

GIFTS
OF
THE YALE ASSOCIATION
OF
JAPAN

Prepared by
K. Asakawa
1945

TABLE OF CONTENTS

GENERAL REMARKS p. 4-7

Classification: - the Association's classification, p.4;
our own classifications, p.5. Exhibition cards and catalogue cards, p.6.
The present volume, p.7

CONCORDANCES: - table A, p.7-11 table B, p.11-15

- 0. GENERAL p. 16
- 1. PORTRAITS p. 16
- 2. HISTORICAL DOCUMENTS p. 17
- 3. HISTORICAL MISCELLANY p. 26
- 4. GEOGRAPHY p. 29
- 5a. ART: General p. 31
- 5b. " Calligraphy p. 35
- 5c. " Painting p. 40
- 6a. POETRY p. 46
- 6b. FICTION p. 52
- 7a. BUDDHIST MANUSCRIPTS p. 61
- 7b. BUDDHIST PRINTING p. 70
- 7c. BUDDHIST MISCELLANY p. 75
- 7d. SHINTO, CONFUCIANISM, etc. p. 78
- 8. EDUCATION p. 82
- 8a. EDUCATION OF WOMEN p. 90
- 8b. MORE MODERN TEXTBOOKS p. 92
- 9a. CUSTOMS AND MANNERS p. 94
- 9b. AMUSEMENTS p. 97
- 10a. SCIENCES p. 102
- 10b. USEFUL ARTS p. 103
- 10c. OCCUPATIONS p. 107
- 11a. PRINTING: Texts in Chinese p. 109
- 11b. " Japanese texts p. 119
- 11c. " FACSIMILES p. 125
- 12. FURNITURE, UTENSILS p. 135

C. BOOKS FROM CHINA

- C2. HISTORICAL DOCUMENTS p. 138
- C5b. CALLIGRAPHY p. 138
- C7a. BUDDHIST MANUSCRIPTS p. 139
- C11. PRINTING p. 139

K. BOOKS FROM KOREA

- K2. HISTORICAL DOCUMENTS p. 141
- K3. HISTORICAL MISCELLANY p. 141
- K4. GEOGRAPHICAL p. 142
- K5b. CALLIGRAPHY p. 143
- K5c. PAINTING p. 143
- K6. LITERATURE p. 144
- K7a. BUDDHIST MANUSCRIPTS p. 144
- K7b. BUDDHIST PRINTING p. 145
- K7d. CONFUCIANISM p. 145
- K9a. CUSTOMS AND MANNERS p. 146
- K11a. PRINTING p. 146

GIFTS OF
THE YALE ASSOCIATION OF JAPAN

GENERAL REMARKS

Classification

The Association's classification.

The gifts of the Yale Association of Japan, in Tokyo, to Yale University, in 1935, were classified by the Association in five parts, with subdivisions, as follows:

A. Manuscripts and pictures:

- Aa. Portraits,
- Ab. Buddhist manuscripts,
- Ac. Documents,
- Ad. Calligraphy
- Ae. Poetry,
- Af. Hand-copied books.

B. "Printed books, scrolls etc."

- Ba. Buddhist texts;
- Bb. Texts in Chinese;
- Bc. Texts in Japanese: primers, moral instructions, etiquette, games, etc.;
- Bd. Texts in Japanese: belles letters, occupations, amusements, etc.;
- Be. Texts in Japanese: treatises on art, sciences, & useful arts;
- Bf. Geography, atlases.

C. "Reproduced books"

D. "Chinese and Korean books":

Da. Chinese

Db. Korean.

E. "Articles of furniture".

On the following pages, the numbers in parentheses are in accordance with this scheme of classification.

As the gifts were received at Yale University Library, however, it was found that the classification described above would in many ways cause practical difficulties, not only in arranging the objects in exhibitions, but also in preserving them in storage. Hence it was thought advisable to re-classify them according to a scheme more suited to our various ends.

The new classification is as follows:

1. Portraits: autographs.
2. Historical documents.
3. Historical miscellany.
4. Geographical.
5. Arts: -- 5a, Art, general; 5b, Calligraphy; 5c, Painting.
6. Literature: -- 6a, Poetry; 6b, Fictions.
7. Religion: -- 7a, Buddhist manuscripts; 7b, Buddhist printing; 7c, Buddhist miscellany; 7d, Shinto, Confucian, etc.
8. Education; 8a, Education of women; 8b, More modern text-books.
9. Customs, amusements: -- 9a, Customs & manners; 9b, Amusements.
10. Sciences, arts, occupations: -- 10a, Sciences; 10b, Useful arts; 10c, Occupations.
11. Printing (exclusive of Buddhist texts, for which see 7): -- 11a, Texts in Chinese; 11b, Texts in Japanese, 11c, Facsimiles of old prints.
12. Furniture, utensils.

C. Books from China.

K. Books from Korea.

The classes 1 to 12 are products of Japan. In cases where the books are Chinese, as in 7 and 11, the specimens were copied or printed in Japan by Japanese. The books in C and

K are, respectively, Chinese and Korean, not only in authorship, but also in material production.

Subdivisions in C and K follow the same system as in 1-12.

Two tables of concordance of the original and the new classifications are appended to the end of this part, General Remarks.

Since the completion of our cataloguing on the gifts of 1935, the Yale Association of Japan has made to us further gifts. Also, through the kind intercession of Marquis T. Okubo, President of the Association, Prince F. Konoe, then Prime Minister of Japan, has presented to the University, through Ritsumeikan University, the editors, with the Mido Kwan-pakuki, the autographic diary A.D.998-1030 of the Prince's ancestor, Fujiwara-no-Michinaga, now edited in collotypes facsimiles (2.15: see p.17. below). This and other new gifts have been readily incorporated in the collection and assigned proper places in the general classification. These new gifts, naturally not included in the printed catalogue prepared by the Association at the time of its first great donation, are represented in square brackets in the subjoined tables of concordance.

Exhibition Cards and Catalogue Cards.

Exhibition-cards describing the individual objects have been prepared and displayed beside the latter. In some cases, general descriptions of whole classes of exhibits were made in addition. These cards are all filed and preserved a separate place.

Catalogue-cards naturally give shorter descriptions. These cards are filed in the same places and in the same manner as all the other catalogue-cards of the Library.

It will be seen that the University descriptions, on both catalogue-cards and exhibition-cards, seldom follow the descriptions found in the printed Catalogue of the Association. These latter are usually fuller than ours; and, having been specially made by Japanese scholars, are always informative and useful. Here, again, our variations have been inspired by special needs felt at an American university. Scholarly as the original descriptions are, they are not all phrased in a manner most intelligible to the cultivated American public, nor do they always present a desirable perspective of the points dwelt upon or recall other which would be significant from a comparative

standpoint. It will also be noted that there often is difference in the following respects: - the division of historical periods; the transliteration of native terms in the Roman alphabet; English words and phrases chosen for certain institutional and cultural factors; etc. It is hoped that no departures from the donors' manner have been ventured without adequate justifications on grounds of either independent knowledge and thought or acceptability to public intelligence.

The Present Volume

The present volume offers our own descriptions of all the gifts, in the order of their places in our system of classification. At the beginning of the description of each item is set down its Library notation; it is immediately followed by the corresponding Association notation. Invariably, the former will be underlined, and the latter enclosed in parentheses; e.g. B.1. (Bc15).

The later gifts not included in the Association catalogue are, in the following list, inserted at their respective places beside items of the earlier gifts which are of the same classes. These newer items naturally lack Association notations. Our own notations of them are put in square brackets; as, [2.15.].

Concordances

Two tables of cross-references follow: --

A, referring from the original notations to the revised notations; and B, vice versa. By the original is meant the classification made by the Yale Association of Japan (abridge Y.A.J.): by the revised, the reclassification adopted by Yale Library (abridged Y.L.). The Y.L. numbers appear, in table A, at the right side, and, in table B, at the left side, of the column. As has been said, Y.A.J. notations are always in parentheses; Y.L. ones are always underlined, while those of the newest gifts are in square brackets.

TABLE A

(Y.A.J.) (<u>Y.L.</u>)	(Y.A.J.) (<u>Y.L.</u>)	(Y.A.J.) (<u>Y.L.</u>)
(Aa1) -- 1.1		(Aa6) -- 5c.3
(Aa2) [lost on way]	(Aa4) -- 6a.1	
(Aa3) -- 7d.1	(Aa5) -- 6a.2	(Aa7) -- 5c.1

(Aa8) -- 9a.5	(Ac7) -- 2.5	(Ba1) -- 7b.1
(Ab1) -- 7a.5	(Ac8) -- 2.5	(Ba2) -- 7b.2
(Ab2) -- 7a.1	(Ac9) -- 2.7	(Ba3) -- 7b.3
(Aa3) -- 7a.4	(Ac10) - 2.8	(Ba4) -- 7b.7
(Aa4) -- 7a.6	(Ac11) - 7c.7	(Ba5) -- 7b.8
(Aa5) -- 7a.7	(Ac12) - 2.12	(Ba6) -- 7b.4
(Aa6) -- 7a.25	(Ac13) - 2.10	(Ba7) -- 7b.9
(Aa7) -- 7a.10	(Ac14) - 2.11	(Ba8) -- 7b.5
(Aa8) -- 7a.8	(Ac15) - 5b.6	(Ba9) -- 7b.6
(Aa9) -- 7a.15	(Ad1) -- 5b.0	(Ba10) - 7b.11
(Aa10) - 7a.9	(Ad2) -- 5b.1	(Ba11) - 7b.10
(Aa11) - 7a.17	(Ad3) -- 5b.2	(Ba12) - 7b.12
(Aa12) - 7a.13	(Ad4) -- 5b.4	(Bb1) -- 11a.2
(Aa13) - 7a.12	(Ad5) -- 5b.5	(Bb2) -- 11a.5
(Aa14) - 7a.20	(Ad6) -- 5b.10	(Bb3) -- 11a.6
(Aa15) - 7a.21	(Ad7) -- 5b.8	(Bb4) - 11a.11
(Aa16) - 7a.16	(Ad8) -- 5b.7	(Bb5) - 11a.8
(Aa17) - 7a.14	(Ad9) -- 5b.9	(Bb6) - 11a.12
(Aa18) - 7a.18	(Ad10) - 5c.4	(Bb7) - 11a.13
(Aa19) - 7a.11	(Ad11) - 5c.4a	(Bb8) - 11a.9
(Aa20) - 7a.26	(Ae1) -- 6a.5	(Bb9) - 11a.1
(Aa21) - 7a.23	(Ae2) -- 6a.3	(Bb10) - 11a.7
(Aa22) - 7a.22	(Ae3) -- 6a.4	(Bb11) - 3.1
(Aa23) - 7a.27	(Ae4) -- 6a.10	(Bb12) -- 11b.7
(Aa24) - 7a.2	(Ae5) -- 6a.7	(Bb13) - 11a.14
(Aa25) - 7a.3	(Ae6) -- 6a.8	(Bb14) - 7c.8
(Aa26) - 7a.24	(Ae7) -- 6a.9	(Bb15) - 7c.10
(Aa27) - 7a.1	(Ae8) -- 6a.6	(Bb16) - 11b.5
(Aa28) - 7a.19	(Ae9) -- 5c.3	(Bb17) - 11a.15
(Aa29) - 7a.28	(Af1) -- 5b.3	(Bb18) - 11a.3
(Ac1) -- 2.1	(Af2) -- 6a.11	(Bb19) - 11a.16
(Ac2) -- 2.14	(Af3) -- 9a.2	(Bb20) - 6a.22
(Ac3) -- 2.12,13	(Af4) -10b.1	(Bb21) - 6a.21
(Ac4) -- 12.3,13	(Af5) -- 3.2	(Bb22) - 6a.20
(Ac5) -- 2.2	(Af6) -- 6b.5	(Bc1) -- 7d.3
(Ac6) -- 2.4	(Af7) -- 11b.11,12	(Bc2) -- 7d.5

(Bc3) -- 7d.6	(Bc39) - 8.22	(Bd12) -- 11b.3
(Bc4) -- 7d.10	(Bc40) - 8.27	(Bd13) -- 11b.2
(Bc5) -- 7d.9	(Bc41) - 8b.4	(Bd14) -- 11b.10
(Bc6) -- 7d.8	(Bc42) - 8b.6	(Bd15) -- 11b.9
(Bc7) -- 7d.7	(Bc43) -- 8b.2	(Bd16) -- 11b.8
(Bc8) -- 10a.3	(Bc44) -- 8b.1	(Bd17) -- 11b.4
(Bc9) -- 8a.3	(Bc45) -- 8.18	(Bd18) -- 6b.1
(Bc10) - 8a.1	(Bc46) -- 8.29	(Bd19) -- 6b.2
(Bc11) - 8a.2	(Bc47) -- 8a.4	(Bd20) -- 6b.3
(Bc12) - 8a.5	(Bc48) -- 5b.12	(Bd21) -- 11b.6
(Bc13) - 8.5	(Bc49) -- 5b.11	(Bd22) -- 6b.7
(Bc14) - 8.4	(Bc50) -- 8b.5	(Bd23) -- 6b.9
(Bc15) - 8.1	(Bc51) -- 9a.3	(Bd24) -- 6b.6
(Bc16) - 8.2	(Bc52) -- 8.28	(Bd25) -- 6b.8
(Bc17) - 8.20	(Bc53) -- 9a.4	(Bd26) -- 6b.14
(Bc18) - 8.24	(Bc54) -- 10b.4	(Bd27) -- 6b.14a
(Bc19) - 8b.3	(Bc55) -- 10a.2	(Bd28) -- 9b.14
(Bc20) - 8.23	(Bc56) -- 10a.1	(Bd29) -- 9b.17
(Bc21) - 7d.2	(Bc57) -- 10a.4	(Bd30) -- 6b.12
(Bc22) - 9a.1	(Bc58) -- 3.4	(Bd31) -- 6b.4
(Bc23) - 8.13	(Bc59) -- 3.5	(Bd32) -- 6b.11
(Bc24) - 8.10	(Bc60) -- 3.3a	(Bd33) -- 6b.10
(Bc25) - 8.6	(Bc61) -- 3.3b	(Bd34) -- 6b.13
(Bc26) - 8.11	(Bc62) -- 3.3c	(Bd35) -- 6b.17
(Bc27) - 8.9a	(Bc63) -- 3.6	(Bd36) -- 6b.18
(Bc28) - 8.13	(Bd1) -- 11b.1	(Bd37) -- 6b.15
(Bc29) - 8.12	(Bd2) - 6a.12	(Bd38) -- 6b.16
(Bc30) - 8.7	(Bd3) - 6a.14	(Bd39) -- 6b.19
(Bc31) - 8.14	(Bd4) - 6a.13	(Bd40) -- 9b.18
(Bc32) - 8.8	(Bd5) - 10c.1	(Bd41) -- 9b.16
(Bc33) - 8.25	(Bd6) - 10c.2	(Bd42) -- 9b.2
(Bc34) - 8.17	(Bd7) - 6a.18	(Bd43) -- 9b.3
(Bc35) - 8.16	(Bd8) - 6a.19	(Bd44) -- 9b.5
(Bc36) - 8.3	(Bd9) - 6a.15	(Bd45) -- 9b.4
(Bc37) - 8.15	(Bd10) - 6a.16	(Bd46) -- 9b.6
(Bc38) - 8.21	(Bd11) - 6a.17	(Bd47) -- 9b.8

(Bd48) -- 9b.7	(C9) -- 5c.6	(Db15) -- K7b.3
(Bd49) -- 9b.9	(C10) -- 5c.7	(Db16) -- K3.3
(Bd50) -- 9b.10	(C11) -- 7d.0	(Db17) -- K3.4
(Bd51) -- 9b.11	(C12) -- 6d.8a	(Db18) -- K11a.1
(Bd52) -- 9b.12	(C13) -- 1.3	(Db19) -- K11a.2
(Bd53) -- 9b.13	(C14) -- C5b.1	(Db20) -- K11a.3
(Bd54) -- 9b.115	(C15) -- C5b.2	(Db21) -- K3.5
(Bd55) -- 9b.1	(C16) -- 11c.1	(Db22) -- K3.6
(Be1) -- 5a.7	(Da1) -- C7a.1	(Db23) -- K3.7
(Be2) -- 5a.6	(Da2) -- C2.1	(Db24) -- K9a.2
(Be3) -- 5a.5	(Da3) -- C11.1	(Db25) -- K3.8
(Be4) -- 5a.2	(Da4) -- C11.2	(Db26) -- K3.9
(Be5) -- 5a.1	(Da5) -- C11.3	(Db27) -- K7d.1
(Be6) -- 5a.4	(Da6) -- C11.4	(Db28) -- K7d.2
(Be7) -- 5a.3	(Da7) -- C11.5	(Db29) -- K7d.3
(Be8) -- 10b.5	(Da8) -- C11.6	(Db30) -- K7d.4
(Be9) -- 10b.6	(Da9) -- C11.7	(Db31) -- K7d.5
(Be10) -- 10b.3	(Da10) -- C11.8	(Db32) -- K7d.6
(Be11) -- 10b.2	(Da11) -- C11.9	(Db33) -- K3.2a
(Be12) -- 10b.7	(Da12) -- C11.10	(Db34) -- K6.1
(Bf1) -- 4.3	(Da13) -- C11.11	(Db35) -- K6.2
(Bf2) -- 4.1	(Da14) -- C11.12	(Db36) -- K3.10
(Bf3) -- 4.2	(Db1) -- K7a.1	(Db37) -- K7d.7
(Bf4) -- 4.3	(Db2) -- K7a.2	(Db38) -- K6.3
(Bf5) -- 4.4	(Db3) -- K2.1	(Db39) -- K6.4
(Bf6) -- 4.5	(Db4) -- K5b.2	(Db40) -- K5b.5
(Bf7) -- 7c.9	(Db5) -- K5b.1	(Db41) -- K5b.6
(Bf8) -- 9b.19	(Db6) -- K3.1	(Db42) -- K4.2
(C1) -- 7a.0	(Db7) -- K3.2	(Db43) -- K4.3
(C2) -- 7a.0''	(Db8) -- K5b.3	(E1) -- 12.1&2
(C3) -- 7a.29	(Db9) -- K5b.4	(E2) -- 12.3
(C4) -- 3.0	(Db10) -- K9a.1	(E3) -- 7c.5
(C5) -- 7a.15a	(Db11) -- K4.1	(E4) -- 7c.4a,b
(C6) -- 7a.16a	(Db12) -- K5c.1	(E5) -- 7c.2
(C7) -- 7a.16b	(Db13) -- K7b.1	(E6) -- 7c.3
(C8) -- 5c.5	(Db14) -- K7b.2	(E7) -- 12.8

(E8) -- 12.11	(E11) -- 12.6	(E14) -- 12.5
(E9) -- 12.9	(E12) -- 12.7	(E15) -- 12.4
(E10) -- 12.10	(E13) -- 12.12	

TABLE B

(Y.L) (Y.A.J)	(Y.L) (Y.A.J)	(Y.L) (Y.A.J)
0. General	3.1 -- (Bb11)	5b.0 -- (Ad1)
[0.1] --- 0	3.2 -- (Af5)	5b.1 -- (Ad2)
	3.3 -- (Bc60-62)	5b.2 -- (Ad3)
1. Portraits, autographs	3.4 -- (Bc58)	5b.3 -- (Af1)
1.1 -- (Aa1)	3.5 -- (Bc59)	5b.4 -- (Ad4)
1.2 -- (Aa2)	3.6 -- (Bc63)	5b.5 -- (Ad5)
[Lost on the way]		5b.6 -- (Ac15)
1.3 -- (C13)	4. Geographical	5b.7 -- (Ad8)
	4.1 -- (Bf2)	5b.8 -- (Ad7)
2. Historical documents	4.2 -- (Bf3)	5b.9 -- (Ad9)
2.1 -- (Ac1)	4.3 -- (Bf1)	5b.10 -- (Ad6)
2.2 -- (Ac3)	4.4 -- (Bf4)	5b.11 -- (Bc49)
2.3 -- (Ac4)	4.5 -- (Bf5)	5b.12 -- (Bc48)
2.4 -- (Ac6)	4.6 -- (Bf6)	
2.5 -- (AAc7)		5c. Painting
2.6 -- (Ac8)	5a. Art-general	5c.1 -- (Aa7)
2.7 -- (Ac9)	5a.1 -- (Be5)	5c.2 -- (Aa5)
2.8 -- (Ac10)	5a.2 -- (Be4)	5c.3 -- (Ae8)
2.9-- (Ac12)	5a.3 -- (Be7)	5c.4 -- (Ad10)
2.10 -- (Ac13)	5a.4 -- (Be6)	5c.4a -- (Ad11)
2.11 -- (Ac14)	5a.5 -- (Be3)	5c.5 -- (C8)
2.12 & 13 (Ac3)	5a.6 -- (Be2)	5c.6 -- (C9)
2.14 -- (Ac2)	5a.7 -- (Be1)	5c.7 -- (C10)
[2.15] -- 0	[5a.8] -- 0	
[2.15a] -- 0	[5a.9] -- 0	6a. Poetry
	[5a.10] -- 0	6a.1 -- (Aa4)
3. Historical miscellany		6a.2 -- (Aa5)
3.0 -- (C4)	5b. Calligraphy	6a.3 -- (Ae2)

6a.4 -- (Ae3)	6b.14a -- (Bd27)	7a.23 -- (Ab21)
6a.5 -- (Ae1)	6b.15 -- (Bd37)	7a.24 -- (Ab26)
6a.6 -- (Ae9)	6b.16 -- (Bd38)	7a.25 -- (Ab6)
6a.7 -- (Ae5)	6b.17 -- (Bd35)	7a.26 -- (Ab20)
6a.8 -- (Ae6)	6b.18 -- (Bd36)	7a.27 -- (Ab23)
6a.9 -- (Ae7)	6b.19 -- (Bd39)	7a.28 -- (Ab29)
6a.10 -- (Ae4)		7a.29 -- (C3)
6a.11 -- (Af2)	7a. Buddhist	
6a.12 -- (Bd2)	manuscripts	7b. Buddhist printing
6a.13 -- (Bd4)	7a.# -- (C1)	7b.1 -- (Ba1)
6a.14 -- (Bd3)	7a.# -- (C2)	7b.2 -- (Ba2)
6a.15 -- (Bd9)	7a.1 -- (Ab2)	7b.3 -- (Ba3)
6a.16 -- (Bd10)	7a.2 -- (Ab24)	7b.4 -- (Ba6)
6a.17 -- (Bd11)	7a.3 -- (Ab25)	7b.5 -- (Ba8)
6a.18 -- (Bd7)	7a.4 -- (Ab3)	7b.6 -- (Ba9)
6a.19 -- (Bd8)	7a.5 -- (Ab1)	7b.7 -- (Ba4)
6a.20 -- (Bb22)	7a.6 -- (Ab4)	7b.8 -- (Ba5)
6a.21 -- (Bb21)	7a.7 -- (Ab5)	7b.9 -- (Ba7)
6a.22 -- (Bb20)	7a.8 -- (Ab8)	7b.10 -- (Ba11)
	7a.9 -- (Ab10)	7b.11 -- (Ba10)
6b. Fiction	7a.10 -- (Ab7)	7b.12 -- (Ba12)
6b.1 -- (Bd18)	7a.11 -- (Ab19)	
6b.2 -- (Bd19)	7a.12 -- (Ab13)	7c. Buddhist miscellany
6b.3 -- (Bd20)	7a.13 -- (Ab12)	7c.1 -- (Ab27)
6b.4 -- (Bd31)	7a.14 -- (Ab17)	7c.2 -- (E5)
6b.5 -- (Af6)	7a.15 -- (Ab9)	7c.2 -- (E5)
6b.6 -- (Bd24)	7a.15a -- (C5)	7c.3 -- (E6)
6b.7 -- (Bd22)	7a.16 -- (Ab16)	7c.4a -- (E4a)
6b.8 -- (Bd25)	7a.16a -- (C6)	7c.4b -- (E4b)
6b.8a -- (C12)	7a.16b -- (C7)	7c.5 -- (E3)
6b.9 -- (Bd23)	7a.17 -- (Ab11)	7c.6 -- (Ac4)
6b.10 -- (Bd33)	7a.18 -- (Ab18)	7c.7 -- (Ac11)
6b.11 -- (Bd32)	7a.19 -- (Ab28)	7c.8 -- (Bb14)
6b.12 -- (Bd30)	7a.20 -- (Ab14)	7c.9 -- (Bf7)
6b.13 -- (Bd34)	7a.21 -- (Ab15)	7c.10 -- (Bb15)
6b.14 -- (Bd26)	7a.22 -- (Ab22)	

7d. Shinto, Confucianism, etc.	8.23 -- (Bc20)	9b.6 -- (Bd46)
	8.24 -- (Bc18)	9b.7 -- (Bd48)
7d.0 -- (C11)	8.25 -- (Bc33)	9b.8 -- (Bd47)
7d.1 -- (Aa3)	8.27 -- (Bc40)	9b.9 -- (Bd49)
7d.2 -- (Bc21)	8.28 -- (Bc52)	9b.10 -- (Bd50)
7d.3 -- (Bc1)	8.29 -- (Bc46)	9b.11 -- (Bd51)
7d.5 -- (Bc2)		9b.12 -- (Bd52)
7d.6 -- (Bc3)	8a. Education of women	9b.13 -- (Bd53)
7d.7 -- (Bc7)	8a.1 -- (Bc10)	9b.14 -- (Bd28)
7d.8 -- (Bc6)	8a.2 -- (Bc11)	9b.15 -- (Bd4)
7d.9 -- (Bc5)	8a.3 -- (Bc9)	9b.16 -- (Bd41)
7d.10 -- (Bc4)	8a.4 -- (Bc47)	9b.17 -- (Bd29)
	8a.5 -- (Bc12)	9b.18 -- (Bd40)
8.Education		9b.19 -- (Bf8)
8.1 -- (Bc15)	8b. More	
8.2 -- (Bc16)	modern text-books	10a. Sciences
8.3 -- (Bc36)	8b.1 -- (Bc44)	10a.1 -- (Bc56)
8.4 -- (Bc14)	8b.2 -- (Bc43)	10a.2 -- (Bc55)
8.5 -- (Bc13)	8b.3 -- (Bc19)	10a.3 -- (Bc8)
8.6 -- (Bc25)	8b.4 -- (Bc41)	10a.4 -- (Bc57)
8.7 -- (Bc30)	8b.5 -- (Bc50)	10b. Useful arts
8.8 -- (Bc32)	8b.6 -- (Bc42)	10b.1 -- (Af4)
8.9 -- (Bc23)		10b.2 -- (Be11)
8.9a -- (Bc27)	9a. Customs & manners	10b.3 -- (Be10)
8.10 -- (Bc24)	9a.1 -- (Bc28)	10b.4 -- (Bc54)
8.11 -- (Bc26)	9a.2 -- (Af3)	10b.5 -- (Be8)
8.12 -- (Bc29)	9a.3 -- (Bc51)	10b.6 -- (Be9)
8.13 -- (Bc28)	9a.4 -- (Bc53)	10b.7 -- (Be18)
8.14 -- (Bc31)	9a.5 -- (Aa8)	10c. Occupations
8.15 -- (Bc37)		10c.1 -- (Bd5)
8.16 -- (Bc35)	9b. Amusements	10c.2 -- (Bd6)
8.17 -- (Bc34)	9b.1 -- (Bd55)	
8.18 -- (Bc45)	9b.2 -- (Bd42)	11a. Printing:
8.20 -- (Bc17)	9b.3 -- (Bd43)	Chinese texts
8.21 -- (Bc38)	9b.4 -- (Bd45)	11a.1 -- (Bb9)
8.22 -- (Bc39)	9b.5 -- (Bd44)	11a.2 -- (Bb1)

11a.3 -- (Bb18)	12.5 -- (E14)	K2. Historical documents
11a.5 -- (Bb2)	12.6 -- (E11)	K2.1 -(Db3)
11a.6 -- (Bb3)	12.7 -- (E12)	
11a.7 -- (Bb10)	12.8 -- (E7)	K3. Historical miscellany
11a.8 -- (Bb5)	12.9 -- (E9)	K3.1 -(Db6)
11a.9 -- (Bb6)	12.10 -- (E10)	K3.2 -(Db7)
11a.11 -- (Bb9)	12.11 -- (E8)	K3.2a -(Db33)
11a.12 -(Bd6)	12.12 -- (E13)	K3.3 -(Db16)
11a.13 -(Bd7)		K3.4 -(Db17)
11a.14 -(Bd13)	C.BOOKS FROM CHINA	K3.5 -(Db21)
11a.15 -(Bd17)	C2. Historical documents	K3.6 -(Db22)
11a.16 -(Bd19)	C2.1 -- (Da2)	K3.7 -(Db23)
		K3.8 -(Db25)
11b. Printing:	C5b. Calligraphy	K3.9 -(Db26)
Japanese texts	C5b.1 -(C14)	K3.10 -(Db35)
11b.1 -- (Bd1)	C5b.2 -(C15)	
11b.2 -- (Bd15)		K4. Geographical
11b.3 -- (Bd12)	C7a.Buddhist	K4.1 -(Db11)
11b.4 -- (Bd17)	manuscripts	K4.2 -(Db42)
11b.5 -- (Bb16)	C7a.1 -(Da1)	K4.3 -(Db43)
11b.6 -- (Bd21)		
11b.7 -- (Bb12)	C11. Printing	K5b.Calligraphy
11b.8 -- (Bd16)	C11.1 -(Da3)	K5b.1 -(Db5)
11b.9 -- (Bd15)	C11.2 -(Da4)	K5b.2 -(Db4)
11b.10 -- (Bd14)	C11.3 -(Da5)	K5b.3 -(Db8)
11b.11&12 -- (Af7)	C11.4 -(Da6)	K5b.4 -(Db9)
	C11.5 -(Da7)	K5b.5 -(Db40)
11c. Printing:	C11.6 -(Da8)	K5b.6 -(Db41)
facsimiles	C11.7 -(Da9)	
11c.1 -- (C15)	C11.8 -(Da10)	K5c.Painting
	C11.9 -(Da11)	K5c.1 -(Db5)
12. Furniture,	C11.10 -(Da12)	
utensils	C11.11 -(Da13)	K6. Literature
12.1&2 -- (E1)	C11.12 -(Da14)	K6.1 -(Db34)
12.3 -- (E2)		K6.2 -(Db35)
12.4 -- (E15)	K.BOOKS FROM KOREA	K6.3 -(Db38)

K6.4 -(Db39)	K7b.3 -(Db15)	
K7a.Buddhist manuscripts	K7d.Confucian	K9a.Customs & Manners
K7a.1 -(Db1)	K7d.1 -(Db27)	K9a.1 -(Db10)
K7a.2 -(Db2)	K7d.2 -(Db28)	K9a.2 -(Db24)
	K7d.3 -(Db29)	K11a.Printing
	K7d.4 -(Db30)	K11a.1 -(Db18)
K7b.Buddhist printing	K7d.5 -(Db31)	K11a.2 -(Db19)
K7b.1 -(Db13)	K7d.6 -(Db32)	K11a.3 -(Db20)
K7b.2 -(Db14)	K7d.7 -(Db37)	

0. GENERAL

[0.1] Ni-ho bun-kwa dzu-roku. [Collotype facsimiles of nearly 80 objects selected from among gifts to Yale University, in 1935, by the Yale Association of Japan.] Edited by Marquis T. Okubo, President of the Yale Association of Japan. Tokyo, 1935.

1. PORTRAITS

1.1. (Aa1). Reki-dai go shin-ei. [Portraits of 12 emperors between 737 and 1912.] Copied by hand in color from historical portraits. An album. [Tokyo, 1934]

1.2. (Aa2). Sen-tetsu owa-zo. [Portraits of parsonages famous in history.] Copied by hand in color from historical portraits. An album. [Tokyo. 1934]

This album was lost on the way and never received at Yale.

(For portraits, though imaginary, 6a.1 & 2 and 7a.1 may be referred to.)

2. HISTORICAL DOCUMENTS

The word “documents” in this class is not used in a broad sense so as to cover all manner of historical sources, but in a narrower sense of written materials which, at the time their writing, possessed some specific juridical significance. They are, therefore, pieces of writing which served special purpose concerning the juridical rights or obligations of their writers and some other persons.

Broadly speaking, our “documents” are of two kinds: those by the direct means of which concrete juridical acts were performed (*cartae*), and those which simply recorded such acts for information or as memoranda (*netitias*). So our specimens are exclusively those materials which would have had some testimonial value in case of judicial contest. Hence their high value for students of institutions, especially of comparative institutions. Records of more general character, like diaries, chronicles, genealogies, etc., which, though valuable as more or less contemporary sources were not intended at the moment of their composition to serve definite juridical ends, are classed elsewhere in our collection.

