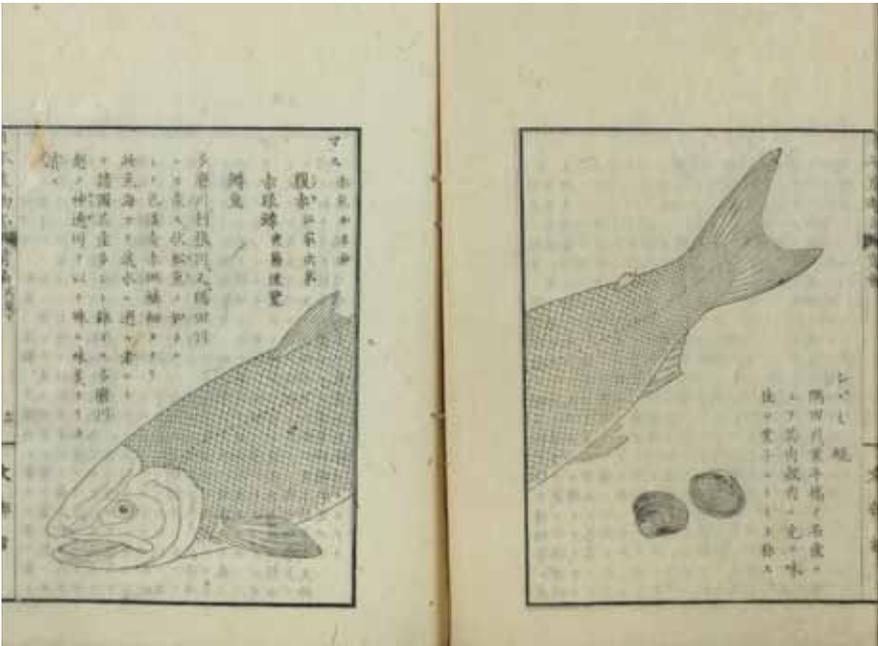
The First Great Survey of the Natural Resources of Japan

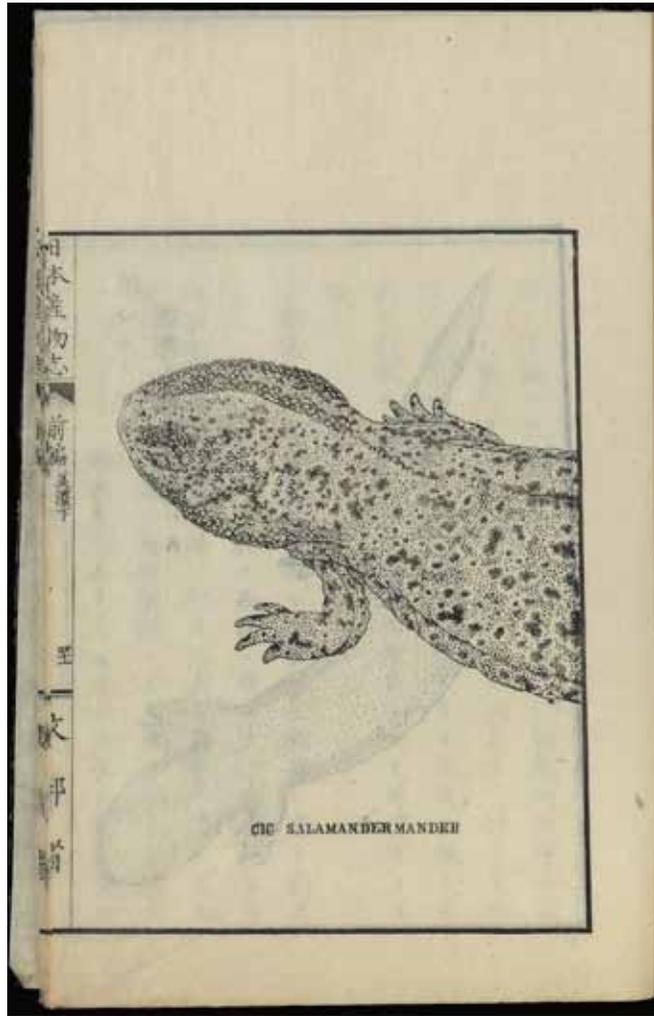
ITO, Keisuke. *Nihon Sanbutsushi* [trans.: *Government Survey of the Natural Resources of Japan*]. Very numerous full-page woodcuts. Five parts in 11 vols. [complete]. Large 8vo, orig. wrappers, orig. block printed title labels on upper covers, stitched as issued oriental style (newly threaded). [Tokyo]: Monbusho [Ministry of Education], 1873/77. \$37,500.00

29

First edition of this massive survey of the natural resources of Japan. Ito (1803-1901), Japanese physician and biologist who studied Western science under Franz von Siebold during the 1820s, became a professor at the University of Tokyo. He was a leader in public health projects and science policy from the beginning of the Meiji period through the rest of his career. He established a method of vaccination for use in Japan which many consider his greatest achievement as a medical doctor.

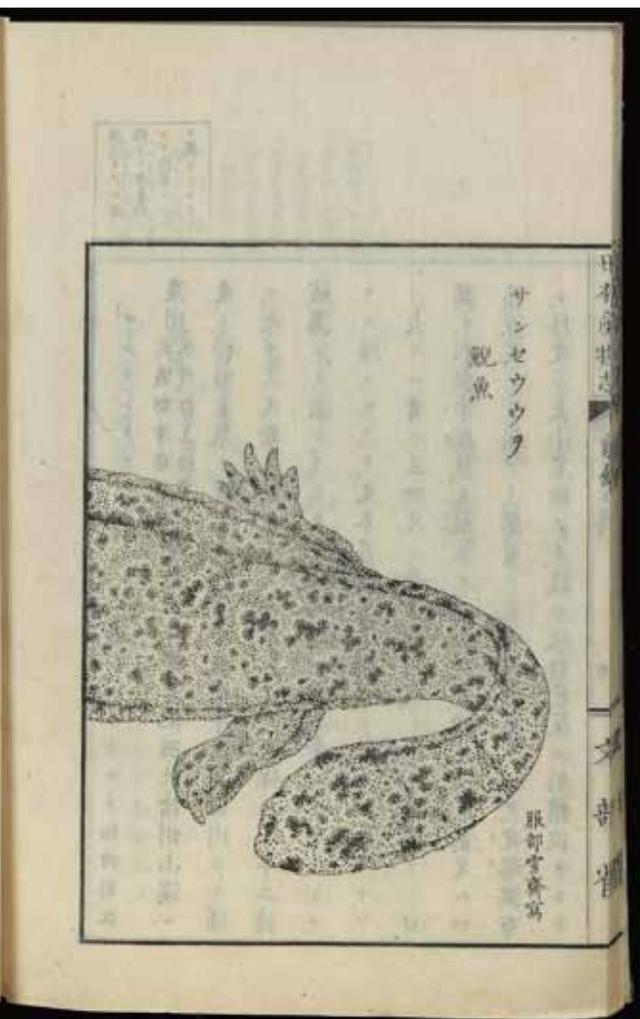
The present work is a government-sponsored review of the





natural resources of Japan. It is the first great survey of the country after the establishment of the Meiji era in 1868. Ito reviews the mineral, agricultural, and fishery resources of many of the Japanese islands in enormous detail. Each area, known for its own individual natural products, is fully described with details regarding production, industrial and artisanal uses, etc. The survey was never completed but this set is complete with all the published parts.

The woodcuts are here in particularly fine and sharp impres-



sions, richly inked. Most of the woodcuts are titled with Japanese characters and their western names in Roman type.

Fine set. Complete sets are very rare as the five parts were each individually issued; it is difficult to assemble a complete set. This copy is accompanied by the original publisher's printed wrapper for one of the volumes (really more like an envelope) which is, by its ephemeral nature, extremely unlikely to survive. Such examples are very rare.

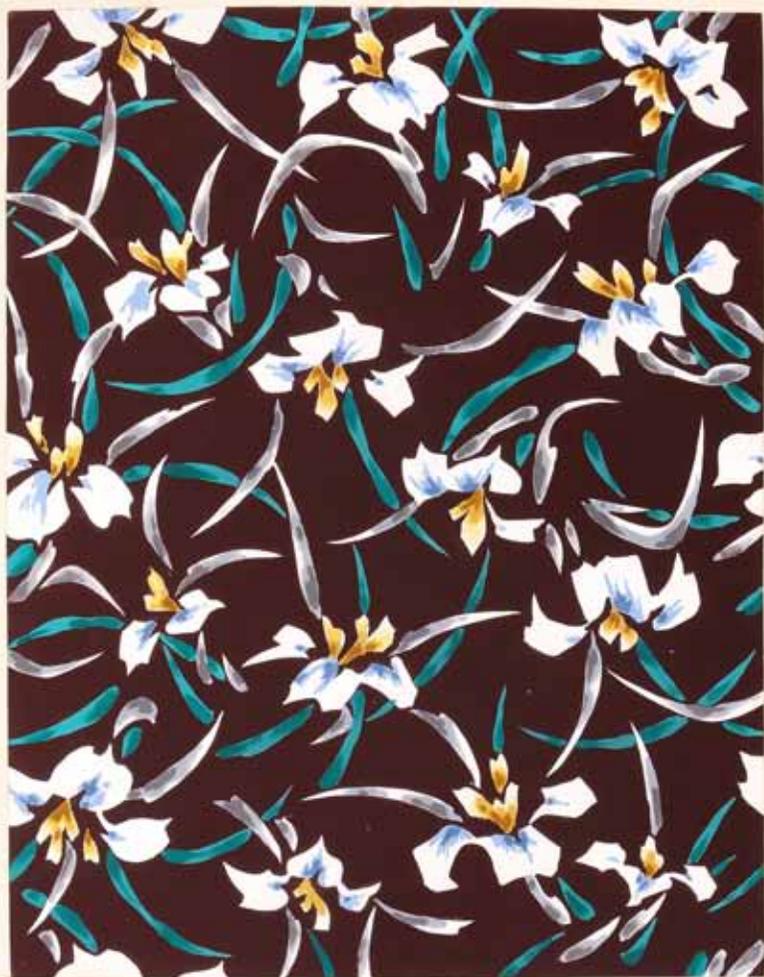
30 (JAPANESE HOME ECONOMICS). *Kuriya no kokoroe* [trans.: *Managing your Home Kitchen*]. One double-page illus., finely colored. 68 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper cover, modern stitching. Kanazawa: Masutomokan, 1880. \$1950.00

First edition, issued by the prefectural home economics school of Kanazawa. This is a book of instructions for future brides on how to manage a home kitchen. Numerous recipes are provided for making rice, pickles, soy sauce, miso, and dried preserved foods like vegetables. There are important sections on how to prevent food spoilage, deterioration of sake during the summer months, how to remove stains from porcelains, how to handle fish and meat and their preservation, etc.

The finely colored double-page woodcut depicts five females in an upper-class kitchen, four of whom are cooking, slicing fish, tending the pickle barrel, and setting the tray. The fifth woman, probably the mistress of the house, is seen tasting the soup.

Fine copy and rare.





(JAPANESE TEXTILES). *Story in Prints. First Edition. Volume 1-[4]. December 1, 1946. For the Use of World Export Trade of Silk Fabrics.* 102 numbered sheets, each with a hand-painted sample, ranging from 370 x 300 to 150 x 120 mm., & three smaller hand-painted samples measuring 40 x 40 mm., totaling 408 hand-painted samples. Each volume has 9 preliminary leaves of text. Large folio (533 x 442 mm.), orig. canvas-covered boards, each with titling on the upper cover, sewn as issued. [Tokyo]: Compiled by Boeki-Cho the Board of Trade, Ministry of Commerce & Industry of Japan, [1946]. \$3000.00

First edition of this magnificent work containing 408 hand-painted samples on paper of designs for textiles available for production. Following the end of World War II, the Supreme Commander for Allied Powers (SCAP) and the Japanese Board of Trade were eager for Japan to revive industries and to build up foreign exchange reserves through trade. The production of textiles was an immediate avenue to pursue.

This set of albums was compiled to display the possible designs available, produced either by screen or stencil or by roller printing for textile production. Some of the designs could only be executed by hand while others could be printed by roller. The preliminary leaves detail minimum quantities to be ordered, fastness of colors, variation of colors, prices, delivery, widths and lengths, quality control, shipping methods, production abilities, and instructions on how to order. The names of the designers of each sample are given as well as the names of the principal textile manufacturers of Japan. We learn from the preliminary leaves David Heritch, a textile expert attached to the Foreign Trade Division of SCAP, assisted the designers.

The samples are all hand-painted and of the greatest beauty. The 102 large samples, measuring 370 x 300 to 150 x 120 mm., contain the principal design and the smaller samples, three each, depict color variation possibilities.

Fine set. One of the small samples has come loose and is attached to the tissue guard sheet, obscuring the image.

*The Finest Illustrated Book of the Period
on the Chrysanthemum*

- 32 JISOSEN. *Fuso Hyakkiku fu* [trans.: *Album of One Hundred Chrysanthemums of Japan*]. More than one hundred very fine full-page woodcut illus. 40; 35 folding leaves. Two vols. 8vo, orig. wrappers (minor worming in lower corners, touching the images, very skillfully repaired), orig. block-printed title label on each upper cover, new stitching. Kyoto: Kamisaka Kanbei, 1736. \$12,500.00

The chrysanthemum has been for many centuries the imperial flower of Japan, representing the Emperor and other members of the royal family. Such was the interest in this flower that in the late 17th and early 18th centuries, Japanese botanists concentrated on cross-breeding species of the chrysanthemum to propagate more than 200 new hybrids, creating ever more spectacular varieties. A speculation in chrysanthemums, which resembled the “tulip mania” of Holland of the early 17th century, took place. Every autumn saw chrysanthemum festivals. By the 18th century, almost the entire population of Japan was cultivating chrysanthemums, a fashion which continued to the mid-19th century.

This is the finest illustrated book of the period on the chrysanthemum. There are more than one hundred fine woodcuts depicting the most spectacular species. For each illustration, the name of the variety is given, along with size, color, description of its parts, and origin, mostly with facing leaves containing early poetry regarding the chrysanthemum.

The preliminary pages contain an introduction by Jisosen, a Kyoto monk, along with another preface by the chief monk of Todaiji, one of the most famous temples of Kyoto. This preface provides a history of the flower.

Nice set and rare; no copy is listed in WorldCat. Pale damp-staining in lower outer corner of many leaves.

舖白髮

元

根長十寸
爪金丁字
一尺一寸
五分



引百五箇
引百五箇

櫻虎

上

根長十寸
爪金丁字
七寸五分



根長十寸
爪金丁字
五寸七分八分

蓬深堂

Tofu

- 33 KA, Hitsujun, pen name. *Tofu hyakuchin* [trans.: 100 *Tofu Delicacies* [& *Sequel*]. Three double-page woodcut illus. & four full-page woodcut illus. 40; 63 folding leaves. Two vols. 8vo, orig. wrappers (first few leaves of Vol. I with a marginal dampstain), orig. block printed title label on upper cover of Vol. II, new stitching. Tokyo & Osaka: 1782/83. \$6500.00

First edition of this rare and early work on preparing tofu, here with its sequel published a year later. This is one in the “hundred tricks” series of recipe books, which also include books on daikon, eggs, whale, rices dishes, conger eel, and devil’s tongue, issued between 1782 and 1846. It was an enormously popular work with many reprints up to the present day.

