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Korean Books & MSS.

Not in WorldCat

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

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

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

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

The colophon is by Hwang Yi, written in 1562.

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

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

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

2. CHONUN OKP'YON [or] *Jeon-un okpyeon* [*Jade Chapters for the Complete Rhymes*]. Printed in Chinese characters & Korean Hangul. Ten columns per page; variable number of characters per column. 152 folding leaves. Two vols. bound in one. Large 8vo (295 x 202mm., text block: 217 x 153 mm.), orig. yellow wrappers, new stitching. [Korea]: n.d., but ca. 1796. \$9500.00

First edition and rare. "The great rhyme books [issued in Korea] of the eighteenth century were *Hwa-Dong jeongeum tongseok un-go* [*Examination of Rhymes in the Correct Pronunciation of China and the East* [viz. Korea], with *Comprehensive Explanations*] from 1747, *Samun seonghwi* [*Collected Sounds of the Three Rhymes*] from 1751, and *Eojeong Gyujiang jeonun* [*Royally Commissioned Complete Rhymes of the Palace Library*] from 1796. The first of these books was based on the expansion of *Samun tonggo* from the early eighteenth century. It innovated by supplying two kinds of sound glosses, one Chinese reading, drawing on *Saseong tonghae*, and one Korean reading. The book was reprinted in 1787 with a royal preface, and was thereafter bestowed on successful civil examination candidates. *Samun seonghwi* was made upon consultation of *Hwa-Dong jeong-eum tongseok un-go* and other earlier books. It is noteworthy for having two parts: in addition to the rhyme book proper, there is a graphological index (*okpyeon*), allowing the reader to look up characters according to their form and learn under which rhyme they are to be found. *Eojeong Gyujiang jeonun*, finally, was written on royal command and served to compose Chinese regularized verse. Within the rhymes, characters are arranged further according to their Korean alphabet transcriptions. The Korean transcriptions, however, are normative and do not reflect current vernacular usage. The book underwent some revision in the nineteenth century and was extremely popular throughout the Joseon period. *Eojeong Gyujiang jeonun* was also transformed into a graphological dictionary as *Jeon-un okpyeon* [the present work] at some point in the nineteenth century. This was more than an index to the rhyme book, as definitions were provided for its lemmata, not only indications on the rhyme under which they could be found in the original rhyme book."—Marten Söderblom Saarela, "The Chinese Periphery to c. 1800" in the *Cambridge World History of Lexicography*, pp. 221-22.

The definitions in this work consist of 1) the pronunciation in Korean script; 2) the meaning written in literary Chinese; and 3) indication of which Middle Chinese rhyme the character belongs to. Sometimes several definitions are included under the same character, in case it has several pronunciations/acceptations.

What is called *okpyeon* above (= *okp'yon* in McCune-Reischauer), is *yupian* in Chinese. The word means "the jade chapters" and is the title of a Chinese dictionary from 543 CE. This dictionary was arranged according to radicals, using a modified version of the arrangement in the *Shuowen jiezi*, a very important, ancient landmark dictionary that listed Chinese characters used in the Confucian classics. The word *yupian/okp'yon* became more or less synonymous with Chinese dictionaries arranged graphologically (by radical and stroke order) in Korea. For the original *Yupian*, see Françoise Bottéro, "Ancient China," pp. 62-65 in the *Cambridge World History of Lexicography*.

Fine copy. Minor marginal worming to early leaves of the first volume.

• Fang, *Asami Library. A Descriptive Catalogue*, 12.2.

Korean Collection of the Poems of Bai Li

3. LI, Bai. Manuscript collection of many of his poems, compiled in Korea, entitled in manuscript on upper cover "Gu shi" or, in Korean "Kosi" ["Ancient Poems"]. 43 folding leaves (mostly split at fore-edges, with no loss of text). Small folio (344 x 233 mm.), orig. wrappers (soiled), new stitching. [Korea: late 18th or early 19th century]. \$4250.00

A beautifully written manuscript collection of about 400 poems by Bai Li (701-62), one of the two greatest poets of the Tang dynasty, and certainly China's greatest poetic personality (see Mark Edward Lewis, *China's Cosmopolitan Empire. The Tang Dynasty* [Harvard University Press], p. 254).

The manuscript presents a number of mysteries that demand further research by scholars. The last line in the manuscript, which is in a more modern hand, states: "Yon Pyong-guk, descendant in the sixth generation, tearfully wrote this onto the manuscript inherited from his late sixth-generation ancestor Yon Ha, courtesy name Um-ch'ong, who served as T'ongdongnang [an official position, rank 5a]."

Yon Pyong-guk flourished in the late 19th and early 20th century and therefore his ancestor would have been alive in the late 18th or early 19th century.

In good condition.

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

Agricultural Reform in 17th-Century Korea

4. PAK, Se-dang. Finely written manuscript on paper, entitled at beginning of Preface: "Saekkyong" ["Classic of Husbandry"], written in Chinese characters with occasional Hangul. 114 folding leaves. 8vo (288 x 176 mm.), orig. wrappers (rubbed), later stitching. [Korea: from end of Preface: "28 January 1676." \$12,500.00

A manuscript copy of the important 17th-century Korean work on practical agricultural reforms; the text remained in manuscript until it was finally published in the late 20th century.

Pak Sedang (1629-1703), scholar and politician, and the son of a high official, held a number of important positions in government, including minister of the Boards of Works, Rites, and Punishment. Pak believed in the reformation of Korea's rural society through the development and improvement of agricultural technology and techniques. In his comprehensive and highly detailed *Saekkyong*, Pak provides a guide, based on his own farming experiences, to modern methods of fruit farming, forestry, beekeeping, sericulture, livestock management, floriculture, irrigation, and weather forecasting. The text is arranged by the seasons, with Pak providing month-by-month instructions on the modern farmer's activities through the year.

Very good copy. Some browning.

• Fang, *The Asami Library. A Descriptive Catalogue*, 30.5 (also a manuscript). Lee & Yi, *A New History of Korea* (Harvard University Press), 241.

Chinese for Korean Children

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

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

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

An early edition of *Yuhap* was compiled by Yu Hui-chun (1513-77), a noted Confucian scholar during the reign of Kings Myeongjong and Seonjo, who served as the Keeper of the Royal Papers and Counselor to the king for many years. His revised and expanded edition of *Yuhap* appeared in 1576. Our edition is another work with a different number of characters.

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

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

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