From the documentary point of view, Japan is relatively young country, younger even than Western Europe, her [日本?] oldest extant documents dating only from 702 A.D. But from that time onward she is blessed with rich stores in a great many archives throughout the land. The largest owners are, as in Europe, religious institutions, particularly the great Buddhist monasteries of Nara, Kyoto, and Mt. Koya. Next come the Imperial house, and some noble families, civil and feudal.

The documents in this class range in date between the middle 11th and the 18th centuries. For older examples, from the 8th century down, of documents of other kinds, one may seek in other classes (5a,b,c, Art; 6a,b, Poetry and Fiction; 7a, Buddhist manuscripts; 7c, Buddhist miscellany; and 9a, Customs and Manners).

Our pieces include, among others: -- imperial orders; orders of local civil authorities; feudal documents; documents of religious acts; those of private transactions; epistles; and cadastral surveys. To these are added a few objects used in preserving documents in archives (2.14). Our documents are nearly all derived from great Buddhist monasteries, but their contents cover, besides matters of devotional interest, a large variety of affairs concerning different classes in different parts of the country, and touching institutions of public and private life.

It will be observed that Japanese documents were written with a flexible brush on paper of soft texture. (For illustrations of writing utensils, refer to class 12.) The evolution of brush and paper, the changes in documentary styles, the manner of validation, and the signatures, monograms, and seals, will be of interest to students of paleography and diplomatics.

(Yale University Library has in its possession, besides the specimens classed here, other original or copied documents and an immense of printed documents.)

The foregoing comments relate to the documents (2.1-14) contained in the original gifts of the Yale Association of Japan. The Association has since followed them with their gifts, including an extremely important diary (2.15). [follow ?] We have, for convenience, placed this work at the end of the present class, although, it being a diary, it would be more appropriate to include it in 3, Historical Miscellany. The main reasons for our exceptional treatment of this case are: that, although not juridical in character, the work yields important points for the institutional historian; and that this fact, together with the further fact our copy is a collotype reproduction of the original autograph of the diarist, may not improperly entitle this source-material to be set beside contemporary juridical documents.

2.1. (Ac1). To-dai-zhi mon-zho. [18 original documents of the monastery To-dai-zhi, between 1055 and 1372.] A roll, in a wood case.

Two typical documents:

(1) In a document of 1281, a layman appointed as messenger to carry a monastic petition to the shogun, declares, in answer to a dispute raised by another regarding his recompense for the services, that he infringes no one's rights, and swears a Buddhist oath to his veracity.

(2) There is a debt contract signed in 1318 by an illiterate debtor; he will pay an interest at 4% monthly and pledges a land-deed as security, and promises to deliver a document of foreclosure in case of non-payment.

2.2. (Ac5). Ten-ryu-zhi totchu Nan-po-in mon-zho. [7 original documents of the monastery Ten-ryu-zhi, bet. 1350 and early 15th century.] A roll, in a wood case.

An example of two related documents involved in a transaction made in 1411: - One is the shogun's investiture of a baron with a fief, copied by the latter's successor on the occasion of his giving a part of the fief to the monastery; on the reverse side, the donor certifies the authenticity of the copy, which he delivers. This is accompanied by the donor's formal deed of gift; a penal clause is inserted, to the effect that, if any heir should dispute the donation, the shogun's punishment might be invoked upon him.

2.3. (Ac4). Ko-fuku-zhi e-sho sai-sai hiki-tsuke. [Original fiscal records of the monastery Ko-fuku-zhi, 1380.] 1v.

The monks in charge of some monastic lands - in days of scarcity of paper - utilized the reverse side of old letters, to copy thereon their orders to domains and their receipts of dues from them. Administration of monastic finances may be studied here in some detail.

2.4. (Ac6). Kawachi no kuni Shimo-Nawano mura narabi ni Osakabe go san-yo cho. [An original account roll of two domains of the monastery Ko-fuku-zhi, 1403-1411.] A roll, in a wood case.

In black: local agents' reports of cadasters (including immune lands), and of receipts of rice-dues and expenditures. In red: the central office's checking and auditing. Monogram in red are put in the reverse side where cheats are pasted together.

2.5. (ac6). Nishi Kamo ken-chi oho. [Original records of the cadastral surveys of West Kamo made by order Hideyoshi, in 1586 and in 1589.] Foreword added by one Ujitomo in 1706. 2 rolls, in a wood box.

The feudal suzerain of all Japan, Hideyoshi, ordered a general land survey. In each survey were entered in detail every peasant's plot of land, quality of its soil, and its assessed tax-value. The surveys of these years made an epoch in the history of taxation in Japan.

2.6. (Ac8). Maeda Gen-I sho-zho. [An original letter addressed to the monastery To-zhi by Maeda Gen-I (d.1602), A chief councillor of Hideyoshi.] A kakemono in a wood case.

In the letter of an unknown year, Maeda asks the monastery to lend drums etc. for use at the archaic dances to be performed at another monastery.

2.7. (Ac9). So Ten-Kai sho-zho. [An original letter of the monk Ten-Kal (d.1643) to Lerd Itami.] A kakemono in a wood case.

Ten-Kai was a trusted counsellor of Ieyasu, the Tokugawa shogun. It is said he died in 1643 at age of 130 years. In this undated letter, he thanks the baron for his pleasant visit on a rainy day. His monogram is striking.

2.8. (Ac10). Ikeda Mitsumasa sho-zho. [An original letter of Ikeda Mitsumasa (1602-1682), baron of Okayama.] A kakemono, in a wood case.

Mitsumasa is known for his good government of the peasantry of his barony. In this note, he acknowledges receipt of a letter.

2.9. (Ac12). Konoe Iehiro sho-zho. [An original letter of Konoe Iehiro (1667-1736), the prime councillor of the emperor.] A kakemono in a wood case.

Iehiro was also a famous calligrapher. Here he writes, in his distinguished hand, to another court noble that he has taken note of their conversation of a recent date, and that he is sending his samples of fabrics for a robe.

2.10. (Ac13). Go-Sakuramachi tenno ku-zen an. [Contemporary copies of the empress Go-Sakuramachi's order conferring a rank upon the tonsured prince Sho-Shin, of an accompany letter, and of the regent's letter: all of 1809.] 3 documents in 4 sheets, with 2 original folded envelopes; all in folder.

The ku-zen was one of the less formal procedures of issuing imperial orders. In this instance, as in all similar orders, an attendant of the empress dispatched a letter to her chief attendant intimating the prince's appointment. The chief kept the letter, but made a transcription of it, and, together with his own covering letter, sent it to the proper bureau that issued such orders. Both letters are here.

Usually letters of this sort were wrapped in a blank sheet; and, over it, another sheeting bearing the addresses was used.

To this set of documents is added a letter from the Chief Councillor's office to the same bureau in charge of preparing imperial orders, commanding that an order relative to the customary offerings to certain Shinto temples be drafted and presented. In a second sheet, the hour of executing the command is set down.

The above two sets, of documents have no intrinsic relation between them, but are of dates only two days apart. Hence their having been kept together.

2.11. (Ac14). Ban Nobutomo zhin-gi kwan yashilo ko-sho bun. [original autographic report by Ban Nobutomo (1775-1848), the antiquarian, of his research concerning the site and buildings of the ancient Zhin-gi kwan.] Written in vermilion. No year. A

kakemono, in a wood case.

The Zhin-gi kwan, or more properly, Kami-tsukasa, was the central bureau of the imperial government whose functions were: to perform the most important Shinto rituals of States, to oversee all the official temples of the country, and to guard the register of their priests and servitors. Based as it was on pre-historic custom, the bureau in its definite form was organized at beginning of the eighth century. Because of the solemn character of its function, it was accorded the most honorable rank among all the divisions of government, being placed even above the highest administrative organ, the Great Council (Dai-zho kwan). During the long period of civil war after the fifteenth century, the Zhin-gi kwan gradually declined in resources and in influence, and seems to have become extinct by 1480. Three and a half centuries later, Nobutomo was requested by the (probably feudal) authorities to report upon the history and the buildings of the obsolete institution. The present document, in his own hand, may be an informal copy of the report he had presented.

2.12 and 13. (Ac3). Ko mon-zho hari-maze byo-bu. [27 original documents dating between 1192 and 1747, pasted upon screens.] 2 double screens.

2.12 bears 15 documents between 1192 and 1747; 2.13, 12, between 1562 and c.1670. A few examples in each pair are described below:

2.12. Right panel: Upper right corner: a provincial government's order to a district, in 1192, that its officials should together with a provincial envoy, mark out and register the boundaries of a large tract of land, in accordance with the order from the Capital whereby the land had been granted to the monastery To-dai-zhi. The document directly below is a letter from a provincial official transmitting the above to a district official; margin on the reverse bears the former's monogram. The two documents typify the procedure in one of the usual forms of officially creating a private domain of land known as sho. The sho in question here is the famous Obe sho, in Harima. Upper left corner: a letter, in 1255, by the abbot Sho-Zhu, 23rd legitimate successor to the mysteries of esoteric rites, to the monk Ken-Shin, whom he has duly inducted as his successor in the lore.

Left panel: 2nd from top, right: official copy of the shogun's order, 1602, granting house-land to officials of the monastery Ko-fuku-zhi and of the city of Nara. Bottom: official copy of the shogun's order, 1747, granting land for support of student-monks of Ko-fuku-zhi, and prescribing the manner of its management.

2.13. Right panel: Upper right corner: letter by a layman, in 1562, accepting an

appointment to an office by a religious house in Ko-fuku-zhi, and promising to obey its jurisdictions. 2nd from top, left: a minor monk's letter, c.1670, soliciting an appointment to an offices in the monastery which his predecessors have held; he refers to two occasions in the past when the incumbent won his case in litigation under the monastic administration of justice.

Left panel: upper right corner: grant by the well-known feudal suzerain Hideyoshi, in 1595, to a religious house in Ko-fuku-zhi, of lands situated in three villages, as result of the general cadastral survey recently made. (For this great survey and inquest, of.2.5 and 2.6)

2.14. (Ac2). Nara ko mon-zho dai-sen. [7 original wooden sticks serving as pivots for rolls documents; the ends bearing the titles and the dates (1097-1316) of the documents.] 7 pieces, in a wood box.

Monastic archives kept documents rolled, sometimes, around such sticks; at other times, about axes bearing no inscriptions; at still other times, documents were folded and put in chests. The method typified by the present examples was not very common, and demonstrates the unusual care with which the archivist discharged his duties.

The brief notes on the end of a stick indicate the general tenor of the document and its date. One, for instance, served for two documents of 1097 concerning exemption from certain dues granted to monastic lands; another held a tenant's letter 1239, 8th month, accepting a piece of land whose proceeds had been assigned for the support of a monk's bath.

[2.15.] Mi-do kwan-paku ki. [Autographic diary, 998-1020, with intermissions, of the Grand Councillor, Fujiwara Michinaga (956-1027).] A facsimile edition in collotype. With a volume of text printed from movable type. Tokyo, 1936. 14 rolls and 1v., in 4 trays; all in a lacquered chest.

The earliest diaries in Japan are preserved from dates about a century before the present one. Their authors no doubt followed the example of the imperial court, which had much earlier times recorded important daily events in the country. Private diaries that followed were kept during some centuries almost exclusively by emperors and court nobles and ladies. For the pre-feudal ages, few diaries are more extensive than our Michinaga's; no other has been preserved in the autography of the writer; and none among records of this class can dispute the pre-eminence of this one for the dominant political position of the diarist or for central import of the matters set down.

With Michinaga the power of the great Fujiwara family at court rose to its height.

He was father of the empresses of three successive sovereigns and of the consorts of other members of the reigning house; and was uncle of an emperor, grandfather of two others. A vast number of courtiers and local officials were his clients; the fortunes of the greatest Buddhist monasteries were closely tied to that of his own; while at the same time, he was lord of innumerable domains of land scattered over the face of Japan.

As with most diaries of early ages, the two rolls of calendar for each year issued by a bureau were utilized as the base upon which to either the daily records. For this purpose, however, the calendar offered only a small vacant space for each day. If this did not suffice for the day's entry, the diarist used the unrestricted room that the reverse side of the roll afforded.

Though often careless in execution, Michinaga's handwriting may be taken as no mean example of the Japanese calligraphy of his age. There still was ease and grace which had not yet too far sacrificed power. His hand should not be confused with that of the scribe who had prepared the calendar; that latter has little distinction.

These precious rolls barely escaped the war and fire that devastated the Capital in the latter part of the 15th century, by having been discreetly removed to a suburb.

The extant remains of the diary are the heirloom of the descendants of its author, the illustrious Konoe family. It was through the good offices of its present head, Prince Konoe Fumimaro, the then Premier of Japan, that this sumptuous edition of document was received by Yale University.

The four trays in which the rolls are placed, as well as the lacquered cover over all, are of the kiri wood, light and somewhat fire-resistant. The title in gold in the cover reproduced the hand of Konoe Iehiro, 1667-1736, descendant of the diarist, also a Grand Councillor, and noted calligrapher.

The following may be of interest to some persons. In 1907, that's nearly thirty years before any one conceived the idea of publishing the text of this diary, the Yale University Library, well aware of its high importance, arranged, through the courtesy of the late Professor S. Mikami, to have a full transcription made of the manuscript copy in possession of the Historiographical Institute of the Imperial University of Tokyo, of which he was Director. This work, executed beautifully by skilled copyists, was bound in two volumes, and is preserved in the stacks. Its contents are identical with those of the rolls of this facsimile edition.

Now, we shall cite a few of the significant entries, with explanatory notes.

998. 9th month 2nd day. "Yorinobu, Governor of Kotsuke, presents 5 horses...." (Minamoto Yrinobu was of imperial descent, but his ancestor had forsaken his birthright and joined the ranks of noble subjects. Yorinobu, whom later history would prove to be

an ancestor of the future suzerains of all feudal Japan, namely, of the shoguns, himself held no eminent position. Like many courtiers and local dignitaries, he was a client of our Michinaga, whose patronage he is soon here to be acknowledging by a seasonal present of horses. There are many like entries.)

999. 9th month 24th day. "Appointments were made.... People of Awaji had accused their Governor, Sukenori. The lords [of the council], upon records of the official examination [of the case], decided that another should be appointed in his place. When this was done, it was late at night. [The rest of] business ended near midnight." (One may note, among other things: (1) This was one of the two regular times of the yare to make appointments and promotions; (2) local citizens could accuse to the central government a governor who would not redress the grievances caused by his poor administration; and (3) this entry gives example of the usual deliberations of affairs by highest officials of State. The Emperor was often deferred to, but seldom decided without or against their advice.)

1004. 4th month 15th day. "... said: the servitor Okuni Yasukata, entering the southern dormitory [of the monastery Ninna-zhi], has committed robbery and murder; what should be done? I told him, he should at once be arrested.... After a little, it was said he had been taken. I went to the palace after nightfall [on State business]." 16th say. "... said, the robber of last night was son of an official of Shibashina sho, the domain of the Crown Prince. I said, officials should be sent to examine the fellow-servitors of the sho. I reported to the Crown Prince through...; His Highness said officials should be dispatched. Nobuyuki and others were sent off. " 22nd day. "Nobuyuki returned from Shibashima sho and reported that there were no real relatives." (Here one may detect the general unrest that was in this period brewing in the country; even the Capital and the palace were not immune from occasional disturbances. Landed estates of great personages contained privately armed men. They would serve at needs as guardians of the peace, but more often defy the law and the local authorities, hoping to escape punishment under the influence of their lords at the Capital. In the present instance, we still note some degree of control exercised by the central government over criminals of this class, because the sho was fortunately near. The affair is none one the less a premonition of the eventual development of feudal forces.)

1007. 8th month, 2nd to 14th day. Michinaga's pilgrimage to Mount Kimbu. A rite of purification before starting. Arrival on the 11th after a detention by rain; has slept mostly in Buddhist houses on the way, and everywhere done devotional acts. At the destination, great rituals, generous gifts. On the return route, the local governor provides food and lodging one day. Reaches Kyoko on the thirteenth day after departure.

Without immediately returning to his home, Michinaga first pays respects to the Emperor and the Crown Prince. (The monastery of Kimbu, on this famous Mt. Yoshino, was once so flourishing an institution as to comprise over a hundred houses of monks, and be ample enough to shelter for three years, from 1337, the ex-emperor Go-Daigo and his court, who had fled from Kyoko before Takauji. The diary presents a peaceful scene that occurred more than three centuries before. Kimbu was subordinate to the great monastery Ko-fuku-zhi, Nara. Since the latter had originally been founded by Michinaga's ancestors, and was under patronage of the successive heads of the family, he, in that capacity, was also indirectly related to Kimbu. Otherwise, too, it was deemed a meritorious act for the pious to make occasional votive journeys to the mountain. A metal tube in which was placed one of the Buddhist texts Michinaga offered in this occasion has been preserved.)

1008. 10th month 16th day. Emperor visits Empress, daughter of Michinaga, and sees their new-born son. There are dinner, music on boats, ceremonious felicitations by courtiers, etc.

1009. 1th month 25th day. The same empress gives birth to another son (later, Emperor Go-Shuzhaku). The grandsire's anxiety and excitement are visible; there are visits, goings and coming of messengers; ceremonies of bathing, of giving milk, of the bowstring, of the reading of Confucian texts, etc.

1012. 4th month 27th day. Another daughter of Michinaga attains the rank of empress.

1010. 3rd month 18th day. The Buddhist images and the copies of the sutra made by Michinaga's order are consecrated amid elaborate rites. More than a hundred monks and any courtiers take part; Liberal presents are distributed. The diarist proudly adds: "(Even) at the Palace there has never been such an unusual performance."

[2.15a.] Mi-do kwan-paku ki fuku-sei hau-pu shu-shi sho. ("The prospectus of the reproduction from the diary of Mido Kanoaku, the imperial treasure.") [An announcement of the publication of the facsimile edition of the diary (2.15).] By K.Nakagawa, president of Ritsumeikan university. In Japanese and English. Tokyo, 1937.

(Further original documents are classed elsewhere. See, especially, 7c.6 and 7c.7.)

3. HISTORICAL MISCELLANY

3.0. (C4) Ko sha-hon Ni-hon sho-ki. [Ni-hon sho-ki, or Nihongi, the first officially compiled annals of Japan, down to A.D.697, compiled in 720, in the oldest and best manuscript copies of various parts made between c.880 and the 12th century and in 1346.] A facsimile edition in collotype with a volume of bibliography. 7 rolls and 9v. in 2 cases. Osaka, 1927.

The 15 manuscripts here reproduced are the oldest and most reliable extant copies of this important works. The collation of their texts have caused many revisions to be made in the printed editions hither to current. A few examples from the set follow: --

a. Chap. X: The reign of Emperor Ozhin; original #. C.860.

e. Chap. XX: Emperor Bidatsu; a late 10th century copy attributed to the Premier Norimitsu.

f. Chap. XXIV: Empress Kwokyoku; copy of the end of the 9th or beginning of the 10th century. There are markings for reading on both sides of lines. The earliest marks are probably of the time of copying the text; the latest were made, according to the notes added to the end, by the scholarly Premier Ichijo Kaneyoshi in 1451 and 1474, the latter the year of his death at the age of 71.

1. Chap.II: last part of the mythical age; copy of 1346. The inscription at the end, dated 1346, is by Kitabatake Chikafusa, the loyal baron famous in Japanese history. He had revised this copy by comparing other texts.

j. Chap.X: Emperor Ozhin; copy c. 11th century.

l. Chap.XIV: Emperor Yuryaku; copy late 11th century.

3.1. (Bb11). Go sai-bai shiki-moku [Rules of feudal judicature, also known as Jo-si shiki-moku, of 1232; an undated edition.] Printed from blocks.

These well-known 51 articles concerning the administration of feudal justice were set dawn by the shogun's justiciars, in 1232, on the basis of judicial precedents and of equity. The rules became the foundation of feudal justice for the following ages.

3.2. (Af5). Shu-dzu ko-ketsu ki. [Plans of castles of the Tokugawa period, with notes on their history and their possessors. By Yamagata (Daini) Masasada (1725-1767)] Vol.1 only. Manuscript, colored. No date.

Yamagata was enthusiastic scholar and an inspiring teacher of young Samurai. But his ideas of patriotism were so independent and revolutionary for the feudal age, that the shogunate, in fear of their subversive influence, inflicted upon the author the capital

penalty at the age of 42. After the downfall of the feudal regime, Yamagata has been admired as a martyr.

In this work, the castles of the country and their surroundings are carefully pictured in a scheme varied colors; and are provided with useful historical notes. Since the Tokugawa shogunate had ordered all castles demolished save the central one in each barony, the innumerable fortresses with which the land had been fortified in the 16th century were no more, and only a few dozens of the more stately ones had survived. It was these that Yamagata fearlessly portrayed in this work.

3.3. (Bc60, 61, 62). *Shu-chu un-zho ben-ran* [compendium of the imperial family and the court nobility], 1858; *Reppan ichi-ran* [abridged register of the barons], 1869; and *Shoku-in roku* [abridged rosters of the imperial government], 1870 and n.d. 4v. in all, in a case.

The *Un-zho ben-ran* gives the organization of the palace, members of the imperial and noble houses, their emblems, revenues, household-officials, etc., in one of the last years of the feudal age. The *Reppan ichi-ran* shows the names of each feudal baron and of his heir-apparent, his coats of arms, fief and revenue, emblems borne in his annual journey to the court of the shogun, etc., for the year 1869. (See also 3.4) The two volumes of the *Shoku-in Toku*, the one of 1870 and the other undated but soon after, represent years almost immediately after the abolition of the feudal and restoration of the national civil government; they show the official organization of the latter and the names of the incumbents of the newly established offices.

3.4. (Bc58). *An-sei bu-kan*. [Roster of the baronies and of the shogun's government, c.1855.] 3v. in a case. Edo, 1856.

This affords a much fuller view of the baronies than the *Reppan ichiran*, in 3.3.; gives even their brief genealogies, officials of the baronial governments, customary presents to the shogun, etc. Besides, the central feudal officialdom at Edo is fully registered.

The *Bu-kan*, literally, "mirror of the military", was issued from time to time. Yale University Library possesses also nine editions of other years.

One may extract from the *Bu-kan* many interesting data of the structure and the usages of Japanese feudalism in the last period of its history. One or two minor points may be explained.

The customary presents of the baron to the supreme suzerain remind one of the "relief" and usual fiscal dues of the fief in medieval Europe; but, different from those, the Japanese gifts were smaller in economic value, and more highly conventionalized in form

(e.g., from the lord Shimadzu: every second year, 50 coins silver and 10 blank rolls and on annual festal occasions, local products of little value): and their amounts had no relation to the value of the baron's fief, but were determined by his social rank and by traditional custom.

The baron's periodical visit to the shogun corresponds to the European vassal's obligation to attend the lord's court and council. But, during the Tokugawa shogunate, this service was exacted by the suzerain in an exceedingly onerous form: the baron, no matter how far away his fief and residence, had to maintain a large, perpetual menage at Edo, to proceed himself thither with a great retinue and in leisurely procession, to stay at the Capital for months, and then to retrace his steps home with the same pomp as when he had come. Without further dwelling upon the ruinous cost of these burdens, we may touch on one aspect of the ceremonial side of this form of obligation. As in all matters of feudal etiquette of this age, details concerning the yearly procession to and sojourn in Edo were minutely prescribed and rigidly observed. One of the things concerned the emblems of the baronial family to be marked on arms, vehicles, banners, and other objects borne during the perigrinations. These emblems often boasted honorable origins, and otherwise enabled the populace on the way to identify the lordship of the solemn train that was passing. (cf.8.16.)

3.5. (Bc59). Go san-ke gata o-tsuki. [Register of the barons attached to the three Tokugawa appanages.] 2v. in a case. Edo, n.d.

These appanages were created early in the Tokugawa shogunate for three sons of the first suzerain, Ieyasu. The three - Owari (Nagoya), Kii (Wakayama), and Mito - were, though not the largest or wealthiest, the most elevated in rank among the nearly 300 baronies of Japan. The "Three Families" were the mainstay of the shogun's own branch of the Tokugawa house, and supplied him with an heir if he had no male issue.

3.6. (Bc63). Shi-chu sei-ho. [Regulations of the city of Otsu, 1872.] In a case. Otsu, n.d.

Issued soon after the beginning of the new regime, these rules embody the legislation of the prefectural government of Shiga for the city Otsu. Regulations concern citizens' mutual aid and mutual correction, observance of the laws, minor police affairs, sumptuary rules, municipal elections, etc. It is of interest to note that much of this piece of legislation was based upon the experiences of the feudal administration that had recently passed.

(The following may also be used as Historical Miscellanies: -- 10b.4 & 8; 11a.1.2, & 7.)

4. GEOGRAPHICAL

4.1. (Bf2). Hon-cho gun-ken kon-chi dzu-setsu. [Maps showing the successive divisions of administrative territorial unite in Japan, down to 824.] By Hiyama Tan-sai (d.1842). In a case. n.p., 1832.

4.2. (Bf3). Ban-koku tai-hei dzu-setsu; another title: Ko-kon en-kaku chi-dzu. [Historical atlas of Japan, c.940-1615.] By Hiyama Tan-sai (d.1842). In a case. n.p., 1815

These two represent early attempts at asking comprehensive historical atlases. Isolated local maps had been in existence for centuries; but, for a private scholar, to draw up afresh a series of maps that should present the evolution of the political geography of the whole country, must have meant no small amount of courage and investigation.

4.3. (Bf1). Kyoko ye-dzu. [Two falded maps of Kyoto.] Two folders in a case. Kyoko, 1741.

Kyoto was the seat of the imperial court from 794 till its removal to Tokyo in 1868. During the Ashikaga age (1336-1572), the shogunate also was centered in this city; while the Tokugawa shoguns (1603-1867) stationed an agent here in the Nijo castle, as shown in the northern section of this map.

4.4 (Bf4). Edo mei-sho dzu-e. [Description of the city Edo and its notable places.] By Saito Yukiwo. Illustrations by Hasegawa Hokkyo. 20v. in 1 case. Kyoto, 1836.

Edo, the present Tokyo, continued to be the seat of the shogunate during the entire Tokugawa period (1603-1867). As the feudal center of Japan, in which parts of the feudal population of each barony constantly lived, and into which poured each year more local visitors in escort of their lords, Edo enjoyed an abnormal prosperity during the long period. (see 3.4) The abolition of the feudal regime, in 1867, would have abruptly bereft the city of a large part of its sources of livelihood, had it not been for the wisdom of the new government, that caused the transfer in the next year of the imperial court hither from the historic Capital, Kyoto.

This work is typical of the many descriptions of cities and localities which appeared around 1800, nearly all entitled Mei-sho dzu-ye, i.e., pictograph of famous places, of so-and-so, and illustrated by some known artists. They are at once geographical, historical, religious, and literary; and also record customs and manners.

4.5. (Bf5). Itsuku-shima dzu-ye. [Description of Itsuku-shima (Miyajima).] By Okada Kiyoshi. 10v. in a case. Hiroshima, 1848.

The island Itsuku-shima is the seat of a famous Shinto temple, but also contains minor temples and Buddhist houses, and a little town that subsists on visitors. The place has many historical associations, some of which take one back to the 11th century and even beyond. Far foreign tourists Miyajima is a favorite point, because of its romantic scenery and its relative isolation from modern life.

4.6. (Bf6). Do-chu da-chin tsuke narabi ni dzu. [A map and tables of the great of Japan from Kyoto eastward and northward.] A roll. N.p.,n.d.

The map gives the two main routes, the To-kai-do and the Naka-sen-do; and, on each route, the chief stopping places and the distances, officially fixed charges for horse and man power to be hired, limits of weight allowed, etc. Privately published, probably in Kyoto.

5a. ART: GENERAL

5a.1. (Be5). Ko-ko fumoto no hana. [Facsimiles of utensils, manuscripts, and prints, all dating after 1600.] By Takabata Ran-sen, (d.1885). Block printing. 1v. in a case. Tokyo, 1890.

5a.2. (Be4). Bei-en ki-sho. [Facsimiles of notable historical objects, documents, other manuscripts, inscriptions, seals, etc., of all ages.] Compiled by Nozato Bai-en in 1828. Block print. 2v. in a case. Tokyo, n.d.

5a.3. (Be7). Ko-bai-en boku-fu. [Illustrations of ink-sticks.] By Matsui Motoyasu and his two sons. Two series. 9v. in a case. Kyoto, 1742, 1774.

Matsui was a famous maker of ink-sticks at Nara. Chinese, Korean, and Japanese specimens of different ages are reproduced. Among others he shows the two he made for the emperor. One inscription says that the soot was obtained from ancient pines of Kumano, and the stick was prepared in accordance with various Chinese formulae. The other was based upon an official 10th century formula, to which seven kinds of fragrance preserved in family tradition were added.

5a.4. (Be6). Shu-kin-do kan-sho yo-kyo. [Designs for objects of art by contemporary artists.] Compiled by one of them, Yamatake Shinri. Block print. In a case. Tokyo, 1881.

5a.5. (Be3). Man-po zen-sho. [Encyclopedia of Japanese and Chinese antiquities.] New edition. Block print. 13v. in a case. Edo, 1770.

Originally compiled in 1718 and revised in 1755 and 1770, the work gives date on portraits of historical personages; seals of artists; unusual tea vessels; coins; swords and their furnishings, etc. Intended for connoisseurs and collectors.

5a.6. (Be2). Fu-so gwa-zhin den. [Lives of Japanese painters.] By Ko-hitsu Ryo-chu, (1655-1736). 2nd ed. 5v. in a case. Tokyo, 1888.

5a.7. (Be1). Hon-cho gwa-shi. [History of Japanese painting.] By Kano Ei-no, (d.1698). 5v. in a case. Kyoto, 1693.

Himself a painter, the author discusses here painting in general, historic painters and their works, schools of painting , and utensils and pigments used in the art.

5a.8. (To-ei shu-kwo. [Imperial treasures at the Sho-so-in, Nara, reproduces in collotype.] Edited by the Department of the Imperial Household. 2nd ed. 6v. in 6 cases. Tokyo, 1926. Nara was the capital of Japan 711-784. There the emperor Sho-mu caused a great gilded image of Buddha Vairocana to be made and housed in the newly established church To-dai-zhi. On his death in 756, the empress Kwo-myo, in accordance with his will, dedicated to the Buddha all the personal treasures of her late august husband. (cf. 12.1&2.)

The articles were of great variety: -- arms and armor, objects of vertu, robes, mirrors, screens, musical instruments, dance masks and costumes, medicines, textile fabrics, implements used on games, carpenters' tools, household furniture, documents, etc. -- numbering in all more than 650 items, and in most case each item consisting of many pieces. Though some objects have since found their way elsewhere, there are still several thousands of separate articles classified into hundreds of kinds. Original documents alone number 772 scrolls.

The treasures were some sixty years ago presented by the church back to the Imperial House. They are, however, still preserved at the same repository, the Sho-so-in, dating from the time of their dedication in, 756, in which they have always remained. The storehouse is a wooden structure of an archaic style of building, simple and somber with age. It is some 109 feet wide, 31 feet deep, and 46 feet high, with the first floor 9 feet above ground; and has three sections, in two floors, with an attic running through.

The reason that the house and its contents have escaped plunder and fires through twelve centuries, even amid wars and devastations of the worst days when the very church to which they belonged suffered destruction, must be attributed to the veneration in which people of all ranks have held the reigning Houses. The main section of the repository could be opened only by an imperial envoy specially sent from the palace; and after each opening, the doors were locked and sealed with strips of paper bearing the emperor's signature. In former days, it is said, children played and beggars slept on the ground, but at no time one presumed to invade the building. Probably there are few instances in the world of so many ancient objects that have been preserved intact so long in a wooden house.

These articles naturally contain objects older than 756, the date of their presentation; and probably include some things that had come from China and Korean, to which Japan had owed an immense debt of cultural inspiration. But the great majority were plainly of native craftsmanship, so one may judge from the taste and the feeling they breathe. In that sense, the collection may be deemed as a mute though eloquent testimony to the culture of the race in the eighth century.

It would not be easy to select out of the entire collection only a few objects which

might be regarded as fairly representative of the rest; so great is the variety of things, and so uniformly high in quality of their workmanship,. We shall therefore point at random to some specimens without using adjectives, merely in order to provide peek-holes into culture of the Nara age: --

Vol.I. No.47. A sword know as "T'ang". - One of the hundred swords given. The hilt is covered with shagreen and mounted with gilded silver studs. The sheath is of black lacquered leather, on which are patterns in gold fillings; is embellished with pierced work in gilded silver and bejeweled with rock crystals set over vermillion pigment or colored with glass backs. The chape of iron is with gilded silver.