“The author’s name is given as Seikyodojin Kahitsujun . . . It is said that his real name was Sodani (or Sotani) Gakusen (1738-1797), a seal-engraver in Osaka. Maybe because the author was not a professional chef, this book is totally unique and different from previous recipe books. The author was such an entertainer that the book contains not only 100 tofu recipes, but also enjoyable contents such as their respective ratings, Chinese poetry and trivia about tofu. Amusing contents like this, and the word Hyakuchin (literally 100 delicacies) itself, must have been novel for the people of that time. This book had gained such popularity at the time that a follow-up, ‘Tofu Hyakuchin Zokuhen’ (A Hundred Delicacies of Tofu: Sequel) was published in 1783. ‘Tofu Hyakuchin Yoroku’ (A Hundred Delicacies of Tofu: Supplement) [not present here] was also published in 1784, though it had actually been already published under the name of ‘Toka-shu’ in Edo in 1782 and Fujiya Zenshichi, publisher of ‘Tofu Hyakuchin,’ bought the copyright of it to republish it as an addition to the series . . . In ‘Tofu Hyakuchin,’ the author assigns six grades from ‘mediocre cuisine’ to ‘superb cuisine.’ The author’s pen name, Kahitsujun ,

means 'not only rich tasting cuisine but a simple dish also tastes great.' You can feel the author's spirit from the fact that 'Yuyakko,' very simple boiled tofu, is ranked as 'superb'."—online resource from the National Diet Library (<http://www.ndl.go.jp/en/publication/ndl%20newsletter/191/911.html>).

The author also provides a history of tofu. The illustrations depict a tofu restaurant and the preparations and cooking of tofu along with pictures of tofu cutters. A total of 238 recipes are provided in these two volumes.

Very good set.

⌘ Rath, *Food and Fantasy in Early Modern Japan*, pp. 176-77.



“A Considerable Improvement”

- 34 KAGAWA, Genteki. A manuscript copy of *Sanron yoku* [trans.: *Addenda to Dr. Kagawa Shigen's Obstetrics*]. 32 full-page fine drawings in black ink. 23; 25 folding leaves. Two vols. in one. 8vo, orig. wrappers (rather rubbed with some wear), orig. block printed title label on upper cover, new stitching. [Japan: 1775 or shortly thereafter]. \$2500.00

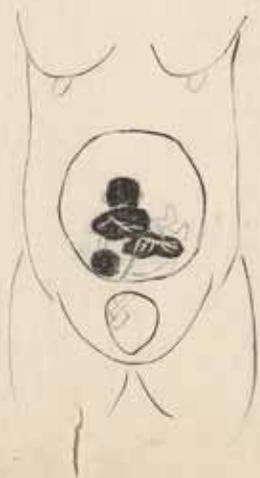
A manuscript copy, prepared shortly after the publication of the first edition in 1775 of this “important writing” (Mestler, II, p. 485) on obstetrics. The father of Genteki Kagawa, Genetsu (or Shigen) Kagawa (1699-1777) is famous for originating the practice of gynecology and obstetrics in Japan. His “*San-ron* was destined to be the standard authority on obstetrics in Japan for at least a hundred years. That classic work was followed by the *San-ron yoku* written in 1775 by Genteki or Shikei Kagawa (1739-1779), the adopted son of Genetsu, as a ‘supplement’ to the *San-ron* and to correct the errors in the published work of the elder Kagawa, resulting in a considerable improvement in obstetrical methods.”—Mestler, *A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part II*, pp. 493-94.

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

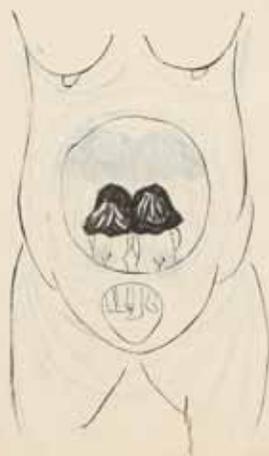
This manuscript, like the printed edition, is remarkable for the 28 case histories which Kagawa has contributed. He has devoted much of the book to complications during pregnancy and has outlined massage therapy for pregnant women.

Very good set.

寧胎一逆一橫一露一手一足圖



寧胎雙逆各露兩足圖



- 35 KAGAWA, Genetsu & Genteki. A manuscript copy of *Shigenshi Sanron* [trans.: *Dr. Kagawa Shigen's Obstetrics revised by his Son*]. 65 folding leaves. Four vols. in one. 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. [Japan: 1775 or shortly thereafter]. \$2950.00

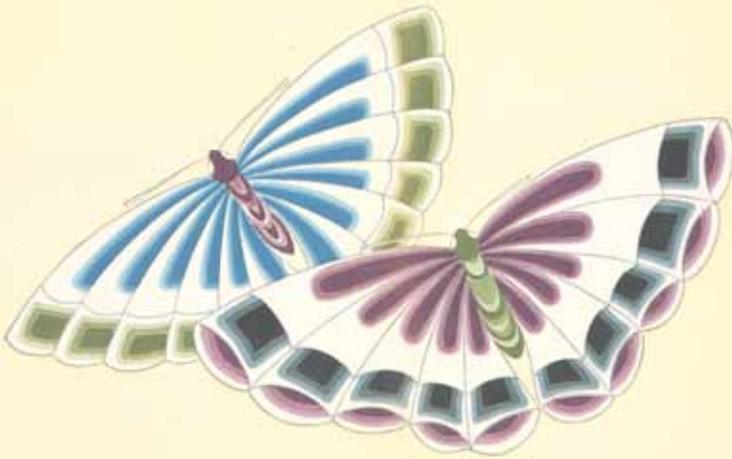
A manuscript copy, prepared shortly after the publication of the first edition in 1775, of this important work on obstetrics. In this work, the father and son provide diagnoses, treatments, and prescriptions for various symptoms that pregnant women suffer from before and after childbirth. The Kagawas have provided 48 case histories.

Fine copy.

Rimpa Perfected;
“Effortlessly, Prodigiously, Boundlessly Imaginative”

KAMISAKA, Yuki Yoshi. *Cho senshu* [or] *Cho senrui*
[trans.: *One Thousand Butterflies*]. 25 double-page stunning plates of
colored woodcuts depicting butterflies. Two vols. in accordion-
style (*orihon*). 8vo, orig. blue silk over boards (a little worn), orig.
block-printed title label on upper cover. Kyoto: Yamada Unsodo,
1904. \$7500.00

36



First edition of this beautifully illustrated work on butterflies; the handsome woodblock double-page plates, several of which are heightened in gold or silver, depict butterflies in a variety of styles.

“Kamisaka Sekka was a genius; effortlessly, prodigiously, boundlessly imaginative; tirelessly inventive, spontaneous, and free. In *One Thousand Butterflies* (*Cho senrui*, 1903 [the book is commonly misdated; it was published in 1904]) he took a single subject and

drew dozens of pictures, each in a different style. There was nothing academic about his approach. Each drawing was fresh and new; many were arresting and some mirrored new developments in European art . . .

“Sekka loved design. He began to paint under Suzuki Zuigai when he was sixteen and studied textiles in his early twenties . . . He was doubly fortunate that Yamada Naosaburo, the most ambitious, original and enterprising publisher of the early twentieth century, recognized Sekka’s genius and gave him the freedom and



support he needed to bring into the world his protean vision of art fused with life.”—Keyes, Ehon. *The Artist and the Book in Japan* (NYPL), p. 240.

☞ Hillier, *The Art of the Japanese Book*, p. 976—“A colour-printed book of elaborate decor based on the forms of butterflies. All the designs are ‘patterned,’ but some conform to the actual shape and markings of believable butterflies, though there is certainly no

intention to be entomologically accurate; but in some, the artist simply used the insects as a theme for variations, distorting and manipulating the butterfly shape until it is barely recognizable, often achieving the kind of *art nouveau* that we associate with some Secession jewellery . . . Sekka is especially inventive when he allows swarms of butterflies to float over the page, achieving colourful geometric diagrams, or, in one, amorphous silver shapes outlined in brown, green and yellow, as evocative and irrational as abstracts by Arp.”

*The First Japanese Book to Recommend the Use
of Western Forceps*

- 37 KATAKURA, Kakuryo. *Sanka hatsumo* [trans.: *Treatise on Obstetrics*]. 35 fine woodcut illus. in the text. Six parts bound in four vols. 8vo, orig. wrappers (rubbed, minor marginal worming), orig. block printed title label on each upper cover, new stitching. Tokyo: Suharaya Mohe, 1799. \$5000.00

First edition of the first Japanese book to recommend the use of Western forceps in delivery. Katakura (1750-1822), was one of Kagawa's students and a leader in integrating the ideas and concepts of western medical practice into Japanese obstetrics. Inspired particularly by Hendrik van Deventer and Smellie as well as other western obstetricians, Katakura was the first to use in utero illustration which adopted western views and abandoned the eastern understanding of fetal development and positioning . . .

"The book is very well-illustrated with figures depicting fetal positions, the placenta, and use of a newly introduced instrument – the forceps." –*Heirs of Hippocrates*–(unknowingly describing the 1822 reprint which is identical to the 1799 first edition except for the addition of the portrait of Katakura).

Very good set.

☞ Mestler, *A Galaxy of Old Japanese Medical Books*, II, p.

494—"Kakuryo or Genshu or Shinho Katakura (1750-1822), a Japanese physician who came from a long line of doctors, had been a pupil of Genetsu Kagawa, and was himself very famous in obstetrics and gynecology, felt it necessary to write a book to correct what he believed to be the errors in the works of the two Kagawas referred to above. The result was the *Sanka hatsumo*, published originally in 1799 in six volumes (bound in four), a treatise on obstetrics described by the author in his preface as 'a collection of medical science based on actual experience'."

明發管人統經胎元圖說云精氣盛則成一男血氣盛則成一女精血皆盛則成一男一女或精血散分則成胎或精血混雜則成非男非女男不可為父女不可為母皆非純氣或感邪祟鬼怪之冷氣則成異類矣

精氣盛則成一男
血氣盛則成一女



精氣盛則成一男
血氣盛則成一女

周胎其機甚微因醫所論產科甚繁以其文字紀異因不可常持其所載易難諸產圖總十有五而畫極精妙此足觀矣蓋其遇難產子難產則必以器出之雖其器製不能詳此既中求活之一奇器也因擬出圖式二道以資于此習巧之士俟此製造四事無之則可謂回生之一助也



The First Comprehensive Japanese Book on Pediatrics

- 38 KATSUKI, Gyuzan. *Shoni Hitsuyo Sodategusa* [trans.: *Guide to Nursing Infants*]. Twelve woodcut illus. (six are double-page & six are full-page). Six vols. 8vo, orig. wrappers (rather rubbed, Vol. II comes from another set, some mostly marginal worming), orig. block printed title label on each upper cover, new stitching. [Kyoto & Osaka: 1714]. \$7500.00

First edition of the first comprehensive Japanese book on pediatrics. The author provides extensive information on the treatment of smallpox, measles, and other infant diseases. Katsuki (1656-1740), a member of a wealthy samurai family, was a Confucian scholar and Kyoto doctor who studied under the famous physician Ekken Kaibara. In this work, Katsuki also writes extensively on child development including the learning of skills including calligraphy and sports (archery, swordsmanship), proper diet, etiquette, etc. Numerous pharmaceutical recipes are provided.

There is a substantial section on pediatric acupuncture (*Shonishin*), which, in part, ignores the traditional meridians in favor of places in the abdominal region and elsewhere. There is a rather dramatic full-page woodcut depicting a baby receiving a moxibustion treatment. To distract the baby, he is being breast fed. A nearby servant is gesticulating to the baby as a further distraction and yet another servant is blowing a toy horn.

The finely designed and engraved woodcuts depict various scenes of a wealthy family. The scenes include childbirth, breast feeding, appropriate foods, a child afflicted with small pox, a doctor and his assistant arriving at a wealthy household, etc. The woodcuts are quite well-executed and it is regrettable that the artist has remained anonymous.

Very good set. Vol. IV has worming touching the text of the first four leaves.

☞ Mestler, *A Galaxy of Old Japanese Medical Books With Miscellaneous*

Notes on Early Medicine in Japan. Part II. Acupuncture and Moxibustion. Bathing, Balneotherapy and Massage. Nursing, Pediatrics and Hygiene. Obstetrics and Gynecology, p. 488—"An important later writer on nursing was Gosan Katsuki (1655-1740)."

KAWABATA, Yasunari. *Yukiguni* [trans.: *Snow Country*]. 39
p.l., 355 pp. 8vo, orig. decorated boards, orig. slipcase. Tokyo: Sogensha, 1937. \$750.00

First edition of the Nobel Prize for Literature winner's masterpiece, the story of a love affair between a Tokyo dilettante and a provincial geisha. The most attractive binding was designed by Keisuke Serizawa, a "living national treasure" and a leader of the *mingei* movement.

Very fine copy. Laid in is a pamphlet with reviews by contemporary writers.

*One of the Two Earliest Japanese Books
on Western Cuisine*

- 40 KEIGAKUDO SHUJIN. *Seiyo ryori shinan* [trans.: *How to Cook Western Cuisine*]. Numerous illus. in the text (one double-page & in color). 28; 42 folding leaves. Two vols. Small 8vo, orig. wrappers, orig. block-printed title label on upper covers, modern stitching. Tokyo: 1872. \$6500.00

First edition of this rare work, one of the two earliest books to introduce Western cooking techniques and recipes into Japan (the other is Kanagaki's *Seiyo Ryoritsu*, published in the same year). Both were written for the purpose of improving the nutrition of the Japanese. Vol. I describes Western cooking utensils including ovens, pots and saute pans, pans to poach fish, tableware, how to fold napkins, glasses, carving knives, decanters, serving dishes, candleabras, gravy boats, etc. Vol. II provides recipes divided by their ingredients: fish, meat, vegetables, and desserts.

This is the first work to include the recipe for the beloved "curry and rice" which is still so popular in Japan.

The illustrations depict the cooking utensils mentioned above. The double-page colored illustration shows four Japanese men at a Western-style dining table, being served Western foods by a woman. The four men and the woman are all dressed in Western-style clothes.

Fine copy.



Illustrated by Shitomi Kangetsu

- 41 KIMURA, Kokyo, prob. author. *Nihon sankai meisan zue* [trans.: *Illustrations of Famous Products of the Mountains and Sea*]. 76 woodcuts (mostly double-page) by Shitomi Kangetsu. 16; 42; 29; 36; 33 folding leaves. 5 vols. 8vo, orig. wrappers (each delicately embossed with a view of the sea & mountains behind, heightened in silver), orig. block-printed title label on each upper cover, new stitching. Osaka: 1799. \$6500.00

First edition of this finely illustrated work describing the principal arts and industries of Japan. The book was very probably written by Kokyo Kimura (1736-1802), who has signed the preface. Better known under the name Kenkado, he was a sake merchant, artist, calligrapher, bibliophile, and student of the sciences. He was one of the most important intellectuals of Osaka of the time.