Vol.II. No.85. End of an Imperial rescript offering medicines, dated 756. Sixty kinds of medicines in 21 lacquered chests are presented. The document concludes that, according to need, the monks may dispense the drugs, and prays that the beneficiaries be freed from ills, and after death be saved and serve Buddha Vairocana. The five lines at extreme left contain signatures of as many ministers of State. The document is stamped over with the emperor's vermillion seals.

Vol.III. No.149. Cover and side of a box. The whole surfaces are veneers with aloe-wood and rosetta-wood. On the cover are conventional clouds in gold dust. The six little oblong pieces are of rock crystal laid over colors. Marginal bands of inlaid wood. The foot, of carved ivory.

Vol.IV. No.205. Map of a newly cultivated rice-land belonging to the monastery, dated 759. Drawn on hempen cloth, the chart, about 3 by 4 feet, bears the seals of central and local officials and monastic agents. Irregular double lines are ditches for irrigation needed in rice culture. Within the heavy frame are some 100 acres of the monastic domain; without are public land and hills. The square spaces mark areal units used in registration. The site of a little Shinto temple is marked near a ditch. (There exists a whole series of original documents relating to this and allied land; they are among the oldest sources for the study of the origins of the Japanese domainial system.

Vol.IV. Nos.321 & 322. Walking sticks. Left: octagonal, with an ivory tip and vertical lines. The body is first covered with gold leaf, and decorated with inlaid designs in tortoise-shell over gold or green. Bound with rattan and birch-bark strips. Repaired. Right: in the shape of bamboo stick, with stumps of branches at the joints, except at one, from which extends a long entwining tendril. Ornamented with dark blue ivory.

Vol.VI No. 341. Gilded bronze banner; height, 5 ft. 7 in. Used in Buddhist ritual. Four sections joined by hinges, with pendant bells. The open-work designs are of interest.

[5a.9.] Sho-so-in shi. [A description of the imperial repository Sho-so-in, in Nara, and its contents.] By Omura sei-gai. 2nd ed. Tokyo, 1925.

[5a.10.] English catalogue of treasures in the imperial repository Shosoin. By Harada Jiro. Tokyo, 1932.

5b. ART: CALLIGRAPHY

In the culture of China and Japan, the art of writing with the brush was invested with high virtues. One may almost say that handwriting was the art par excellence of which painting and sculpture were derivatives; at least the influence of the one upon the other has been so profound, that a full appreciation of paintings is hardly possible for one is blind to the subtle qualities constituting the beauty of a good writing. The common structural element of the three arts is the Lines; in written characters, the force and grace of the lines - singly and in their balanced composition - were expressed in the most concentrated forms, and were most highly studied and perfected; in painting or sculpture, the same lines, in a more diffuse form, built its skeleton and defined its figure. If the lines of a painting were etude or unchaste (as in the later color prints), what beauty of color the piece might boast, could never compensate for the fault so decisive.

The physical act of writing, and also of painting, with the brush, is executed, not by the fingers or the wrist, but by the free movement of the whole arm. But the brush is soft, and the paper or silk on which it works is absorbent; each stroke is irrevocable, irremediable; and yet the brush should strike and move in the paper with decision and control, and should not linger there a second too long when the intended stroke had been executed. Hence these instruments prove as surprisingly unwieldy to the unskilled, as marvellously obedient and expressive for the initiated.

Abstract as the delineation of written characters may seem, as compared with painted figures or scenes, it is none less true that a calligraphist's personality stands clearly revealed in his writing as in that of a pictorial artist in his production. But in the history of calligraphy there is also noted a contrary fact: the rise and following of certain schools of the art. This is not difficult to understand. A great master would scrutinize the elements of the art of his predecessor of different ages, and, by assimilating them to his own genius, would create a new style of his own; and another in a later age would repeat the process, but by the use of richer historic elements than were at the disposal of his precursors: thus, new styles of distinction would continue to rise from age to age. On the other hand, the reverence for works of masters was so great, that lesser talents would naturally follow the manners of such of them as seemed most adaptable to their own inclinations.

In Japan, calligraphy was at first learned from Korea and China, and new styles that developed there continued to be eagerly studied here. But the general history of Japanese calligraphy was one of gradual emancipation from Chinese influence, and of investing the art more and more with the native love for flexibility and flowing grace,

even as in painting and sculpture; so the Japanese manner tended ever more noticeably in the direction of softening the steadfast strength of the stroke with an apparently free and easy motion. The emancipation was in no small measure due to the court ladies from the early 11th century, the time of the writing of the Tale of *Genji* (see 11b.9, in Printing of Japanese Texts): for at that time, men still cultivated the Chinese classical style of composition, but the ladies wrote their epistles, diaries and novels in the vernacular and with use of the newly evolved syllabic phonographs in a highly cursive form. These sound-letters were executed in connected curves and were habitually written in flowing strokes running from one letter to another continuously through several words, even through a whole line on a page or in a scroll. Here was opened a great field for the cultivation of a wholly new sort of calligraphy, which has become the unique heritage of Japanese art unparalleled in Chinese writing even in its most boldly cursive form. (The same reason, as will be seen in the class 11b, had a decisive influence also upon the history of Japanese printing.) Examples of phonetic writing may be found in 5b.3 and 5c.1-4 and 4a: and in the whole classes 6a and 5b, Poetry and Fiction, and 11d, Printing of Japanese texts.

The course of the general evolution of calligraphy in Japan may now be briefly sketched. In the 8th century, the Chinese manner of the T'ang period was faithfully followed in the copying of Buddhist texts, which was at that time done on a large scale at the Capital, Nara. (See specimens in 7a, Buddhist manuscripts; and reproductions of Nara brushes in 12.11.) The early 9th century produced three famous masters (including Emperor Saga and the abbot Kobo), but they were still largely pupils of Chinese styles. It was only from the next two centuries that the feminine reaction through the use of Japanese syllabaries mentioned above became more and more clearly notable even upon men's writings of Chinese ideographs, as may be observed in the works of Dofu, Yukinari (972-1027), and other masters. Yukinari's style created a school (see 5a.1). The tonsured princes Son-Yen (1298-1356) and Son-Chō (died 1597) together represent two stages in later influential school (see 5b.1 and 2). Among the masters who still later gained a large following may be mentioned Sho-Zho (1582-1639) and Ko-etsu (1557-1637), (see 5b.4 and 5; and 9b.2, in Amusements). Still later, toward the end of the feudal period, attempts to revive the Chinese feeling made by Bei-an (1778-1857; see 5b.11 and 5c.4) and others set a side current of calligraphic movement beside the school of Son-Yen referred to above that still held the main field. In the present age, the current adoption of the fountain pen and the stiff paper may either work a havoc upon the time-honored art, as seems likely, or may produce styles of writing radically different from those of the past.

5b.0. (Ad1). Te-kagami jo. [140 pieces of original autographs of famous Japanese calligraphers of all ages between the 8th and the early 17th centuries.] An album, in an old wooden case.

A notable collection made by a connoisseur of the late feudal period, and dressed in elaborate binding. Pasted on both sides.

The collection consists chiefly of autographs attributed to imperial and noble personages who were noted for their poetic or calligraphic talent. Attributions often not authenticated, but the ages ascribed seem generally tenable. Hence the great value of the album, as it presents specimens of each succeeding age.

A few examples are given below: --

The very first piece is a typical 8th century copy of a Buddhist sutra. Compare this with a copied fragment of another sutra attributed to Fujiwara Michi-ie (1193-1252), the Premier, and note how evident is the increase of Japanese feeling in the writing from that to this.

Another couple of opposite pages. - To the right is a part of a prose composition attributed to Minamoto Toshiyori, courtier-poet of the early 12th century. An extremely rare piece from the famous collection of autographs known as the "To-dai-zhi fragments". To the left is a copy of 31-syllable verses, attributed to Nijo Tame-ie, courtier-poet who died in 1275 and son of the celebrated poet Teika, or, Sada-ie.

Still another set of opposite pages. - Right: syllable poems copied, attributed to the monk Gaku-Gen, 13th century, son of the same Teika already mentioned. Left : more 31-syllable verses copied, said to be by the courtier-poet Tamesuke, d.1328, Teika's grandson. The complicated characters are Chinese ideographs, and the simpler ones are Japanese photographs. It is to be noted how profoundly the writing of the latter has influenced that of the former, and how completely the Japanese feeling in calligraphy has triumphed over the Chinese. A comparison of the last four species shown in convincing on this point.

Another place. - Right: autography by Koetsu (Hon'ami), 1557-1637. Chinese verses copied. Koetsu was famous for his versatile talent, at once a poet, calligraphist and decorative painter. Left : autography by Shō-zhō, d.1639, master of a new style of calligraphy. (see 5b.4 and 5.)

5b.1. (Ad2). Shō-ren-in Son-Yen ho shinno gyo-hitsu. [Part of the Un-shu shō-soku, in the autographic copy made by the tonsured prince Son-Yen, 1298-1356.] A roll in double wooden boxes.

Prince Son-Yen modified the Sesonzhi style (see 5b.3) under the influence of the Sung manner in China, and began the school called Shoren-in (or Oie) after the name of

the monastic house of which Son-Yen was abbot. The owner of the roll in 1571 added at the end (left) that it had been given him by the Minister of the Right.

5b.2. (Ad3). Sho-ren-in Son-Cho ho shinnno gyo-hitsu te-hon. [A copy book by the hand of the tonsured prince Son-Cho, d.1597.] A roll in a wooden box.

Son-Cho was follower of Son-Yen 250 years later in calligraphy and also in the religious office. In the postscript (left), Prince Son- Sho, another in the same succession a century later, certifies the authenticity of the work.

5b.3. (Af1). Ise mono-gatari. An original manuscript dated 1481. In a case.

The Seasonzhi and the Shoren-in schools were concerned chiefly with writing Chinese ideographs. The genius of the Japanese was expressed more fully in the writing of their own cursive syllabic phonographs, as exemplified here.

The Ise Mono-gatari, or Tales of Ise, made up of anecdotes and verses of love, is attributed to Ariwara Narihira (825-877), the courtier of imperial descent. Printed editions of the work are in the section: Printing (10b.2 and 10b.10)

5b.4. (Ad4). Sho-kwa-do Sho-Zho sho-zho. [Five autograph letters of Sho-Zho, the calligrapher, 1584-1639.] A roll in a wooden box.

Sho-Zho studied the manner of prince Son-Cho (see 5b.2), but developed a style of his own, known as the Takimoto or Shokwado.

5b.5. (Ad5). Sho-kwa-do te-hon. [A copy book by Sho-Zho.] Printed white on black background. In a case. Edo, 1625.

A less cursive style than 5b.4 by the same hand.

5b.6. (Ac15). Kin-sei gwa-ka shu-ken. [Original writing by well-known painters.] A long roll, in a wooden box.

The painters are of the 18th and 19th centuries.

5b.7. (Ad8). Tachibana Moribe hisu iroha ho-jo. [A copy book in the handwriting of Tachibana Moribe, 1781-1849.] A folded volume, in a case.

Moribe was a scholar of Japanese classics. Here, he gives each syllabic letter in various forms. He affixes a signature and monogram at the end.

5b.8. (Ad7). Aoki Hanzo hitsu te-hon. [Original copy books by Aoki Hanzo, the shogun's

clerk, early 19th century.] 2 folded v. in a case.

One, Chinese characters in cursive epistolary style; the other, mostly Japanese syllabic letters.

5b.9. (Ad9). Mizoguchi ryu Doi Jo-koku hitsu te-hon. [Original copy books by Doi Jo-koku, the calligrapher, d.1840.] 5 folded v., in a case.

5b.10. (Ad6). Sasaki Gen-ryu hitsu te-hon. [An original copy book by Sasaki Gen-ryu, the calligrapher, 1649-1722.] A roll, in a wood case.

5b.11. (Bc49). Hei-so-jo.[A copy book by Ichikawa Bei-an, the calligrapher, 1778-1857. A facsimile.]

In a case. (cf.5c.4.)

5b.12. (Bc48). Kwo-taku Ko-shi jo. [Chinese verses copied by Hosoi Kwo-Taku, the calligrapher, 1653-1755. A facsimile.] Printed in white on black background. In a case.

(For calligraphy, refer also to the following: -- 2.9; 6a.4,5,7,9,10; 6b.5; and the items in 7a. These and other examples may be classified by centuries as follows: --

8th century: - 7a.4,5; (and 12.11, brushes).

9th century: - 7a.6-11.

10th century: - 7a.12,13.

11th century: - 7a.14; 2.1

12th century: - 7a.15-18; 2.12..

14th century: - 7a.19; 2.2 and 3

15th century: - 2.4

16th century: - 2.5 and 6.

17th century: - 2.7-9.

(For utensils related to calligraphy, see 12.5, 6-10, 11.)

5c. ART : PAINTING

5c.1. (Aa7). Setsu-gak'-kwa (or, Yuki-tsuki-hana.) [Scenes of snow, moon, and flower; original paintings by Sumiyoshi Gu-kei, 1636-1705; words by the hand of the poet Kitamura Ki-gin, 1624-1705.] Done in 1699, when Ki-gin was 75. A roll, in a wood case.

The words on the three themes are copied by Ki-gin from the well-known sketch-book *Tsure-dzure gusa*, written c.1335, by the poet Yoshida Ken-Ko.

Florer (cherry). -- A retired emperor says in a verse that flowers fall upon the ground now unswept by servitors. Ken-ko sadly comments that the ex-sovereign's loneliness reflects too well the frailty of nature of those who used once to wait upon him. (see 6a.13, v.7)

Moon. -- Ken-ko says: Out of an humbles gate a young noble, attended only by a little boy, strolls under the pale moon amid rice fields, unconcerned with dewdrops wetting his feat and skirt, and plays beautifully upon a flute, which no one hears; I wonder and follow; he ceases playing, and enters within a great portal.

Snow. -- The boy emperor Toba is saying he wishes the snow would be heaped upon all the fences and tree-forks. (Toba become emperor in 1107 when barely five years old, retired in 1123, and died in 1156. Talented in music and literature, fond of ceremonies, and pious to extravagance, his unfortunate favoritism caused the tragic war of succession in his last year. See 6a.13.)

5c.2. (Aa6). Omi hakkei e-maki. [The eight scenes of Lake Biwa; original picture by Yamamoto So-kan; verses composed and written by the tonsured prince Son-Sho and seven high courtiers.] Done in 1691-93. A roll in a wood case.

Biwa is the largest lake in Japan; its traditional eight scenes have been themes of many verses and paintings. We give below the scenes and what is notable in the pictures:

1. "Awadzu after a storm" - A rustic village; troubled waters; a boat.
2. "Twilight at Seda" - A village; travelers on the bridge; misty and bedewed mountains. The verse by Prince Son-Sho, for whom see 5b.2.
3. "Evening snow at Hira" - A Shinto Temple on the islet Hira.
4. "Evening bell tolls at Mii." - The great monastery Mii-dera; a lookout pavillion: at a village.
5. "Descending geese at Katata" - From beyond the northern mountain.
6. "Returning sails at Yahashi" - A fishing village in twilight.
7. "Night shower at Karasaki" - The famous old pine defies the wind, but defers music to the rain, so says the verse. A little Shinto shrine.

8. “Autumn moon at Ishiyama” - Pine and maples: the famous monastery, where Lady Murasaki is said to have written her Tale of Genji. (see 5c.6.)

5c.3. (Ae8). Kyo-ka-do Kengo kyo-ka sen-men. [A comic verse by Magao, 1751-1827: written on a fan.] An album.

The poet is dunned insistently for dues to a guild, but has no money: some play on puns.

5c.4. (Ad10). Bei-an sho sen-men. [Verses in Chinese written on a fan by the calligrapher, Ichikawa Bei-an, 1778-1857] Dated 1839. An album.

5c.4a. (Ad11). Ryo-ko sho sho sen-men. [Verses in Chinese written on a fan by the calligrapher Ryo-ko, 1767-1833.] An album.

5c.5. (C8). Ke-gon en-gi. [Illustrated story of the origin of the Kegon (Avatamsaka) school of Buddhism.] An emakimono by Japanese artists of the Kamakura period. A facsimile edition in collotype, 1922. 2 rolls out of the six of the original. In 2 wooden cases.

Both the handwriting and the painting are characteristic of the more vigorous and realistic manner which developed in the early feudal age.

The story is that of the two Korean monks, Gi-So and Gen-Gyo, founders of the Kegon school of #heyana Buddhism; but work is by Japanese artists.

Gi-So goes from Korea to China to seek knowledge of Kegon doctrine, and as a mendicant monk begs for food from door to door. A lady, Zen-myo (Shen-miao) by name, who, in her past lives, has accumulated spiritual merit through good conduct, falls in love with the young monk. But she begs him to deliver her from the worldly emotion; and vows, with his merciful consent, for all time to be born with him in successive lives, to follow him “as shadow follows from”, and to guard his path and aid him in his work for universal salvation. (This part is not in those rolls, but may be supplied from another edition in Yale University Library.)

As Gi-So sails from China on his return to Korea, Zen-myo pursues him, throws herself into the sea; and it transformed into a dragon, which bears the boat on its back and carries it across the waves.

Gi-So’s fellow-monk, Gen-Gyo, has remained in Korea, and has become widely known for his saintliness. The queen is ill. The king summons Gen-Gyo to lecture on the sutra Vajre-samadhi, whose commentary in five volumes he has written. Before the date arrives, some envious monks have stolen the work. Gen-Gyo begs for an extension of

time, writes another commentary in three volumes, and delivers a lecture on it at a solemn assembly. The queen recovers.

5c.6.(C9). Ishiyama-dera en-gi. [Illustrated story of the foundation and the miracles of the monastery Ishiyama-dera.] Pictures are attributed to Tosa Takekane, who flourished in the early 14th century. An emakimono. A facsimile edition in collotype. 1922. Rolls 1-33 out of the seven of the original.

The seven extant rolls are all preserved at the monastery by Lake Biwa, famous for the legend that Lady Murasaki wrote here much of her Tale of Genji. (Cf. 5c.2, the eighth.) These rolls must have been done at different times. The three here reproduced are the oldest and the best; their words are in the handwriting of the abbot Go-Su, and the pictures by Takakane. The writing is facile; the painting is vivacious. A few of the scenes from each roll are given below as typical of the contents.

Roll 1.

(When, in the first half of the 8th century, Emperor Shomu wished to make a great image of Buddha -- still preserved today in Nara -- there was not enough gold for its gilding. Oracles made it known that the monk Ro-Ben should go to a sacred spot in a mountain by Lake Biwa, and there should pray to the Buddhas for a discovery of gold. Soon the province of Mutsu, of extreme north Japan, sent up the needed precious metal.) The picture represents Ro-Ben as meeting an old fisherman, the deity of mountain in disguise, and being directed by him to a place where rocks had the form of an eight-petal lotus flower, the sacred spot of the oracles.

In the middle 8th century, preparations are made for erecting a monastery dedicated to Avalokitesvara (Kwannon). At the chosen site, the ground miraculously yields a large ancient bell.

In 804, the annual Buddhist ritual is performed at the monastery. There is music; the boys dance in the archaic form. The expenses are provided from the public taxation of the province. The district servitors who have conveyed the provisions peek between curtains and are mildly reproved by a courtier. The writer (the abbot) laments that in his days, since the local authorities no longer provided for the rites, the latter have ceased to be performed.

In the autumn of 917, the ex-Emperor visits the monastery. In order not to burden the people of the district with expenses, provisions are made from private domains of the imperial house. Nevertheless, the governor of the province erects a temporary lodging for the august visitor, and furnishes it with such luxury as he can procure. Respecting

the imperial scruples, however, he desists from personally attending upon the retinue, so as to indicate the unofficial character of his modest hospitality; but leaves the aged poet Kuronushi in charge of entertainment. The travelling courtiers wonder why the old man should be here, and he tactfully answers with a verse.

Roll 2.

One scene is by Lake Biwa, in the mid 10th century. The courtier who is writing a commentary on an ancient anthology of poems cannot explain some phrases, and goes to pray for Buddha's aid at Ishiyama. On the way, the meaning of one of the phrases suddenly dawns upon him as he hears a casual comment dropped by driver of a team transporting rice. A typical courtier's retinue, as well as customs of plebians, are well depicted. A woman is washing clothes, an old dame spinning, two persons are looking at the street: fruits and straw sandals are displayed for sale; there is a little nursery of plants; nor is absent an innocent child or a playful boy with the whip.

In 985, an ex-Emperor has taken the tonsure; visits the monastery, and passes the night in vigil, to fulfil a vow. The next day, as shown here, his envoy brings, as imperial gift to the Buddhist house, 200 rolls of cotton cloth and 300 pounds of cotton. The courtier-envoy wears a costume of a lower rank than his own, causing some comment among spectators; he is following a precedent which occurred 80 years ago on a like occasion.

Another scene presents the monk Kwo-Gyo and his disciple Cho-In, both of the Tendai school of Buddhism. The latter is writing his forty-volume work on the doctrine. Outside quiet chamber, neophytes and servitors are making merry.

Fishing and hunting near the monastery were forbidden strictly and repeatedly ever since the end of 10th century. The scene here is of probably hundred years later. The monks take into their own hands the task of enforcing the law. Might they not allow themselves to break the law in other ways?

Roll 5.

In 992, the empress-dowager, who took the vow last year, visits Ishiyama. Court-ladies accompany her in ex-carts; nobles in the retinue are seen in dresses befitting their different ranks; there are servitors, lackeys, boys, in the procession. The spectators include all sorts of people. One knows from the writings of those days that such parade as this was an occasion for display of refinements in dress on the part of the participants, and for most lively curiosity on the spectators' part.

The poetess and author of the famous Sarashina Nikki is a daughter of the courtier

Sugawara Takasue, early 11th century. After her father's death, she visits the monastery one winter day, in order to fulfil a vow. Scenes on the way and passengers are sketched; a warrior travels on horseback, as does a maid of the noble poetess, while she herself is secluded in a *koshi*: she meets man transporting rice, a familiar near Kyoto, into which city taxes and domainal dues from the country continually poured. At the monastery, night services are held; the poetess falls asleep, but dream of receiving incense from an known hand; whereupon she wakes and continues her vigil.

5c.7. (C10). *Hasewo-kyo zo-shi*. [Illustrated story of the life of the courtier Ki no Hasewo. 845-912] An *emakimono*; pictures by an unknown artist of the 14th century. A facsimile edition in collotype. N.d. A roll in a wood case.

This is a gift of Marquis Hosokawa, the owner of the original.

The artist's work represents one of the styles of free scroll painting that had developed in the 13th century. There is less movement and action, but more fullness in the delineation of figures than in other contemporary styles.

Hasewo was an able scholar and statesman; but, for some reason, the later imagination has made of him a tragic character who fell victim to the political jealousy of the powerful courtier-family, the Fujiwara. In that sense, several legends were built about his name, all based upon the central fiction that he was convicted of having set a palace [g?]ate on fire and was exiled. Unique and found nowhere else, however, is the story developed in this scroll. Plainly this tale was designed, not only to typify the reputed had character of Hasewo, but also to demonstrate the miraculous power of the Shinto deity, Ten-zhin, the deified spirit of Sugawara Michizane, Hasewo's late teacher and patron and another sacrifice to the ambitions of the Fujiwara. The story is as follows:

One day Hasewo meets a strange man, who takes him to the top of the palace gate, and challenges him to a game of *sugoroku*, wagering a most beautiful woman. As Hasewo shows his skill, the stranger turns a demon, but presently returns to the human form. Being defeated the latter produces a charming lady, but enjoins the courtier not to marry her for a hundred days. But after eighty days, Hasewo breaks the promise. Immediately she dissolves into water. Some time later, the demon attacks him. As he prays mentally to Ten-Zhin, a loud scolding voice in the sky makes the monster flee. The demon was the malevolent spirit of the gate; he had composed the feminine form out of parts of many dead women, and had hoped to build the figure into a complete human being a hundred days.

The scene of the liquefaction of flesh is set in a corner of a typical residence of a court noble. The *ex-cart* at the scene of the demon's onset is the sort that was generally

used by the nobility.

6a. POETRY

6a.1. (Aa4). Kakinomoto Hitomaro ei-zo. [An imaginary portrait of the poet Hitomaro (died c.700)] Original painting by Son-Yo: eulogy by Tadazane. Early 17th century. A kakemono.

6a.2. (An5). Kakinomoto Hitomaro cho-zo. [An imaginary image of the poet Hitomaro.] Carved in wood. Artist and date unknown. In 2 pieces; in a wooden chest.

Hitomaro was of low rank, and had no other distinction than the great imaginative power he revealed in his verses. Yet no other poet as such has been more venerated; his portraits and images, even little shrines in his honor, continued to be made through the ages.

Such marks of honor were expressions popular gratitude to a historical character for the immortal gift he had bequeathed. It would therefore be too crude and unfeeling to regard an image like the present one as “an idol”.

6a.3. (Ac2). Wa-ka tan-zaku shiki-shi jo. [Uta-verses by emperors, courtiers, feudal barons, and others of different periods.] An album, in a wood case.

These pieces have been specially assembled and dressed for our collection.

The 31-syllable verses are written on two kinds of decorated paper. The narrow pieces are tanzaku; the shorter and wider ones are shikishi. The poems on the former, as well as some on the latter, are the poet's autographs. The remainder of the second set consists of copies, all, however, by good hands: the copies were no doubt poems in their own right.

Among the autographs are those of the emperors Go-Kashiwabara (1464-1526) and Go-Yozei (1571-1617), besides those of court nobles, statesmen, scholars, men of the feudal world, and others, between the later 15th and the early 20th centuries. The copied poems are after much older. (The present writer's forebear, Saito Hikomaro, 1773-1859, has several verses in the series, including one composed in his 85th year.)

6a.4. (Aa3). Konoe Nobutada hitsu wa-ka shiki-shi jo. [Autographic uta-verses on shikishi written by Konoe Nobutada, 1565-1614.] An album, in an old wood case.

Nobutada, the chief councilor of the emperor, was skilled in poetry, painting, and calligraphy.

6a.5. (Ae1). Ku-ge shi-ki wa-ka kwai-shi. [Uta-verses on the four seasons, by Prince

Kunisuke, d.1563, and other courtiers; copied on kawishi about the same time.] 2 rolls, in an old lacquered box.

The kwaishi was plain, undecorated paper on which verses would be written on formal occasions of presenting them. Its use become gradually so conventionalized in the later middle Ages that, for one thing, different sizes were prescribed according to whether the writer was an emperor, to what grade of court nobility he belonged, whether he was of the feudal nobility, etc.

In the present collection, as was usually the case, the verses on Spring far outnumber those on the other seasons: they alone fill one of the two rolls.

6a.6. (Ae9). Ren-ga hyaku-in. [100 uta-verses, each composed by two persons.] With critical marks by Sho-Taku.

Renga, “joined uta”, was a 31-syllable verse the first 17 syllables of which were composed by one parson and remaining 14 by another, in a bout of versification: but usually it was the second part that was presented first, and a competitor accepted the challenge to “join” to it an apposite first part. A number of persons generally took part in this refined pastime. Ours are the products of two competitions held on different days in 1622. When the compositions were completed, the results were appraised by an appointed judge according to their merit, in this case, he being Sho-Taku, himself a recognized master of the poetic art. It may be understood that the appraisal bore on the virtue of the whole uta and on the relative excellence of its two components. In this collection, the critic’s comments are only occasional, not on every piece.

6a.7. (Ae5). Gessei sho; shu-gyoku sho. [Uta-verses by Fujiwara Yoshitsune, the Premier, 1160-1206, and by the monk, Zhi-Chin, 1155-1225.] Both copied by an 81-year old monk, En-shi, in 1660. A roll, in an old wood box.

Yoshitsune, though he died suddenly in the prime of his life, was a versatile courtier, skilled in composing both Japanese and Chinese poems, and was respected for his upright character. The Gessei sho, meaning, “moon-clear collection”, contains his uta verses. Those by Zhi-Chin, or, Zhi-En (the former being the posthumous name given by the emperor) are in the Shu-gyoku shi, “gathered-jewels collection”. A son of the Premier Tadamichi, Zhi-En was four times appointed abbot of the great monastery on Mt. Hiei. He was the greater of the two poets, and is well-known in the history of uta poetry.

Nothing is known of the aged copyist, En-Shi, but his calligraphy is of extraordinary classic for the 17th century. May he not have been a cultured courtier who had taken the tonsure?

6a.8. (Ae.8). Ogimachi Sanemine si-so. [Three uta-verses by Sanemine, with criticisms by ex-Emperor Rei-gen.] Original autographs. 1727. A sheet in a folded paper cover.

Poetic contests and criticisms have been common through the ages. But it is extremely rare to possess any autograph of an emperor.

6a.9. (Ae7). Tachibana Chikage ushi wa-ka. [An uta-verse by Chikage, 1734-1808.] Original autograph. N.d. A kakemono, in a wood case.

Tachibana-no-Chikage was noted for his poems and his handwriting. In poetry, he would revive classic simplicity. In calligraphy, he followed Sho-Zho's manner (see 5b.4 and 5), but modified it.

6a.10 (Ae4). San-bu sho , [The Ei-ka tei-kwan, the Mi-rei ki, and U-chu gin, the three books on uta-poetry said to have been edited by the poet Fujiwara-no-Tei-ka, or, Sada-ie, 1161-1241. Copied by three courtiers of the late 17th and early 18th centuries; namely, Mimuroto Gai-Kwo, Imadegawa Koresue, and Kasugai Masatoyo.] N.d. A vol., in a wood case.

6a.11. (Af2). Man-yo shu shin-sei hyaku-shu kai. [Commentary on 100 uta-verses selected from the Man-yo shu, by Kamo Mabuchi, 1697-1769; his preface dated 1751.] A manuscript copy, bearing seals of the Kuwana baronial library and subsequent owners. N.d. 3v., in a folding case.

The Man-yo shu is the oldest anthology of Japanese poems, containing some 4500 poems of various forms by persons of all classes high and low, from the earliest time to 759. Mabuchi, the great champion of classical revival, selected 100 verses, and wrote this commentary. The language of the poems is often too archaic for modern comprehension.

6a.12 (Bd2). Ko-kin wa-ka shu. [An anthology of uta-verses.] A miniature edition, painted from blacks. Kyoto, 1781. 2nd ed. In a folding case.

The Ko-kin wa-ka shu, the oldest official anthology of uta, was compiled in 905 and comprised more than 1100 pieces. (The Man-yo shu noted above, though older, was not an official collection.) The younger anthology has proved more popular than the elder and than any of the later ones. It had a great vogue among all classes of people. The present edition was one of the many that sought to meet the demand. (Cf.11b.1.)

6a.13. (Bd4). Hyaku-nin issyu hito-yo gatari. [A popular commentary, by Ozaki

Masayoshi, 1755-1827, on the Hyaku-nin isshu compiled by Fujiwara Tei-ka, or, Sada-ie, 1235.] Illustrated by Oishi Matora. Bolck printing. Osaka, 1833. 9v, in a case.

For Sada-ie, see 6a.7. These hundred uta-verses have become familiar to all people, who generally knew many of them by heart. A popular game based upon the verses was developed. It used two sets of 100 cards, one set bearing on each card the first 17 syllables of a verse, and the corresponding card in the other set, the remaining 14 syllables. The game consisted in some one, who held in his hand the cards of the first set, reading them aloud one after another; while the contestants, having the cards of the second set spread before them on the floor, tried to outdo one another in the speed of picking up the card that bore the rest of the poem. The winner then would serve as the reader. It is a fact that, usually, the reader seldom had the time to read through a card when some person had already lifted the one that matched it; so widely memorized were the verses. It is little wonder that such commentaries as this one appeared on the market. This gives tales and anecdotes, illustrated by pictures, related to the individual poets. We give below three examples out of hundred: -

A nobleman of the 9th century has forsaken society and become a monk. His former wife sends for his consolation their son. The father gives him also the tonsure. Both, Hen-Zho and So-Sei, are famous poets.

The poet Kanemori, of the 10th century, is appointed governor of a remote province. A deserted woman appeals to him for justice, and concludes her petition with a verse. A visitor responds with a poem.

The war of imperial succession of 1156 resulted in the ex-emperor Sutoku being exiled (see 5c.1, Snow). A former servitor, now a monk, visits him: but the exile feels too humiliated by his present state to see him. They exchange touching verses through an intermediary.

6a.14. (Bd3). Hui-zhi mei-sho wa-ka shu. [An anthology of uta-verses on famous places, selected by Sho-taku, 1576-1636, from the twenty-one official anthologies compiled between 905 and 1436.] Block print. Postscript dated 1631. 8v. in a case.

For Sho-taku, see 6a.6; for the first official anthology, see 6a.12.