The numerous woodcuts are important not only for their historically accurate detail but also for their artistic quality. The artist was Shitomi Kangetsu (1747-99), a student of Tsukioka Settei (1710-86). Kangetsu was an ukiyo-e painter who studied the ancient methods of both Chinese and Japanese painting, and specialized in landscapes, portraits, and *shunga* paintings.

The entire first volume is devoted to the manufacturing of sake, an industry the author obviously knew well. The various steps in producing sake are fully illustrated. Vol. II is concerned with stone quarrying, the manufacture of stone utensils and other products made out of stone, honey-making, cooking and preparing foods by pickling for the winter, and the hunting of birds and animals. Vols. III and IV describe the fishing industry, from catching to processing the fish. The fifth volume describes the manufacture of lime, the production of the famous Imari pottery, textile manufacturing, harvesting seaweed, etc.

The blue covers have been embossed with a view of the mountains and the sea, heightened in silver, to considerable effect.



WorldCat attributes the authorship to the artist Kangetsu.

Fine set. Vol. II with some unimportant marginal worming.
Hillier, *The Art of the Japanese Book*, p. 564 (with two reproductions).

Tsukurimono: Transforming Reality

- 42 KIROTEI, Rikimaru & AKATSUKI, Kanenari (authors) & MATSUKAWA, Hanzan (artist).
Tsukurimono shuko no tane [trans.: *How to Prepare Cultural Artifacts & Props for Display*]. Many full-page illus. in the text. 11; 11; 11; 11 folding leaves. Two vols. in four parts. 8vo, orig. decorated wrappers (some worming), orig. block-printed title labels on upper covers, modern stitching. Osaka: 1837 & n.d. \$7500.00

First edition of this rare and extraordinary book on methods of creating artifacts and props for display purposes or theater, using ordinary materials to produce entirely different and complex objects. This richly illustrated work contains numerous illustrations depicting dieties; an empress fighting; famous battle-field scenes; musical instruments; nature scenes; imaginary animals; offerings; a pheasant; a noh performance; lacquerware; ceramics; kitchen implements; village scenes; garden ornaments; wedding objects; floats; legendary scenes in Japanese history; the dragon dance; hunting scenes; ceremonial dance performances; a falcon; a treasure boat; arms and armor; a landscape, etc.

What is so remarkable is that each prop or scene is constructed from surprising and rather mundane materials. Nothing is what it seems. For example, two samurai fighting are actually constructed out of lacquerware. The pheasant and the noh performance are constructed from dried foods, including fish. An insect is made out of a broom and other cleaning tools. The falcon is made from coins and metal. A samurai is constructed out of lanterns. The

landscape is made out of abalone shells and knives.

For each prop, there is an explanation of the materials employed along with a *kyōka* poem critiquing the prop, each signed by various poets.

The artist, Matsukawa, was a famous *ukiyo-e* artist in Osaka.

An earlier part of the series appeared in 1787.

There is some modest worming in all of the volumes touching the images but, nevertheless, in very nice condition. Very rare.

Magic

KIYU. *Zoku Tawamuregusa* [or *Tawaburegusa*] [trans.: Collection of Magic]. Numerous illus. in the text. 9; 15 folding leaves, one leaf. Two vols. 8vo, orig. wrappers, orig. block-printed title label on each upper cover, modern stitching. Kyoto: 1795. \$2950.00

43

Second edition, a reprint of the first edition of 1781. An attractively illustrated magic book, describing traditional *tezuma* (or *wazuma*). The first volume describes and illustrates 41 kinds of magic tricks. The text, placed at the top of each page describes two or three tricks accompanied by large illustrations of them below. Vol. II provides a more detailed account of each trick.

Fine set.

“The Hiroshige of the Meiji Era”

- 44 KOBAYASHI, Kiyochika. A collection of about 145 sketches, assembled in sketchbooks, on 189 folding leaves, some double-page & some quadruple-page, by Kiyochika Kobayashi (1847-1915), an important transitional figure in the Meiji art world. Six vols. 8vo (280 x 178 mm.), orig. limp boards, orig. manuscript labels on front cover of each volume, all in the same hand, describing each as “Teacher Kobayashi’s sketchbooks” in accordion folding leaf format. Ca. 1896-98. \$35,000.00

A fine collection of sketches, ranging from the most simply suggestive to highly detailed and complex, using brushes in various colors, by Kiyochika Kobayashi (1847-1915). He studied photography, newly introduced to Japan, with a Japanese pioneer in Yokohama and Western-style painting under the English artist Charles Wirgman, the correspondent in Japan for the *Illustrated London News*. Kobayashi Kiyochika “is unique in that he represents both the last important ukiyo-e master and the first noteworthy print artist of modern Japan. However, since the ukiyo-e print tradition practically died with Kiyochika, it is probably more accurate to regard him as an anachronistic survival from an earlier age.”—Richard Lane, *Images from the Floating World, the Japanese Print*, p. 193.

Known in Japan as the “Hiroshige of the Meiji Era,” he is best known in the early part of his career for his landscapes, particularly of those in and around Tokyo. After about 1882, Kobayashi stopped painting in the Western style and adopted a more Japanese style, using traditional motifs and figures. He was always a master of the interplay of lights and shadows.

This is a collection of drawings collected by a student of Kobayashi and assembled in six sketchbooks. Some of the sketches are one-page, some two-page, and many extend to four pages.

Many of the most accomplished drawings are of women of various classes in kimono and traditional hairstyles. The rendering



of the women's complexions and hair is very delicately expressed using traditional painting techniques, employing many layers of pigments. Nature is also frequently portrayed in very sensitively drawn landscapes with delicately rendered shadows, lights, and shapes. One of his signature motifs — snow, bridge, rickshaw, and gaslight including willow trees in the distance — is present in four panels. Another — fog and telephone poles — is here as well. There are a number of depictions of samurai wearing elaborate armor, noblemen, imaginary warriors (probably "Shoki"), mythological scenes depicting the origins of Japan, lots of umbrellas (one of his favorite objects to illustrate), a fourteen double-page drama of two men having a drink which turns into a fight, two views of

Mount Fuji with a superb command of foreground and background, *bunbuku chagama*, frogs at play, historical scenes, ghost stories (*rokurokubi*), nato, etc.

Four of the volumes have Kobayashi's ownership stamp. Occasional worming, carefully repaired. The final volume has a little inoffensive waterstaining.





One of the Two Earliest Japanese Treatises on Swimming

- 45 KOBORI, Tsuneharu (or Chojun). *Suiba senkin ben* [trans. *How to Ride a Horse across a River*]. One double-page woodcut illus. finely handcolored & 22 full-page woodcut illus. in the text. 26 folded leaves. Large 8vo, orig. pictorial wrappers (a little rubbed), stitched as issued oriental style. Edo & Osaka: 1865.

\$9500.00

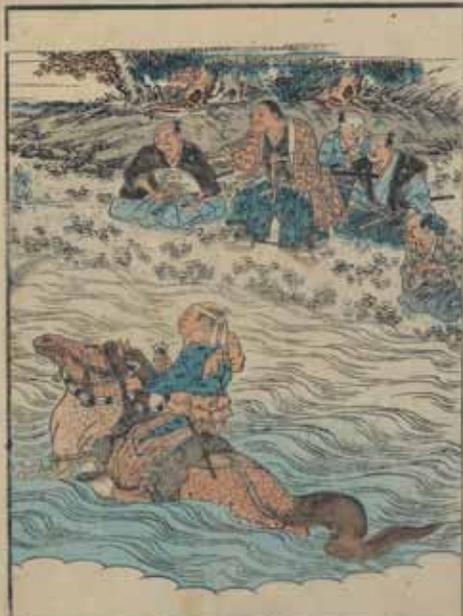
First edition of this rare book; OCLC locates only the rather defective LC copy. Due to the mountainous nature of Japan, fording rivers on horseback by samurai was a major concern and difficulty. The author, Tsuneharu Kobori (1700-71), wrote two books on swimming techniques, the first for humans and the present work for horses ridden by samurai. These two books are the oldest treatises on swimming in the Japanese language. The “Kobori ryu” technique of swimming was developed in the province of Higo in Kumamoto, an area with numerous rapid streams and rivers. In fact, today in Japan there is still a “Kobori school of swimming” for soldiers.

This work is devoted to the successful navigation of rivers by mounted horses. Kobori taught swimming to several generations of warriors on the Shirakawa (Shira) River at the Hachiman Gulf as part of their martial training. The author devised a number of flotation devices, illustrated by fine woodcuts, which would girdle the horse and enable it to float. The author provides exact measurements and methods of constructing. These flotation devices would allow the horse to remain partially above the water and allow their riders, who were usually wearing heavy armor, to fight with swords, fire arrows, and shoot muskets without sinking. Several of the fine woodcut illustrations depict flotation devices to be worn by the soldiers.

This copy is accompanied by the original publisher’s printed wrapper (really more like an envelope) which is, by its ephemeral nature, extremely unlikely to survive. Such examples are very rare.

Fine copy.

白川
倉士氷
馬の南
と學ぶ
圖



One of the First Vaccinators in Japan

- 46 KOYAMA, Shisei. *Into shinpo zensho* [trans.: *Complete Book on the New Method of Vaccination*]. Several fine woodcut illus. in the text. (several full-page). 34; 51 folding leaves. Two vols. 8vo, orig. wrappers (some marginal worming towards end in Vol. II), orig. block printed title label on each upper cover, new stitching. Tokyo: 1847. \$2950.00

First edition. Smallpox had reached epidemic proportions in Japan in the 19th century. Koyama (1807-62), a royal court physician, was one of the first to vaccinate in Japan. He learned about Jenner's vaccination methods from Xi Qiu's *Yin dou lue*, a Chinese text published in 1831 which described the Englishman's smallpox vaccine using active lymph taken from cows, not humans.

Koyama became fascinated by smallpox during an epidemic which took place in Kyoto in 1838-42. He sold all his possessions, bought several cows, created the vaccine, and practiced vaccination on his wife. This work describes his development and employment of the vaccine.

The illustrations depict the instruments used in vaccination and views of the arms which have been vaccinated.

Fine copy.

KURODA, Kiyotaka. *Kan'yu nikki* [trans.: *Journey around the World*]. Numerous plates & maps (some folding & in color). Three vols. in two. 8vo, orig. sheep-backed cloth (extremities rubbed), spines lettered in gilt. [Tokyo: Privately published], 1887.
\$1500.00

First edition and privately published. Kuroda (1840-90), served as the second Prime Minister of Japan in the years 1888-89, during which he oversaw the promulgation of the Meiji Constitution. During the early 1870s, he had travelled widely: Korea, China, America, and Europe. In 1874, he was appointed director of the Hokkaido Colonization Bureau and invited many American agricultural experts to visit Hokkaido to provide advice on which crops would be the most successful. Unfortunately, in 1881 he became caught up in the Bureau's scandal which caused him to resign from public office. As a result, he again travelled in Europe and the United States during the years 1886-87.

The present book is a detailed account of Kuroda's travels, including a vivid account of his crossing Siberia from Vladivostok to St. Petersburg. He gives careful and full details of Korea, Russia (including Moscow and St. Petersburg), Istanbul, Italy, Copenhagen, Stockholm, Amsterdam, Brussels, Scotland, England (including London), Paris, New York (where he carefully studied the Brooklyn Bridge), the Erie Canal, Niagra Falls (of course!), Chicago, and San Francisco (including the fish canneries).

Throughout he provides many observations on agricultural practices, industrial methods, foreign trade, the manufacture of steam engines, political and educational systems, public safety, transportation and communication systems, Chicago slaughter houses, military education, taxation, the punishment of criminals, and much statistical information.

Very good set.

48 KUWABARA, Juan (or KORECHIKA). *Shimpen Sanko* [trans.: *Treatment of Complications from Pregnancy and Labor*]. 15 full-page illus. 42; 38 folding leaves. Two vols. in one. 8vo, orig. wrappers, orig. block-printed title label on upper cover, modern stitching. Kyoto: 1821. \$2750.00

Second edition. "A quaint thought, but an altogether delightful one, is suggested in the title *San ko*, the interpretation of which we read in the preface as 'childbearing . . . is like a ferry boat which is sailing on a big ocean.' That two-volume obstetrical work was written entirely in Chinese characters by the Japanese physician Korechika or Ishin Kuwabara, and was first published in 1813 with a later edition in 1821 under the title *Shimpen san ko*. The illustrations are well-drawn. It is intriguing to see again the representation of one-egg and two-egg twins, with no comment in the text other than 'the two fetuses have one ena [placenta]' or 'each fetus has its own ena,' respectively. In that work some attempt was made to describe embryonic malformations and fetal monsters, and there is an illustration of anencephalia."—Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 495.

Fine copy.

順臨而禱手於子頭
當破聚時候諸尸內
子頭正臨而傍得手
指者名曰禱手產圖



破漿後探之得胞
帶脚尖手及頭圖
得足者須以打倒
術出之



- 49 MANTEI, Oga. *Shinpo kyōji zukue* [or] *Shinpo kyōji zukuga* [trans.: *Haiku to Read & See in Crazy Characters*]. Numerous woodcuts illus. by Hiroshige Ichiryusai 21 folding leaves. Small 8vo, orig. wrappers (rubbed, a few outer lower corners with minor repairs), orig. block-printed title label on upper cover, new stitching. N.p.: [1844]. \$4500.00

First edition of this very rare work on word or letter pictures (*moji-e*), an artistic tradition established in the 17th century. Word pictures (*moji-e*) are witty pictures or caricatures which include a series of concealed characters. The combination of script and pictures playfully blur the boundaries between the two. They illustrate the variety of script forms, including *hiragana* and *kanji* that could be used to represent a sound or a meaning in Japanese and present puzzles to be worked out by the reader. The closest model we have in the West to *moji-e* are Al Hirschfeld's "Nina" cartoons.

Like Hokusai, Hiroshige (1797-1858), produced *moji-e* and this is his principal work in the genre. Composed of sixty poems, each is accompanied by an illustration. The poems are divided into four groups, corresponding to the seasons of the year.

The first examples of *henobenomobeji* — today, a face drawn by Japanese schoolchildren using *hiragana* characters — are present in this book. The famous *bemamushi-nyudo* appears here.

Oga Mantei was the pseudonym of Hattori Kosaburo (1818-90), a popular samurai writer who was the most resistant amongst his fellow authors to the changes taking place in Japanese society in the 19th century.

Very good copy.

📖 See on-line Marianne Simon-Oikawa's "Écrire pour peindre: Les *moji-e* de Kokusai et Hiroshige" (<https://hal.archives-ouvertes.fr/hal-00761686/document>).

MISHIMA, Yukio. *Kinkakuji* [trans.: *The Temple of the Golden Pavilion*]. 1 p.l., 263 pp., one leaf of colophon. 8vo, orig. red boards (minor foxing), printed dust-jacket. Tokyo: Shinchosha, 1956. 50

\$850.00

First edition of one of Mishima's best-known and influential novels. Very fine copy.