6a.15. (Bd9). Oku no hoso-michi. [17-syllable verses, with a record of a journey to the north in 1680. Both by Basho, 1644-1694.] Block print. N.p., 1770. In a case..

The hai-ku (or hokku), in 17 syllables, originated by detaching the first part or the uta (5,7,5; 7,7 syllables), and was developed as an independent form of verse. Haiku poems came to be often more poetic than uta, and sometimes more sublime in thought.

This was largely owing to the poetic genius and the lofty philosophy of Basho.

Matsuo Basho in his youth attended upon the son of a chatelain in Iga; and had opportunities to study classics, Chinese poetry, calligraphy, painting, and some medicine, besides the uta. On his lord's untimely death in 1666, Basho, for an unknown reason, ran away, self-condemned in the feudal law of the age to a state of vagabondage. No doubt his experience of the sudden bereavement, followed by six years of an outlawed life, served him as a school for deepening his character. From 1672, he settled in a little hut in Edo, and lived a meager, secluded existence on the slender support that some of his pupils afforded. Probably it was in this period that he trained his spirit according to the zen school of Mahayana Buddhism, with whose tenets, not only his verses, but his daily mode of life, became henceforth deeply imbued. The training of zen was of the severest and most vigorous sort known; a successful attainment in it would bring the pupil into the world of an all-present and eternally creative Life, with which he would find himself at one, but in which, at the same time, he would discover his proper place as a creative agent. It is this spirit of great identity united with the same sense of personal calling that inspires Basho's poetic art, -- an art which in his hand is, as it were, an expression of zen Buddhism in a highly concentrated imaginative form.

During his long residence in Edo, Basho made several journeys of varying extent, and immortalized each with the haiku which he composed on the way and which his pupils later published. The longest travel was the one commemorated in our present book; the trip lasted seven months in 1689, and its record was probably completed in 1694, the year of his death. There are over 200 stones in different parts of Japan on which verses Basho wrote at the spots are inscribed.

One would wonder at the small size of the present volume, but that is due to the extreme brevity of the verses -- 17 syllables. Profound thought has to be compressed into this nut-shell but uttered as a vivid imagery. Therein resides the unparalleled suggestiveness, as also the reason for the resistance to any attempt at translation, of Basho's verses.

His own and his school's productions have been an overshadowing influence upon the haiku for two centuries. Whenever it betrayed signs of degeneration, it has always been followers of his simple but invigorating manner who led in reform movements.

6a.16. (Bd10). Hai-kai ichiyo shu. [Prose and 17 syllable verses by Basho; edited by his pupils.] Block print. Edo, 1829. 2 series, in 9v., in a case.

Haikai is a broader term than haiku (or Hokku), and includes both verses and prose in literary style composed by haiku poets.

For the haiku and for Basho, see 6a.15.

6a.17. (Bd11) Mu Tama-gawa. [A collection of senryu verses.] Vol.3 of the 17 vols that appeared 1750-1776. Block print. Edo, 1752. In a case.

An offshoot of haiku (see 6a.15) which emphasized wit came to be known as senryu. It steadily degenerated into cheap cleverness or biting sarcasms, much fancied by some bourgeois.

6a.18. (Bd7). Tei-toku kyo-ka shu. [Kyo-ka verses by Matsunaga Tei-toku, 1571-1653.] Illustrated by Moronobu. A facsimile edition of the original block print of 1682. N.D. 3v., in a case.

Kyoka, like the uta, consisted of 31 syllables, but differed from the classic type its wit and use of slang. Tei-toku was a noted scholar, and was able to maintain good taste. Later, kyoka, too, sank to be vulgar and banal.

6a.19. (d8). Okamochi ka-shu ware omoshiro. [Witty poems and prose by Tegara Okamochi, 1735-1813.] Block print. Edo, 1819. 2v., in a case.

6a.20. (Bb22). Reki-dai dai-gwa shi rui-sho. [Chinese poem in paintings.] Block print. N.p., 1817. Vol.1 only, in a case.

Chiefly of the Sung, Yuen and Ming ages.

6a.21. (Bb21). To-shi sen sho-ko [Comments on poems in the T'ang-shi suan (To-shi sen), as a Chinese anthology of poems of the T'ang period, whose compilation is attributed to Li P'an-lung. By Chiba Shi-gen (Un-kaku, d.1792) in 1764.] Block print. Edo, 1868. 2v., in a case.

6a.22. (Bb20). To-shi sen koku-zhi kei. [Notes in Japanese on poems in the same anthology as above. By Hattori Nan-kaku, 1683-1759.] Block print. Tokyo. 1871. Vol.1 only, in a case.

(For poetry, see also: 5c.1; 5c.2; 5c.3; 10b.1.)

6b. FICTION

6b.1. (Bd18). Hei-ke mono-gatari. [The tale of the rise and fall of the Taira family, written originally about the end of the 12th century.] Illustrated edition of 1787 reprinted. Bolch print. Edo, 1843. 12v., in a case.

The authorship of this famous tale is still uncertain, but its language leaves no doubt only monk could have penned it. But its original text seems to have been gradually extended and here and there altered. The work tells the meteoric rise and fall of the great military family, Taira, followed by the ascendancy of its rival, the Minamoto, in the short span between 1156 and 1185. The tale become immensely popular among the literate classes, partly from the beauty of language, partly from the dramatic character of the events themselves at once so brilliant and tragic, and partly because blind minstrels sang the story on the stringed instrument biwa. There are 126 texts extant which are more or less different, hundreds of songs and novels based on parts of the Tale, and thousands of verses and pictures with its episodes as their themes.

We subjoin a few samples of illustrated parts; --

Vol.1, leaf 2. Picture: a blind singer with a biwa; listening monks. Words: a table of contents.

Vol.3, leaf 9. In 1178, two, both court nobles, of the three among the conspirators of 1159 who have been exiled into a remote island, are pardoned, and depart in a row-boat, but the third, the monk Shun-Kwan, is unforgiven and is left behind. Uncontrolled grief on the beach; sympathy on the boat.

Vol.3, leaf 27. Three years later, the same Shun-Kwan's former page, Ariwo, has left Kyoto, carrying a letter from the exile's 12-year daughter, which the youth has resolves to bringing in person to the father. He has departed without even letting his own parents know of his illicit journey. The long voyages though several ports have proved arduous and full of risks. Raving at last reached the desolate isle, he has been roaming over trackless wilds, till he meets with a creature scantily dressed in tatters and carrying his food consisting of a fish and seaweed; hardly recognizes in him his master in his present wretched state. (Soon the latter died in the hovel he had erected and lived in. On hearing the sad news brought back by the boy, the young daughter becomes a nun. The loyal youth also goes on pilgrimages dedicated to prayer for the salvation of his lord's spirit.)

Vol.4, leaf 36 and 37. In 1180, followers of the rebel Yorimasa defend themselves on the bridge against the Taira army.

Vol.6, leaf 19. The chief of the Taira, Kiyomoti, who has risen to the Premiership,

suffers in 1181 from a strange fever. Water boils as he bathes. (Soon he dies.)

Vol.10, leaf 38. 1184-5. The Minamoto had grown so powerful that the Taira have suddenly fled the Capital; after a disastrous battle that followed, one of them, Koremori, has sunk himself into the sea. His servant brings his last message to his relatives.

Vol.11, leaf 14. An episode in the last battle of the Taira against the victorious Minamoto, 1185: -- (Combats were individual); the Taira challenge any of the enemy to come forward and to try his skill in archery on a fan suspended on a moving boat; near the target stands a lady in court costume; one Nasu Yoichi swims his house (and successfully shoots the fan; both armies applaud.)

Vol.12, leaf 9. An earthquake in Kyoto, 1185; the emperor flees in a palanquin borne by servitors.

6b.2. (Bd19). Gi-Kei ki. [A tale of Minamoto Yoshitsune, written about the 15th century.] Illustrated. Block print. Kyoto, 1697. 8v., in a case.

Yoshitsune (1159-1189), younger brother of the first shogun Yoritomo, won brilliant victories over the Taira in 1184-5; but, suspected and pursued by his brother, died fighting in 1189. The many romantic and colorful events which worked his short span of life, and its tragic end, -- these together have strongly appealed to the imagination and sympathy all classes in all ages. Hundreds of works have been written of him; this tale is the most current. (cf.8.5.) (cf.also 7d.1.)

A few samples of illustrations follow; --

Vol.1. leaf 2. In 1159, the year of Yoshitsune's birth, his father Yoshitomo, rebelled against the Taira, and was defeated and killed. His widow with three children are spared, and are being taken to the Taira chief, Kiyomori, who has designs upon her. (She surrenders herself to him, for the sake of the children.)

Vol.4, leaf 2. In 1180. The rebel's orphaned heir, Yoritomo, an exile, has gathered his father's former vassals, and risen against the Taira. His younger brother, Yoshitsune, who had fled north from a monastery, has come in great haste to join him, but with barely a hundred retainers of his own; Yoritomo is delighted, and declares that he is more welcome than a whole new army would be.

Vol.6, between 26 and 27. Yoshitsune's estrangement from his powerful brother already caused him to flee. The shogun spares his consort, Shizuka, but commands that her baby taken away. A sympathetic knight is compelled to perform that task.

Vol.7, between leaves 26 and 27. Yoshitsune's flight north, disguised as a religious traveler. A few loyal vassals accompany him: one of them, the burly Ben-Kei, one time

monk, is something of a Friar Tuck.

6b.3. (Bd20). Soga mono-gatari. [Tale of the Soga brothers, d.1193, written originally in the early 14th centur.] Illustrated. Block print. Kyoto, 1671. 18v. in a case.

The brother, Goro (Tokimune) and Zhuro (Sukenari), in 1193 avenged the murder of their father which occurred 18 years before, by invading the shogun Yoritomo's camps during his hunting expedition and killing the murderer and many others, who had opposed them; the brothers, too, lost their lives. The story has been well-known to every child through the ages. Among the factors that made it popular are the following: --

In general, revenge for a foul murder of one's innocent father or lord was counted during the feudal ages as an act of loyalty which would usually cost the avenger's earthly life, but the merit of which would long survive it; the longer the interval between the two events and the more seemingly impossible accomplishment of retribution, the greater the popular sympathy and admiration the act evoked. In the present instance, one may consider: -- the long search for a charge of revenge; the episodes of maternal love, romance, and hardships undergone, during the interval; the contrast of the personalities of the brothers, the one direct and outspoken, and the other gentle and refined; the exalted position of the enemy in the shogun's council; the final success achieved with great boldness and remarkable skill in swordsmanship; and, last but not least, the heroism with which the avengers met their capital punishment, which they had always known was in store for them. (Cf.6b.4.)

6b.4. (Bd31). Soga ichi-dai ki. [Pictures illustrating the lives of the Soga brothers (cf.6b.3).] Block print of the middle 18th century: a kuto-hon ("black book"). N.d. 4v., in a case.

For the kuro-hon, see 6b.10. The pictures are in the Torii style of ukiyoye. It would be of interest to compare illustrations in this work the corresponding ones in 6b.3 drawn nearly a century earlier.

6b.5. (Af6). Hamaguri. [The tale of a filial fisherman.] A Nara-ye book; illustrations in color. Manuscript. N.d. 2v., in a case.

Stories written in long rolls and illustrated with picture inserted at appropriate points (such as 5c.1,2,5-7) were finally printed and done into bound volumes. The present example is still in manuscript, while later printed works were designed for circulation among the humbler classes. Our story is that of a poor fisherman who faithfully served his aged mother. We select a picture from each volume: -

Vol.1: No luck today, but he gets a clam on his hook. The clam is transformed into a beautiful maiden, who marries him.

Vol.2: The wonderful cloth woven by the wife has been bought by a rich stranger at a fabulous price, and the husband is no longer an indigent fisher. Then the wife, her mission accomplished, ascends to heaven; she was a deity sent down to reward to his filial piety.

6b.6. (Bd24). Fuzhi no hito-ana monogatari. [The tale of exploring the caves at the foot of Mount Fuji.] A kana zo-shi, illustrated. Block print. [Kyoto]. 1627. In a case.

In the early 13th century, a vassal on the shogun's command explores the mysterious, dreaded caves of the great mountain, and meets many extraordinary things.

6b.7. (Bd22). Ko Atsumori. [The tale of the pilgrimage of the young orphan of Taira Atsumori, who died in the war of 1184-5.] A kana zo-shi, illustrated. [Kyoto], c.1670.

A good example showing how manuscript rolls of stories with pictures at last gave birth to the idea of printing tales with illustrations in the form of bound books (cf.6b.5). The transition indicates two things.

(1) The first is the spread of culture among the masses that had begun after 1600; and the fact that, for that reason, the subject matter of the story itself tended to be less that of court and feudal life, but more that of the rising bourgeoisies with its less refined and more licentious taste. In this example, the tale is still one of the feudal aristocracy of the Taira in the late 12th century. (2) Book illustrations were still crude, far inferior to those in the rolls to which they had succeeded; later they would be improved.

The gallant Atsumori fall in war, in circumstances which stirred the pity of his adversary, and still moves the populace. The posthumous son, 8 years old, pining to see him, though he knows he is dead, comes to the scene of the old battle. The father's ghost appears. The boy pleads that he be sent to the nether world in the father's place and the latter return to the widow. Then he falls asleep in the father's lap, and makes to find himself lying along on the ground.

6b.8. (Bd25). Hito-moto giku. [Story of love of a court noble to a court lady.] A Kana zo-shi, illustrated. Block print. Kyoto, 1650. 3v., in a case.

The courtier was exiled. The lady came all the way seeking him.

6b.8a. (c12). Kin-pira bon zen-shu. [A collection of story books of the Kimpira class, originally block-printed mostly between 1640 and 1670. But with one of 1704.] Facsimile

edition in collotype, edited by Midzutani Futo, with a volume of bibliography. Osaka, 1935. 31v., in a case.

These are texts of the sort of joruri (zheruri) songs that flourished in Edo in the middle decades of the 17th century. They are mostly tales of men of incredible prowess; the rude and often cruel deeds often attributed to them reflect the gross taste of the bourgeoisie of the feudal Capital, who had really little comprehension of the way of the true warrior in the age immediately following the prolonged Civil War. The pictures are as crude and grotesques as the stories. The books were called Kimpira from the name of the hero considered as typical.

As culture among the lower classes of Edo improved, these tales were felt to be vapid, and so began to take on an increasing amount of love and other human sentiment. Thus the Kimpira gradually ceased to be Kimpira, and the so-called red, black, and other types of popular story-books made their appearance. Picture of Kimpira books, however, left their influence upon theatre and the like; and also probably were what inspired the very masculine form of histrionic art perpetuated by the successive generations of Danjuro, the premier actors. The one-time popularity of the books was also, no doubt a chief cause of the immense progress of block printing that took place in those ages.

The original Kimpiras were so largely destroyed by the earthquake-fire of 1923, that it may be wondered how Mr. Midzutani was enabled to gather as many as thirty good specimens for this reproduction.

Vol.1: Hana-ya, 1634; act IV. Leaf 8. -- The father falsely convicted and exiled is about beheaded, when his daughter, a nun, arrives with a decree of pardon she has succeeded in invoking from the authorities.

Vol.7: Kan-yo kyu, 1657. -- A Chinese tale.

Vol. 17: Yamana Kannami kassen, 1669; leaves 13&14. -- Bumpira, a legendary vassal (named after Kimpira) of Lord Yamana, the rebel, harnesses the shogun's army.

Vol.27: Kwa-cho dei-zen, 1709; leaves 14 and 15. -- A parody on the Tale of Genji. The jealous Lady Fujistubo's spirit transforms itself into a serpent, and attacks the emperor.

Vols.19,24, & 26 reproduce tree types of original covers.

6b.9.(Bd23). Kana zo-shi. [facsimiles of the covers and of typical pages and pictures, of 30 kana zo-shi story-books originally block-printed between 1636 and 1688.] Edited with notes by Midzutani Futo. Tokyo, 1925. 2nd ed. 2v., in a case.

These tales, somewhat like 6b.5,7 and 8, followed the manner of the soberly written stories of the earlier ages, and circulated among the better classes in Kyoto and Osaka.

Illustrations in print are still more or less crude.

The last specimen in vol.1 is from an adaptation of Aesop's fables, published in 1659.

6b.10. (Bd33). Sei-sui ki. [A story book for children, named after the Gen-Pei sei-sui ki.] A kuro hon ("black book"), fully illustrated by Torii Kiyotsune. Block print. N.d. 2v., rebound in 1; in a case.

"Black books" began about the middle 18th century, still following the format of the early "red books" and addressed themselves to children (cf,6b.12). But the verbal part became more coherent and careful. Being intended for circulation among children of the bourgeoisie, whose cultural heritage was small and recent origin, the red, black, yellow and other similar story-books were of a low order as pieces of literature. Historical tales, as is this one, are unreal and theatrical.

6b.11. (Bd32). Zhu-fuku en-man. [A story book for children.] A kuro byo-shi ("black cover" book) fully illustrated by Tomikawa Gin-setsu. Block print. About 1775. 2v., in a case.

(For "black books", see 6b.10.) This tale, whose title means "perfection of longevity and wealth", is a fanciful and witty one of a Shinto deity courting and marrying a Buddhist one.

The illustrator Gin-setsu is known also as Fusanobu.

6b.12. (Bd30). Aka hon chi-e kagami. [A story book.]

An aka hon ("red book"), illustrated. Block print. Edo, 1770. 5v. bound in 1; in a case.

The "red books", so called from the color of the front cover, intended for children, appeared from the mid-17th century. They were small 5 sheet pamphlets consisting of pictures, with only a few phrases added. In later ones, as in this example, words increased and become somewhat literary in expression; but the "red books" were still addressed to young folk.

The title of the present one means a mirror of wisdom; the contents display some wit and sarcasm, but hardly wisdom.

6b.13. (Bd34) Kyo-den sa zhu-roku ri-kan. [Allegorical tales of sixteen vices.]

By Santo Kyoden, 1761-1816. A ki-byo-shi ("yellow cover" book), illustrated. Block print. Edo, 1799. In a case.

The "yellow covers" flourished a little later than "black books" (see 6b.10); more realistic in pictures more humorous or more witty in words, they also were entirely

bourgeois, and still more or less childish.

This tale is by the novelist Kyoden (both word and picture). As a parody on an earlier artist's pictures of the sixteen Zen arahats (ra-ken). The book names 16 vices that will bring ill luck.

They are: covetousness, conceit, borrowing, spendthrift, luxury, penny-wise pound-foolish drinking, jealousy, malice, wasteful diversion, quick temper, lust, morning-sleep (late rising), loquacity, illiteracy, and illusion. The list has been somewhat conditioned by the author's need of adapting the names of the arehats to those of the invented chastizers of the vices.

Leaves 12-13 represent Loquacity. The gossiping visitor - or middle-aged dame - retails endless stories about neighbors, while the busy world goes by unconcerned, and the mentor, in the upper corner, holds out pincers (to pluck out wagging tongues).

6b. 14. (Bd26). To-sei kane-mochi katagi. ["Rich men of today" popular tales of wealthy persons.] By Kiyu. Illustrated. Block print. Kyoto, 1770. In a case.

In one picture (leaf 4-5), the retired rich merchant tells his young heir to be circumspect in finances, but the latter with his boon companions goes out for a jolly time.

6b.14.a. (Bd27). Se-ken haha-oya katagi. ["Mother of today": popular tales of mothers' behavior.] By Bairei. An uki-yo zo-shi, illustrated. Block print. Kyoto, 1752. In a case.

Since Saikaku published in Kyoto in 1682 his immensely popular *Ichi-dai otoko*, stories boldly plebeian in substance and language, the Capital, whose better classes still favored stories of the types represented by 6a.5 and 7-9, now also had special bourgeois literature for a time. This book is an example. It includes 15 stories purported to show characteristics of maternal behavior toward children.

In one story (the second tale, chap.2), a stingy merchant marries a samurai's daughter; their points of view regarding the bringing up of their son are often in conflict, though the wife usually prevails. Once a samurai who has lost his lord and fief asks for a gift of 10 gold pieces on the eve of his return to his former lord. After the usual argument, the husband grudgingly yields to the domineering mistress, who gives 30 pieces. He soon dies of nervous worry; the heir squanders his heritage and lives with his proud mother in squalor. There comes the samurai with a retinue, and presents 300 gold pieces in gratitude for the previous gift, ~~sn#~~ rings a charter from the lord, appointing the poor young man the provider of cloths for the barony. (The swastika was in common use, here we in other countries, as an emblem.

6b.15. (Bd37). Madzu yon da mi-kuni ko-jo-ro. [Love story of two Shimbei.] BY San-to Kyo-zan, 1769-1858. An aka hon (red book), illustrated by Utagawa Kunisada. Block print. Edo, 1839. In a case.

6b.16. (Bd38). Tsuki no mayu o-hana no furi-sode. [Love story of hanshichi and o-hana.] By san-to kyo-zan, 1769-1858. Illustrated by Ei-sen. Block print. Edo, 1825. 6v. vols. 1 & 2 only, in a case.

15 and 16 are, of course, bourgeois love tales.

Nothing prevented “stitched volumes” from being put out in arbitrarily split volumes, as in this example. (Cf.6b.17)

6b.17. (Bd35). Mukashi-gatari tan-zen bu-ro. [Love story of Adzuma-no suke and Katsuyama.] By Shiki-tei San-ba, 1775-1822. Illustrated by Utagawa Kuninao. Block print. Edo, c.1815. In a case.

With this, we return to the city of Edo, the feudal Capital. There the thin 5-sheet volumes were now “stitched” together into a single one, or simulated to be, as in this sample and 6b.15 and 18.

Those stories sometimes had feudal or aristocratic subjects, but were written by popular authors whose understanding of them left much to be desired. The books were addressed to and read almost exclusively by common city folk.

This work represents the familiar type of fiction of feudal life created by bourgeois imagination that was current. The presence of one or more villains was a necessary element; victim of their machinations were always innocent persons. An unfailing were episodes of the loyalty and self-sacrifice of faithful servitors; of incredible cruelty attributed to the evil-minded among the armed classes; of vicissitudes of unhappy but constant lovers; an eventual triumph of a good cause, though not always without the tragic loss of a worthy character or two at the finals.

6b.18. (Bd36). Sate mo sono nochi Ukiyo-no-suke banashi. [Adventures of Ukita Tokiyo.] By Shikitei San-ba, 1775-1822. Illustrated by Utagawa Kunisada. Block print. Nagoya, n.d. In a case.

Another fanciful story of a samurai's life.

6b.19. (Bd39). Warabe-uta myo-myo guruma. [The wheel of causation.] A kusa zo-shi novel by Tanekazu, Shun-ba, and Tanehiko. Illustrarated by Kunisada and Yoshitora. Block print, Edo, 1855-1858. 25v., in a case.

This “stitched” series appealed to young people; still was more pictorial than literal; and still kept the old diminutive format. But its story was now long and complex, tinged with Buddhist philosophy; and its language more literary, though of its own gears. As to the language, it may be said in general of this kind of writing that, if the purity and the graces of the style of the classic Japanese fiction read among the higher classes had reproduced here, they would surely have been wasted upon the reader; city authors were by circumstances forced to devise such literary artifices as would most agreeable to the vast classes of burghers hardly knowing how to spend their leisure. So it was that new styles of fiction writing began in Japan. In refinement, they marked a decided descent even from the level of the earlier military romancer (e.g. 6b.1-4; 11b.4), but they gained in unconventional directness of approach, in realism in the general view of life, and in freshness and freedom of expression. Thus, slowly and by digress, storybooks of the bourgeoisie matured their substance and grew out of their childish garb, and tended to assume as honored a position in their own sphere as that enjoyed by another order of fiction among the nobility. Demand for them was great and fast increased; supply had been running behind, but now, with the evolution of new styles and new format, was preparing to send forth great productions. Long stories running to hundreds of quarto volumes, such as by Bakin, were now destined to possess the market.

To return to our Wheel of Causation. All of the 25 volumes have the as a sequence of contents. Each front cover represents something related to a wheel; vol.14, published in 1852, utilizes a foreign steamer-wheel for this end. Directly after the cover is a picture in color of a man and a woman who figure in the volume. Then, the preface. After the preface, several pages of pictures precede the beginning of the narration of the story. The latter, when it once starts, is progressive and is illustrated on every page.

(For Fiction, also see 5b.3, 9b.2 & 3. 11b.2,4,6,9 & 10.)

7a. BUDDHIST MANUSCRIPTS

From early ages in Japan, religious texts were, from pious motives, copied and offered to monasteries by both monks and laymen far more often and copiously than was done similarly by Christians in Medieval Europe. The practice in Japan reached its height in the second half of the 8th century, when emperors and empresses led in this act of devotion, and the work of copying was well-organized. In the following ages, the practices slowly declined, due to in part to the increasing use of printing (7b, and 11a). Nevertheless, pious souls continued this meritorious works, some fervent persons going so far as to copy the 600 chapters of the Maha-Prejnaparamita sutra, and one monk even finishing the nearly 5000 chapters of the whole Tripitaks.

The oldest Buddhist manuscript, which is also the oldest of any manuscript, extant in Japan, is Prince Shotoku's commentary the Saddharma-pundarika, in 4 parts, composed soon after A.D.600. Of this an excellent facsimile edition is presented below (7a.0). From the 8th century, both Buddhist and secular manuscripts increase. From that point on, our collection contains original writings of each succeeding period.

It is this continuity through the ages of the contents of this section, 7a, that makes it valuable, not only for exemplifying the history of Buddhist manuscripts as such, but also as an introduction to our division on Calligraphy, 5b. The copyists of 7a, beginning as they did as faithful pupils of Chinese calligraphy, in course of centuries slowly, imperceptibly asserted their native traits of freedom and flexibility, though still within limits imposed by the forms of Chinese ideographs. The specimens in 5b almost directly follow those in 7a, starting where the letter send, and tracing the further evolution of Japanese writing, now immensely enriched by the use of the kana, or, syllabic phonographs devised at home. These were simpler and could be much freer in form than Chinese ideographs, and so were admirably suited to the expression of the native love for freedom and grace in manner.

7a.0'. (C1). Ho-ke kyo gi-so. [Commentary on the Saddharma-pundarika sutra.] Handwriting attributed to its author, Prince Sho-toku (573-621). A facsimile edition in collotype. Tokyo, 1927. 4 rolls in a wood case.

It is recorded in authentic annals that the prince wrote this commentary in 614-5; and this manuscript, 'till recently preserved at Ho-ryu-zhi, one of the monasteries he personally founded, has lately been identified by scholars as in the very hand of the august author.

The attribution is probable, but lacks absolute certainty. But there is little doubt

that the handwriting is of the 7th century, and that this is the oldest extant historic manuscript in Japan. And it fortunately is a noble specimen; the work is important in substance: it is extensive and complete; it is a remarkable original product of Japanese scholarship at so early a date; and finally, the calligraphy is not only characteristic of the era, but also of notable skill.

Prince Sho-toku holds a prominent position in the political, religious and cultural history of his nation. He wrote commentaries on two other sutras as well; supported Buddhism triumphantly in the face of strong opposition, at an early and critical date soon after the introduction of the faith into Japan; and himself founded a dozen monasteries, a few of which still stand in part in their original architecture. He also took the guiding hand in the compilation of the first national annals ever written in Japan; and in preparing the ground for the elaboration of the radically reformed system of government which was to take place soon after his death. Perhaps, however, he is known and his memory revered, above all, for the saintly Buddhist virtues he is recorded to have personified. (See further 11.2.)

7a.0". (C2). Sho-toku tai-shi shichi-sai gyo-zo. [An imaginary portrait-sculpture in wood of Prince Sho-toku (573-621) at the age of seven.] Done in 1069. A photographic copy. N.d. A kakemono in a wood case.

The painter and the sculptor who together executes this work have put in the states a record of their names and date.

The writing above the figure in the kakemono is verses by the venerable abbot of Ho-ryu-zhi, who has made important contributions to our collection. Ho-ryu-zhi is one of the monasteries founded by the prince.

On prince Sho-toku see comments on 7a.o', and 11a.2.

7a.1. (Ab2). Kon-shi gin-zhi Kr-gon-kyo. [A fragment of a sutra copied in silver in indigo-colored paper.] An 8th century copy. Original. A roll in a wood case.

This piece, retrieved from a fire at the monastery To-dai-zhi long ago, is one of the oldest remnants of the kind known in Japan.

7a.2. &3. (Ab24& 25). Kon-shi kon-zhi Ho-ke kyo Zan-kan. [Two fragments of the Saddharma-pundarika sutra copied in gold on indigo-colored paper.] Original manuscripts, probably of the 12th century. 2 rolls.

7a.4. (Ab3). Dai hannya heramita kyo. [The Maha-prajna-permits sutra, chapter 383.]

Original copy, 8th century. A folded vol.

7a.5. (Ab1). Kon-pon se-ba-ta bu ritsu-setsu. [A vinaya, chapter 15.] Original copy of 775. A roll in a wood case.

Not only the writing, but also the pivot of the roll, are of the 8th century; the dressing, except the chord, is also old. Notes at the end, written on the reverse side show that the copy was checked by two revisers.

7a.6. (Ab4). Dai hannya haramita kyo, [The naho-prajna-parimits sutra, chapter 568.] Original, being one of the rolls offered by Abe Komidzu-maro in 871. A roll in a wood case.

The offerer, a former local official, in a postscript makes a prayer for universal salvation.

7a.7. (Ab5). Dai hannya haramita kyo. [The Maha-prajna-paramita sutra, chapter 390.] Original; 9th century. A folded vol.

The first 25 lines were added later; the division is clearly notable.

7a.8. (Ab8). Kon-go sho yu-ga chu ryaku-shutsu pen-zu kyo. [A sutra, chapter 1] Original copy, probably of the 9th century. A roll in a wood case.

Not a very good hand. Notes end marks in vermilion are by another hand.

7a.9. (Ab10). Bo-satsu zo kyo. [A sutra, book 1.] Original copy, probably 9th century. A roll.

7a.10. (Ab7). Issai-u bu vinaya. [A vinaya, chapter 45.] Original copy, probably 9th century. A roll.

7a.11. (Ab19). Dai ho-zhaku kyo. [A sutra, chapter 87] Original copy, probably 9th century.

The roll once belonged to the monastery Zhin-go-zhi, near Kyoto, first founded toward the end of the 8th century, then several times re-established.

7a.12. (Ab13). Dai hannya haramite kyo. [Maha-prajna-paramita sutra, chapter 147.] Original copy, probably 10th century. Copied on paper ruled in gold. Old dressing and box, in a silk wrapping. A roll in a wood case.

Clearly this was an offering of some distinguished personage. In an accompanying letter, the scribe Ko-hitsu Ryo-chu, in 1880, certifies, probably following a gradation, that

the scroll is one of the many copied and offered by the empress Kwo-myō of the 8th century. But the style of writing already begins to reflect its trend toward a freer and easier characteristic of later ages.

7a.13. (Ab1). Bo-satsu kan-zhitsu zan-mai kyo. [A sutra, chapter 9] Original copy of about the 16th century. A roll.

The seals at the end show that this was once a possession of the monastery Ko-san-zhi, in Kyoto.

7a.14. (Ab17). Dai hannya haramita kyo. [Maha-prajna-paramits sutra, chapter 600.] Original copy, about the 11th century. A folded vol.

7a.15. (Ab9). Kon-go cho-yu-ga chu ryaku-shutsu nan-su kyo. [A sutra, chapter 1.] Original copy dated heavily marked in vermilion in 1122. A roll in a wood case.

The red marks are an aid to reading and intonation. The postscripts show that the copying was done on Mt. Koya and the markings added at Ninna-zhi, Kyoto. Both monasteries stood highest in the Shingon school of Buddhism.

7a.15a. (C5). Sen-men ho-ke kyo. [Six passages from the Saddherma-pundarika sutra]. A facsimile in collotype of a 12th century copy. A roll in a wood case.

The passages are copied on decorated fan-shaped papers, on which figures are painted. For, as also exemplified by 7a.16a, devotion to Bodhi was combined with aesthetic play. The very idea of this union, and the whole manner of both handwriting and picture, are characteristic of the model type of culture which had attained its height among the court nobility for some centuries past. Wholly alien to the robust code of knighthood, which was being formed among the feudal warriors in the country, the nobles at Kyoto could conceive of nothing more important than the observance of religious rites, side by side with the cultivation of the peaceful arts of calligraphy and versification, and of refinement and elegance of manner in personal contacts within their narrow circles.

Unfortunately, the reproductions in black and white blur the three layers of work present in the original. The round is a paper bearing small conventional patterns in gold and silver; over this pictures are drawn in color, with much delicacy of execution; and finally, over all, the words of the Buddhist text are transcribed. The words and the pictures have no mutual relation.

It is women of rather low social states. But it is not always possible to say just what

they may be doing.

7a.16. (Ab16). Dai hannya haramita kyo. [Maha-prajna-paramits sutra, chapter 362.] Original copy dated 1169; marked 1174. A folded volume.

The date of copying is found in the prayer at the end by the copying monk and another who offered the scrolls. In a postscript in red, dated 15 years later, a monk states that he has put the red marks on the text in accordance with the text at Zui-shin-in, of Kyoto.

7a.16a. (C6) Hei-ke no-kyo fuku-hon. [Facsimiles in collotype of selected of the Saddharma-pundarika sutra copied by members of the Taira clan in 1164-1167, and offered to Itsuku-shima temple.] Tokyo, 1926. An album.

There are 33 rolls personally copied and offered to the celebrated Shinto temple on the isle of Itsuku-shima (Miyajima) by Kiyomori and other men of the great military family Taira.

The Taira, though descended from an emperor, had been of a family of warriors for a few generations; and their power rested upon their feudal following and their landed estates found throughout the country (※文法？). But the Taira were of poetic temperament, and, as is shown in these products of their hands, became well versed in the refined culture of the civil court. Within a short time Kiyomori, the chief of the clan, rose to Premiership in the imperial government; and as abruptly the Taira, as feudal suzerains, were superseded by the rival family Minamoto, in 1185 thus the very fortune of the Taira, too, proved romantic. (Cf.6b1.)

Each of the rolls is dressed and decorated with elaborate care and in great luxury; the exquisite patterns, more or less conventional in form, are in color and silver & gold. It will be observed that, in dress, in decoration, and in handwriting, no two rolls are alike. The whole manner of execution reflects the height of elegance and refinement which the court nobility had attained in the mid 18th century. (Cf.7a.15a)

We call attention to a few notable points in the reproduction: -

1. The rolls are shown as they appear when rolled up. Even in their exteriors, no two are alike in detail.
2. Decoration on the outside, at the beginning of a roll.
3. A part of inside decoration reproduced in original color. Conventional bird-forms serve as syllabic letters.
4. Typical modes of writing are presented together. Some are in black; some are black characters framed in circles; some all white; some black and gold; still some others in

black, gold and silver. Decorations are extremely varied.

5. Buddha Amitabha comes over mountains to receive a devout lady. The characters scattered through the picture read: "Immediately as this life ends [begins] the life of peace." The copyist, Taira-no-Morinobu. Signs at the end of the roll.

6. A lady is in adoration; the moon rises over a mountain, symbolizing Amitabha. Syllabaries are seen on margins as decorative forms. The handwriting is elegant; its author, Taira-no-Shigeyasu, signs his name.

7. Four of Kiyomori's copies, with his signatures; a fair hand. The dates and his titles prove how rapidly he has risen: in 1164, still a minor councilor; two years later, Minister of the Middle; the next year, 1167, Premier.

8. One half of Kiyomori's prayer. Signed and dated 1164. He recalls the accumulated sins of his past lives from time without beginning; but firmly believing that the original of his own mind was Truth, prays for ultimate enlightenment and salvation.

7a.16b. (C7). Kon-go shu-myo dharani kyo. [A part of a sutra], Copied by Taira-no-Chikamune and offered in 1178. A facsimile in collotype. A roll in a wood case.

This is another proof of the Taira's devotion to the Buddhist faith and to the temple of Itsuku-shima, where the roll is still preserved. (Cf.7a.16a) Chikamune's postscript says that he copied the text while on the sea, for the sake of the peace and eternity of imperial rule. The original is written in gold on indigo-colored paper.

7a.17. (Ab11). Dai hannya haramita kyo. [Maha-prajna-paramitasutra, chapter 440.] original 12th century copy, with later revision and marking in red. A roll.

A monk of Ko-fuku-zhi copied it, in a poor hand. The postscript dated 1178 states how the scrolls so copied have since passed in turn to two monks; and how the last possessor has repaired the more than 200 scrolls of the set that had been worm-eaten in the meantime, and has already performed the rite of offering. He enjoins that, in the future, the monks who recite the text shall pray for the salvation of all the three, as well as for universal enlightenment of all mankind.

7a.18. (Ab18). Dai-zho hon-sho shin-ji kwan gyo. [A sutra, chapter 6.] Original 12th century copy. A roll.

The pivot of the roll is also original. There are occasional black seal-marks on the reverse side. A postscript by the offering monk says that he had revised his transcription.

7a.19. (Ab28). Butus-bo shussho san-bo-zo hannya haramita kyo. [A sutra, chapter 23.]

One of the many scrolls which in 1345, the sho-gun Ashikaga Takauji caused to be copied and offered to monasteries. Original. A folded volume.

At the end, the copying and the revising monks sign their names. There is also a printed prayer of the sho-gun, bearing his own signature. He prays the spirits of Emperor Go-Daigo (who died is 1339) and of all those, foes as well as friends, who have fallen in battles since 1331 be saved; and all people be blessed and peace reign. (Takauji was a rebel against Go-Daigo, and has fought many a battle [※ママ。訳者注] .) He has caused the whole Tripitaka to be copied and offered to different monasteries. The present roll was first given to To-ji-in, which Takauji had repaired from decay, and was later transferred to On-zho-zhi.

7a.20. (Ab14). Dai hannya haramita kyo. [Maha-prajna-paramitasutra, chapter 1.] Original copy about 10th century. A folded volume.

The first four leaves have been added by a later hand.

7a.21. (Ab15). Dai hannya haramita kyo. [Maha-prajna-paramita sutra, chapter 142.] Original copy about 10th century. A folded volume.

7a.22. (Ab22). Dai hannya haramita kyo. [Maha-prajna-paramita sutra, chapter 161.] Original copy abbot Ken-Shin in 1242. A folded volume.

The postscript bears the date and Ken-Shin's signature. Offered to a nunnery.

A characteristic hand of the Kamakura period has begun. Cf.7a. 23 and 27, of the same year.

7a.23. (Ab21). Dai hennya haramita kyo. [Maha-prajna-premita sutra, chapter 180.] Ken-shin's original copy done in 1242. A folded volume.

Cf.7a.32. This roll beers four postscripts besides the copyist's own: one by the reviser, apparently of the same date; one by a later monk into whose hands the copy has passed and who offers it again in 1485; another by a monk who has recited the text, in 1514; and the last one by still another recite 1545. Thus, copied in 1242, the scroll ran a varied career in the following three centuries.

7a.24. (Ab26). Dai hannya haramita kyo. [Maha-prajna-paramita sutra, chapter 316.] Original copy between the 12th and 13th century. A roll.

7a.25. (Ab6). Dai hannya haramita kyo. [Maha-prajna-paramita sutra, chapter 385.]

Original copy about 9th century. A folded volume.

7a.26. (Ab20). Dai hannya haramita kyo. [Maha-prajna-paramita sutra, chapter 386.]

Original copy. 11th to 12th century. A folded volume.

Rather a poor hand. Another hand has added a note at the opening that the scroll [either belonged or had belonged] to a Kasuga temple. Two postscripts at the end say that the dressing [dressing? ※訳者注] has been repaired in, respectively, 1368 and 1716. At the latter date the ownership has passed to the monastery Ko-fuku-zhi, Nara.

There were in Japan many Shinto temple called Kasuga, all dedicated to the same deities, and all allied with or subordinated to the great Kasuga at Nara. Both this temple and Buddhist monastery Ko-fuku-zhi of the same city prospered under the patronage of the mighty Fujiwara family. It is therefore natural that this little text found its way from a Kasuga in Yamato to the zhi in the course of several centuries.

7a.27.(Ab23). Dai hannya haramita kyo. [Maha-prajna-paramita sutra, chapter 408.]

Original copy revised in 1242. A folded volume.

The copying could not have been done long before the date of revision; probably both acts were simultaneous.

7a.28. (ab29). Dai hannya haramira kyo. [Maha-prajna-paramita sutra, chapter 578.]

Original copy early 17th century. A folded volume.

7a. 29. Honpo ko sha-kyo. [Facsimiles in collotype of parts of sutras copied between 686(7) and 1185, and in 1254.] N.d. of the edition. 43 pieces in a roll, in a wood case.

The dates are found in the postscripts by persons who offered the copied texts.

It is likely that all the eighth century (and possibly some of later dates) were done by professional copyists. Later ones were quite often copied by the offerers themselves. In either case, the transcribing of sutras with devout prayers or vows, was, like the founding of monasteries and endowing them with lands and movable treasures, regarded as a meritorious act, in view of the ultimate salvation that was desired. The sentiments expressed in the postscripts attest this point of view. They also prove another point, namely, the prevalence in Japan of the Mahayana Buddhist doctrine of universal salvation by enlightenment.

For the purpose of suggesting the quality of the contents of this roll, we shall point to two or three among them.

NO.4. Dated 730. The postscript by order of Emperor Shomu says that the copying

of the entire Tripitaka has been completed. “May those who will read it pray (※文法?) , with sincere mind, for the longevity and prosperity of this State and of all creatures. May those who will hear it read never at any time fall into miserable existences, but be delivered from their net [of delusion], and all together reach the shore [of Enlightenment.]” This is the imperial prayer.

No.1. 686(?) Only the year’s place in a sixth-year cycle is stated; hence this year may as well be sixty years either after or before 686, though the year 626 would seem unlikely. (Compare the style of 7a.0’.) The postscript also says that the sutra has been copied in behalf of seven generations of ancestors on both sides and of all humanity; and that it is prayed that, for this act, the devoted be born in the Pure Land and attain Enlightenment. The name of the monk who has taught him Buddhism is also given.

No.2. 712. One of the 600 chapters of a sutra copied in prayer for the bliss of the emperor Mommu, who died in 707.

No.30. 1182. The end of Ho-ke kyo (Suddharma-pundarika sutra); revised twice. The postscript by the donor reveals the elaborate care that has been taken in the work: -- the vow to make a copy was taken about 7 years ago, with fast and purification; paper was obtained and prepared; two copyists began their work at the same instant; each time when a definite number of lines had been done, certain men and woman performed rites and penance; the water used in writing was from sacred fountains in Kyoto and on Mt. Hiei; this pivot has been made from a pillar of a building in To-dai-ji, in Nara, which had escaped the fire of 1180; the copyists, who took turns, have made during this whole period 50,000 obeisances and repeated the names of the Buddha and the sutra, each, 10,000 times; etc.

No.31. 1185. A bold hand. The inscription says that 10 scrolls have been copied in four years for the sake of the vows of two devote women, and adds; May that, with merit, we ourselves and all other attain Enlightenment.

No.32 & 33. 8th century and 1254. The text and the theme that is illustrated are identical, but both the writing and the drawing plainly reveal in every aspect a difference of the five hundred years separating the two pieces.

7b, BUDDHIST PRINTING

As in calligraphy and nearly all other forms of art in Japan, so in printing, the first impetus to its growth was given by Buddhism. This faith, even more than Christianity in the first centuries of its life in western and central Europe, served at once as a vehicle and a stimulant of culture. That culture, as is happened, had already developed to a high degree on the continent, and had diversified into remarkable varied aspects, including printing. Moreover, different forms of later Buddhism, as they gradually appeared in Asia, each embodying the culture of the time of its growth, were one by one brought into Japan, spread into remoter parts of the land, and inspired new movements of printing in more or less new styles.

The earliest extend prints in Japan are the tiny dharani prayers done in the third quarter of the 8th century. Of these we have four precious original examples (7b.1).

The next oldest preserved prints date three centuries later. Our collection offers examples for every succeeding age after the early 13th century.

The most important new impulse of a continental origin was Zen Buddhism. After having effected a remarkable renaissance of Buddhism in the China of the Sung and early Yuan ages and having already begun to show signs of deterioration, Zen was imported into the heart of feudal Japan then in the throes of prolonged unrest and civil wars. Zen not only was rejuvenated in its new home, but actually rose to a height of doctrine and of culture which in some respects had been attained on the continent. The printing caused in Japan by this influence -- which, however, cannot be said to be one of the further advanced phases of Zen culture mentioned -- is exemplified in 7b.11, of the early 14th century.

Korean influence of a late date is reflected in 7b.10, of 1628.

For the general evolution of printing in Japan, one should also examine the classes 6b (Fiction), 8 (Education), 9b (Amusements), 10a (Science, etc.), 11 and 11a,b,c,(Printing).

7b.1a-d. (Ba1) Hyaku-man-to. [Four of the miniature wooden pagodas containing printed dharani prayers offered to monasteries by the empress Sho-toku between 764-770.] Original 4 to with their dharani , in 4 wooden boxes. With 4 more dharani in facsimile in a small box.

In those years the reigning empress, after the suppression of a rebellion, caused a vast number of these little towers to be made, each containing one of four dharani, or magic formulas, in Chinese transliteration, and to be offered to ten monasteries at the Capital, Nara.

Of these ten houses, Ho-ryu-zhi alone has preserved a small number, from which there four have come. (The abbot has kindly put the seal of the monastery on the covers of the containing boxes.)

The writing on bottoms of two towers give the dates (here, 763 and 769, respectively) and the names of (probably) the makers.

These prints are probably among the oldest known in the world whose dates are definitely authenticated. Unfortunately, no record has come down that might have suggested how men of the eighth century managed to print these little texts. They do not appear to have been done on blocks. Were separate sticks bearing a single character inked and pressed on paper? Was their material wood, metal, or some other stuff? On these and other points, much speculation and several theories have been ventured among scholars.

7b.2. (Ba2). Shi-bu bi-ku kai hon-so. [commentary on a vinaya. Vol.1.] Original print, early 13th century; with marks and letters in gold, red, and black, added by hands about the same time. A roll in a wood case.

After the printed prayers in 764-770 (7b.1.), the next oldest Buddhist prints remaining in Japan are of 1080 and 1088. The present example though still later, is rare, and valuable, not only for its age, but also for the hand-written marks it bears.

The printing of this text was done at the greet monastery, Ko-fuku-zhi, Nara, famous for its scholastic activity; some of the markings are in accordance with the system of marks known as that of Ki-ta-in, a subsidiary house of the same monastery.

The writings and marks in gold occur only at the opening of the roll. The former consist of a list of ten Buddhist commandments and a note on the Chinese commentator of the text; the latter (i.e., marks in gold are devices to distinguish proper and common nouns of different sorts by means of single or double lines placed in different positions relative to ideographs. The little letters added in black in poor hand are mostly for the purpose of aiding the novice in reading the Chinese text in the Japanese manner, and of making him understand the meanings of Chinese words by providing him with their Japanese equivalents.

The marks most valuable from the historical point of view are those in red. They are mostly what was known as wokoto points; namely, conventional dots representing the various agglutinative particles in use in Japanese and, hence in Japanese reading of Chinese texts. The same agglutination following no matter what characters is indicated by a red dot placed at the same position relative to the character. All this need of markings had arisen from fundamental difference that separated the two languages

from each other, -- different not only in their systems of vocabulary, but also in the structure of the sentence. In the latter respect, the position of the main in a Japanese sentence was essentially different, and their mutual relations in it were shown mostly by the use of agglutinative particles peculiar to the language.

The wokoto points appear in various forms from the eleventh century, and were only gradually and partially systematized into several schools, of which the Ki-ta-in schools typified in the present specimen was among the most noted. These mnemonic signs slowly gave way as the kana, syllabic phonographs, invented in Japan, had come into increasing usage. Some kana seem to have prevailed in the writing of purely Japanese texts by the end of the 10th century, but had not yet completely replaced the wokoto points in the Japanese reading of Chinese texts. So even in the present instance dating from the early 1200's, both the wokoto and kana are found in parallel use, the first in red and the second in black. (Cf.C2.1 and K3.2a.)

On the reverse side of the roll are written a few brief notes in kana on the characters that occur at the same points on the obverse. Thus, in one place, two ideographs both meaning gladness are by this means distinguished the one as joy of the spirit, and the other as pleasure of the senses.

7b.3. (Ba3.) Dai hannya hatramita kyo. [Maha-prajna-paramita sutra, ten chapters.] Original prints, about the 13th century. 10 folded v. in a wood box.

These are ten out of the 600 rolls of this sutra which were offered to a monastery by a Fujiwara lady, in 1374, "for security in this world and salvation in the next life." She and the abbot sign and put monograms at the end of roll; and in 1447 the abbot of the time signs. But the style of the signature of the original offerer seen at the beginning of a roll proves that the print is older than 1374 by a century or so. Probably the whole or parts of the set were later acquired by the lady and presented to another monastery.

It may be noted that the original rolls have since been redressed in a folder form, as was often done.

7b.4. (Ba6.) Dai hannya haramita kyo. [Maha-prajna-paramits sutra, chapter 453.] Original print of 1398. A folded volume.

The date is given at the end. In 1448, the abbot of En-gaku-zhi, Kamakura, signs. The seal of the same monastery also is seen at the beginning. En-gaku-zhi is an important house of the Zen school of Buddhism; it was founded in 1282 by Hojo Tokimune, the regent of the Kamakura shogunate.

7b.5. (Ba8). Sai-zhi Ho-ke kyo. [Complete text of the Saddharma-pundarika sutra.] Original print in diminutive form, early 17th century. 2 rolls in a wood case.

It was due to the wide use of this sutra made popular by the Nichiren sect that its text had come to be printed in such portable form.

The present copy was probably carried by a pilgrim in his journeys. The worn appearance of the print also attests the active use to which its blocks had been put.

The manuscript at the beginning is by the abbot Nichi-Ce, who died in 775.

7b.6. (Ba9). Ni-wo hannya haramita kyo. [A complete short sutra.] Original print made by order of Lord Matsuura in 1840. 2 folded v. in a case.

From the postscript by the baron Mtsuura, of Hirado in Kyushu, one learns that, "for the security of the State," he had copied the text, had it printed, and had its copies offered to Shinto and Buddhist house in his barony. The seal in red and the manuscript were added in 1865 by a monk, who had acquired this copy and then presented it to a monastery.

7b.7 & 8. (Ba4&5). Dai hannya kyo. [Maha-prajna-paramita sutra, chapters 351 and 517.] Original prints about the 15th century. 2 folded v.

One bears the seal of a monk, and the other the name of a provincial official, both probably offerers. They have caused their names to be printed at the end.

7b.9.(Ba7). Ji-zo hon-gwan kyo. [A fragment of a sutra.] Original print of 1418. A folded v.

7b.10. (Ba11). Dai-Ken hosshi gi-ki. [A Buddhist commentary by Dai-Ken, a Korean monk.] Reprinted at Sen-yu-zhi, Kyoto, in 1628. A folded v.

7b.11. (Ba10). So-bo sho zoku den. [Lives of Zen monks of the Sung period, China, chapters 1 and 2.] A folded v. in a case.

This is a reprint of a Chinese edition. It is a good example of reprints made by the ten Zen monasteries -- five in Kyoto and five in Kamakura, -- which were actively engaged in promoting this and other forms of culture.

The Zen school of Buddhism was, indeed, the chief instrument of literary and artistic in Japan at that age of devastating civil war. A new impetus to printing activity had come from the renaissance of Buddhism in China under the Sung dynasty; and, under its stimulus, the pair of five Zen houses each, at the Imperial and feudal capitals

of Japan, in the early 14th century printed many books, religious and secular. They are now much prized as go-zan ban (five-monastery prints). They are found bound in folded sheets, in which the lines are marked off by vertical lines.

7b.12. (Ba12). Kwan-Kei roku. [Poetic and prose writings of the Chinese Zen monk Buan K'I (Japanese pron., Kwan-Kei), of the early 13th century.] Original Japanese print from movable type, 1711. v.2 only, in a case.

(The use of movable types in this age be further seen in 11, Printing.)

7c. BUDDHIST MISCELLANY

7c.(Ab27). Kokera-kyo. [Small wooden votive tablets bearing phrases from Buddhist texts, offered at graveyards.] Original, probably late 12th century. 12 pieces done into an album; in a wood case.

These used to be offered, together with a small stone monument made in the form of a stupa, for the salvation of deceased. The wooden tablet also simulated the same form by means of the conventional little notches carved on the sides near the top; the five stones of a stupa would symbolize the five elements in the ancient Indian cosmogony: earth, water, fire, wind, and air.

7c.2. (E5). Kyo-chitsu. [One of the containers used for holding the rolls of sutras which were offered to Zhin-go-zhi, near Kyoto, by the tonsured emperor Go-Shirakawa (1122-1192).] Original, together with the wooden tablet bearing an inscription in gold. In a wood box.

The inscription on the wooden tag indicates the name of the sutra of which the roll in the container was a chapter. The container is made of finely split bamboo, and is lined with brocade. The object is still faintly redolent of the incense to whose fragrance it was exposed through the centuries.

7c.3. (E6). Kyo-chistu. [A container for a roll of sutra, probably of Korean origin.] Original; uncertain. In a wood box.

7c.4a and b. (E4a,b). Kyo-bako. [Two wooden boxes for containing sutras.] Original; uncertain.

The writing in red lacquer on the bottom of 4a shows that the box once formed one of thirteen containing a set of texts at the monastery Zhi-myo-zhi.

7c.5. (E3). Kyo-bako. [A wooden box for holding sutras.] Original; date unknown.

7.6. (Ac4). Ko-fuku-zhi. [7 documents of the monastery Ko-fuku-zhi, of Nara.] Original manuscripts, dated 1622, 1624, and 1703. In a wooden case.

On Ko-fuku-zhi of Nara, cf. 2.3, 2.12 and 13, 7a.26, 7b.2. It was founded in 710 by the Fujiwara Family. With the rise of the political and social prestige of the patron, which was second only to that of the imperial house for many centuries, the influence of the monastery also rose to its height. Of the seven documents here assembled, six are letters

concerning religious rituals, for the solemn performance which the zhi was well known. Some of the reports of participating monks are intricately sealed. One letter gives questions and responses at a solemn disputation held one evening according to the tenets of a special school of Buddhism; the judge-monk reserves decision on one disputed point. By another letter a high monk acknowledges his appointment to an office at a ritual service to be held in 1624 according to another school; the appointment is for two days only. The seventh document is a memorandum relative to the administration of the monastery in 1703.

7c.7. (Ac11). Nan-to dai-Bustu shu-fuku kan-zhin cho. [A register of contributions made by the public to the cost of rebuilding the hall of Great Buddha, at Nara; and a fragment of another register.] Original manuscripts. Nara, 1685. A folded v., in a case.

The first hall housing the great bronze image of Buddha Vairocana, at To-dai-zhi, Nara, was dedicated in 752. It was burned twice in war, in 1180 and in 1567. After the first destruction, the rebuilding was aided largely by the civil and feudal authorities of the day; but after the second disaster, reconstruction was delayed for over a century, and then was accomplished by seeking subscriptions widely among all classes of people.

In the register, inscribed on both sides, the subscribers comprise religious and lay, men and women, rich and poor. A few give silver coins or metal mirrors; some are able to offer as many as 40 pieces of copper coin; but the rest are all poor folk who could afford only one or a few coppers. On one page, four men are seen clubbed together to give one copper. At the lower right corner of the same page, a man and a woman are seen each offering 3 pieces for the sake of their respective parents probably deceased.

The fragment was given by the monastery directly to Yale Library many years ago before the arrival of the alumni gifts. In this piece, the signature over the seal is that of the abbot, Ko-Gyo, who conceived the idea of popular subscription and had the charge of its collection.

7e.8. (Bb14). Sho-bo-zan Myo-shin zen-zhi ahu-ha dzu. [Tables of succession in the teaching of Zen Buddhism of the school of the monastery Myo-shin-zhi, Kyoto, from 1277 to 1360.] Revised in 1660 and 1687. Original block print of 1687. Kyoto, 1687. In a case.

This shows the order in which the mysteries of Zen were transmitted from master to pupil during the century following the founding of the monastery by Ye-Gen in 1277.

Zen, the most virile type of Buddhism, flourishing in China in the Sung and Yuan periods, came to Japan in successive waves of influence, gained a great following especially among the feudal classes, and entered profoundly into the culture of all classes

of the nation. Its decisive effects are visible as much upon military tactics and individual combats as upon literature and the fine arts. As we have said elsewhere, printing also received a strong impetus from Zen. (Cf.6a.15, 7b.11, and 10b.1.)

7c.9. (Bf7) Minobu kagami. [A guide-book to Minobu.] Original block printing. Minobu, 1806. 3v. in a case.

Minobu is a secluded spot among the mountains of Kai, the roof of Japan. Here Nichi-Ren (1222-1282), the founder of the sect bearing his name, found his shelter for eight years after his return in 1274 from a second exile until his death in 1282. The place is sacred to his adherents, and continues to draw pilgrims from all parts of the country. This guide-book was compiled in 1762; and the present edition was revised till 1806.

Nichiren offered to all people an extremely simple way of Buddhist salvation; boldly and violently denounced other Buddhist sects; and spread his own doctrine, with great energy, braving persecution and defying all obstacles. To this day the Nichiren sect bears an unmistakable impress of the personality of its adventurous originator. It as much thrills its adherents as it repels its critics. (Cf.7b.5.)

7c.10 (Bb15). Butsu-zo dzu-i. [Pictures of Buddhist images, ritual instruments, etc.] Original block printing. Kyoto, 1690. In a case.

The main object of the work is to show the forms in which Buddhist deities are generally represented in the various sects. But also are given pictures of religious, musical, and other instruments used in the rites.

7d. SHINTO, CONFUCIANISM, ETC.

7d.0. (C11). Nagato ichi-no-miya ho-no Ashikaga Takauji i-ge wa-ka kwai-shi. [Verses offered to a Shinto temple in Nagato by the sho-gun Takauji and others of his family, in 1336, 1344, and 1351.] Facsimiles in collotype of the original manuscripts. 1 roll in a wood box.

These are preserved at the temple to which were offered, and are counted among the “treasures of the land.” The deity here is the spirit of Empress Zhin-gu, the legendary conqueror of southern Korea in a pre-historic age. Each of the warrior-poets wrote two verses, with a short preface, in the form of paper known as kwai-shi. (see 6a.5).

The sho-gun’s offering is of much historical interest. In 1336, he, rebel against Emperor Go-Daigo, was defeated at Kyoto and fled hastily to the southern island Kyushu. On the way, according to his words recorded here in his own hand, he paid homage to the goddess. Who can doubt that he must also have prayed then for divine aid for the realization of the political ambition which he had conceived. In three months he pushed back to the Capital, with a great army, crushing all oppositions. The reigning sovereign fled, and his partisans either perished or ran away to remote parts. Takauji sat up a rival emperor, and had himself appointed sho-gun; so began nearly 60 years of two imperial courts, followed by the shogunate of seventeen successive suzerains of the Ashikaga house. (Cf.7a.19 nd 8.18.)

These verses were presented to the temple after Takauji’s re-entry into Kyoto in gratitude for the swift attainment of his desires.

7d.1. (Aa3). Ten-man-gu shin-ei. [An imaginary portrait of Sugawara Michizane, d.903.] Painted about the 15th century. Original. A kakemono in a wood case.

The work has been attributed by some to Kose Korehisa, an accomplished artist of the 15th century.

Michizane, a learned Minister of the emperor, was falsely accused of treason by his political rivals, and was exiled to North Kyushu, where he died in 903. The deep sympathy felt by all classes of people for his tragic career, and even more for his unchanged loyalty to the sovereign after banishment, -- added to the fear, due to a prevalent superstition, of the possible malevolence of an unavenged ghost, -- gradually invested Michizane’s memory with a sacred character; finally he was deified, and came to be popularly called Ten-zhin (literally, heavenly deity) or, by a metonymy of the word for his temples, Ten-man-gu. For his well-known attainment in classical literature, many a devotee looked upon him as the patron deity of learning.

Such portrait as this, purely imaginary as it is, illustrates the prevalence of the cult.

The very fact of his deification is worthy of note as an index to one aspect of the character of the Japanese people. Michizane's case is one of the very many recorded in their history which reflect their sensitivity to any great misfortunes unjustly visited upon a person of high character. Over and above the superstitious fear of an unappeased spirit by which a sympathy of this kind was often influenced, it would be difficult to ignore the presence of a genuine commiseration for a virtuous victim. Not only in worship, but also in art literature, and in simple words and acts of humble folk, expressions of the same trait hardly attributable to ghostly fear are found to be too frequent and too spontaneous to be looked upon as anything other than a phase of popular mentality. (Cf.6b.2.)

The conventional five petals of the plum flower seen in the portrait formed the emblem of the Sugawara family.

7d.2. (Bc21). Eki-zhustu mu-dan. [How to read fortune by dreams by applying principles of the Yi king.] By Kataoka Zho-kei, (d, about 1785). Block print. Osaka, n.d. In a case.

7d.3. (Bc1) Okina mon-do. [Popular discourses on ethics and philosophy from the standpoint of Wang Yang-ming.] By Nakae To-zhu (1608-1648). Block print. [Kyoto], 1650. 5v. in a case.

To-zhu was a sincere inquirer into the meaning of human existence. After a wide examination of Confucian and Buddhist doctrines, he finally found peace in that of Wang Yang-ming (1472-1528), the Confucian philosopher in China. Wang's system was based on direct reflection by man upon his inner nature, which should, according to him, result immediately in practical action. To-zhu's whole life was regarded as an inspiring exemplification of Wang's and his own teachings. It was due to this demonstration by personal conduct, as to the instruction he gave to his many disciples, that his influence spread widely over the nation during his lifetime of only forty years. After his death, the lord of the distant barony of Okayama deified and revered his spirit.

In a postscript to the last volume, To-zhu's pupils tell how the master wrote this work in 1641 (when 33 years old), but was unwilling to publish it, and died seven years later before completing its revision; then, how two unauthorized editions appeared which at last obliged the pupils to publish the half-revised text as it stood.

7d.5. (Bc2). Shu-gi wa-sho. [Conversations on conduct from a Confucian point of view.]

By Kumazawa Ban-Zan (1619-1691) Block print. Kyoto, n.d. 6v. in a case.

Not an original edition. But a later print.

Ban-zan followed To-zhu's teaching; hence views also reflect those of Wang Yang-ming (cf. 7d.3). But Ban-zan was an ambitious and controversial scholar. He served Lord Ikeda of Okayama as mentor and councilor, and through him improves the administration of the barony in regard in charity, education, religion, etc.

7d.6. (Bc3). Shu-gi gwai-sho. [Conversations on conduct and on government from a Confucian standpoint.] By Kumazawa Ban-zen (1619-1691). Block print. Kyoto, 1710. 10v. in a case.

A sequel to 7d.5, but rather concerning baronial administration.

This copy bears the seal of Kimura Ken-ka-do, a merchant in Osaka, but also a painter and calligrapher of some note.

7d.7. (Bc7). Raku-kun. [A popular discourse on happy life from a Confucian standpoint.] By Kaibara Eki-ken (1630-1714). 1710; reprinted 1815. Kyoto, 1815. 3v. in a case.

Eki-ken (Ekken) turned from the Wang Yang-ming school of Confucianism (see 7d.3) to the Chu Hi school. The latter, contrary to the former, taught a gradual perfection of character through wide study and scrupulous conduct. The Chu Hi school was for long the prevailing form of Confucian teaching in Japan after 1600.

Eki-ken, true to his philosophy, was a scholar of a remarkably broad range of knowledge. During his long life, he wrote many works, not only on philosophy and literature, but also on government, economics, agriculture, horticulture, and hygiene.

The present work is one of a series of the author's ten popular works addressed to the common people. The book tells how to develop the capacity for happiness with which everyone is endowed, by enjoying the quiet pleasures which all occasions can afford. To take an example at random from each volume. A part in vol.1 tells how much man can enjoy Nature, as he in reality shares with her the great and bright spirit of the universe. In vol.2, it is said that, during summer, early morning affords one of the chief delights of the season. In the postscript to the last volume, the author, now 81 years old, teaches the supreme happiness of knowing the Way (the ultimate truth).

One might perhaps wonder if this type of Confucianism, like some forms of Taoism also, -- whether in Japan after 1600 or in China of the 20th century -- would not tend to carry the follower to a certain level of spiritual ascent, and leave him there well satisfied with himself. The attainment of that level might have placed him in a position from which he might be able to speak down to the multitudes below; but, unless he had derived

from some other source a sense of endless aspiration, would he not be in danger of lapsing into a smug complacency?

7d.8. (Bc6). Ka-do kun. [A popular discourse on family ethics.] By Kaibara Eki-ken (1630-1714). Later reprint on the model of a block print of 1712. In a case.

Another of Eki-ken's ten popular works (see 7d.7). He is now 82 yrs. old, and applies his Confucian doctrine to daily conduct in the family. (cf.8a.1 and 2.)

The manuscript added in a very poor hand is by a youthful apprentice in a merchant shop in Edo, where he says he bought the book in 1788.