MISHIMA, Yukio. *Bitoku no yoromeki* [trans.: *The Tottering Virtue*]. 1 p.l., 265 pp., one leaf of colophon. 8vo, orig. white boards, dust-jacket. Tokyo: Kodansha, 1957. 51

\$100.00

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

MISHIMA, Yukio. *Sakasu sashiebon* [trans.: *Circus*]. Title-page with vignette, illus. in the text, & three tipped-in items (a stamp, a business card, & a ticket). 12 leaves. 4to, orig. stiff wrappers laid-in the orig. leather-backed case, orig. ties. Tokyo: Presse/Bibliomane, 1966. 52

\$950.00

First book edition, limited luxury edition of 375 numbered copies, printed on fine heavy paper, signed by Mishima on his tipped-in business card. This short story was originally published in a magazine in 1948. Subscription proposal and prospectus laid-in.

Very fine copy.

- 53 MISHIMA, Yukio. *Sado Koshaku Fujin* [trans.: *Madame de Sade*]. Title-page within elaborate pictorial border & decorations on each page. xiii, one leaf, 133, vi pp., one leaf of colophon. Small folio, orig. black calf-backed pictorial boards, upper cover & spine lettered in gilt, glassine wrappers, orig. red velvet box. Tokyo: Chuo Koronsha, 1967. \$950.00

First published in 1965, this limited luxury edition of 380 numbered copies is signed by the author. An historical fiction play based on the life of Renée de Sade, the wife of the notorious Marquis de Sade, it details the struggles of Renée, her family, and acquaintances during the Marquis' various periods of incarceration.

Very fine copy.

MISHIMA, Yukio. *Kagi no kakaru beya* [trans.: *A Room with a Locked Door*]. Engraved plate tipped-in & a number of illus. in the text by Iwami Furusawa. 1 p.l., 46 pp., one leaf. 4to, orig. white leather, with orig. key set in, t.e.g., orig. red box. Tokyo: Presse/Bibliomane, 1970. \$1000.00

Limited luxury edition of 395 numbered copies, printed on fine heavy paper and signed by Mishima. This short story was originally published in a magazine in 1954. Prospectus laid-in. The tipped-in plate, number 149 of 575, has been signed by the artist Iwami Furusawa. With the original business card of the main character of the story laid-in.

Very fine copy. There were another 180 less luxurious copies issued at the same time.

- 55 MIZUHARA, Sansetsu. *Sanka tangan zushiki* [trans.: *Illustrated Manual of Using Obstetrical Forceps*]. Accordion printed album with 33 double-page illus. Two parts in one vol. Thick 8vo, orig. boards (quite rubbed), orig. block printed title label on upper cover. [Kyoto?]: 1837. \$4500.00

First edition. “Perhaps the most fascinating of the old books on obstetrics in the writer’s collection is a Japanese obstetrical atlas printed in one ‘accordion-style’ volume, composed by Sansetsu or Gihaku or Yoshihiro Mizuhara (1782-1864) and published in 1837 with the title *Sanka zushiki*. Mizuhara is now considered to have been the ‘Semmelweis of Japan,’ credited with saving many lives of both mother and child because of his knowledge and his inventions — different ‘styles’ of forceps or seekers or probes. Drawings of these Japanese obstetrical instruments (which appear to be variations on those of the Kagawas) are shown, with many illustrations of them in practical use. Prudery was not unknown in the practice of Japanese obstetrics, and an illustration shows the physician ‘operating under the sheet.’ . . . The only advantage this ‘obscurity’ offered the Japanese physician was as a means for him to employ the obstetrical instruments which, by the traditional belief of the unsuspecting mothers of Japan, he was not supposed to use. A second part of this atlas was devoted to illustrative case reports. The artist of the woodcuts for this obstetrical atlas was Unshorin Shiokawa (1807-77), who also contributed a postscript to that book describing his work. *Sanka zushiki* is a beautiful example of the fine Japanese printing of that period, and the damp-staining of the copy in my collection merely adds to its charm.”—Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 498.

This is a famously rare book and this is a good copy. It is extensively wormed throughout but with delicate and careful repairs.

天保四年四月廿九日當街一龜書臨産
 二日不産氣弱々漸々云々治テ余ニ
 請メ門人渡邊太仲松出立侍ヲ傳メ
 傳メ診之噴産氣弱々レシヨリ臨産骨
 云々云々リ申メ太仲フシテ探能術ヲ
 行シレ見難クハレシ云々云々出立難ク
 云々仲ヲ復テシテ如關棒ヲ刺臥レシメ
 醫ニ亦例臥レテ兩足ヲ縛メ解ラズメ
 棒ノ邊ニ見テ我ガ三死胎ニ絶無産也
 此後林松君等計知リ終ニ達達レ
 又全書云

同年五月丁寺町石工の端野前座ニ
 傳シ門人常盤謙造其西久樂大川
 吉傳アレテ前街ノ地ニト出レシ其
 已親毒常ニ梅ニ就後等ナシ

此術第六圖ト者今ニ客易ニ
 難キ者ニ活月云々



- 56 MIZUHARA, Sansetsu. *San'iku zensho* [trans.: *Complete Book on Obstetrics*]. Numerous illus. in the text. 12 volumes (complete). 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. Tokyo & other places: 1850.

\$7500.00

First edition and a complete set of this finely illustrated book; the most comprehensive work on obstetrics published in Japan before the arrival of Admiral Perry and Western influences. "In 1850 Sansetsu or Gihaku Mizuhara (1782-1864), whose real given name was Yoshihiro, published his definitive work on obstetrics entitled *San'iku zensho* (sometimes referred to as *Jyunsei-an san'iku zensho*) in 11 volumes [actually 12 volumes], divided into three sections plus an appendix volume. The first section [*Gaihen*; trans.: *External Care*], comprising the first seven volumes, was on general obstetrics with text and illustrations describing placentation, monsters, the use of massage in obstetrics, obstetrical examination per vagina and per rectum, (primitive) positions for delivery, preparation of the patient for delivery, and post-partum care of the mother. There is an interesting illustration showing the Japanese equivalent of the 'birth-stools' (obstetrical chairs) in common use in medieval Europe . . .

"The second section [*Naiben: tangen zuketsu*; trans.: *Internal Care: Illustrated Usages of Obstetrical Forceps*], comprising volumes 8 to 10, was an amplification of Mizuhara's earlier atlas, the *Sanka zushiki* (1837), and described additional obstetrical instruments with illustrations showing them in use. Of special interest was an ingenious mechanical contrivance for the forceful extraction of the fetus if it got 'stuck,' and an illustration of that device which replaced, so to speak, the physician who prior to the development of that infernal machine had often found it necessary to lay on the floor and pull with all his might in the opposite direction whilst pushing with his

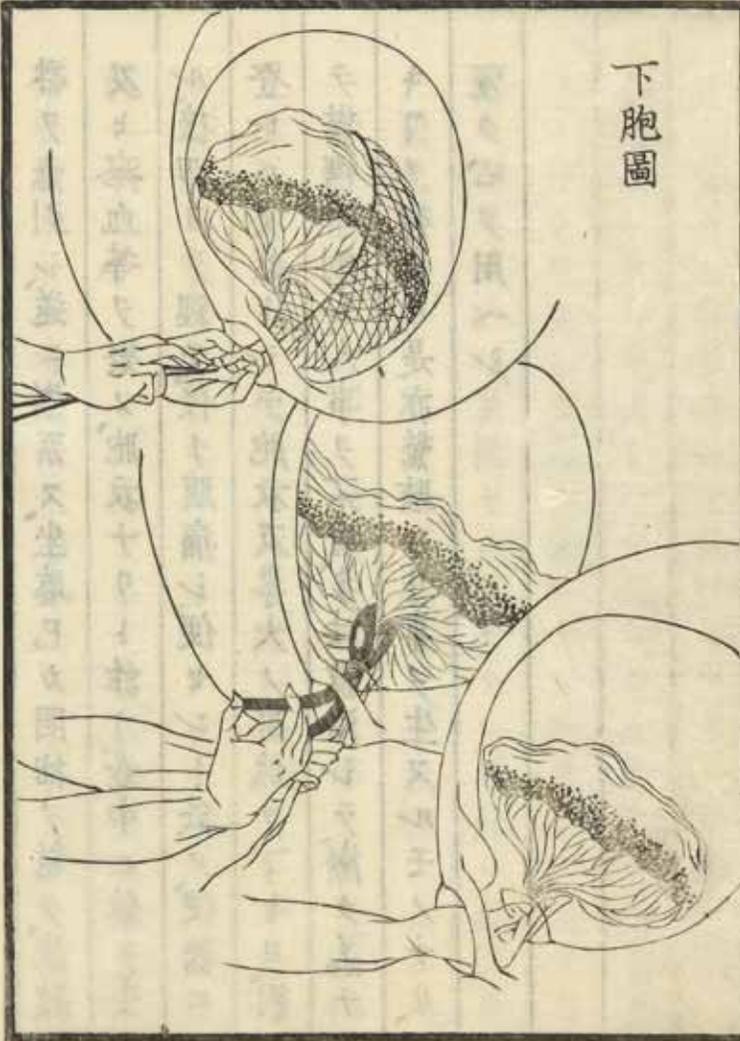


bare feet planted squarely against the buttocks of the patient with her thighs abducted and externally rotated and her knees in flexion. A series of illustrations in this section of *San'iku zensho* showed the progressive events or stages in the birth of a baby presenting the feet first, one of these drawings being the original of that chosen by Dr. Ruhräh to illustrate his translation of Fujikawa's history of medicine in Japan. The management of the placenta was shown . . .

"Volume 11 [*Shikenbo*; trans.: *Prescriptions used in Practice*] forms all of the third section and treated entirely of prescriptions, in particular those found useful in obstetrical practice . . .

"The fourth part [Vol. 12] was in the form of an appendix [*Betsu fouroku inki zuben*; trans.: *Addenda of Illustrations*], with illustrations of female sex anatomy, innervation of the pelvic region, structure, and blood supply of the placenta, and the visceral connections of the umbilical cord in the newborn. *San'iku zensho* was one of the last Japanese obstetrical writings produced in the period

下胞圖



Vertical columns of text, likely descriptive or instructional, are visible in the background of the diagram. The text is written in a traditional Chinese calligraphic style and is partially obscured by the anatomical drawing.

following the 'reforms' instituted by Genetsu and Genteki Kagawa, and is probably the most representative treatise — certainly it was the most comprehensive — on the state of obstetrics in Japan prior to the reopening of that country to Western influences.”—Mestler, *A Galaxy of Old Japanese Medical Books*, II, pp. 498/99.

Occasional minor worming, touching text and illustrations from time to time but a fine and fresh set.

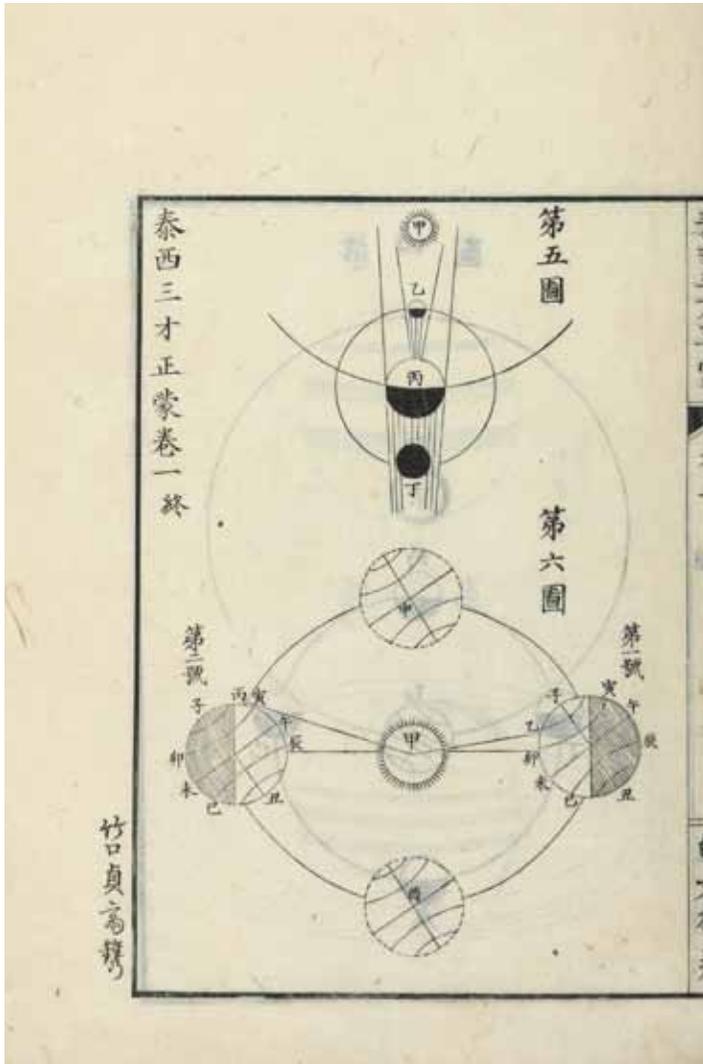
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57 NAGAI, Hiroshi. *Shoryu ikebana hayasbinan* [trans.: *Instructions for Flower Arrangements*]. 36 full-page woodcut illus. (four finely handcolored). 27 folding leaves, each interleaved within the folds with other printed texts. Small 8vo, orig. wrappers, stitched as issued. Tokyo: 1881. \$950.00

An interesting and uncommon book on the art of flower arrangement. Fine copy of an attractive book.



NAGAI, Seigai. *Taisei sansai seimo* [trans.: *Correct Interpretation of Heaven, Earth, and Man in the West*]. Five full-page woodcuts. 35; 43; 46 folding leaves. Three vols. Large 8vo, orig. printed wrappers, orig. block-printed title labels on upper covers, stitched as issued. Edo?: 1850. \$1750.00



First edition of this survey, based on Western science, of astronomy, geography and geology, and anthropology. This book reflects the uneasy transition away from traditional science towards Western science which slowly took place in the 18th century and dramatically quickened in the first half of the 19th century.

The first part describes the system of the planets, the nature of stars, a careful description of each planet, the distances of the planets from the sun, recent astronomical discoveries (Olbers, Herschel, and others), eclipses, the causes of the tides, etc. The fine full-page woodcut of the solar system depicts the sun in the center.

The second part provides a list of the active and inactive volcanoes on earth, the highest mountains, sources of waters, a description of the oceans and seas, earthquakes, mountain ranges, glaciers, deserts, winds, etc. The third part is anthropological, describing the differences between people on the five continents, starting with Europe, then Asia, followed Africa, North America, and South America.

The first leaf of Vol. I is defective with loss of a couple of characters. Some occasional worming.

NAGASHIMA, Fukutaro. *Shinsen seiyo tejina tanehon* [trans.: *Source Book of Western Magic, Newly Selected*]. A number of leaves & illus. in fine color. 22; 22 folding leaves. 8vo, orig. wrappers (first two leaves of Vol. II with minor marginal worming), orig. block-printed title label on upper cover of the first volume, modern stitching. Tokyo: 1881. \$2250.00

This is a very beautifully illustrated collection of western magic tricks, describing a total of 74 tricks, each portrayed in fine color or in black and white. Some of them include fire-eating, untying elaborate knots, coin tricks, sleight of hand tricks, floating objects, secret writing, marbling of paper, appearances of ghosts, optical illusions, cutting people in half, knife tricks, etc.

Very good set.

One of the Earliest Japanese Books with Volvelles

- 60 NAKANISHI, Takafusa. *Konten min'yo seiu Benran* [trans.: *Practical Introduction to Meteorology*]. Numerous woodcuts in the text (two with moveable volvelles). 26 folded leaves; 30 folded leaves, two folded leaves of ads for books published by Nakanishi. Two vols. 8vo, orig. wrappers (a little rubbed, unimportant marginal worming in Vol. II), orig. block printed title label on each upper cover, new stitching. Kyoto: Nakanishi, 1767. \$9500.00

First edition, Kyoto issue (the book was also issued in Osaka in the same year) of this rare work on meteorology, astronomy, and astrology for laymen; it is the earliest attempt to present a scientific account of the meteorology of Japan based on local observations (and therefore, not entirely based on Chinese meteorological theories). The book is also especially notable for being one of the earliest Japanese books to contain volvelles.

The first section of the book is astronomical and geographical; there are depictions of an armillary sphere, comets in the sky, constellations, and numerous diagrammatic maps. The second part is devoted to meteorology in which the author explains how weather changes, describes the extremities of weather conditions including rain storms, heavy snow, strong winds, thunder, lightning, etc. Nakanishi also explains how to predict the weather. There is much about the phenomenon of twinkling stars and their meaning regarding earthquakes, heavy winds, and as a portent for epidemics. The author states that haloes, rainbows, and severe weather can predict terrestrial events such as political instability, earthquakes, plagues, famine, etc.

One of the most interesting features of the book is how the author explains the relationship between landscape and weather. There are numerous maps of regions of Japan — especially Kyoto, Tokyo, and Osaka — where Nakanishi describes in great detail the local weather patterns and how they have formed the landscape of the area.

Nakanishi (fl. 1754/72), a resident of Kyoto, was a disciple of

日ノ晴雨ノ占フニハ天ノ
 氣下ノ降スル者盛ナラザルオハ天
 氣ハ止リ地氣ハ住ラズ或ハ一惟
 ニ上ノ騰シテ散ス又何ゾ雨降
 有ンヤ是謂陰陽不和ニシテ
 雨降ザルナリ辭ニ曰密雲ニシテ
 雨フラストハ是ナリ雨ハ惟陰陽
 ノ和ス生在リ木々雲ノ盛ナルヲ
 以テ遂ニ雨アリトシ雲ノ盛ナラザ
 ルヲ以テ遂ニ雨ナシトスヘカラス
 ナリト知ナリ○若甲午

ノ日ナルオハ天ノ甲ノ
 木ニシテ地ニ火ノ火
 ナリ即チ木生火ト天
 干ヨリ地ニ生ズ此日
 晴テ風アリトス○若
 庚寅ノ日ナルオハ天ノ
 ハ庚ノ金ニシテ地ニ火ハ
 寅ノ木ナリ是金剋木
 上ノ天ヨリ地ニ生ズ



微令子ノ日風吹ハ即チ風中ノ風空ヲ
 以テ子ノ方ニ當ルハ雨ノ字卯ノ方ニテリ
 則チ卯ノ日雨アルト知ベシ
 又是ノ時ニ風吹ハ風中ノ風ノ字ヲ左ノ
 方ニ當テ見ハ雨ノ字及ノ方ニアリ
 則チ辰ノ時ニ雨ノ字アルト知ベシ

the Seki school of mathematics and the author of many books. He was an astronomer, mathematician, and calendar maker; he was also active as a publisher of science and medical books as well as literature.

Very nice set and rare. Preserved in a box.

☞ The Waseda University copy is also the Kyoto issue (no priority).

61 NAKAZAWA, Keizan. *Meijin ranchiku gafu* [trans.: *Manual of Instructions on How to Draw Orchids & Bamboo*]. Numerous illus. in the text (several printed in delicate colors of blueish green, green, & brown, some printed in grey ink). 30 folding leaves; 40 folding leaves. Two vols. 8vo, orig. wrappers (worming towards end of Vol. II in gutter), orig. block printed title labels on upper covers (rubbed), stitched as issued. N.p.: 1804. \$1750.00

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

Fine set of a most beautiful book.



62 NASU, Tsunenori. *Honcho idan* [trans.: *A Tale of Medicine in Japan*]. Two full-page illus. & several illus. in the text. 55 folding leaves. 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. Tokyo: 1824. \$2500.00

First edition, with the Preface dated 1822, of this history of Japanese medicine. Nasu (1772-1841), historian and bibliographer of Japanese medicine, “investigated the ancient medicine of Japan — medical ‘systems,’ drugs, prescriptions and diseases — and as a result of his studies wrote a one-volume work known as the *Honcho idan*.”—Mestler, *A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan*. Part V, p. 165.

One of the full-page illustrations depicts a doctor and his assistant preparing herbal medicines.

Fine copy.

NOGUCHI, Hosaku. *Hijutsu kaimesho* [trans.: *Secret Method Revealed (for making Shoyu & Sake)*]. Six full-page illus. in the text. 31 folding leaves. Small 8vo, orig. wrappers, orig. block-printed title label on upper cover, modern stitching. Tokyo: 1883.

63

\$2500.00

First edition of this rare work on improved methods of making soy sauce and sake; it is one of the first books published in Japan to describe the new discoveries of Pasteur regarding pasteurization and food stabilization. The methods were introduced by the German chemical engineer Oskar Korschelt (1853-1940), who is frequently mentioned in the text. Korschelt, who worked in the brewing industry in Leipzig, is most famous today for having introduced the board game of "Go" to Europe.

Korschelt came to Japan in 1875 to advise the government on the newest advances in food technology. He taught at the Tokyo Medical School, which merged into Tokyo University.

The woodcuts depict soy sauce and sake barrels, and other apparatus used in making of soy sauce and sake.

Fine copy.

64 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.



- 65 OKAMOTO, Ippo. *Shinkyu aze yoketsu* [trans.: *Commentary on the Su Wen and the Ling-shu; Extra Pressure Points beyond Keiraku*]. Numerous woodcut illus. in text, many nearly full-page. 59; 65 fold-
ing leaves. Five parts in two vols. 8vo, orig. wrappers (covers with
some worming, strengthened on inner sides; worming throughout,
for the most part carefully repaired), orig. block printed title label
on each upper cover, new stitching. Kyoto: 1703.\$5000.00

First edition and very rare; WorldCat locates no copy of the 1703
edition, only the reprint of 1976 (but Keio University has a copy).
Okamoto (active 1685-1733), was a late-17th-century Japanese au-
thor who wrote a series of popular explanations of contemporary
medical works and earlier medical classics from China. He came
from a family of physicians.

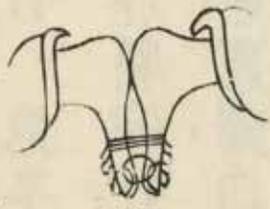
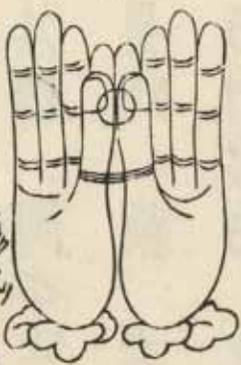
This work is a commentary and explanation of the *Su Wen* and
Ling-shu, which “formed the theoretical basis of classical Chinese
medicine. It contains the fundamental elaboration of physiological
and pathological theory based on *yin-yang* and Five Phases con-
cepts; and the *Ling-shu*, which discusses mainly therapy — mostly
centered on medicinal prescriptions, but also including physical
therapies such as bonesetting and breathing exercises, and stimula-
tion treatments such as acupuncture, moxibustion and massage.”—
Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85.

In this book, Okamoto describes additional pressure points
beyond the Fourteen Meridians. These pressure points are depict-
ed in the numerous illustrations.

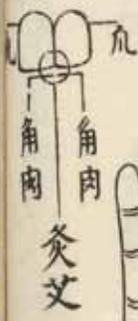
In spite of the worming, a very good set.

承祖灸鬼法也名鬼哭穴手ニ求ラ手ノ鬼眼ト号足ニ求
 ラ足鬼眼ト目ク一切ノ鬼擊夢魘癩癩發狂ヲ主治ス其
 法ハ病者ノ兩手掌合シメ柔ナル綿繩ヲ用テ兩手ノ木
 柶指ヲ縛定テ兩指ノ爪甲ノ内角ヲ並ソエテ其間ニ灸
 ス灸又ヲ大ニ作テ兩爪用角ト爪ノ生際ノ罔トニ半ツ
 艾ヲ加テ灸ス一處灸火ノ不及處アレバ效ナシ足モ亦
 法ヲ同ス

手鬼眼



足鬼眼



如此ニ爪ト罔トノ四處一悉灸火
 ノ加ラ佳トス一處ニテモ灸ハハ不

66 OKURA, Nagatsune. *Yusai roku* [trans.: *The Cultivation of Oilseed Plants*]. One double-page & 14 single-page illus. 34 folding leaves. 8vo, orig. wrappers (some mostly marginal worming towards end, occasionally touching the text or images), new stitching. [Japan]: Privately Printed for the Author, 1829. \$1650.00

First edition of this rare work on the history and late-Edo methods of the cultivation of oilseed plants (rape, mustard, and cotton seed). Okura (1768-1856?), was one of the three most eminent agriculturalists of the Edo period. A reformer, he wrote more than twenty books on all aspects of agricultural improvement and technology; they were among the best of their period for range and clarity of explaining the new methods.

The fine illustrations depict the preparation and sowing of fields, tools (with extremely detailed descriptions of their dimensions and construction), weeding, harvesting, methods of fertilizing (using dried sardines, excrement, and urine), etc. There is a very interesting passage in which Okura discusses where the best mills are for extracting the oils, the oil sellers cooperatives, taxation, etc.

In 1836, Okura published a sequel — *Seiyu Roku* — devoted to oilseed extraction technology. It was translated into English in 1974.

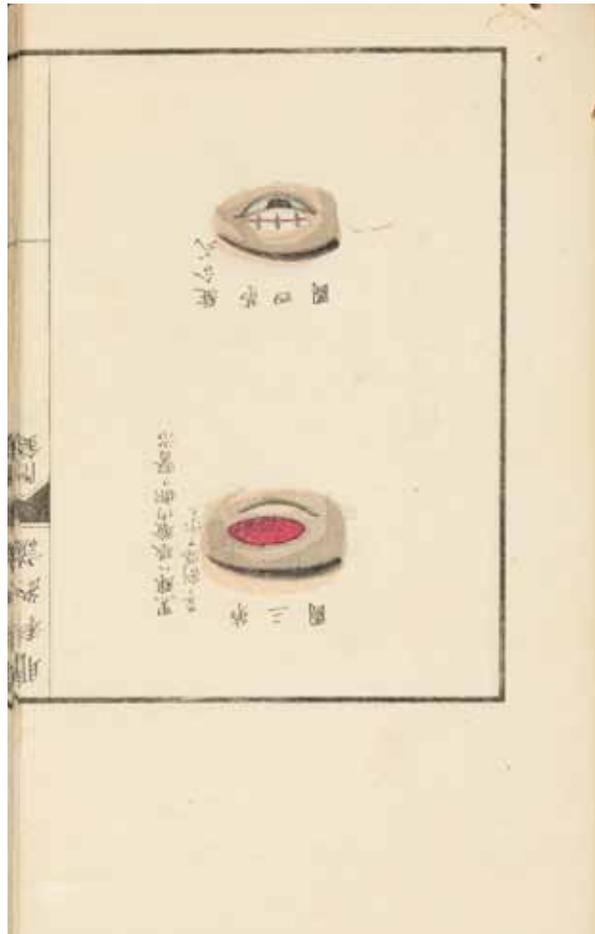
Fine copy. No copy located in WorldCat.

OSANAI, Gen'yo. *Ganka yakusetsu* [trans.: *Summary of Ophthalmology*]. 22 finely hand-colored full-page woodcuts. 35; 39, 30 folding leaves. Three vols. 8vo, orig. wrappers (some marginal worming in Vol. III), orig. block printed title label on each upper cover, new stitching. Tokyo: 1872. \$2750.00

First edition in Japanese of this collection of translations from a variety of Western ophthalmological texts. NLM suggests the author was Paul Silex (1858-1929), but this is clearly impossible. The present work is the earliest work published in Japan on Western techniques in ophthalmology, preceding the *Ika zensho ganka-ben* of 1879 (see Mestler, *A Galaxy of Old Japanese Medical Books*, IV, p. 336).

The attractive plates, all finely hand-colored, depict ophthalmological instruments and a series of surgical procedures.

Fine and fresh set.



68 (OSHIROI [trans.: *Face Powder Wrappers & Envelopes*]). A splendid sample-book of early 19th-century *oshiroi*, highly decorative wrappers & envelopes which contained white face powder for women. About 195 envelopes and their decorative wrappers (see below for details). Small folio (335 x 225 cm.), original wrappers (wrappers quite rubbed), upper cover with manuscript inscription “face powder envelopes” in Japanese, stitched. From final leaf: “Kyoto: 1815.”

\$3500.00

A marvelous sample-book assembled in 1815 for the Fujiwara Harima Ishizuka Face Powder Company and the Chikamaro Face Powder Company of Kyoto. In Japanese society, beauty has for many centuries been associated with a light skin tone. For more than a thousand years, cosmetics for whitening the skin were a status symbol amongst the aristocracy.

This scrapbook seems to have been assembled by a cosmetics distributor in Kyoto (with branches in Osaka and Tokyo) named Omi-ya. At the beginning, there are thirty sets of three labels each: the first label tells in rapturous detail of the special qualities of the contents, the second gives the brand name, and the third the manufacturer’s name. Following are 107 color-printed decorative labels for the envelopes, each including a brand name. Next are another 52 color-printed labels and the actual envelopes which are either color-printed or made from fine paper with metallic flakes including gold. There are also several unique labels.

The highly colorful wrappers and envelopes were designed to attract the public buyer. Needless to say, these are extremely ephemeral and rarely survive. Many of the brand names are derived from famous women in Chinese and Japanese literature.

This scrapbook belonged to the famous book and art collector Kokichi Kano (1865-1942), who focused on Edo history and culture.



御包白粉



御包白粉



清薰天土香



千賀唐香

Massage

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

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

This work by Ota serves as the foundation of modern Anpuku therapy. "Anpuku," which means to "ease or calm the abdomen," is a massage therapy which can be traced back to the Nara and Heian periods in Japan (710-1185 A.D.). It is still practiced today in Japan.

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

Some worming to eight leaves but a very nice copy. Final ten leaves with some light dampstaining.