7d.9. (Bc5). Kyu-o do-wa. [Lectures on ethics, from the shin-gaku standpoint.] By Shibata Kyu-o (1783-1839). Edited by his son, Bu-shu. Block printing. Kyoto, 1835-1839. 3 series of 6v. each; 18v. in a case.

Kyu-o was blind; these lectures were taken by the son.

Shin-gaku, literally, "study of the mind", was a movement begun by a group of scholars for the purpose of teaching to common people, by means of free lectures, principles of human conduct. Its basic philosophy was an eclectic of Confucianism, Buddhism, and Shinto; but it was reduced into terms of daily life and was expounded in the simplest language and with remarkable skill. The lectures must have had a wholesome influence upon the lower classes, especially of Kyoto and Edo.

7d.10. (bc4). Do-mi-o do-wa. [Lectures on ethics from the shin-gaku standpoint.] By Nakazawa Yoshimichi (1725-1803). Block printing. Osaka, 1794-1824. 6v. in a case.

8. EDUCATION

8.1. (Bc15). Zhitsu-go kyo. Do-zhi kyo. ["Teaching of real words" and "Teaching for boys", primers.] Block printing; Edo, c.1810, a reprint. In a case.

Of these two text books, the former can be traced back to the 13th century, and the latter at least to the early 15th. After having been used for centuries as primers for boys of the feudal classes, they spread widely in printed editions, after 1600, among the lower classes as well, perhaps chiefly.

The texts were originally compiled by some Buddhists. They were so fashioned as to initiate the pupil in the learning, at once, of written characters, of the Chinese style of composition, and of applied Buddhist-Confucian principles of conduct.

We give below translations of a few typical phrases from each.

The Zhitsu-go kyo. -- "A mountain is not valued its altitude, but for its trees; a man is not noble on account of his bulk, but of his wisdom. Wealth is a treasure for only a lifetime, and is lost when life ceases; wisdom is a treasure for all generations and pursues its course after one's death." "A jewel does not sparkle, unless it is polished;....a man has no wisdom without studying." "Fortune or misfortune prefers no family; it is only man that invites it. A natural calamity may be evaded, but a self-made misfortune cannot be averted. A family that accumulates good acts will surely have abundant blessing; one that prefers evil will surely have great misfortune."

The Do-zhi kyo. -- "A wealthy man who covets more is called a poor man; a poor man who knows contentment is called a rich man." "The father's favors are higher than Mount Sumi; the mother's love is deeper than the deepest sea.... A child who is filial to his parents is loved by all the deities."

8.2. (Bc16). Zhitsu-go kyo Do-zhi kyo sho-chu. [Zhitsu-go kyo and Do-zhi kyo with notes.] By Igari Tei-kyo. Block print. Edo, 1816. In a case.

8.3. (Bc36). Mei-ko o-rai fukki tai-sei. (Title within); Mei-ko sho-soku. [Fujiwara Akihira (Mei-ko's) formulary of letters, known as Un-shu sho-soku or in later ages, Mei-ko o-rai.] Originally compiled by Fujiwara Akihira (989-1066). An edition with gloss. Block print of the 17th century. Kyoto, n.d. In a case.

The compiler being a courtier of the 11th century, the model letters he assembled in this work had all been written by civil nobles, and they rarely touch upon matters beyond the author's narrow circles.

The style of their composition, also, represents only a certain stage in the

progressive modification of Chinese classical style that had begun but needed a few centuries more for its completion.

In spite of the restricted range of these epistles, and of the limited period in the evolution of the written language which they marked, this old collection continued for centuries to be used as a textbook for young people of all classes. Some of the reasons probably were: that this was the first extant body of selected letters; that it represented a relatively pure style of composition; and that it contained interesting allusions to literature and institutions and a fairly large vocabulary. The influence of this little work upon work upon the history of the written language of the succeeding ages cannot have been small.

For the word *o-rai*, see 8.6 below.

8.4. (Bc14). *Ko-zhi zeroes ho-chu*. [Nine famous historic letters, annotated.] Compiled, with notes, by Takai Ran-zan (1762-1839). Block print. Edo, 1833. In a case.

The collection includes, besides the Imagawa letter (see 8.5) and another, seven pieces attributed to the late 12th century. Of these seven, only one is authentic, but all served to inculcate virtues expected of every feudal man: --- namely, undivided loyalty to a single lord, and sympathy for a fallen foe regarded as a fellow samurai.

This last virtue, transcending the accidental division of contending parties in war, is exemplified by the letters which Naozane and Tsunemori are said to have exchanged in 1185: the latter's young son Atsumori has been killed in war by the former (see 6d.7), who now sends to the father a touching letter, together with the flute which he found on the son's person; the father responds gratefully, and expresses his hope that all three may at last meet in peace in the Buddha world.

The loyalty of the vassal is pathetically recalled by Yoshitsune in his letter (authentic) to his elder brother Yoritomo, the *sho-gun*. He has served him and rendered brilliant military services but recently been estranged from him. The letter was written by Yoshitsune on his return in 1185 from the final victories he had won for his brother-lord, during which occurred Atsumori's death above referred to. (6f.6b.2)

8.5. (Bc13). *Imagawa gen-kai*. [Popular commentary on the letter addressed to his son Naka-aki, in 1412, by Imawaga Sadayo (Ryo-shun, 1325-1420).] Block printing. Kyoto, 1689. In a case.

The instructions that the famous baron gave to his young son came to be used as a text for the teaching of feudal youth in general; and, after 1600, also for that of children of humbler birth.

The letter gives counsel on the ethical conduct of a baron: - Personally, he should cultivate with equal diligence literary (Confucian, Buddhist, and Japanese classical) learning and martial skill, should be sparing in pleasures, like luxury, hunting, and feasting; and should excel in loyalty to the lord and filial piety to the parents. As a feudal lord, he should love his vassals, and be scrupulously equitable in dispensing rewards and punishments. As an administrator, he should respect religion, its establishments and priests; employ wise councilors and discard flatterers; should not hamper commerce by too many barriers and tolls; and should pity the peasantry.

As a matter of fact, Ryo-shun lived in an age of civil war, in which he himself was sometimes involved, and which was to increase in frequency and fury and to continue for more than two hundred years. Such counsels as he gave were becoming more and more difficult to hold in continuous practice, but for that very reason all the more needed to be inculcated. But the long turmoil had ended by the year 1600. Hence the more extensive use of the text from that time: it was now utilized as much for reading and copying as for ethical instruction.

8.6. (Bc25). Tei-kin o-rai. [Model letters, compiled in the late 14th century. With notes.] Block print. [Kyoto], 1655. 2v. in a case.

This is one of the ten editions in our collection of this work; the other nine will follow.

The word o-rai, to be often found among the items listed below, meant going and coming, referring at first to exchanges of letters; but the term gained so much vogue through the popularity of the Tei-kin o-rai and its imitations that it tended to be looked upon as a sort of appropriate part of the title of any textbook, even not of an epistolary form.

Tei-kin meant family instruction, for the text was intended for providing the young members of the upper feudal class with some of the useful knowledge which they should possess. The letters and responses -- 25 pairs, arranged in the order of the months in which they were purported to have been written -- comprise words and phrases touching weapons and tactics, sports and amusements of the higher samurai, and seigneurial administration; as well as such matters of religion, agriculture, commerce, and trades, etc., as the pupils should learn.

The style of composition belongs to a later age of epistolary style than 8.5 and even 8.4. Now the opening phrases, for one thing, are always felicitations for the addressed person.

The formulary had an immense vogue, as it was used and more by lower classes as

well. Printed texts appear from about 1580, and much increased after 1600; about 150 editions are extant. Commentaries, illustrated texts, and adaptations of all sorts, multiplied.

8.7. (Bc30). Tei-kin o-rai. A block print. Kyoto, n.d. In a case.

8.8. (Bc32). Tei-kin o-rai. Block print. N.p., n.d. In a case.

8.9. (Bc23). Teikin o-rai. Block print. N.p., 1670. In a case.

The writing is said to be in the style of that of Prince Son-Yen (see 5b.1 and 2).

8.9a. (Bc27). Tei-kin o-rai. Illustrated edition by Minegishi Ryo-zan. Block print. Osaka, 1826. In a case.

8.10. (Bc24). Taki-hon Tei-kin o-rai. Said to be facsimile of Sho-kwa-do Sho-zho's copy dated 1622. Block print. N.p., n.d. 2v. in a case.

On the famous calligrapher Sho-Zho, see 5b.4 and 5, and 5c.3. The hand-written note added at the end by some one who had been trained in the Sho-Zho style.

8.11. (Bc26). Tei-kin o-rai. Block print. Osaka, 1825. In a case.

8.12 (Bc29). Tei-kin o-rai gu-chu sho. Edition by Shitomi Toku-fu, 1834. Reprint from blocks. Osaka, 1846. In a case.

8.13. (Bc28). Tei-kin o-rai ye-sho. Edition by Shitomi Toku-fu. Osaka, 1668/29. Block print. In a case.

8.14. (Bc31). Tei-kin o-rai ye-sho. Edition by Kwaitei Ga-zen. Block print. Edo, 1864. 2v. in a case.

8.15. (Be37). Sho-soku o-rai. [Instruction in letter-writing.] Copied by the calligrapher Mizoe. Block print. Osaka, n.d. In a case.

This is not a formulary, but simple treatise on epistolary composition.

8.16. (Bc35). Edo o-rai. (The title within): Zhi-ken o-rai. [A long letter describing Edo, the feudal capital.] Block print. Osaka, n.d. In a case.

Again an anonymous text, but in the form of a long letter supposedly written by some one in Edo, which was the seat of the shō-gun.

Since it was a strict obligation incumbent upon every feudal lord to pay his annual court to the suzerain, to the city of Edo came every year all the barons in the country, each with an elaborate retinue befitting his rank. When they resumed their expensive journeys homeward at the end of the prescribed term of their still costlier sojourn, they were to leave in their official quarters permanently maintained in Edo their consorts and other members of their families, together with large numbers of vassals and other retainers. (Cf.3.4.)

Some of the social effects of these enforced coming and goings of provincial people may well be imagined. These persons each year brought fresh money and fresh appetite for the amenities and luxuries of the metropolis, and then went home with the acquired or renewed taste of refinements and, by talk and by example, whetted the yearnings of their compeers who had stayed behind in the country but would follow the same steps. So in a system of surveyance at once clever and cynical, the Tokugawa shogunate imposed upon feudal Japan a perennial interchange between capital and country of propaganda radiating outward and money pouring inward. One effect was an artificial prosperity of Edo which a natural growth of commerce and industry and a gradual increase of population could never have given her. This general state of things should be read in the background of the Edo o-rai.

The next describes the customs and manners, celebrated buildings, extensive commerce, etc., etc., of Edo.

8.17. (Bc34). Man-zai Edo o-rai. (The title within): Zhi-ken o-rai. [A long letter describing Edo.] The calligrapher unknown. Block print. Edo, 1788. In a case.

8.18.(Bc45). Chu-shin o-rai. [Letter by loyalist of the Southern party, 1333-1341 and 1384.] Compiled by Hashimoto Ko-ha; calligraphy by Okamoto Chiku-su; illustrations by Matsukawa Han-zan. Block print. Osaka, 1864. In a case.

A textbook composed of eleven really historic letters written by or addressed to noted warrior loyal to the Southern emperors during the age of their rivalry with the Northern dynasty and the Ashikaga shogunate (see 7d.c). Only one letter among the number is of 1384.

The northern emperors, at Kyoto, were set up by the shoguns, who were the real heads of feudal Japan between 1336 and 1392. For this reason, although the sovereigns of both courts were of the same imperial family that had and has always ruled over the

country, the modern official view is that the Southern should be regarded as the true successors to the throne during these years, in spite of the fact that their actual power was the smaller.

It is of historical significance that, already in one of the last years of the Tokugawa shogunate, some scholar dared to publish in Osaka a text for young boys these letters so boldly expressive of the anti-feudal attitude of the devotees of the Southern emperors. The edition provides in the upper section of the pages brief lives of loyalists.

8.20. (Bc17). Zhi-do kyo-kun i-ro-ha ura: Ono no Takamura uta-zhi dzukushi. [Two textbooks, one teaching ethics and the other teaching ideographs, both by means of uta verses.] Block printing. Osaka, n.d. Edited in 1v.; in a case.

In both texts, the pupil is expected to learn the verses by heart. But the verses are not the ends in themselves, but only means to subserve other purposes. These are: in the first text, simple moral lessons, and, in the second, the mastery of a few hundred Chinese written characters. In both instances, the verses have been composed only in order to clothe in them these main objects of teaching: by recalling a verse, the lesson it conveys will be remembered.

In the I-ro-ha uta, there are 48 verses the first letters of which follow in order the phonographs in the syllabary hira-gana, or, i-ro-ha; so that it will be easy to recall the verses either in succession, or singly when reminded of the opening syllables. The 78 verses in the other text explain cleverly the structural elements of some 390 ideographs.

8.21. (Bc38). Se-wa-zhi o-rai. [A primer.] Block print. N.p.,c. 1835. In a case.

The text is one continuous piece. It serves the double purpose of teaching written words and instructing in rules of conduct.

8.22. (Bc39). Se-wa zen-zhi-mon. [A Japanese primer of a thousand Chinese characters.] Block print. Kyoto, 1843. In a case.

Not the well-known Chinese text of a thousand characters, but a Japanese composition, giving a wide range of useful words and phrases, arranged dictionary-wise in the i-ro-ha order.

The upper part adds more phrases.

8.23. (Bc20). Kyo-kun ye-hon hanashi-gusa, [Tables for moral instructions.] Block print. Osaka, 1816. 5v. in case.

Author unknown; revised by a novelist. Plants, beasts, birds, and inanimate things

are made to discourse with notable knowledge of literature and with a quiet of humor, and to come to sound conclusions based upon Confucian or Buddhist ethics.

In vol.4, for example, a dog goes into a deep forest, to visit a tiger, complains his lot, and begs to be recommended to the service of a sacred animal. The tiger consoles and exhorts him, tells his own liability to be slaughtered for his fur, and persuades the dog to return to the loyal service of his master.

In vol.2, there is a learned conversation between a goose, a duck, and a hen; and an equally erudite colloquy between a mirror and the wooden frame that supports it. A naughty pupil has written “Quack, Quack,” etc., over the feathered scholar-humorists.

8.24. (Bc18). *Mi no myo-ga*. [The advantages of frugality.] By Hori Gen-emon. Block print. Kyoto, 1843. In a case.

The author teaches the virtue of economy and its rewards, and the vice of extravagance and its penalty. He regards economy as an integral principle in the general order of the universe, and coordinates it with honesty and all rules of proper conduct in social relations.

In a half comic illustration, a party returning from a picnic sees a lark coming down in twilight; the lark’s soaring and descending are likened to the vainglory of extravagance and its final fall. In the upper corner, the natural simplicity of Shinto temples is pointed out as proof of the deities’ economy.

8.25. (Bc33). *Sho-shoku o-rai Ten-zhin kyo-kun zho. Funa-kata o-rai*. [Three readers, including one on occupations and another on shipping.] Printed in one volume; block print. Osaka,n.d. In a case.

The first text gives what the samurai, the peasant, the merchant, and the artisan should know each in his own and one another’s calling. The text on ships is strongly religious; but it also explains ship-building and the details of all the parts.

8.27. (Bc40). *Sho-bai o-rai*. [A reader for merchant’s children.] Block print. Osaka,n.d. In a case.

The text gives elements of coinage, weights and measures, transportation and storage, expenses and profits, and book-keeping; provides an extensive list of merchandise; ends with what an apprentice should and should not do, if he would attain prosperity.

8.28. (Bc52). *Sho-rei ku-katsu*. [Etiquette of letter-writing.] Block print, N.p.; 1699. In a

case.

Gives details of the writing of all manner of documents and letters. Valuable also for students of the diplomatic and paleography of a relatively late period.

In this age, documentary writing was elaborately regulated according to its kinds, and also to the relative social ranks of the correspondents.

8.29. (Bc46). Sho-kan sho-gaku sho, [A formulary of letters.] Block print. N.p.,; 1699. In a case.

Intended only for children of those pedants who would affect the Chinese style of extremely ornate letter-writing.

8a. EDUCATION OF WOMEN

8a.1. (Bc10). Onna dai-gaku oshie-gusa. [The onnna dai gaku by Kaibara Eki-ken (1630-1714), edited with illustrative material and with the Onna Imagawa.] Block print. Edo, n.d. In a case.

Eki-ken was a Confucian scholar with a remarkably wide range of interest. In this primer for girls, his point of view is thoroughly Confucian; it therefore emphasizes obedience, patience, economy of words, spirit of concord, etc., and, above all, faith to the husband and respect for the parents-in law. It should be added that such a repressive ethic for women was also in conformity with the spirit of the social policy of the Tokugawa regime. The text was widely used, and must have exerted great influence upon the home and social life of the age after 1600. (cf. 7d.7 and 8.)

This edition provides, at the beginning, some useful knowledge of customs and of the calendar. A series of pictures, including that of wedding ceremony, illustrates the various stages of a woman's normal life.

8a.2. (Bc11). Onna dai-gaku. (Title on cover): O-ie ho-kun onna dai-gaku. Block print. N.D. In a case.

For the text, see 8a.1. There are pages in it which tell the misfortune of a bride who has not been properly brought up at home; and teach that a woman who cares more for the beauty of her skin than that of her spirit lacks delicacy of feeling and gets into trouble with others.

8a.3. (Bc9). Jo kun sho. [Instructions for noble women.] Block print. Kyoto, 1642. 3v, in a case.

The author is unknown. The teaching is generally along Confucian lines.

Many incidents in the history of Japan and China are used as illustrations. The style is genteel and sober, and not so popular 8c.1 and 2, and as most of the texts for boys. The text was apparently intended for use by higher classes in Kyoto, the historic Capital of the imperial civil government.

8a.4. (Bc47). Jo-hitsu zoku shi-nan shu. [A copy-book for woman's calligraphy in the chirashi-geki style. 2nd series.] By Hasegawa Myo-tei. Block print. Edo. 1775. 3v. in a case.

The chirashi-gaki style, literally, "scattered writing", is writing in lines of varied heights and in characters of varied sizes and strokes, fancied in epistles of court Ladies.

In this copy-book, however, it is common letters to which the style is artificially applied. The writing is hardly feminine and highly mannered. Myo-tei's life is unknown.

8a.5. (Bc12).. Tama no koshi. ["Jewelled vehicle", a compendium of useful knowledge for women.] Block print. Edo, 1841. 5v. in a case.

The title was a common phrase, meaning a happy marriage into a noble family. As the saying was, even a woman of humble birth may perhaps attain it. The implication was that the success would be the reward of beauty or of wisdom. This text, written originally in 1768, aims to provide knowledge and attainments which might bring about the coveted state. Let us take few samples of the lessons.

Virtues of the poetic talent are illustrated. The poetess Ko-Shikibu is ill. Her mother visits her, and the daughter makes a verse, to the effect that she would not know where to go [if she died], for she is ignorant of the path one should take who precedes her parent. The feeling of the situation is obvious. Ko-Shikibu is soon well.

Here are a hundred rules of proper conduct.

Verses of warning. Right: extravagantly fashionable hair-dressing provokes gossip. Left: it is so shame to seek information, but pretended knowledge brings shame.

A picture represents gifts from the future husband's family to that of the bride after the contract of betrothal has been concluded. From the left hand of the page begins a detailed description of all the steps relative to marriage.

8b. MORE MODERN TEXTBOOKS

8b.1. (Bc44). *Ni-hon chi-ri o-rai*. [Geographical reader.] By Masaki Shotaro. Block print. Osaka, 1871. 2v. in a case.

Still called an *o-rai* (see 8.6), the text reveals the influence of the new age has dawned. It describes the administrative and military organization of the territories of Japan.

8b.2. (Bc43). *Ban-koku o-rai*. [A trip around the world.] By Shio Mohei, pseudonym. Block print. Kyoto, 1871. In a case.

Another *o-rai* of the same year. It is written in the form of a letter of guidance addressed to one who is starting on a round-the-world tour. Picture from copper plates pasted on: they are works by one calling himself “independents”, probably because the art was a new venture.

8b.3. (Bc19). *Gaku-mon no susume*. [“Exhortation to learning”.] By Fukuzawa Yukichi (1834-1901) together with Obata Tokuzhiro. Reprint from the edition of 1871. Movable type print. Tokyo, 1878. Vol.1 only, in a case.

Printed from a movable type at the authors’ school, Keio Gijuku. Here the tone of the text would seem revolutionary, so boldly did the writers try to inspire the younger generation with the spirit of a new age of enlightenment.

“Heaven does not make a man above or below another. All men are born in the same rank; the distinction between the nobles and the ignoble is past. Heaven intends that every one, as the ‘soul of the universe’, shall, with the effort of his mind and body, utilize all things between heaven and earth, and freely pursue his happiness without hindering others.” But there are great inequalities of knowledge, which, however, can be overcome by study. One should resist even unto death others’ encroachment upon one’s freedom, as should a nation repel another which threatens its independence. Nothing is more pitiable or despicable in the world than ignorant people; they rest idle under the protection of law, and when reduced to poverty, blame the government, and even been together to rise against the law -- an act of self-contradiction. Etc.

8b.4. (Bc41). *Kin-shin o-rai*. [A primer.] Block print. Tokyo, [c.1870]. In a case.

The new age has come, but textbooks of the styles of those of the feudal ages. Like this one, continued to appear a little while longer. (See also 8b.5 and 6.) The substance of this primer is much like that of 8.17.

8b.5. (Bc50). Shu-zhi no chika-michi. ["A short path to calligraphic practices", a copy-book.] By Ryo-tan, the calligrapher (1846-1880). Block print. Tokyo, 1873. In a case.

8b.6. (Bc42). No-gyo o-rai. [Primer on agriculture.] By Eto Yashichi; revised by Ogita Shinowo. Block print. Osaka, n.d. In a case.

In the old style, but embodying some new knowledge.

9a. CUSTOMS AND MANNERS

One thing, among others, that reappears in the customs and manners of the Japanese people through the ages is their spirit of courtesy. It is notable from the oldest extant records of their history; it probably contributed not a little to the softening of the harsher habits natural to ancient times. Later, the court nobility at Kyoto elaborated rules of etiquette of that class to a high degree of perfection (see 9a.2): When the feudal ages dawned in the late 12th century, the warriors, “uncouth” as they were regarded by the court nobles, already showed, in some respects at least, remarkable refinement of manners; perhaps their courtesies was a stronger and more insistent principle than even with the European chevalier. Hence the great prevalence among the feudal classes of the etiquette of the Ogasawara school (see 9a.4), which developed precisely during the darkest ages of universal civil war. After the establishment of the Tokugawa shogunate in 1600, it sought to maintain the peace of the nation by means of rigid social regulations based upon principles of duties to be observed within and between the classes. Otherwise, this was in general accord with the historic native trend. Thus, the universal habits of courtesy ever present from the earliest times were further cultivated among all classes (see 9a.1), and no doubt contributed powerfully to the mutual social sanction among the people, and to the general stability of national life. One cannot, however, fail to note another aspect of this singular development of a national trait, namely, that courtesy has remained under the influence of class distinctions: and that these were inordinately sharpened during the more than two and a half centuries of the Tokugawa regime, greatly at the expense of the personal rights of individuals. Even among persons of the same class, for example, one would be habitually inclined to withhold insisting upon one’s proper rights rather than cause unpleasant friction thereby. Courtesy is by no means the only reason for this unfortunate mental habit, but it no doubt has been a strong force in its gradual formation. The rulers of the Tokugawa shogunate did in fact aim at cultivating the habit for the purpose of holding the classes under a strict discipline.

9a.1. (Bc22). *Ni-hon sai-zhi ki*. [Calendar of annual events.] By Kaibara Yoshifuru (1664-1700). Block Print. Kyoto, 1688. 4v1 in a case.

Popular festivals and other annual events are described, and their origins and meaning are explained.

From the tenth century on, nobles at Kyoto recorded, in their diaries and treatises, the ceremonies, festivals, and other customary doing that recurred every year at regular times among the court circles. It was more than 500 years later that similar works

describing annual occurrences among the lower classes began to be written. This work was compiled. On suggestion of Eki-ken (see 7d.d and 8), by his nephew Yoshifuru, or Ko-ko.

A few examples follow. The New Year: decorations, visits of felicitation, games. The last day of the sixth lunar month: a Shinto priest performs the rite of purification by a river.

The ninth day of the ninth lunar month: day of chrysanthemum. Appendix: a calendar of festivals.

9a.2. (Af3). *Sho-zoku ko-zhitsu sho*. [Illustrated works on court costumes and their proper occasions.] Anonymous. Manuscripts; n.d. 3 rolls in a wood box.

A carefully executed copy of rolls. For instance, here are court dress (ensemble), and its accessories. Another place shows court robes and other clothes (in parts), including those of the emperor and imperial princes. A third section illustrates semi-official feudal dresses (in parts), varied according to rank.

9a.3. (Bc51). *Yamato ka-rei*. [Chinese family ritual and etiquette.] Anonymous. Block print. Kyoto, 1667.

Though entitled *Yamato* (Japanese), the whole treatise is of the Chinese-Confucian character, hardly practicable in Japan. It is said to be the family etiquette of the Chinese philosopher Chu-Xi. Nearly all concerns ancestral worship. In Japan, also, ancestral spirits were honored, but the lineal descent by blood is not so strictly adhered to in succession as in China; the elder child, if incapable or disloyal, may not succeed his father, and even an unrelated person may often be adopted as heir, -- another example of the greater flexibility of customs in Japanese culture than in the Chinese.

Let us take one example from each volume.

Vol.1. Several pages explain the five and the four degrees of lineal relationship. (Cf. vol.3, below)

Vol.2. Here is the form of a letter, among others, to be sent by the house-father of the future groom to that of the bride, when gifts concluding the contract of betrothal are sent.

Vol.3. A page bears the document addressed to an ancestral spirit when its mortuary tablet is to be buried: at the death of the house-father of each generation, the tablets of the four past generations are kept on the shelf, and the fifth, that is, the fourth before the present addition, is interred in the family burial ground.

Vol.4. There is a document addressed to the very first ancestor of the family and

his consort on the first day of the spring.

9a.4. (Be53) Ogasawara ryu sho rei-ko. [Etiquette of the feudal classes according to the Ogasawara school.] Block print. [Edo, c.1840] 2v. in a case.

Among these classes this school of etiquette was most in vogue. Its masters held their families an exclusive right of teaching the deeper points of the lore. These volumes also bear postscripts forbidding inspection by unauthorized persons.

Vol.1 deals with general principles, and with etiquette on special occasions and of special subjects. Vol.2 gives instructions on documents and letters for all occasions their forms and sealing, their sending and receiving.

9a.5. (Aa8). Nikko To-sho-gu sai-rei ye-maki. [Scroll of painting illustration the procession at the annual festival of the temple at Nikko dedicated to Tokugawa Ieyasu.] Original manuscripts colored; n.d. A roll in a wood case.

Probably executed in the middle of the 19th century.

At Nikko, the spirits of the first Tokugawa shogun were deified, and Shinto temples erected at a great cost were dedicated to them, to the building and embellishment to which all the barons had contributed. Such inordinate self-exaltation, as well as the drain imposed upon the finances of the barons, were characteristic of the shogunate at Edo.

The annual festival for the shogun, Ieyasu, occurred in the fourth lunar month. This scroll illustrates the general order of the usual procession on that occasion, but the numbers of men in each group are more or less abridged in the picture, though indicated in words.

The Yale Library is in possession of a verbal representation of the order of procession at the festival of 1643, not, however, of the usual festive parade, as in this scroll, but of the shogun's retinue on that day. He used sometimes to pay his respects in person to the ancestral spirit at Nikko on the day of festival; but the expenses involved were so heavy that he was usually represented by a special envoy. 1643 was the last occasion of the shogun's own presence.

9b. AMUSEMENTS

9b.1. (Bd55). Sumo ki-gen. [Annual wrestling matches, 1774-1853, compiled between 1848 and 1858.] A reprint. Block printing. Tokyo, 1889. 10v. in a case.

During the years covered here, the matches of wrestlers of different grades of prowess to be held at the summer and winter tournaments were decided and published twice yearly. This work adds a brief history of wrestling.

Wrestling in Japan dates early. After the 8th century, strong men selected from the country contested once each year in Kyoto. During the feudal ages, samurai practiced wrestling, but professionals began to appear. These, after 1600, publicly exhibited their skill, and the matches become immensely popular; the bear wrestlers were supported by feudal barons. The authority to grade the men according to results of the matches, and the profession of umpireship, were vested in two families.

The semi-annual matches and the grading are today still done in the old forms.

9b.2. (Bd42). Ko U. [A no song.] The Saga edition: the original handwriting attributed to Ko-atsu (1557-1637). Block print. Kyoto, c.1630. In a case.

General comments on no (9b.2-5)

No dances were derived from the kind of dancing called saru-gaku. The latter, practiced at least from the mid 8th century, was originally comic or ironic in character. In the 13th century, songs were composed for saru-gaku dance, and the art was maintained by guilds of performers. Gradually from the 18th century the performance came to be called no (literally, attainments); and its songs (utai) reached a higher literary level than before; thoroughly Buddhistic in spirit, they at the same time breathed the refinement of the feudal nobility. Written by performing masters, mostly in the 15th and early 16th centuries, the utai are built generally in the form of terse dialogues, with only brief phrases connecting them. The subjects are taken from history, legends, and old literature; and the stories told are of different classes of people, of different situations on life, and also of fanciful fables. The morals implied are these of loyalty, friendly and family faith and affection, and the virtues of perfected arts of all variety.

The utai were also sung independently of no dances, especially by men of the feudal classes. Dance and song together exerted profound influence upon later music and literature, whether drama, fiction, haiku (see 5a.15 and 16), or stories for children.

Ko U (Hsiang Yu), the hero of 9b.2, is a well known figure in ancient Chinese history. Here his and his mistress's ghosts appear and together recite his last war with Liu Pang and their own tragic end. Then they return to dust.

9b.3. (Bd43). (Kwan-ze ryu utai-bon). [Twenty nō songs, with notations according to the Kwanze school.] Printed 1677, 1690, 1698, and 1716; the 1st set reprinted 1840. Block print. Kyoto, 1677-1840. 1v. in a case.

Text of nō songs vary somewhat according to the five schools to which masters of the performance belonged.

9b.4. (Bd45). (Shi-mai-dzuki hyaku-ban: Shichi-da-yu ryu. [One hundred nō songs, with notations and instructions attributed to Shichidayu, the first master of the Kita school.] Block print. Kyoto, 1658. 20v. in a case.

9b.5. (Bd44). Soto-utai shi-biki. [Dictionary of the 130 nō songs classes as 'outer' (soto) songs according to the Kowaka school] Block print. Osaka, 1770. In a case.

The Kowaka school divided its traditional songs, 230 in all, into the inner (uchi, 100) and the outer (soto, 130). This work is a dictionary of terms occurring in the latter.

9b.6. (Bd45). Yori-ie kissho hazhime. [A roku-dan bon, story book in six chapters.] Block print. Osaka, n.d. In a case.

Though undated, the book may date from about 1700. It was probably intended for chanting. Each book of this sort contains six stories, each complete in itself. Those in the present book relate to feudal families of the early 13th century.

The fanciful character of some of the tales may be exemplified by that of Hangaku, the homely but strong woman. She is depicted as defending a castle against great odds, and being wounded by an arrow. The sword which was given to her family in a miraculous way by a deity is now recovered by the latter [※by the latter?]; a fox as his messenger carries it off.

9b.7. (Bd48) Ni-hon furi-sode hazhime. [A joruri song with notations by Takemoto Chikugo-no-jo.] The text by Chikamatsu Monzaemon (1653-1724). Block print. Kyoto, n.d. In a case.

Joruri singing was originally derived from the recitation of the Tale of the Taira, Hei-ke mono-gatari, (6b.1), no (9b.2-5), etc., and began probably in the early 16th century; it was accompanied with music on the three-stringed instrument, samisen. Later, joruri was sung at puppet shows (see 9b.9)

Chikamatsu Monzaemon was one of the most gifted in dramatic writing that Japan has produced, although he had for the most part to expend his powers upon composing,

not regular plays, but joruri songs. Of them he was a prolific producer.

This text is an authorized edition by a great joruri singer, a contemporary of Chikamatsu.

9b.8. (Bd47). Enya no Kojiro yu-uchi tai-ketsu. [A roku-dan bon, sin-chapter story book.] Block print. [Osaka], c.1700. In a case.

Stories of the mid 13th century.

9b.9. (Bd49). Zho-ru-ri o kei-dzu. [Tables of succession of the schools of joruri recitation.] Compiled by Takemoto Fudedayu; revised by Chikamatsu Shunsui. Block print. Osaka, 1842. 3v. in a case.

For joruri, see 9b.7.