A Japanese Tours the Coal Mines of America & Great Britain

- 70 OTORI, Keisuke. *Sekitan hen* [trans.: *Coal*]. Plate vol.: 78 illus. on 44 pp. Text vol.: 4 p.l., 141 pp. Two vols. 8vo, orig. cloth (corners & ends of spines a bit worn). [Probably Hokkaido]: Kaitakushi [Hokkaido Colonization Bureau], 1879. \$2950.00

First edition of this rare book on coal mining in the United States and Britain. Otori (1833-1911), studied Dutch, English, and medicine before shifting his interests to military strategy. Because of his knowledge of democracies in the West, he was instrumental in effecting significant governmental reforms. He was elected Minister of the Army following the first democratic elections to take place in Japan and later served as ambassador to China and Korea.

Following the establishment of the Meiji government in 1868, Japan entered a remarkable period of industrialization. Greater sources of coal and other fuels were needed to power factories and transport systems. In 1872-73, Otori was sent by the newly established government to tour the coal fields of the United States and Great Britain, studying mining and drilling technology. The present report was prepared in order to introduce these mining techniques to the coal fields of Hokkaido, which were just beginning to be exploited.

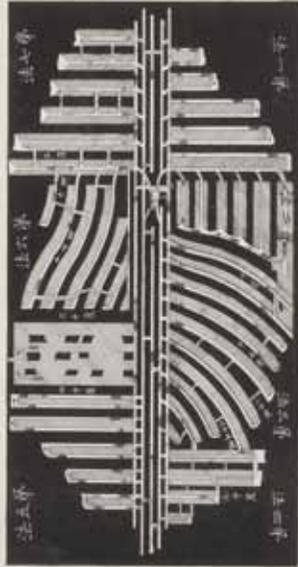
In this work, Otori describes the coal mines of Pennsylvania, Ohio, Maryland, West Virginia, Tennessee, Alabama, Illinois, Indiana, and Kentucky. He provides accounts of the different kinds of coal, methods of extraction and refinement, and transportation. Otori also discusses the oil fields of Pennsylvania. In Britain, Otori toured the coal mines of Wales, England, and Scotland.

Otori's knowledge of English allowed him to have considerable contact with the full range of people involved in the coal industry, from owners to the miners. He provides much interesting information on costs, labor problems, and the lives of the miners, etc.

The plates depict machinery, mines, and methods of transportation.

Fine set.

第一十二圖



第二十二圖

法一
法二
法三



圖一 溝水內道平

第二十三圖



71 OTSUKI, Gentaku. *Rangaku Kaitei* [trans.: *Introduction to the Dutch Language*]. 32 folded leaves; 31 folded leaves. Two vols. 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. N.p.: 1788. \$8500.00

First edition of Otsuki's highly important introduction to Dutch language and studies; it is the first primer on Dutch studies published in Japan. Gentaku Otsuki (1757-1827), studied Dutch medicine under Gempaku Sugita and learned Dutch from Ryotaku Maeno. Entering the service of the Date family, lords of Sendai, he set up the *Shirando* (a school), where his followers included Sokichi Hashimoto, Sampaku Inamura, Saisuke Yamamura, and others. During the Bunka era (1804-1818), Otsuki studied astronomy on orders from the shogunate, and translated Chomel's encyclopedia under the title *Kosei shimpen*.

The *Rangaku kaitei* is organized in two volumes and 25 chapters. Volume I gives a brief description of the history and background of Dutch studies, while Volume II is divided into sections entitled Letters, Numbers and Measures, Rhyme, Phonology, Rhetoric, Exegesis, Interpretation, Translation of Words, Translation of Texts, Explanation of Terms, Synonyms, Idioms, Auxiliary Particles, Punctuation, Bibliography, and Explication, with brief descriptions of each topic.

While the work was intended for beginners and is far from complete, it gained wide acceptance as a systematic grammar of Dutch, and greatly stimulated interest in this language among the general public.

Fine set.

ja	ma	ja	la	wa
je	mi	je	li	wi
ju	mu	ju	lu	wu
je	me	je	le	we
jo	mo	jo	lo	wo
ba	pa	此處之字皆係荷蘭語之 一聯此類之字在荷蘭語 中者其音與此類之字 解之十字之內 等之九字之連綴之四五音 生之者其音然其音則字 之以之當之其音則字 方為相加之字其音則字 較之甚然其音則字其音 カリ者アリ物聲者レ 味スベシ		
bi	pe			
bu	pu			
be	pe			
bo	po			

mujs
 buis
 draeg
 sneeuw
 crioel
 lijn
 dijen
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Ende
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komen
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 pik
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kommen
 bannen
 dau
 heusch
 tyl
 hiel
 kloek
 duyfch
 stael
 maen
 piek
 boek

With Illustrations by Matora Oishi

- 72 OZAKI, Masayoshi. *Hyakunin issbu hitoyo gatari* [trans.: *One Evening's Talk on the Hyakunin issbu*]. Numerous illus. (mostly double-page). Nine vols. 8vo, orig. decorated semi-stiff wrappers (some fairly inoffensive worming to text and, very occasionally to image, in the first & two final vols.), orig. block printed title label on upper covers, new stitching. Osaka: 1833. \$3500.00

First edition of this uncommon commentary by the great scholar Ozaki (1755-1827), on the *Hyakunin issbu* (*One Hundred Poems by One Hundred Poets*), one of Japan's most famous anthologies of poetry. This version was the most widely disseminated, with a number of reprints, and remains a central part of the secondary school curriculum.

The volumes are beautifully illustrated by Matora Oishi (1792-1833), one of the leading ukiyo-e artists of the period, described by Hillier as an "artist of much greater attainments . . . Matora has a measured stateliness and a patrician touch very much his own. He is equally effective in conveying violent movement."—*The Art of the Japanese Book*, p. 793-94.

According to Hillier, this is one of Oishi's most important large-scale undertakings in book illustration. The range of subject and the quality of movement in the woodcuts are startling.

Fine set. The most attractive blue semi-stiff wrappers each have two white spirals.

(SAKE MANUFACTURING). A scroll measuring 6480 x 270 mm. depicting in a series of 16 highly detailed & finely colored panels (each measuring about 390 x 240 mm.) all the steps in manufacturing sake. N.p. [but Japan]: 19th century.
\$17,500.00

This handsome scroll depicts all the processes — step by step — required to manufacture sake, in a series of sixteen highly finished panels:

1. warehouse scene with bales of rice being delivered on horseback with barrels of sake on the side ready to be delivered.
2. the shop of a sake manufacturer, depicting the manager, the bookkeeper with his abacus, and shop assistants pouring sake into small containers for male and female customers.
3. polishing the hulled rice.
4. manufacturing the barrels for the sake.
5. workers' lunch room with workers' eating.
6. washing and steeping the rice.
7. steaming the rice.
8. bringing the *koji* culture from the cellar.
9. preparing the *shubo*, a mixture of steamed rice, water, *koji*, and yeast.
10. *shikomi*: the *moromi* preparation stage.
11. stirring the mixture using long paddles during fermentation.
12. pressing the *moromi*.
13. sediment removal.
14. using the sediments to manufacture *shochu*.
15. boiling the sake before going into large tanks.
16. distributing the sake in barrels, covered in protective hay and tied with rope. Each barrel has the brand name of either "Wakazakura" or "Kimeyama." We have been unable to identify these brand names. There is certain evidence that this scroll was compiled in the Kansai area.

In excellent, fresh, and bright condition.

- 74 SAYAMA, Hanshichimaru. *Miyako fuzoku keshoden* [trans.: *Makeup Secrets in the Capital: Women's Fashions*]. Numerous illus. (some full-page or double-page). Preliminary leaves of each vol. finely heightened in color. 35; 31; 32 folding leaves. Three vols. 8vo, orig. blind-stamped wrappers, orig. block-printed title label on each upper cover, modern stitching. Osaka: 1851. \$3000.00

Second edition (1st ed.: 1813) of this beautifully illustrated encyclopedia of beauty culture, which was frequently reprinted in the 19th century. Sayama was a well-known beauty expert and this book was very influential. It is richly illustrated with fine woodcuts by Shungyosai Hayami (d. 1823?), a pupil of Gyokuzan Okada. The illustrations depict women dressing and applying makeup, arranging their hairstyles, skin care rituals, arranging obi belts and kimonos, how to walk beautifully, shaping eyebrows, application of lipstick, etc.

“This text, called *Make-up Secrets: Women's Fashions*, should really be called an ‘Edo Period Beauty Magazine’ because it includes make-up, hairstyles, kimono tips, and beauty tips . . .

“Composed of three volumes and seven parts, the first part deals with ‘facial tips’ and describes how to cultivate beautiful skin and hide blemishes. The second part, ‘hand and feet tips,’ describes how to make hands and feet appear slim and supple. The third part, ‘hair tips,’ deals with hair care, the fourth part, ‘makeup tips,’ introduces various makeup techniques, the fifth part, ‘style tips,’ describes how to create your own personal style by coordinating hair and makeup. The sixth part, ‘fashion tips’ teaches how to create a stylish image using various kimono and the seventh section, ‘hygiene tips,’ discusses personal grooming. Each of these sections would be found in a modern women’s magazine and each section is exceptionally detailed . . .

“Many more techniques are introduced using pictures to illus-

trate the tips. For example, how to correct almond eyes or drooping eyes, how to fix a collar to make a short person seem taller, how to create skin whitening packs, how to massage feet to make them seem thinner, and more techniques are introduced.”–<http://iwasebunko.com/contents/library028.html>.

Many of the cosmetics, ointments, and facial packs have medicinal qualities as health was considered to be the foundation of beauty. The author also provides many recipes for making cosmetics. Massages were also highly recommended. Bodily mannerisms and gestures are also considered.

Fine set and rare. The third volume has some worming to the first several leaves and a worm trench affecting the images of the final six leaves.

American Military Medicine in Japan

- 75 SCOTT, — (?). *Jinchi teryoji genpon sen-happyaku-roku-juyonen Amerika Sukotto-shi cho Heigaku inpu*. [Trans.: *First Aid Hints in the Combat Field*]. Translated & edited by Soetsu Kumagawa. Numerous woodcut illus. in the second vol. 30 folded leaves; 36 folded leaves. Two vols. Small 8vo, orig. wrappers with orig. block printed title labels on upper covers, bound in oriental style, stitched. [Edo?]: Kumagawa-shi zohan, 1868. \$4500.00

First edition of this translation, with additions, on an unknown work by Scott (?), an American author, on military medicine. Volume I is devoted to pharmacological matters, especially methods to prevent cholera amongst the troops. The second volume deals with injuries on the field, including bandaging, transporting injured troops, ways of preventing altitude sickness, techniques of resuscitation, how to traverse snow-covered mountains, problems of malnutrition and syphilis, gun shot wounds, fractures, burns, etc., etc.

The translator, Kumagawa (1838-1902), studied both Chinese and western medicine. He later served on a naval ship as physician and became director of a veterans' hospital. At the end of his career, he helped establish one of the most important hospitals in Tokyo, which still exists.

📖 OCLC catalogues this under the translator's name.

此の縷帶と纏胸帶

とリハ長二丈三

尺余ウモ一

寸三分ケリ

胸部

胸部

胸部

胸部

第十八圖



第十九圖

此布ハオ二十の圖の六頭

の帯と

長三三

三寸

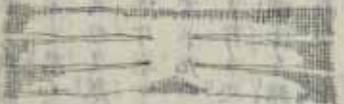
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第十九圖

A Delicately Beautiful Book

- 76 SEKI, Bunsen. *Bunsen Gafu* [trans.: *Drawings by Bunsen*]. 33 woodcuts (of which 4 are double-page) printed in the *tansbokuzuri* method of relief blocks printed in black with additional relief blocks printed in pale pink, grey, green, & blue. 21, [1] folding leaves. 8vo, orig. delicately patterned wrappers, orig. block-printed title label on upper cover, stitched as issued. Osaka: 1848.

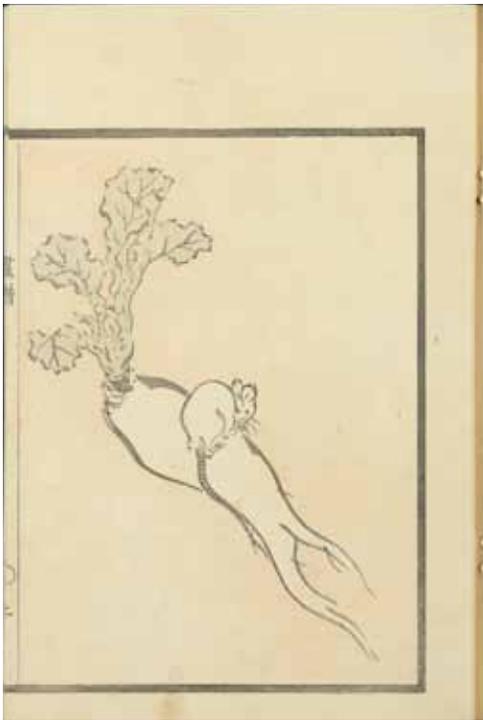
\$1950.00

First edition. Seki (b. 1790), was active as an artist and was well-known in the literary and artistic world of Kyoto. This is a very beautifully illustrated work portraying many traditional scenes of Japan including flowers and animals, birds and priests, mythological characters, and country views.

The woodcuts are very delicately printed in a pale black ink with another series of impressions in other pale colors, mostly pastels. Robes, the sea, and scrolls have further relief effects (*karazuri*) in which the image has been pressed by an un-inked block to render a pattern onto the paper.

This is a splendid example of *gafu*, issued for viewing pleasure. A very fine and fresh copy with the illustrations beautifully rendered.

📖 Brown, *Block Printing & Book Illustration in Japan*, pp. 80-81.



- 77 SHINSEN SANJIN (or FUSEN SANJIN). *Hiji Matsuge* [:Part I]; *Irogoto ninso nanairo kangae* [: Part II] (trans.: *Revelation of Secret Truths & Seven Types of Amorous People according to their Physiognomy*). 14 full-page woodcuts. 37; 8 folding leaves. Two parts in one vol. Small 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. N.p. [but probably Tokyo]: ca. 1757/1800. \$2250.00

First edition of this rare work on physiognomy, written in a humorous style. The author provides, with great wit, a catalogue of the types of women from various parts of the Tokyo and Osaka metropolitan area based on their facial features.

At the end there are seven pairs of fine woodcuts, each pair depicting a man and a woman. The first pair depicts a happy couple and the author describes the facial qualities which indicate they are happy. The other couples have other qualities: they are either ill-suited, or highly sexed, or a dishonest husband and a naive wife, or a husband or wife who carries a grudge for too long, or the happy handsome with a faithful wife.

Fine copy and very rare; no copy located in WorldCat.