9b.10. (Bd50). Hai-yu yo-yo no tsuzi-ki. [Succession of actors of different schools, with emblems and biographical sketches.] Block print. Kyoto, 1859. 5v. in a case.

Stage acting in Japan was at first an adaptation made in the early 17th century by a talented woman from the Shinto musical performance called kagura, but, later, no (see 9b.2-5), the kyogen farce, joruri (9b.7 and 9) and other influences contributed to gradual formation: until it became a regular dramatic performance, but still accompanied by singing. As such, it attained great popularity all over the country: theatres in cities became great social centers, and many school transmitted their histrionic art from master to pupil.

9b.11. (Bd51). Yaku-sha dai-fuku-cho. [Appraisals of actors of Edo, Kyoto, and Osaka.] By Hachimonzhi-ya Zhi-sho (d.1745) and Haku-o. Block print. Osaka, 1831 3v. in a case.

9b.12. (Bd52). Kyaku-sha hyo-ban ki. [Humorous gossip on actors, in the form of kyo-gen farce.] By Shiki-tei San-ba, pssed. (1776-1822). Block print. Edo, 1810; reprinted 1874. 3v. in a case.

San-ba was a well-known novelist. Kyaku-sha is intended to mean spectators of performance, but was a word coined by the author, apparently in parody of the word for the actor, Yaku-sha (see title 9b.11). San-ba's comments are not always kind.

9b.13. (Bd53). Shibai sai-ken sen-ba so. [Guides to theatres in Edo, with roles of actors and other useful data.] By Tachikawa En-ba (1743-1822); illustrated by Utagawa Kunisada (1788-1864). Block print. Edo, 1832 and 1834. 2v. bound in 1; in a case.

9b.14.(Bd28). Hi-no-ashita kai-sen Mei-zhin zoroe. [A five-leaf 'red-book' (aka-hon); fables about foreign lands.] Collotype facsimile of an 18th century block print. In a case.

This is a specimen of the five-leaf Red Book stories for children (see 5b.12). This little book is said, on the cover, to be connected with the hoka, which was a sort of jugglery; probably its performers utilized the fables contained here.

9b.15. (Bd54), Ostu-ye-bushi, go-shiki cho. [Ostuye songs.] Vol.2. Block print. Edo, N.d. In a case.

Of the early 19th century.

Ostu ye were prints of rough sketches sold among the lower classes. From the songs which the venders of these pictures sang on the street seems to have been derived the popular singing of this name, which no longer had any relation with pictures.

Ostu ye songs, in melody as well as in language, appealed to the less refined tastes; and were always humorous, even witty, and often downright vulgar. Their tone may be felt in the titles of two of the songs: -- "Boast of the octopus", and "Complaints of the herring."

9b.16. (Bd41). Ko-zhi-dzuke ko-shin banashi. [Examples of the game of otoshi-banashi.] Block print. N.p.,n.d. In a case.

The game consists in narrating a tale (hanashi; banashi, for euphony when compounded with a preceding word) and abruptly ending (otoshi, to let fall) in an unexpected turn of phrase or a pun., having nevertheless some sort of connection with the main story.

As the samples are usually based either on punning or on an allusion to something familiar to the native audience, here again a translation would be useless. Yet the western world often amuses itself by plays on words or sounds in a manner resembling some of the otoshi-banashi. Consider the following: -- "There has been a jubilee of wooden wedding downtown today. I mean, a couple of Poles got married." This was said after the Diamond Jubilee of Queen Victoria in 1897. The next was whispered about after Edward VIII's abdication: -- "His Majesty has been true to his escutcheon, 'Honi soit qui Wally pense'".

9b.17. (Bd29). Kuma Ippiki toro na [A five-leaf 'red book' (aka-hon); jiguchi puns.] Facsimile in collotype of an 18th century block print. Tokyo, 1929. In a case.

Jiguchi consisted in changing phrases or short sentences into once of entirely

different or humorous meanings, by altering the consonant of each syllable in the original theme, while retaining every vowel. The title of this collection means, “Let’s try and catch a bear”.

For the ‘red book’, see 9b.14 and 6b.12.

9b.18. (Bd40). Ye-guchi awase fukube no tsuru. [Jiguchi verses.] Block print. Osaka, 1851. 3v. in a case.

This book gives both the original and the altered phrases. The illustrations are by popular artist Matsukawa Han-zan.

From the nature of the game (see 9b.17), it will be obvious that its point would be lost altogether in any translation into another language.

9b.19. (Bf8). Ban-dzuke rui hari-komi-cho. [Album of posters, advertisements, etc. of the middle 19th century.] Mostly facsimiles.

There are sixty posters and broadsides, consisting of theatre and wrestling notices, show bills, sheets of funny phrases, etc.

10a. SCIENCE

10a.1. (Bc56). Gu-o san-no. [A treatise on mathematics.] By Miyake Katataka. Block print. Edo, 1717. 5v. in a case.

10a.2. (Bc55). Shin-pen Wa-kan san-po tai-sei. [A treatise on Chinese and Japanese mathematics.] By Miyagi Kiyoyuki, reversed by his pupils. Block print. Osaka, 1712. 7v. in a case.

10a.3. (Bc8). Yo-zho kun. [Precepts on hygiene.] By Kaibara Eki-ken (1630-1714). Original preface dated 1711. With an appendix by Sugimoto Yoshiatsu. Block print. N.p., 1813.

(On the scholar Eki-ken, see 7d.7 and 8.) As one of Eki-ken's ten popular treatises, this work also treats hygiene from the Confucian point of view.

The main parts of the work: -- general, nourishment, the senses, elimination, bathing, medicine, old age.

10a.4. (Bc57). Dai Ni-hon ni-sen nen sode-kagami. [How many years before 1849 and 1851 a person lived or an event occurred.] By Nakagawa; illustrated by Hiroshige. Block print. Edo, 1849, 1851. In a case.

A crude way of treating chronology. More than 200 years before, these appeared, in 1811, a comparative of China and Japan in a modern form, giving the sequence of reigns, persons, and events, but it lacked reckoning of the years from any starting point (11a.7). The Shin-san nen-pyo, by Kiyotaka Hidekater, (in possession of the Yale Library), published only four years after 10a.4, not only widens the field of comparative tabulation by including Europe, but also counts the years down from the foundation of the Japanese empire (660 B.C.), instead of up from the date of publication.

10b. USEFUL ARTS

10b.1. (Af4). Sen-ke su-ki-ya kakoi no sun-shaku. [Details concerning the chamber for tea ceremony according to the Sen-family school.] Manuscript. N.d. In a case.

It shows carefully the disposition of the room and its accessories, for the ceremony of tea, cha no yu.

The use of tea in Japan can be traced back to 816, when, it is recorded, a Buddhist monk served it to a visiting emperor. But it was only after the introduction of powdered tea from China by monks of Zen Buddhism (7c.8) in the 13th century that the cult of tea began to develop. It was Zen monks who first elaborated its rules, when, during the civil war from the 14th century, it attained a great vogue among warriors. The shogun Ashikaga Yoshimasa (1443-72) himself built at Ginkaku-zhi, Kyoto, a tea room (which still stands), intentionally small and simple, in the heart of a garden of exquisite taste. The rigorous simplicity and the extremely diminutive size (four and a half mats, as also seen in the illustration) of the chamber, which the shogun set, have become the norm. Likewise, all things related to the room and the ceremony, including tea utensils, are controlled by the principle that their appearance of utmost simplicity should in itself be the result of the most studied refinement -- a practical application of the Zen spirit: complete control of one's own power that have been fully developed. So also the manners of persons participating. During the centuries of universal strife (14th-16th cent.), warriors for a moment discarded their martial habits. Forgot their differences of social rank, and found in such secluded and dignified a spot their much desired calm and spiritual restoration. Since the peaceful era of the Tokugawa shogunate, the practice has spread among people of all grades who at all valued refinement of manner. Through this cult and through many other channels, the spirit of Zen has profoundly influenced national life, and deeply entered into daily manners and the mental habits of the people in a thousand unconscious ways.

10b.2. (Be11). Yo-kei tsukuri-niwa no dzu. [Pictures of imaginary gardens, with comments.] By Hishikawa Moronobu (1648-1715). A recent facsimile of a block print edition of Edo, 1680. In a case.

Moronobu, the well-known ukiyo ye artist, tries his hand at picturing imaginary gardens. He explains that he is not following old rules of gardening architecture, but adapting his plans to actual sceneries.

10b.3. (Be10). To-ki ko. [A treatise on ceramics.] By Tauchi Yonesaburo. The author's

preface dated 1853. Block print. Tokyo, 1883. 2v. in a case.

10b.4. (Bc54). (Ryo-ri no sho.) [A treatise on cooking.] Block print. N.p., 1643. In a case.

It tells briefly how to prepare dishes classified under 20 large heads. The items treated are of great variety, and rise to an immense number, due no doubt to the long history of culinary art practiced in Japan since ancient times.

Among the peculiarities may be noted: the rich variety of marine products used as food, including sea-weeds, besides fishes and mollusks; of sliced raw fish; and of pickles. The book tells only how to cook, but not how to serve. The latter was an art in itself; it is treated in some books in the possession of the Yale Library.

(Preface to 10b.5 and 6.)

The making of the sword.

The sword-maker's art has had an honorable history in Japan, beginning with the pre-historic ages. But when, from the 8th century, the form of government had been unnaturally changed into a purely civil aristocracy, with no adequate arm of national defense, the industry was put under the control of two hundred families of official smiths; for there would hardly be a demand for more swords than those appointed artisans would make. The weapon was now regarded, so far as were concerned the civil officials who bore it, as being hardly more than decorative. At the same time unauthorized carrying of any sort of weapon by private persons was forbidden. But as the growing unrest of the following centuries caused private warriors to appear and to increase, and as they at length set up a feudal regime in the 12th century, the art of sword-making revived, flourished, and spread widely over the land. The warriors demanded excellent swords above all things; and, once acquiring them, prized them highly, giving them endearing names, trusting their fate to them in combat, and bequeathing them to their heirs as chief family treasures. Naturally, rival schools of the sword-smith's art appeared and ramified; and the art, through competition and through actual test in war, rose to a high pitch of perfection. To the best swords, even miraculous virtues were attributed. Also the process of their making was almost a continual rite of religious self-dedication. The maker would swear vows to deities, practice feats and other penances, purify himself, and, as they said, beat his soul into the blade. A profane man's breath would defile it; no evil person could wield it without incurring divine punishment; etc., etc (See 10b.5.v.12.)

10b.5. (Be8). Hon-cho ka-ji ko. [A treatise on famous Japanese sword-smiths and their works.] By Kamada Gyo-myō. Block print. Reprint from the edition of 1795. Kyoto, 1800.

12v. in a case.

Some of the contents: -- Vol.1: an index of makers; vols.2-5: successions in famous makers' schools in the provinces; vol.6: best known makers in history and their most famous works; vol.7: blades and their shades characteristic of the greatest makers; vol.10: makers' inscriptions of their names.

Like others of the kind, this work contains fulsome praises of the virtues of the sword. A preface states: - "Of yore, when Deity founded the State, there already was the Heavenly-Jewel-Spear, wherewith heaven and earth were set in order, and creation and nurture were aided. When the imperial progenitress transmitted the rule, also, she, conferring a divine sword whom the heavenly grandson, said: Herewith thou shalt pacify the world. Thus were revered in this land the sword and the spear from a remote past. Wherever divine influence swayed, there all men prized the sword, and made martial courage their habit. That is why land stood erect amid the seas, and the outer aliens never put their hands upon it. So complete was the divine love, and so great the sword's virtue..." [Clearly the writer of these words, in his enthusiasm, mixed his pride in the mythical legend of the origin of the Japanese State with his exaltation of the sword. But, of the latter, he had to add]: - "... I say: the sword is the instrument whereby wrongs are chastised and misfortunes are prevented. Some, however, by abusing the sword, give to their murderous heart; some, by making a toy of the sword, give reins to their love of luxury. How could such be [i.e., accord with] the meaning of the reverence which this land offers (to the sword)?"

The author of the work expressed similar thoughts in the postscript he wrote in 1795, thus: -- "The primordial substance was of nature endowed with all virtues; its yin, being moist, became jewels, and its yang, being hard, became the sword. Thus (the latter) was named Heavenly-Jewel-Spear. The natural treasure of the universe and original foundation of the State were what is known as the way of the jeweled spear. Heavenly Deity gave the Jewelled spear to Izanagi and Izanami.... The spear was the origin of all things and parent of the sword and the rapier. Spear, rapier, sword are all named of forms, and are in reality all tachi (literally, thing wherewith "to cut"; derivatively, the long sword) The sword judges the right and wrong of all matters: it is the priceless thing that pacifies the State, regulates the family, protects the person, subdues the enemy; on the sword depend all persons high and low..."

One or two things borne in mind would be of help in appraising the true value of these stilted phrases. In the first place, the whole manner of putting disparate things in a harmonious concordance with one another, which one sees here, was, as is familiar with students of the intellectual products of the pre-scientific ages of both Orient and

Occident, quite typical of the quasi-logical mode of thinking of those early times. Skill in that art had been well cultivated in China, whence the manner, and even some of the phrases, of such statements as those were adopted in Japan. That the Christian mind of medieval Europe was far from being immune from the same habit may be readily prove by referring to its love of far-fetched parallels and correspondences contained in its cosmogony.

Another point to remember is that the term “sword” as used in the passages quoted above was rather symbolic of all weapons than meaning one only of their species. The fact is that in Japan during countless ages the “sword” had come to be regarded as symbolic, first, of victory and commandment, and then, during the feudal periods, of all the chivalric virtues -- loyalty, valor, prowess, courtesy, prudence, mercy, and honor. One would perhaps come near the implications of the word, if one combined the usage of the medieval Papacy of the word *gladium* with the sentiment with which the French chevalier invested *l’épee*.

Such parallels of the working of the medieval mind East and West may be multiplied manifold even only within the military sphere. We must be content with pointing to another coincidence. Even as the Japanese knight, in his attempt to elevate the dignity of the sword, sought religious authority in the legends of the historic cult of the land, so the Christian Church in the Middle Ages consecrated chivalry and its sword as instruments to guard her, to aid the helpless and the poor, to chastise the evil and the infidel. In the prayers of consecration were found such phrases as these: -- “pour la protection du peuple. (Tu) as voulu instituer l’ordre de chevalerie”; “pour reprimer la malice des mechants et defendre la justice” “toujours pour defender le Juste et le Droit”; etc. In spite of the clear difference one may observe in the manner in which religion entered into the two forms of chivalry, is it not significant that there should be between them so striking a similarity of thought and expression?

10b.6. (Be9). *Kin-ko kan-tei hi-keysu*. [On genuine works of the Goto, the goldsmiths.] By Noda Kei-mei. Block print. Edo, 1820. 2v. in a case.

The Goto were the most celebrated family of goldsmiths. This book aims to tell the connoisseur how to distinguish their sword-guards, rivet-covers, etc., from spurious ones.

10b.7. (Be12). *Kin-gyo yo-gwan so*. [On the goldfish] by Adachi Yoshiyuki. Block print. Osaka, n.d. In a case.

How to know good goldfish, and to take care of them.

10c. OCCUPATIONS

10c.1. (bd5). Shoku-nin dzukushi uta-awase. [Pictures of and verses on gainful occupations among the lower classes, matched into 71 pairs.] Probably of the 16th century; reprinted 1744, 1778, and 1789. Block print. Osaka, 1789. In a case.

From 1814 began to appear verses attributed to persons engaged in popular occupations, matched in couples. The present collection is typical and the most extensive; it has 71 couples; for each couple of occupations, for 31-syllable verses -- two on the moon, and two on love -- are given, with an appraisal of their comparative poetic merits. The verses are rather conventional, but the phrases added to the pictures are free and colloquial and are the supposed words of these persons in the street language of the period. It is needless to say that both the verses and the remarks have merely been attributed to the humble persons by some author.

Some comments thus put in the mouths of persons may be quoted. In match No. 7, the oil vender says: "I haven't been back to Yamazaki [his home near Kyoto] since yesterday;" -- his best trading hours are the evening. The woman with dumpling cries: "Pray buy hot dumplings."

Match No. 32: The needle-maker says: "For small needles, the slant is the thing;" the maker of rosary-beads complains of the difficulty of making certain kinds of beads.

Match No. 60: The drug man enumerates some of his nostrums; the incense vender reflects: "I have made a good selection. Fragrance will be just fine this damp evening."

The Yale Library also possesses the same work in colored manuscript, in 3 rolls. The matter is identical with this printed volume.

10c.2. (Bd6). Edo shoku-nin uta-awase. [Pictures and verses of 50 different occupations, arranged in 25 pairs.] Block print. Nagoya, 1808. 2v. in a case.

Nearly two centuries later than 10c.1, both occupations and costumes have much changed.

This set, in 25 couples, purports to give the results of the verse-contests held one evening at the Asakusa Temple, Edo, by people who were keeping vigil through the night in order to fulfil their religious vows. A village-head among the number proposed the game, and was elected as the judge of the verses. These, in accordance with the tradition of 10c.1, are on the moon and on love. Of course, all this is a literary device of the anonymous author; the more lowly among the people mentioned could hardly have composed the classic-style verses scribed to them.

One example from each volume is given below as illustrations:

Vol. 1. Two types of fortune-tellers are shown. The left one judges a person's lot in life by looking at his features through a magnifying glass. The right one earns scanty pennies by manipulating the divining sticks.

Vol. 2. In one place are seen, to the right, a maker of bristle-points for brushes and, to the left, one who prepares scrolls and folded volumes. The rolls in our collection were mounted in the manner of the second artisan specimens of brushes are in 12.11.

11a. PRINTING: TEXTS IN CHINESE

General comments on printing

(11a, 11b, and 11c).

The printing, in Japan, of texts in Chinese and Japanese may be divided into three periods.

I. From the 8th century to c. 1650. The earliest extant prints are the magic formulas done in 764-770 by order of the empress after the suppression of a rebellion. They are classed elsewhere in our collection (7b.1), and explained there. The following comments may be added here concerning the printing of these little texts. It is not known whether the impression was obtained by rubbing over paper placed upon raised characters or by impressing such characters upon the paper; or even whether the work was done from a solid block (which seems unlikely) or from separate movable characters; and, if the latter, whether of wood or of metal. Another question arises as to whether the method was original to Japan or learned from the Chinese. The latter theory cannot easily be proven, because there is in China no extant proof of printing known to be authentic that is older than the 9th century, whether of a similar method to our 7b.1 or of any other.

After this isolated example, there is a blank of three hundred years till 1080 and 1088; a Buddhist work in 10 volumes in a block printing of 1088 is now an imperial treasure. This is followed by a few from the early 13th century is shown as 7b.2. Next in order in our collection is 11a.2 (1285) below. It is likely that this renewed activity from the 11th century on was inspired by the continued introduction of books from Korea and China.

From the end of the 13th century, through the succeeding ages of general feudal wars, block printing nevertheless saw great progress. Its art spread over the country, and both Buddhist and secular books in Chinese characters were printed to meet the demand for them. Among our examples, besides the one already referred to (11a.2), may be mentioned: Buddhist -- 7b.3,4,7,8,9, and 11; secular -- 11a.3,5, and 6, below. A special attention is called to 11a.5 (1539).

Under the rule of Hideyoshi and the early Tokugawa shoguns, from the end of the 16th century and through the first half of the 17th, began a great revival of culture, starting among the feudal classes and more and more spreading among the bourgeoisie and the peasantry. Printing accordingly advanced far faster than ever before; it was carried on by the shogun, by the various barons, by Buddhist houses, and by enterprising merchants. It was in this age that movable types of wood and copper, the latter probably originating in Korea rather than in China, were made and extensively used in Japan.

From this time, a new factor enters into the history of printing. Heretofore, printing was almost exclusively of texts written in Chinese characters only, but now Japanese texts also began to be printed, which were soon to exceed by far on number those in Chinese. For the printing of native writings that employed hiragana syllabic letters, however, the movable type was tried but found wanting. The reason was that these letters were always written in extremely cursive forms, and joined together in connected curves, often running through the entire length of a line. The printer was forced to return to the old manner of block printing and discovered therein possibilities of marvelous developments. (Cf. notes on 11b.1.)

II. c. 1650 - c. 1870. Block printing made possible the making of facsimile editions and a liberal use of pictures, even in many colors. In the meantime, popular culture advanced unceasingly, and the ever wider demand for literature that was created caused the latter to diversify itself continually in novel forms, thus in its turn stimulating further growth in the art of printing. Another notable fact was that, instead of the direct delivery of books from printer to reader which characterized the earlier ages, now they were distributed over the land through intermediate dealers who steadily increased, and also through private circulating libraries. Hence these two centuries were a period in which block printing saw an almost riotous development. Our examples cover a wide range of books. Besides those in the class, there are many others in Poetry (6a), Fiction (6b), Buddhist Miscellany (7c), Confucianism (7d), Education (8, 8a, 8b), Customs and Manners (9a), Amusements (9b), and Science and Useful Arts (10a, 10b, 10c).

III. After c. 1870. This is the present age which relies almost exclusively on the metallic movable type by discarding the joining together of ideographs and phonographs still practiced in hand-writing. The type has been greatly diversified in styles, despite the great number of Chinese characters it must contain; hence the fonts with which a large Japanese printing house has to provide itself are immense. It is needless to say that the volume of printing that issues from the press is enormous. Our alumni gifts hardly touch this period.

The general comments on Japanese printing which we have just made may be supplemented with our notes on 11c.1. The latter also touches upon a phase of printing in China.

11a.1. (Bdb9). Adzuma kagami. [Diary of the Kamakura shiogunate.] Printed in movable wooden type by order of the shogun Tokugawa Ieyasu. (Edo, 1605.) 2v. in 1, in

a case.

This famous diary is one of the most fundamental sources of the history of the important period it covers, namely, 1180 - 1266. It was then that Yoritomo founded at Kamakura the first feudal regime of Japan, in 1186; that an abortive attempt of an emperor to overthrow it occurred, in 1221; and that the military government of Kamakura had risen to the height of its power on the eve of the Mongol invasion. Especially those of 1274 and 1282 would easily have conquered and annexed Japan to the Yuan empire of China, had it not been for the stout defense of the country which the feudal warriors were able to make. The regime which would thus save the nation from a foreign conquest had been firmly established during the preceding eight decades covered by this valuable diary.

The diary is contemporaneous with the events it narrates. Its language typifies the peculiar style current during the short period of its writing. That style still employed ideographs only and was composed in the main in accordance with the rules of Chinese syntax, as had been the way with the court nobles during the preceding centuries; but, in reality, even in the latter, a vocabulary and a general manner of composition which were more Japanese than Chinese had begun to emerge and been slowly but irresistibly affecting the style of prose writing. Now they are in full evidence in the singular style of this diary and of other products of the 13th and 14th centuries. The formal aspect, that is, grammar, still outwardly remains alien, but the substance - not only the subject-matter, but also the spirit and many of the words and phrases - is largely native. One may liken this hybrid Chinese style to the Latin of Gregory of Tours or of Widukind of Saxony. In our *Adzuma Kagami*, the language is artless but not inflexible. Often, inelegant as it is, it enabled the author to write more truly of reality and with greater naturalness than would be possible in a more classical style.

The diary is largely authentic, for the successive diarists drew upon actual documents in the feudal archives. Even where they record their own views and sentiments, they have the merit of reflecting the current psychology of the age. The work is known as *Adzuma Kagami*, "Mirror of the East," because it concerns itself with events that occurred chiefly at the seat of the feudal government, Kamakura, situated far to the east of Kyoto, the home of the imperial court of civil nobility.

The fragment of the 1605 edition forming 11a.1 contains Chapters 22 and 23. A page opened at random might chance to be of a day in June, 1214, where we may find the following entry: - The news reached Kamakura that, as had happened before, the armed monks of the monastery of Mt. Hiei had attacked and burned to the ground the monastery On-zho-zhi, founded in 689; the author of the diary sketches briefly the past

fires that occurred at the same place, but not the similar lawless acts that had been perpetrated elsewhere by the tonsured warriors of Hiei. In spite of the scriptural inhibition of the use of weapons or any manner of taking any form of life by Buddhists, there were monks in many a monastery in those days of unrest who boasted their skill in arms; conflicts, not only between rival monasteries, but also against feudal forces, occurred now and then during many centuries.

11a.2. (Bb1). Zhu-shichi jo ken-po. [The instructions in seventeen articles, A.D. 604.] By prince Sho-toku (Umayado. 573-621). Printed from wooden blocks, as a devotional offering of a tonsured councilor of state. Kyoto, 1285. A scroll.

The well-known edict of Prince Sho-toku is often called by modern writers "The 17-article Constitution", perhaps because the word ken-po is the very word which has been adopted as the official Japanese title of the Constitution promulgated in 1889. In fact, the term simply means norm or model and applies equally to rules of conduct of any sort and to those of law. The present document is really a statement of such principles of political and social ethics as the Prince, in the capacity of Regent, wished to inculcate in the officials. Most of its articles are more in import than legal. Only in the sense that law and morals were closely inter-related in Confucianism, which inspired much of the precept, the latter may be called a legal enactment. But the edict has also a great significance in the constitutional history of the nation, for the following reasons.

(1) The edict advocates in clear terms the principle of centralized monarchy in accordance with the political doctrine of Confucianism; and, in that respect, foreshadows the great reforms which were to be begun forty years later. (2) The edict also teaches the doctrine of concord to be observed between prince and subject and among the people, a doctrine based perhaps more upon Buddhist teachings of compassion and toleration than upon Chinese ethics. Here, too, the apparently moral maxims adopted from alien cultures had, in fact, deep roots in the native political life of the Japanese State. That polity had, as it has ever since, relied far more upon the harmony and the mutual affection and loyalty between ruler and ruled and among the people at large than upon any scheme of balance of their legal rights and obligations: that is, the relation was rather familial and sentimental than juridical. To such regime, it is easy to see, both despotism and democracy were equally unknown. (To this it may perhaps be added that the regime would not necessarily be irreconcilable with a democracy; and also might conceivably be perverted by evil counselors into a despotism.) Now, in Sho-toku's time, the hereditary monarchy and the sentiment of concord were indigenous and had long been established; but the former had, by 604, been slowly weakened, as the earlier

customs of tribal and clan kinship, upon which the regime had originally been based, had in the natural course of event gradually changed and largely lost their binding force. At the same time, the political and economic rivalries that had risen and been growing among the more influential classes appeared to menace the emotional foundation of national harmony. At this juncture, the Prince sought to reinvigorate the native principles and concord by utilizing for their elucidation the Confucian and Buddhist manners of speech, and by promulgating among all officials the articles which he thus framed; - for the officials were conceived as natural mentors and living examples for the populace. There is hardly any doubt that in his own mind the Prince had no intention of replacing the indigenous polity and its emotional basis with copies of the Chinese constitution and of an Indian religion.

This spirit of his - to adopt certain forms and terminology from abroad in order to fortify the historic heritage of his nation - was well grasped and put into execution by statesmen who followed him in a few decades. The great Reforms begun in 645 were thus largely inspired by Sho-toku and had been broadly foreshadowed in his "constitution."

As for the present print of the Ken-po, its interest lies in the fact that it is one of the earliest specimens of prints of secular texts. Yet this, also, was made by a courtier in 1285 as a pious offering to a Buddhist house, as is shown in the prayer at the end. For this apparent incongruity, no doubt the chief reason was that the nobleman was grateful for the zealous support the Prince gave to Buddhism when it was officially introduced into Japan by a king of Korea in the middle of the sixth century. Sho-toku not only resolutely championed the new faith in the face of a powerful opposition, but also founded several monasteries, wrote commentaries upon sacred texts (see 7a.0), and, moreover, exemplified in his own person and life some of the virtues of Mahayana Buddhism. (On Sho-toku, further see 7a.o' and 0")

11a.3. (Bb18). Ko-kon inkwai kyo-yo (Ku-kin yun-hui ku-yau). [A Chinese rhyming dictionary. Chaps. 8-10.] Printed from wooden blocks after the pattern of a Yuan print. (Kyoto, 1397.) In a case.

The date and the name of the monk who undertook the reprinting are found in manuscript at the end.

11a.5. (Bb2). Ten-mon ban Ron-go (Lun-yu). [The Lun yu, Confucian analects.] A reprint from blocks which were made in 1539 to reproduce an earlier edition from a movable wood type. Sakai, 1916. 2v. in a case.

Called a Ten-mon edition (ban, han), because the year 1539 was the eighth year of

the year-period Ten-mon.

At Sakai, the trading port not far from Osaka, book merchants, for the first time in Japan, began to print book as a commercial venture early in the 16th century. (The oldest extent print of this origin is a medical book, done in 1528.) A seemingly endless civil war had been raging all over the country since the early fourteenth century, preying upon the peasantry, and devastating many a city. Nevertheless, these burghers apparently thought that the demand for books and the art of printing had now advanced far enough to warrant the new enterprise upon which they courageously embarked.

The story of the present edition is somewhat involved. The original movable type, made sometime before 1536, had been destroyed by fires when, in 1539, a certain Confucian scholar made blocks for the entire work on the bases of a surviving copy that had been printed in the earlier edition. Fortunately, these blocks were preserved intact, so that a thousand new copies were struck from them in 1916, of which this copy is one.

11a.6. (Bb3). No-shi. [Mencius.] Printed from wooden blocks probably before the middle 16th century. Kyoto, n.d. 5v. in a case.

The copy bears manuscript notes of readers between 1572 and 1626, which prove that this was indeed a much read copy. Some notes show, for example, that the book has been read ten times by two men in 35 years, as follows: - 1572, '77, and '92, by one; and 1584, '89, '91, '95, '98, and 1607, by the other. One reader in 1598 says he has finished punctuating with red marks. Another note tells us that one day in 1626 a lecture (presumably concerning Mencius) was given at the palace before the emperor and court nobles; but the note leaves us in the dark as to whether the writer had anything to do with so august an audience. Otherwise we know such formal lectures continued to be held at the imperial palace.

The reader's notes suggest some other points. The copy appears to successive pupils or monks for at least a half-century, a fact pointing to the probability that, in some circles, copies of books must have been still scarce and precious. The frequency of reading even by the same reader may indicate the popularity of Mencius among Japanese students of the late 16th and early 17th centuries. And no wonder. For of all the ancient Confucian classics, Mencius, with its vivacious style and its trenchant if often sophistic argumentation, would appeal to the students of that age freshly emerged from a long chronic civil war. Other classics of the same doctrine, such as the Analect (11a.5) and the Spring and Autumn, would in comparison have seemed to the still untamed age too sedate, self-complacent, and punctilious. It was only after the return of a long reign of peace that the feudal lords thought it wise to cultivate the study of these as more

authoritative than Mencius. But even then, the latter never ceased to attract young scholars.

11a.7. (Bb10). Ju-sen Wa-Kan kwo-to hen-nen go-un dzu. [Comparative chronology of China and Japan, from the earliest times to 1611.] Printed from a movable type in early 17th century. N.d. 2v. in a case.

In parallel columns are given the reigns and events of each year in the two countries. Since the two lands were rarely in close political relation with each other or shared common peace unrest, these often prevailed in one country conditions wholly different from those in the other. The contrast is often brought out startlingly in the brief entries of this book. For the years 1168-1190, for one illustration, stirring events are recorded for Japan - the wars of the Taira and Minamoto, the founding of the first feudal regime, the burning of the monastery To-dai-zhi, etc.; while in the Chinese column the peaceful literary-philosophical activities of Chu Ki are the main items.

11a.8. (Bb5). Shichi sho. [Seven Chinese classics on the art of war.] Edited in 1606 by the monk Gen-Kitsu, by order of the shogun Tokugawa Ieyasu. Originally printed from movable type in 1606, and now reproduced in facsimile from wooden blocks. Edo, 1643. 7v in a case.

A good example of the kind of block printing for which the blocks were patterned after impressions of an original movable-type printing. The next process would be to make original blocks from handwritten sheets, as in the age before the use of movable types. Japanese printers, from the 1630's, thought it best to return to the old practice, from artistic considerations. The printing of books written in Japanese syllabaries, of course, was the decisive factor that stimulated this movement (cf. our General comments at the beginning of this section); but the same method was more satisfactory also for printing in Chinese, from the aesthetic standpoint, than the more mechanically conceived manner of using the same type throughout without regard to the constantly varying combinations. So, despite the increased volume of printing of the ages after the 17th century, movable types lost favor for more than 200 years.

The shogun Ieyasu, having unified the rule of the country long distracted by feudal wars, took an active hand in initiating a renaissance of learning. He encouraged scholars, searches for and gathered for copied books and documents, and, as in this example and in 11a.1, caused many works to be printed and circulated. Soon the lords of the different baronies followed the example, as did also Ieyasu's own successors.