78 SHINTO SHRINE ARCHITECTURE

SCROLLS. Fifteen illustrated manuscript scrolls, measuring between 11,510 mm. and 3880 mm. (mostly ca. 8000 mm. in length) x 277 mm. Drawn in black ink, heightened in red ink. [Japan]: late 18th century. \$12,500.00

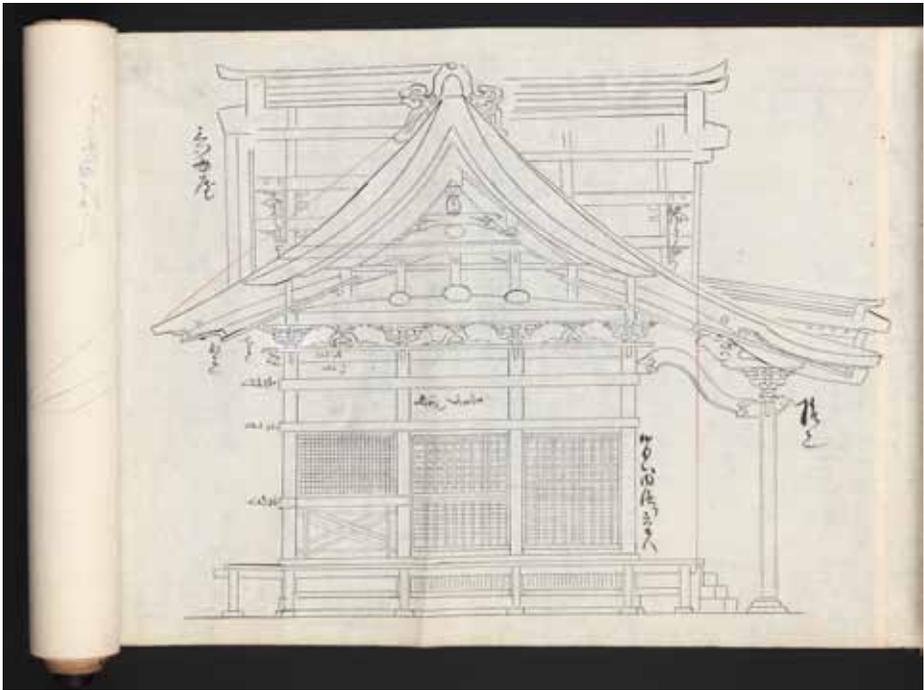
This collection of finely illustrated manuscript scrolls is concerned with the architecture and construction of Japanese shrines and their gates and bell towers, which stem from the “Tachikawa [or Tatekawa] Ryu” school of design, decoration, and building techniques. Tomifusa Tachikawa (active 1763-71), published in 1763 a work entitled *Nokimawari taruki binagata* [trans.: *Fan Raftering Technique without Kaname (Center Point)*]; four of our scrolls seem to have been copied or inspired by this work. Tachikawa focused on the *taisha-zukuri* (or *oyashiro-zukuri*), which is the oldest Shinto shrine style.

The scrolls depict the designs for roofs, walls, ornaments, interior decoration, shelves, floor layouts, foundations, support pillars, stair cases, exterior decks, window treatments, all of which are extremely detailed. In many cases, information regarding dimensions is given. Designs are also given for bell towers (*shoro*) and gates. “Blow-ups” of many of the most complicated aspects of design and construction are given. There is much on proportions. There are also a number of illustrations of hinges.

A number of shrine architectural styles are shown, including *ikkentaisha zukuri*.

Several of the scrolls are devoted completely to shrine ornamentation, giving names for each design.

Equally fascinating are the richly detailed instructions provided concerning joinery. The artist has provided illustrated demonstrations of how to measure, cut, and join the beams. He has also provided all the technical terms for architecture and joining of the



period and we believe this to be an important original resource.

Several of the scrolls have some wear, mostly minor, and some have some light dampstaining. One has a little worming towards end.

We have only suggested the wealth of detail present in these scrolls. Preserved in a wooden box.

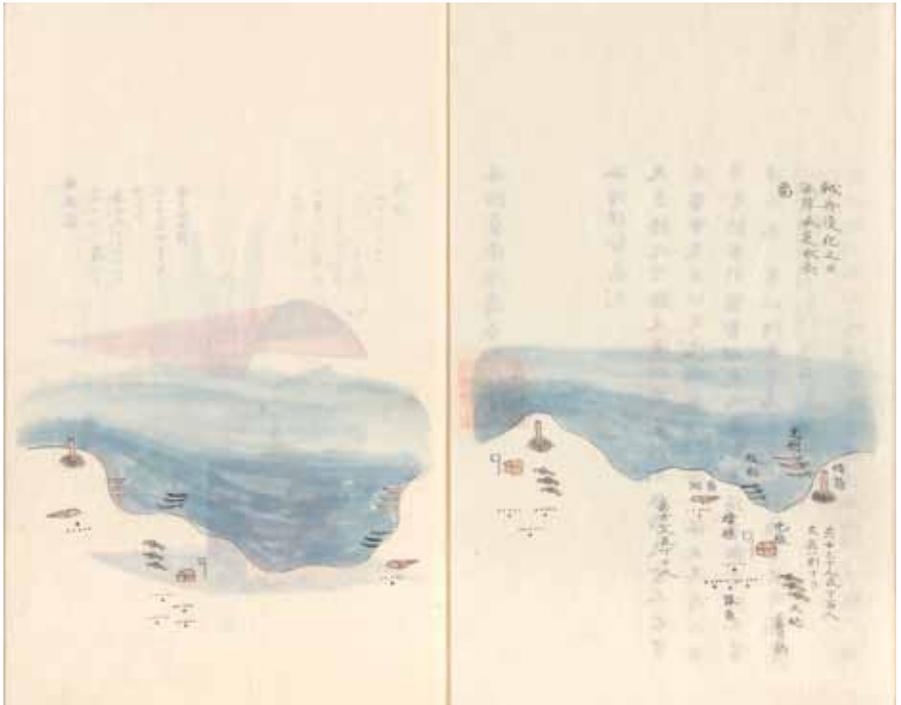
See also illustration facing order page.

The History of Japan's Self-Defense

- 79 SHIODA, Jun'an. Manuscript on paper entitled "Kaibo igi" [trans.: "Self Defense Against the Foreign Enemy"]. 60 full-page or folding illus., ranging from black & white with grey wash to brilliant colors. Three parts in 38 vols. Large 8vo, orig. patterned wrappers, orig. manuscript title labels on upper covers, stitched as issued. N.p.: ca. 1853/55. \$25,000.00

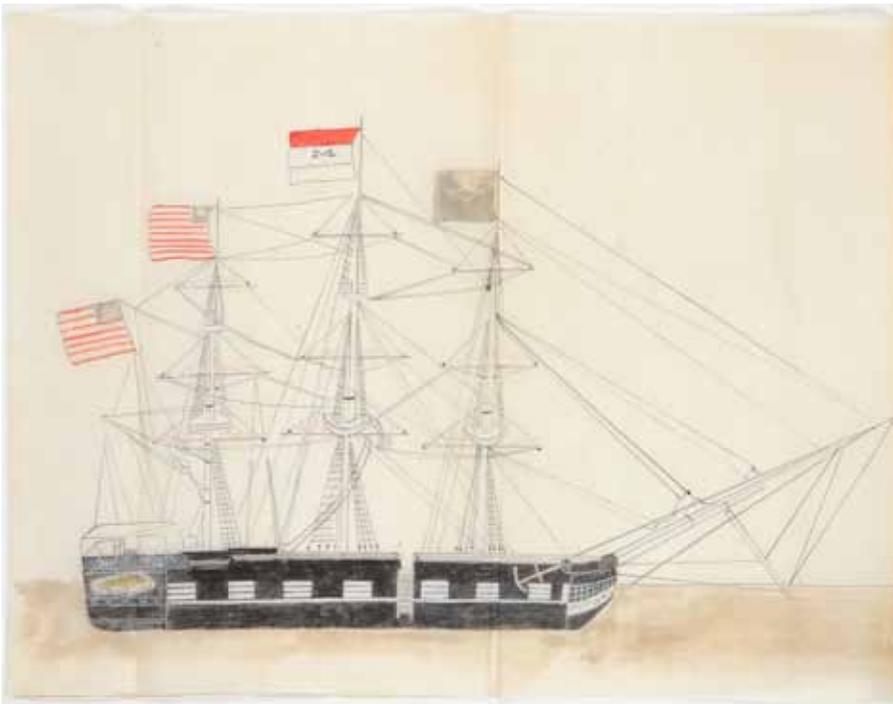
Prior to the arrival of Admiral Perry's squadron of ships in Tokyo Bay in 1853, there were numerous earlier attempts by Russian, British, and American ships to open relations with Japan. They all failed.

As a result of these foreign attempts to establish trade relations, there was a growing and passionate national debate within Japan in the first half of the 19th century about whether the country should remain closed or should be opened up. Within the two



opposing camps which developed, there were many factions with their own separate ideas about how to deal with this serious problem. Some policy makers claimed that it was necessary to use the foreigners' techniques in order to repel them. Others argued that only traditional Japanese methods should be employed. Following the British victory over the Chinese in the First Opium War, many Japanese realized that traditional ways would not be sufficient to repel future Western advances.

The author of the text of this manuscript, Shioda (1805-71), was a member of a prominent family of physicians and practiced medicine in Tokyo. Because of his schooling and the fame of his family, he had a wide circle of influential and opinionated friends in and out of government. With the debate raging over Japan's future, Shioda began to collect texts on the subject of how to successfully avoid foreign domination. Shioda gathered the texts impartially, from writers within the government and from the in-



dependent intelligentsia and strategists. A corpus of nearly seventy texts — some previously in circulation and some not — was ultimately collected and Shioda prepared a master manuscript of them. To many of them he added his own comments.

Some of the contributors were Gentaku Otsuki, his son Bankei Otsuki, Kando Hakura, Genzo Akai, Heibei Kashiwagi, Kunpei Gamo, Sosui Yamaga, and Nobuhiro Sato.

This manuscript is also particularly well-illustrated, with many of the depictions in rich colors. There are maps; representations of foreign ships (steam-powered ships and the *Columbus*, an American ship which visited in 1846); portrayals of sailors and soldiers from various foreign countries; many representations of American sailors (captains, officers, and deck hands), American coins; cannons; a depiction of a Western navigating instrument with a moving part; flags of many countries; illustrations of Japanese military ships and weapons; defensive installations on beaches including cannon placements, explosives, chains, etc., etc.

The themes of the articles include military strategies to repulse the foreigners both on land and sea, concerns about the weakness of the “North Front” (Hokkaido), internal discussions about the increasing visits of foreign ships to Japan, the weakness of the Chinese in combating the English during the Opium War (including the strategic failures of the Chinese both diplomatically and militarily), gossip gleaned from conversations with the Dutch at Dejima in Nagasaki, the availability of rifles and cannons, details of the weaponry available aboard foreign ships, an account of the negotiations during the attempt in 1792-93 by the Russian Laxman to initiate relations with the Japanese, and histories of other negotiations between the Japanese and foreigners. There is also a section on the detailed vocabulary used by Americans and English sailors during military engagements.

Because of the controversial (some texts were absolutely forbidden) nature of the texts, manuscript copies were prepared and circulated. The manuscripts vary in contents and illustration. The

collection of texts were finally published only in the 20th century. Our copy is one of the most complete in existence with numerous and very fine illustrations; it is written in a very fine hand. The entire manuscript, in 38 volumes, is in fine and fresh condition.

This manuscript offers important insights into one of the most interesting and complicated periods in Japanese history.

Japanese Sweets for Tea Ceremonies

- 80 (SWEETS, Japanese). Three accordion-style oblong folio albums (355 x 230 mm.), containing 114 finely colored *nibonga*-style drawings of Japanese desserts on washi paper, by Eisen (Osamu) Kato, a prominent Kyoto artist, each with his seal (in two versions) stamped in the blank portion of image, various sizes (153 x 230 mm. to 127 x 180 mm.), mounted in the albums. Ca. 1950-59.
\$12,500.00

A magnificent collection of 114 original drawings of regional traditional Japanese desserts, most of them manufactured for tea ceremonies, by Eisen Kato. Kato, born to a samurai family, was a well-known Kyoto artist most famous for his portraits. He received important portrait commissions of prominent people and several of these works are now in the Kyoto National Museum. He was the disciple of Bairei Kono (1844-95), the famous painter, book illustrator, and art teacher at Kyoto. Kato was commissioned, amongst other important projects, to ornament the Seigen Temple near Kyoto and to provide paintings to the Higashi Hongan Temple in Kyoto.

The first volume contains the most finished illustrations — 56 in all — of the desserts and are all executed on mica-impregnated washi paper. Each contains Kato's notes regarding the name of the sweet, name of the maker and location, and a stamp with the artist's name. Many of these companies are still manufacturing these sweets.

The other two volumes contain another 58 slightly less-finished drawings of desserts on regular washi paper. Each of these contain Kato's notes, again in his hand, describing each confectionary product, its name, and the manufacturer's name and place. All the illustrations bear an illegible stamp but we believe it to be another version of Kato's chop.

The illustrations in all the volumes are highly detailed and richly colored.



Japanese desserts (*wagashi*), so disappointing to some Western palates, are one of the glories of the Japanese table. These albums can be dated by the mention on one of the illustrations of Crown Prince Akihito's wedding which took place in 1959.

Preserved in a very elegant wooden box.

Magic

81 TAGAYA, Kanchusen. *Sangebukuro* [trans.: *Magic & Other Entertainments Revealed*]. Numerous illus. in the text (many full-page). 8; 17; 9; 12 folding leaves & five leaves of ads at the end of Part IV. Four parts in one vol. 8vo, orig. wrappers (wrappers rather worn), orig. block-printed title label on upper cover (quite rubbed). Osaka: [colophon in Part IV]: 1764. \$3500.00

First edition (?); we have found a reference to the existence of a 1761 edition but have located no copy. Tagaya (active 1727-34), an herb doctor in Kyoto, wrote several books on magic, supernatural events, and mathematical recreations. He described a sort of robot (*karakuri*) in his *Karakuri Kinmoukagamikusa* of 1730.

Our book describes, with illustrations, a series of illusions, shadow play, *kirigami*, a secret box from which remarkable items appear, how to carry heavy things seemingly without effort, secret writing, how to make a scroll picture come to life, how to put a needle through the hand, using a “planted” colleague in the audience to perform magic tricks, tricks involving dice, special sound effects, etc,

Some light staining mostly confined to gutter and a few leaves with small marginal wormholes.

“Of Outstanding Quality”—CHIBBETT

- 82 TAKEBE, Ayatari (or TATEBE, Ryotai or Kanyo-sai). *Kanga shinan* [trans. *A Guide to Chinese Painting*]. Numerous full-page or double-page woodcuts. 31 folding leaves; 36 folding leaves. Two vols. 8vo, orig. wrappers (wrappers wormed & a little worn), orig. block printed title labels on upper covers, new stitching. Kyoto: 1779. \$3750.00

First edition of this instruction manual for landscape painting and one of the artist's four most important works. According to Chibbett, Tatebe (1719/74), was perhaps the most talented of Yuhi's pupils. He was "sent by an Edo patron to Nagasaki to study painting under Yuhi. By this time Ryotai was already an authority of Japanese literature, particularly waka poetry, on which he wrote more than one book. Despite his inclination toward native literature, he was enormously attracted to the Chinese painting styles of Shen and Yuhi, and also studied several other Chinese painters including Li Yung-yun while in Nagasaki. He was not a prolific illustrator, but the four works by which he is best known were all of outstanding quality . . . With rare exceptions, most of his illustrations were in black and white, and he was especially skillful at using graded ink washes to achieve effects."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 224.

"We can consider Ayatari as a pivotal figure in the history of Japanese literati painting and painting theory . . . While not published until after his death, Ayatari's *Kanga shinan* . . . includes a detailed exposition of his attitude toward painting . . . Ayatari again identifies three points to keep in mind. First, one should consider one's ki, second, one should consider one's brushwork; and third, one should consider one's composition (zu)."—Lawrence E. Marceau, *Takebe Ayatari. A Bunjin Bohemian in Early Modern Japan*, pp. 151/52.

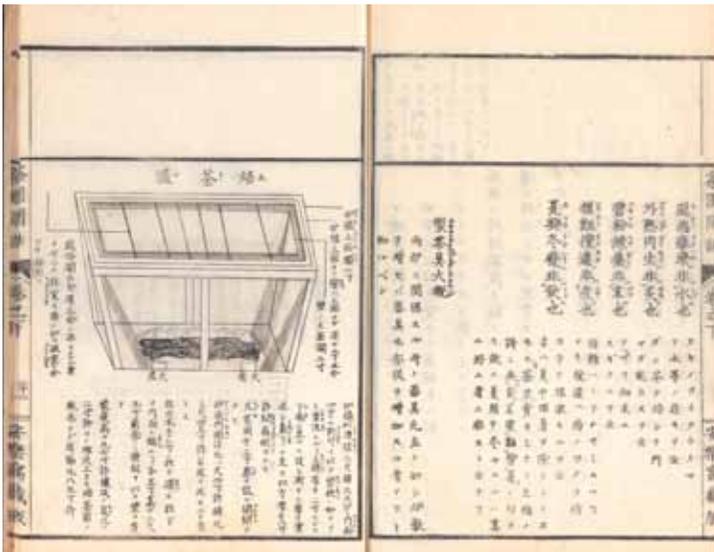
Internally, a fine set.

83 TAKEUCHI, Nobuhide. *Chaen kanwa* [trans. *Story about Tea Groves*]. Illus. in the text. 32; 29 folding leaves. Two vols. 8vo, orig. wrappers, orig. block printed title label on upper covers, new stitching. Ehime Prefecture: 1874. \$950.00

First edition of this report issued by the prefecture of Ehime on Shikoku Island in southern Japan on the nascent tea industry. At the beginning of the Meiji period, there was a concerted governmental effort to develop industries and increase exports to alleviate the balance of payment problems. Leaf tea was one of the first agricultural commodities to be exported and Ehime prefecture was one of the principal areas where tea farming took place.

This work describes the history of tea farming in the prefecture, farming techniques, special teas coming from the mountains, medical benefits of the local teas, agricultural equipment, harvesting and processing of the leaves (many illustrations are of the equipment used to roast and dry the leaves), the pottery (*chatsubo*) used to ship the tea, etc.

Fine set.



- 84 TAKI, Motonori. *Kokeisai kyūho* [Trans.: *Emergency Remedies for the Benefit of the Public*]. 136 woodcut illus. in the text (a few heightened in delicate color). 101; 98; 98 folding leaves. Three vols. 8vo, orig. wrappers with orig. block printed title labels & indexes on upper covers (Vol. III with some unimportant worming), new stitching. Tokyo: 1789-90. \$6500.00

First edition of this rare and richly illustrated book on emergency medicine, compiled by Motonori Taki (1731-1801), a member of a distinguished family of physicians. This work was written by order of the enlightened shogun Tokugawa Ieharu (reigned 1760-86), in an effort to spread practical medical knowledge amongst the general population. The book's success secured the position of Taki's family's private Institute of Medicine in Tokyo, which became a central training school for physicians to the shogun's court. Their Institute, whose teachings were based on Chinese medicine, was the main counterforce to the introduction of Western medicine in Japan and predominated until the second half of the 19th century.

The three volumes cover every sort of medical emergency and include stroke, noxious fumes from wells and mines, cholera and other epidemics, vomiting of blood, blood in the urine, migraine, urinary obstructions, accidental cuts, wounds incurred during wartime, eye injuries, burns, frostbite, resuscitation of drowned or intoxicated people, accidental poisoning, ear infections, fractures, sexual excesses, postpartum emergencies, etc., etc. The author describes many pharmaceutical recipes based on Japanese plants and animals. Many of the ailments described in the book are treated by acupuncture and moxibustion.

This work is beautifully illustrated with 136 handsome woodcuts, many of which are full-page.

A fine set.



☞ *Heirs of Hippocrates* 1000. Mestler, "A Galaxy of Old Japanese Medical Books," I, pp. 303/04—"Of interest in this general medical 'handbook' is an illustration of the most famous of all moxa spots, called 'sanri,' with detailed directions telling how to 'know' it . . . As is to be expected in a work of this nature, the remedies were based upon the adaptive use of things commonly found in the early Japanese home; and for medicines to be compounded from ordinary flowers, plants, or trees, and from animals, including birds, molluscs, and fish."

- 85 TANIZAKI, Jun'ichiro. *Tade ku mushi* [in trans.: *Some Prefer Nettles*]. 1 p.l., 391 pp., one leaf. 8vo, orig. decorated boards (binding a little marked & soiled), orig. slipcase. Tokyo: Kaizosha, 1929.
\$1250.00

First book edition of one of the two writings most favored by the author. This novel is often regarded as the most autobiographical of Tanizaki's works and one of his finest novels. It depicts the gradual self-discovery of a Tokyo man living near Osaka, in relation to Western-influenced modernization and Japanese tradition. Handsomely designed by Narashige Koide (1887-1931), the distinguished painter and illustrator.

Fine copy.

- 86 TANIZAKI, Jun'ichiro. *Manji* [in trans.: *Quicksand*]. 1 p.l., 199 pp., one leaf. Oblong 8vo, orig. decorated flexible paper boards, stitched as issued, orig. slipcase. Tokyo: Kaizosha, 1931.
\$1350.00

First book edition. In this book, written in the Osaka dialect, Tanizaki explored lesbianism, among other themes. This is the first book written by Tanizaki to appear in the more traditional oblong octavo format, a style which he came to prefer.

Very fine copy.

TANIZAKI, Jun'ichiro. *Momoku monogatari* [in trans.: *A Blind Man's Tale*]. One plate & two full-page text illus. 1 p.l., 186 pp., one leaf. Oblong 8vo, orig. flexible paper boards, stitched as issued, orig. slipcase. Tokyo: Chuo Koronsha, 1932. \$1250.00

First book edition of this collection of four short stories. It contains *Yoshino kuzu* [in trans. *Arrowroot*], one of Tanizaki's two favorite writings (the other being *Tade ku musbi* [in trans.: *Some Prefer Nettles*]). *Yoshino kuzu* marks a watershed in Tanizaki's career; it alludes to "Bunraku" and kabuki theater and other traditional forms even as it adapts a European narrative-within-a-narrative technique.

Fine copy. Another book to appear in Tanizaki's favored oblong octavo format, a style which he came to prefer.

Very fine copy.

88 TOKUSOSHI NANIWA. *Shinsen kaiseki shippoku shukocho* [trans.: *New Selection of Plans for the Tea Ceremony & Shippoku*]. One double-page & 7 full-page illus. 53 folding leaves. Large 8vo, orig. decorated wrappers (soiled), orig. block-printed title label on upper cover, modern stitching. Kyoto: 1771. \$3500.00

First edition. We learn from the preface that the author acquired his knowledge of *shippoku* and *kaiseki* cuisines from his grandfather, Yukansai, who was a master of flower arrangement in Sakai. *Shippoku* cuisine is 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.

The text describes a large number of dishes, arranged by



month and season. The illustrations depict the decorative tableware and tables.

Unimportant worming, mostly marginal.

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

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

89

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

Fine copy.



Palpation

- 90 WAKUDA, Yoshitora. *Fukusho kiran yoku* [trans.: *Wonderful View of Abdominal Diagnoses. Second Series. Parts 1-4*]. 65 full-page woodcuts in the text, most of which are highlighted in blue. Four parts, each part in two vols. 8vo, orig. wrappers, orig. block printed title label on each upper cover (one lacking, some occasional & relatively inoffensive worming), new stitching. Edo & Osaka et al.: 1809/33/51/53. \$3750.00

First editions and very rare; the sequel to Fuminori Inaba's *Fukusho kiran* (1801). During the first half of the 19th century, Japanese physicians began to favor palpation of the abdominal area over other forms of diagnosis. *Fukusho Kiran* was an outstanding work in the development of this new practice.

In this sequel, published over a period of many years, Wakuda (1768-1824), a disciple of Inaba, continues to develop the method of palpation. He provides many corrections to Inaba's work

and includes commentaries on Chinese and Japanese medical books and theories. The woodcut illustrations, which are extremely well-engraved, depict full-length images of patients suffering from various ailments, most of which have greenish blue markings indicating the seat of their complaints. Prescriptions for the ailments illustrated follow each woodcut.

Several of the illustrations depict applications of moxa.

Very good set. The final three parts were published posthumously.



YU, Yi. *Tenkei Wakumon chukai* [trans.: *Questions and Answers on Astronomy*]. 21 double-page and three full-page woodcut astronomical illus. & maps (three with volvelles). 68; 40; 45 folding leaves. Three vols. 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. Tokyo: Suharaya, [1750].

\$19,500.00

First edition in Japanese, translated, revised, and with additional commentary by Irie Osamu (1699-1773), of this important astronomical and geographical text which exercised a profound influence on Japanese astronomy and geography. There was an extremely rare edition printed in China — no copy seems to have survived in its native country — in 1672 (or 1675). The first edition to be printed in Japan, in 1730, was issued in four volumes of which the first three were in Chinese and the supplementary fourth was in Japanese.

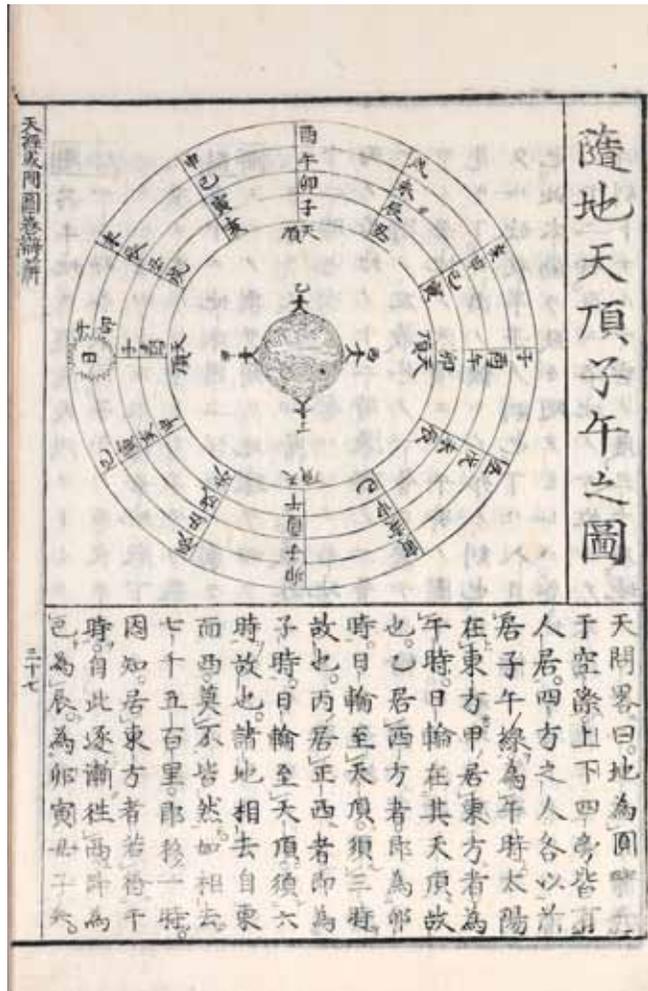
This edition contains several new maps and there are, for the first time, three volvelles (two with two moving parts and the third with three moving parts). “Irie reprinted the eight original maps and printed revisions of all except the star map of the region of constant invisibility. If the original illustration or explanation was incorrect, he showed a corrected one (or one he thought was correct), basing his revisions on Shibukawa’s *Tenmon seisbo zu*.”—Miyajima, p. 591.

“The *Tianjing buowen*, brought to Japan about 1672-79, combined ancient Chinese theories, the theories of the natural philosopher Zhu Xi (1130-1200), and the recent philosophical opinions of Fang Yizhi (1611-71) with knowledge that had been obtained from the Jesuits. Although the *Tianjing buowen* did not receive much attention in China, it was widely available in Japan and inspired many explanatory and critical books, especially after Nishikawa Masayasu (1693-1756) published the first Japanese version in 1730. Of particular importance was its illustration of the stars around

the South Pole, which had not been shown on previous celestial maps; the book therefore provided the Japanese with their first knowledge of such stars.”—Miyajima, “Japanese Celestial Cartography before the Meiji Period” in *History of Cartography*, Vol. 2, No. 2, p. 585.

This treatise was allowed to be imported into Japan and printed by the censors “because of its purely astronomical nature. Although it is in effect a treatise on Western astronomy, it contains no elements of Christianity. During the Tokugawa period everyone with an interest in astronomy read it.”—Nakayama, *A History of Japanese Astronomy*, p. 101 (& see pp. 101-04).

“The Chinese text most influential in Japan was the *T'ien-ching huo-wen* . . . authored by Yu I, who studied under the prominent scholar Hsiung Ming-yü, a close friend of the Portuguese Jesuit Manoel Dias (1574-1648) . . . The *T'ien-ching huo-wen* was brought to Japan after its first printing in China and was already widely



known before the first Japanese reprint appeared in 1730 . . . Very popular among Japanese intellectuals, it was reprinted many times with commentaries and was viewed as a classic in astronomy — partly because of the scarcity of such works.”—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 261.

Harumi Shibukawa (1639-1715), “one of the greatest astronomers to have lived in Japan” (Miyajima, p. 588), based his knowledge of Western astronomy entirely on the Chinese edition of the present text; he was “especially impressed by its clear ex-

planation, using a geometrical model, of eclipses, which he had never found in Chinese calendrical writings.”—*D.S.B.*, XII, p. 404.

Tienjing Huowen is partly based on the work of the Jesuit scholars in China, members of the Jesuit missions sent from Rome from the sixteenth century onwards. Matteo Ricci and Ferdinand Verbiest were the most notable of these missionary/scientists who brought western knowledge of astronomy and other disciplines to China.



The identification of the South Polar stars, particularly the South Star (sigma Octanis), barely visible to the naked eye and sitting directly overhead the Earth's South Pole, is important. Knowing its location is the key to understanding the workings of all the stars of the Southern Hemisphere since it is the South Star that these stars circle every night. This information is crucial for navigation and map-making. The geographical maps are of particular interest: four separate maps form a double-hemisphere world map, including a southern hemisphere with a very distinctively shaped Australia joined to a southern continent. The celestial and world maps here are entirely based on the work of Ricci and Verbiest.

A very fine and fresh set, preserved in a box.

📖 *D.S.B.*, XV, p. 733.

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