As regards the Chinese military classics, see our notes on 10b.5. The seven

assembled here date from the late Chow to the early T'ang periods, spanning the space of about a millennium.

11a.9. (Bb8) Zen Kan sho (Ta'ien Hsn shu). [Dynastic history of the first Han period.] By Pen Ku (33-93). Printed from a movable wood type. Kyoto, 1628. 51v. in 3 cases. V.2,5,34, and 35 missing.

11a.11. (Bb4). Chu-yo sho-ku. [The Chung Yung, with commentaries on colloquial Japanese.] A block printing reproducing an earlier movable type printing. N.p., 1630. 2v. in 1 in a case.

11a.12. (Bb6). Riku-yu en-gi (Lu-yu yen-i). [Emperor K'ang Hi's moral precepts, Lu-yu with Pan Hung's commentary.] The text by the emperor K'ang Hi (reg., 1662-1722). Block print. Edo, 1721. 2v. In a case.

The Chinese sovereign promulgated these instructions from the Confucian standpoint; to which Fan Hung added a commentary about 1684. The latter was reprinted in the Ryukyu (Loochoo) islands in 1708, and a copy thereof was presented to their suzerain, the lord of Satsuma. He in turn offered it to the shogun.

The present Japanese print has a preface dated 1721 by the well-known scholar Ogiu Sorai. The print is a beautiful example.

11a.13. (Bb7). Kwan-koku Riku-yu en-gi tai-i. [Fan Hung's commentary on the emperor K'ang Hi's Lu-yu, abridged in Japanese] by Muro Kyu-so. Official edition of the shogunate. Block print. Edo, 1722. In a case.

For the Lu-yu, see 11a.12. This summary was written and edited under the shogun's order by the same publishers as had issued the original commentary the year before (11a.12). The close succession of the two editions - the one the Chinese commentary and the other its abridgment in Japanese - indicates how eagerly this compendium of Confucian ethics was studied in Japan.

This book is a good illustration of the necessity to return to block printing caused by the use of the cursive Japanese syllabary. (See the General comments at the beginning of 11, and also notes on 11a.8, above.)

11a.14. (Bb13). Den-Gyo dai-shi sho-rai moku-roku. [Facsimiles of two lists of Buddhist texts brought from China in 805 by Sai-Cho, i.e., Den-Gyo (767-822); the second list reputed to be in Sai-Cho's own hand.] Block print. Mt. Hiei, 1821. In a case.

The lists are accompanied by Sai-Cho's memorial to the emperor presenting the catalogue. The chief members of the Japanese embassy to China which Sai-Cho had accompanied add their signatures and seals.

Sai-Cho, on his return from China, founded the monastery En-ryaku-zhi on Mt. Hiei, and made it the center of the Tendai sect of Mahayana Buddhism, whose establishment in Japan was due chiefly to him. For centuries the monastery enjoyed the devotion and the munificence of the imperial house and the nobility, as well as the veneration of the people in general. The edition was issued there a thousand years after the death of the founder.

The interest of this example of block printing, as a piece of the printer's art, lies in its being a facsimile edition of manuscripts. An impossible feat with movable type, such reproduction may be done with tolerable accuracy in block printing.

11a.15. (Bb17). Kai-tai shin-sho. [Human anatomy]. By Sugita Gen-paku (1733-1817) and others. Re-edited on copper plates by Otsuki Ban-sui. Osaka, 1826. Folding vol. in a case.

After some bitter experiences with missionaries from the colonizing Powers of southern Europe, and having discovered the impracticability of a policy which had been tried of admitting traders but of excluding missionaries, the shogun finally, from the first half of the 17th century, ordered the exclusion of all Europeans. Only Dutch merchants were permitted to come once a year with a limited cargo to remote Nagasaki. European books, regarded as subversive of the existing feudal order, were generally banned.

But it was from this tiny opening at Nagasaki that knowledge of the outside world trickled in, and was eagerly absorbed by some people. Students of medicine began the study of the Dutch language without teachers but by comparing pictures and explanations found in a book of anatomy; by acquiring a vocabulary, and discovering rules of grammar, through this painful method; and even by copying a whole dictionary. (Katsu made two copies and rented one of them among fellow students). From this modest beginning was gradually evolved a new science of medicine based upon observation and experiment, destined to replace the half-mythical and half-herbalistic medicine of the Chinese type which had prevailed.

The present work, written in Chinese by Japanese authors, was based upon a Dutch, but not its literal translation. According to the editor, the original edition was published in the 1780's, but its plates ("drawn in a new style") were worn out after forty years; in 1821, the editor had an artist make new drawings, and was about to have them embossed in wooden blocks, when he heard from Osaka that there was one who could

make copper plates. The latter was gladly employed. He, by referring to the Dutch original, finally accomplished the task in 1826. Considering these circumstances together, one may well regard this little book as a significant document of that dawn of Enlightenment.

11a.16. (Bb19). Sei-sen To-So sen-ka ran-zhu shi-kaku. [An anthology of Chinese poems of the T'ang and Sung periods.] Chaps. 13-16. A Japanese block print c.1670, based on an earlier movable type print. N.p., n.d. In a case.

11b. PRINTING:
JAPANESE TEXTS

11b.1. (Bd1). *Ko-kin wa-ka shu*. [Anthology of uta verses, compiled in 905.] Block print edited by So-an and Koestu. Kyoto, (c.1630). 2v. in a case.

The anthology *Kokin* officially compiled in 905 under the direction of Ki-no-Tsurayuki - the author of the well-known *Tosa Diary* - consists almost wholly of 31-syllable verses; see class Poetry, 6a. Another edition is shown in 6a.12.

This copy is a valued specimen of the “Saga” books, so called because the rich connoisseur So-an, living at saga, near Kyoto, edited in conjunction with the artist Koetsu, these books done in exquisite taste. (An example of Koetsu’s edition is 9b.2.) Koetsu and So-an, master and pupil, were accomplished calligraphists.

The Saga and Koetsu books at first used movable types. But here the difficulty was great, because the syllabic phonographs, of which the native writing chiefly consisted, were written in cursive forms running from one character to the next, often through the entire line. Therefore, the editors sought a compromise by making interchangeable parts bearing two or three connected phonographs which were found oftenest in combination. This proved unsatisfactory from the aesthetic standpoint, and was soon discarded. The truth was that any movable type, from its very nature, could not but be too mechanical an instrument to convey the artistic nuances with which the writer would invest the disposition of characters in a phrase in their relation to one another and to the context. The only possible solution of the problem was thought to be a return to the old manner of block-printing, with, however this difference: the blocks for the Saga books reproduced the cursive hands of only the most refined calligraphists of that school. The present example represents this last stage. (Cf. General comments prefixed to 11a.)

11b.2 (Bd13). *Ise mono-gatari*. [Stories of the Uta verses of Ariwara no Narihira (842-912).] Edited with Sanetaka’s postscript of 1458. Block print. Kyoto, (c.1670) . In a case.

These short stories purport to narrate the occasions for the writing of the poems cited. Most of the latter are by the courtier-poet Narihira, but the tales must largely be inventions of a somewhat later date.

One story, for example, and the verse it contains, are the famous ones on birds called *miyako* (meaning Imperial Capital, Kyoto, the home of the poet). It is said that Narihira chanced to see them on River Sumida far to the east; and, learning their name, and struck by nostalgia, addressed to them a poem, asking if they knew whether the lady he had left long since in Kyoto was still alive. (See 11b.10, illustrated.) The event, if true,

may have occurred somewhere near Edo, the present Tokyo; but Edo was then a rustic village. Most of the verses in the collection are on love, and some of the tales verge on raciness. Rightly or wrongly, because of this little book, Narihira has been reputed as a reckless lover.

A later edition is 10b.10. A fine manuscript copy some two hundred years older than the present edition is 5b.3.

11b.3. (Bd12). *Tsure-dzure gusa*. [Sketches and reflections.] By Yoshida Ken-ko (d. 1350). Block print. Edo, 1670. 2v. in a case.

These famous notes are the author's quite comments on men and things old and new, from a mixed philosophical-ethical-poetic viewpoint, mellowed by a large sympathy for human weaknesses. The style is easy and clear, but elegant; and the stories reveal many customs and manners of the early 14th century.

11b.4. (Bd17). *Hei-ji mono-gatari*. [A tale of the battle of 1159, compiled about the 13th century.] Author unknown. Block print. Edo, 1685. 3v. in a case.

A party strife in the imperial court, in which the rivalry of the military families Taira and Minamoto was involved, had culminated in the battle of 1159. The Minamoto were utterly defeated, their chief Yoshitomo was killed, and his young heir Yoritomo was exiled; and the Taira gained complete supremacy in government and over the private warriors in the country.

The battle had followed closely upon another fought three years before, in 1156. The latter was won by a palace faction because of the espousal of its cause by both the military families mentioned above. It was largely the mutual jealousy between them who, the one and the other, had thus risen to positions of power, that had led to the conflict of 1159. But the Taira's turn came a quarter century later at the hand of the very Minamoto scion whom they had exiled in 1159, namely, Yoritomo destined to become the first shogun of feudal Japan. It is this succession of dramatic events during less than three decades (1156-1184), -- events which struck the religious consciousness of that age as a living demonstration of the transitoriness of life and the vanity of mundane glory, - that formed the theme of the best known *chanson de geste*, the *Hei-ke mono-gatari* (see 6b.1) and of its derivative, the *Gen-Pei sei-sui-ki* (6b.10).

11b.5. (Bb16). *Ban-koku zhin-butsu dzu*. [Pictures of customs of forty-two foreign countries.] By Nishikawa En-bai-ken. Block printing. Edo, 1720. 2v. in a case.

The author himself a resident of Nagasaki, says that the pictures were copied from

original sketches that had been made by Dutch traders of the nations with which they had dealt; and that the comments were written after consultations with the elders of the city.

(For Nagasaki as the only opening for the entry of foreign knowledge after the 17th century. See comments appended to 11a.15.)

11b.6. (Bd21). Ga-bi ko-shi. [Collection of original leaves from fifty books of popular literature published between 1608 and 1774.] One of the fifty copies of this edition. The original leaves are block prints. Tokyo, 1931. 2v. in a case.

Not facsimiles, but actual leaves from old works collected by a society of connoisseurs and distributed by it among fifty patrons. The fifty works represented by these leaves had all been designed for popular reading. Some of the gradual changes in the character of that literature that occurred during the nearly two hundred years covered by the specimens are somewhat reflected in them.

The progress of printing is also visible. There is a leaf, for example, from the book of occupations, illustrated by Moronobu, and published in 1690. The coloring of the picture is by hand and is crude; the printing of colors by means of separate blocks, which later developed to a high degree, had not yet begun. Another leaf is of a book of no songs (see 9b.2-5), of the early 17th century. This example of printing from movable type shows how unsatisfactory it was to print cursive syllabaries by this method. It will be seen here that often 2 or 3 characters are made into single units; but composing them together with one-character units would not make a good-looking page. Such was one of the many reasons which counseled later printers to return to block printing.

11b.7. (Bd12). Zhin-wo sho-to ki. [History of imperial succession.] Written in 1339, and revised in 1343, by Kitanatake Chikafusa (d.1354) (Gun-sho rui-zhu, edited by Hanawa Hokiichi between 1773 and 1819, vol.29.) Block print. Edo, n.d. 3v. in a case.

With the Gun-sho rui-zhu, the block printing in Japan reached the farthest limit then known of the magnitude of the enterprise for a single edition. It is a great collective edition of works, mainly of historical or literary interest, written in the past ages, which was undertaken by the blind scholar Hanawa, after the examples of still greater collective editions of works that had been printed in China. The first series, in 666 volumes, was published between 1773 and 1819, with subsidies granted by the shogunate. The second series, in 1185 volumes, had been assembled and put in shape for publication by 1822, but only its tables of contents in 7 vols. were printed before Hanawa died. Both series have since been published in modern movable type.

The well-known *Zhin-wo sho-to ki*, a chronicle of the sovereigns in the legitimate succession, in 3 parts, was composed by the patriotic baron Chikafusa in his castle. The significance of the work lies chiefly in the fact that, written in the early years of the rivalry between two imperial courts, which was to continue over fifty years longer, and which confused the minds of the contemporaries as to which of the two might be looked upon as the more legitimate, the book, as the work of an ardent champion of the southern court, boldly expounded his theme of the legality of that branch, - the view which has since become official. The book, though written by a cultured warrior, was composed largely from memory and away from extensive archives. It is therefore brief and general, and is valuable more as a contemporary exposition of a great controversial theme, and as a sort of patriotic prophecy, than as a work of pure history.

Our third volume bears at its end a note in manuscript, dated 1888, by the scholar-poet Sasaki Nobutsuna, saying that he has revised the text of the edition by collating it with a copy in possession of another scholar, Iida.

11b.8. (Bd16). *Ki-gwa mono-gatari*. [Annals of the imperial court and nobility, 887-1092.] Probably by different authors at different times during the 11th century. Block print. Edo, (c. 1665-1700). 9v. in a case.

Here the block printing is nearly like a manuscript. But illustrations are not always truthful to the age of the work. Only the editors of the later 17th century print are responsible for this fault.

The work is generally attributed to court ladies, since it is written in the classic native style, which they preferred as peculiarly feminine to the Chinese style fancied by men-courtiers. But the authorship is unknown. The title, meaning the Tale of Glory, has been given to the work, because the latter used to be attributed to a desire to display the power of the Fujiwara family, supreme among the courtiers. But the name is misleading, for the obvious intention of the writers was simply to describe the history of these two centuries. That their notion of history was restricted to the fortunes of the court nobility, and that, for some reason, the ascendancy of the Fujiwara naturally figures largely in the text, are not to be wondered at. Any writer in the court circle of that time would have taken the same attitude.

The chapter headings are literary phrases: - "A brilliant wisteria garden," for one. They reflect the highly aesthetic interest of the courtiers, of whose intimate life this work is a mirror. But that life was often marred by personal jealousies and party intrigues, which, again, the work frankly reproduces.

In order to suggest the general character of the contents, we shall refer to one

illustration in each of several volumes, as more or less typical. In vol. 1: ladies' pastime before the emperor. In vol. 4: a festal outing of the empress, who had been coaxed out by young courtiers. In vol. 5: monks and artisans are making Buddhist sculpture for a new monastery founded by a noble. In vol. 6: the ceremony of transplanting rice. In vol. 7: toilet. In vol. 8: Spring amusements.

Genealogies are appended to vol. 8. Lineal devices show family relations: vertical lines indicate descent; and persons ranged under the same horizontal line are children of the same father, for succession was agnatic.

11b.9. (Bd15). *Gen-zhi mono-gatari*. [Fictitious story of Gen-zhi and his son Kaoru.] By Murasaki Shiki-bu (c.978-1016). Block print. Edo (c.1690). 30v. in a case.

The Tale of Genji, made known to the occident though Mr. Waley's free translation, has been called by some the oldest fiction of this magnitude and excellence that the world knows. For Japan, it marks the center of a unique epoch (the Hei-an, roughly, 9th to 12th century) in her long literary history, as it also epitomizes the development of her peculiar court culture (cf 11b.2 and 8). Lady Murasaki gathered in her hand the best qualities of the classical Japanese style of writing; added to them what she had gleaned from Chinese literary crafts; and applied this art with skill and restraint to the unfolding of her complex plot.

And the plot is an organization of the destinies of a father and son, and of many others whose entered into theirs, all woven into a fine fabric under the impact of social forces at once gentle in contact but powerful in action. Between these forces, which the characters could not control as much as they controlled them, and the latter's individual personalities at once their toys and masters, play interactions which are revealed in acts and events of great variety but apparently occurring in smooth succession. The whole story forms a long sustained unity, but each of its 54 chapters is also a secondary unit within the vast panorama.

With very little of the supernatural for that age of mystic Buddhism, the tale is in the main remarkably realistic, but also has touches of idealism of a sort, and always is exquisitely delicate in observation and in sympathy, as well as in expression. The occasional subjective reflections are seldom obtrusive, but sometimes are quite personal, and never fail to reveal the peculiarly refined spirit of the author, which could hardly have been common in her social circle even in that age of elegance.

It has been thought by some scholars that Murasaki probably wrote the first half of the work between 1001, when she lost her husband by death, and 1006, when she began to serve as attendant at the empress' court, namely, before she had reached her

thirtieth year of age; and completed the remainder in 1010-1011; and that the chapters as we have them, especially in the second half, may possibly have been touched by more than one later hand.

The work has called forth an immense amount of research and commentary, and has exerted a profound influence upon the literature of all later ages.

The present edition is provided with appendices consisting of a glossary and poetic quotations from the text.

11b.10. (Bd14). Ise mono-gatari. [Stories of the origins of uta verses of Ariwara no Narihira (842-912).] Block print. Edo, 1793. 2v. in a case.

On the Tales of Ise, see comments on them in 5b.3 and 11b.2.

11b.11 and 12, (Af7). Kawamura ki-ho gwa-ko; Ki-ho gwa-fu. [Sketches.] By Kawamura Ki-ho (1774-1852). Original manuscript of Gwa-ko, preface dated 1808, in a case. Block print of Gwa-fu, Kyoto, c.1824, in a case.

The two books together illustrate how well block printing could reproduce manuscripts. In this case, the two are not the same work; but they are by the same artist and in the same manner.

The manuscript sketches are comic. One, for instance, presents a “get out” scene: the broom is symbolic of unwelcome. Here the man proves brutal in manner, though his reasons therefor he alone knows; the woman, in a precarious state, goes barefoot into the cold night.

The print shows a black-and-two-color process, with a fair skill in grading the shades.

For the printing of Japanese texts, the following may also be referred to:

In Art: Calligraphy, - 5b.3.

In Poetry, - 6a.11-19.

In Fiction, - 6b.1-4, 6-19.

In Buddhist Miscellany, - 7c.9.

In Shinto, Confucianism, etc., - 7d.3, 5-10.

In Education, - 8.1-30; 8a.1-6; 8b.1-3.

In Customs and Manners, - 9a.1,3,4.

In Amusements, - 9b.1-5, 11-19.

In Science, - 10a.1-3.

In the Arts, - 10b.2-6.

In Occupations, - 10c.1 and 2.

11c. PRINTING: FACSIMILES

11c.1. (C16). Zen-pon ei-fu. [Facsimile in collotype of specimen pages of rare Chinese, Korean, and Japanese manuscripts and printed books, mostly the latter.] Edited by the Ni-hon sho-shi-gak'kwai. Nearly 260 leaves of facsimiles. Tokyo, 1932-1934. 21 parts in 21 cases.

In 1932, certain connoisseurs in Tokyo began to issue facsimile pages done in collotype, twelve or more leaves at a time, of the rarest old books in possession of libraries and collectors. No systematic sequence was observed in the publication, as the editors were eager to send out specimens as soon as they had persuaded the owner of a treasure to permit it to be photographed. So it happens that, among the more than 250 leaves issued in two years, there are only a dozen from manuscripts; all the rest are from printed books of China, Korea, and Japan. Some of the books represented are the only copies known to exist in the Orient; none of the others is common clay.

The Chinese books are of the North and South Sung (960-1126 and 1127-1279) and Yuan (1280-1367) periods. Of the books printed in Japan, the earlier ones are Japanese reproductions of Chinese prints; but the later examples, from about 1600, are mostly writings by native authors, and are all from movable type.

The collection was not intended to be comprehensive and well-proportioned illustrations of the history of either printing or handwriting. But as regards book-printing, here are sufficient numbers of facsimiles to show its evolution, in China, from Sung to Yuan, and in Japan, of the early use of the movable type and of a return of block printing in a far better form than was known ever before in either country. (Cf. our General comments on printing prefixed to 11a.)

(General comments on the Sung and Yuan styles of printed characters.) - To connoisseurs, the difference shown in the printed ideographs of these periods is of much interest. Ignoring the difference between early and late Sung, which seems too subtle for brief discussion, we might note some of the more obvious points of contrast, as we see them, between the manners of Sung and Yuan. In the Sung prints, vertical strokes are generally straight down, slanting slightly only where meet horizontal lines. Tapering strokes, whether of the gradual or of the abrupt sort, are strong in curve and sharp at the end. The whole characters are solid and austere; all grace and beauty shine only through this iron-cast frame. As one approaches from late Sung to early Yuan, one cannot help noting a gradual softening of manner (see, e.g., VI.3-5 below). For Yuan, take the typical XI.3. (Even the least typical XI.8 hears some of these marks.) Downward strokes

now start with a tiny gentle book. In box formations, the vertical lines tend more than before to meet together in their imaginary downward extensions. Tapers and cusps are now much more amiable. The whole characters seem immeasurably more polite and more pliable. Whether their beauty has gained by their becoming more friendly is a question.

Type printing in Japan may have been first introduced from Korea rather than from China. However that may be, it is of interest to note that Japanese makers of early movable types sought generally to reproduce characteristics of Yuan printed ideographs just described, with more or less success. But, as we said before (at the beginning of 11a). Japanese printers, under the necessity of printing cursive phonographs, many of them connected together, soon discarded movable types, returned to block printing, and developed the latter with notable skill. More instructive, therefore, than the contrast of ideographic styles of the two periods in China is the difference of the genius of the Chinese and Japanese nations as revealed once again even in the field of book printing. The samples of Japanese printing contained in 11c.1, however, are mostly of movable types; for later block printing, one should turn to the contents of 11b.

(Tentative classification of the samples.) -- As we have said above, the editors of 11c.1 merely issued facsimiles of prints of a similar sort in a series, but between the 21 series which they finally completed there was no order or system of any kind; samples of the same class may be and generally are found in series far apart from one another. The following rough tabulation which we have improvised might aid in creating some order out of the chaos: --

North Sung prints: -- I.6,7. II.5-8. IVI.1,2,3-5,10 & 11, 12 & 13. (For an original print of this period, see C11.1.)

South Sung prints: -- VI.1,2,7 & 8,11 & 12,9 & 19,3,4 & 5. (See an original, C11.2.)

Yuan prints: -- XI.1 & 2. XVII.1-4. XI.10-12. XVII.8-12. XVII.5-7. XI.5-7. XI.9. XI.3. XI.8. (Originals in C11.3-7.)

(Later original Chinese prints: C11.,6-12. Original Korean prints: K3.2a,3-10: K4.2 & 3; K6.1-4: K7b.1-3: K7d.1-7; K9a.2; K11a.1-3.)

Japanese reprints of Sung books: -- XII.1-6. IV.11. IV.10. IV.9. IV.1,2 IV.3 & 4. I.8-19. IV.7,8. I.11,12/ XV.2,3. II.9-10.

Japanese reprints of Yuan books: -- IX.1-3. XX.7-10. XV.7. IV.5,6. IV.12,13 VII.7-10. X.1,2. X.5,6. X.8,9. X.10-12. IX.9-12. XI.4-6. IV.12,13. IX.4-6. XX.1-3. XX.4-6. IX.7,8. X.7. VIII.11-13. Xx.11,12. III.1,2. III.3,4. III.5,6. III.7,8. III.9. III.10-12. XV.8,9. XV.10-12. X.3,4.

Japanese prints from movable type: --

I. Books in Chinese: - XII.1,2. XIX.1. XII.3-5, 6-7, 8,9. XIX.2,3. XIX.6,7. XIX.4,5.

II. Books in Japanese: - V.1. V.2,3. V.6,7. V.9-11. V.12. V.4. V.5. V.8. XIV.1-6,9-12,7,8. XVIII.1-12. II.1,2. I.1,2. II.3,4. I.4,5. XXI.1,2,4,5,8-12,6,7. VIII.1-3,7,4-6,8-14.

Japanese manuscripts of Chinese works: XU.1-9. XIII.10-13.

Now, following the editor's order, we shall briefly describe most of the contents: -

I.1,2. Gen-zhi mono-gartari (cf.11b.9). Movable type, 1623. Cf.II.1,2. In both, two or three kana phonographs are often and successfully connected in type.

I.4,5. Chiku-sai's geography written in a literary style. Movable type. c.1625 and later. (Still later, the work was printed from blocks.)

I.6,7. Kuang -yun, Chinese rhyming dictionary. China, North Sung, first half 11th century.

I.8-10. Verses by Huang Shan-ku and Ch'on Hou-shan. 14th century Japanese reprints, probably of the original print of 1232.

I.11,12. Writings of Yang Wan-li. Japanese reprints in early 15th century, probably of the 1834 edition. (For the latter, see VI.11,12.)

II.1,2. Sagoromo mono-gatari. Movable type. 1623. This and I.1,2 are the only extant books of the kind printed in that year; and this one is the oldest print of the work. It used two movable types, one of which is the same as in I.1,2.

II.3. Zhu-raku mono-garari, life of Toyotomi Hideyoshi. Movable type, about 1625. The only known example of the type-printing of this book, of which block prints re many. The edition was probably issued soon after the writing of the work.

II.4. Ku-zhi kon-gen, Japanese court calendar. Movable type, c.1620.

II.5-8. Wu shu, history of Wu. Official edition in North Sung, c.1000, repaired in early 12th century.

III.1,2. Aphorisms by the Zen monk Yue-Kiang. Japanese reprints 1370 of a Yuan.

III.3,4. Verses by the monk Tsung-Yen. Japanese reprints 1372 of a Yuan.

III.5,6. Verses by the monk Yung-Shi. Japanese reprints 1374 of a Yuan.

III.7,8. Prose by Liu Tsung-yuan, with notes. Japanese reprints 1387 of a Yuan.

III.9. Prose by Han YU, with notes. Japanese reprint, latter 14th century, of a Yuan.

III.10-12. Chinese commentary on the Prajna-paramita sutra. Japanese reprints 1395 of a Yuan.

IV.1,2. Ch'un-ta'in, with Tu Yu's comments, South Sung, 1216.

IV.3,4. The same. Japanese reprint near the end of the 14th century of the above. Again the difference is noticeable; but it is not so striking as with IV.9,10, for the original in the present instance is quite late in the Sung period.

IV.5,6. Mencius, with comments. Japanese reprints, early 14th century, of a Yuan. The typical Yuan manner is visible.

IV.7,8. Verses by Huang Shan-ku. Japanese reprints, 15th century, of the 1155 edition. Contrast with I.8-10, which contain the same text. These, as reprints, are inferior to those, but are later and betray Yuan influences.

IV.9,10. Poems by the monk Ku-K'ien. An original Chinese print; and a Japanese reprint, 1374, of a Sung. The original (IV.9) does not seem to have left extant duplicates in China. Compare its manner with that of the reprint (IV.10); in the latter, Yuan influence is seen.

IV.11. Prose by the same monk. Japanese reprint, 1374.

IV.12,13. Collection of Yuan verses. Japanese reprints late 14th century.

V.1. Hei-ke mono-gatari, tale of the house of the Taira (cf.6b.1). Movable type, 1605. This popular tale was one of the first Japanese classics to be printed from types. This edition is probably its very first printing, and is the only extant copy of it. It would be of interest to compare this example with the later prints of the same page, the beginning of the Tale, contained below (V.2-12).

V.2,3. The same. Also around 1605. There remain some 20 copies of this type.

V.4. The same. About 1622. A kata-kana edition, with ideographs not cursive.

V.5. The same. About 1630. The only extant copy that has marks and side gloss also in movable type.

V.6,7. The same. 1623. Only 2 copies remain. But the printer used the same type in printing some other works also.

V.8. The same. About 1620.

V.9-11. The same. About 1615. A court noble's private edition. A fine type.

V.12. The same. About 1625. A smaller type based upon V.9-11.

VI.1. Shi king, with Chutti's commentary. South Sung. (Here begins a series of Sung prints, down to VI.11,12.) This number is a beautiful specimen.

VI.2. Lu-shi kia-shu t'u-shi ki, by Lu tsu-k'ien. South Sung. A fine example of small print.

VI.3. Chou li. South Sung, near end of 12th century. Only two volumes of the series exist, well known as a rarity. These and the next specimens (IV.4,5) already foreshadow some

marks that will characterize the Yuan period, which will follow.

VI.4,5. Li ki, with comments and illustrations. South Sung, late 12th century.

VI.7,8. T'ai-p'ing huan-yu ki, historical geography. South Sung.

VI.9,10. Lun-hong, by Wang Ch'ung. South Sung, probably the latter 15th century. Characters show a slight but interesting difference from the earlier specimens.

VI.11,12. Writings of Yang Wan-li. South Sung, 1234-'35. (For an early 15th century Japanese reprint of this edition, see I.11,12.)

VII.1-6. Verses of Han-Shan. Japanese reprints, 1325, of a 13th cent. South Sung edition. Probably the earliest piece of Chinese literature to be reprinted in Japan. A remarkably fine execution. (Han-Shan and Shi-to, the two recluses inseparably associated with each other in legend, are familiarly known in literature and painting for the roaming and care-free yet high-thinking life they are said to have lived.)

VII.7-10. Verses by Fan Kuo. Japanese reprints in 1361 of a Yuan edition of 1341.

VII.11-13. Verses by the monk Lai-Fu. Japanese reprints, 1384, of a Yuan edition.

VIII.1-3. Aesop's fables in Japanese. Movable type. c.1615. (From the first half of the 17th century, several editions of the Fables have been preserved which had been printed apparently from five to seven different movable types. They are reproduced, each in parts, as VIII.1-14. 1-3, here shown, are of the oldest print of the particular style it represents.)

VIII.4-6. The same. About 1620.

VIII. 7. The same. About 1615.

VIII.8,9. The same. A little later than 4-6.

VIII.10-12. The same. All 1639, but not from an identical type.

VIII.13-14. The same. Perhaps a little earlier than 10-12.

IX.1-3. Tsung-kin lu, a Buddhist treatise. A Yuan edition reprinted in Japan 1371. (All of IX.1-18 are Japanese reprints of Yuan books made in Japan under the direction of a Chinese resident. The Yuan characteristics in the style of characters are shown in different degrees according to the original. In 1-3 these peculiarities are not very pronounced.)

IX.4-6. Mong-K'iu, with Li Han's comments. Reprinted in 1374.

IX.7,8. Verses by Han Yu, with notes. Reprinted in 1376.

IX.9-12. Verses by Tu Fu, with notes by many. Reprinted in 1376. (Compare it with XV.4-6.)

X.1,2. A Chinese biographical dictionary. Japanese reprints, 1393, of a Yuan edition. (X.1-12 are all late 14th century Japanese reprints of Yuan books.)

X.3,4. Verses of Sa Tu-tz'i. A Yuan edition reprinted in Japan early 17th century. A quite late attempt to reproduce the Yuan style of characters.

X.5,6. Verses of T'ang and Sung poets. Japanese reprints, c.1400, of a Yuan edition. An anthology popular with Zen monks in Japan. The style of printing is less conventional than usual.

X.7. Anecdotes, by the monk Hui-Hung. Japanese reprint, 1391, of a Yuan edition.

X.8,9. Verses by the monk K'o-Sin. Japanese reprints, c.1390, of a Yuan edition.

X.10-12. Poems by Chau Tzi-ang. Japanese reprints, c.1390, of a Yuan edition of 1341. A faithful reproduction.

XI.1,2. Commentary on the Yi king. Yuan edition, early 14th century. (The entire section XI is facsimiles of original Yuan editions.)

XI.3,4. Comments on the Ch'un-ts'iu, compiled by Li Lien. Yuan print of 1351. One of the finest Yuan prints known.

XI.5-7. T'ang-lu su-I, official commentary on the penal code of the T'ang dynasty. Yuan print of 1351.

XI.8. Tung-king mong-hua lu, notes on the eastern Capital. A Yuan print undated. Not a typical but beautiful Yuan print. The facsimile is two-thirds the original size.

XI.9. Poems by Nai Hien. Yuan print, c.1352.

XI.10-12. Verses and prose by T'ang King-sing. Yuan print c.1320.

XII.1,2. Ho-ke-kyo den-ki, lives of monks devoted to the Saddharma-pundarika sutra, by Yen-Chi. Japanese type-printing done at the Nichiren monastery Yo-bo-zhi, 1600. (XII.1-12 are all Japanese type prints issued at the same Buddhist house within a few years.) XII.1,2 are from the first book edited there. This movable type seems to have been used for printing several other works.

XII.3-5. Wa-Kan kwo-to hen-nen go-un dzu, comparative chronology of Japan and China. Type-prints, 1600. The types used in the three specimens are not all identical. Events between 1600 and 1605 have added by hand. One sheet bears a manuscript note that the copy was the shogun's gift (to its erstwhile owner).

XII.6,7. The same work. Both of 1603, but of different compositions of type.

XII.8,9. The same work. Both 1605.

XII.10-12. Won Suan. 1607. Printed under the patronage of the baron Naoe Kanetsuga. The copy was once owned by the baronial family Uesugi. (For more Yo-bo-zhi prints, see

section XIX below.)

XIII.1-9. Chun-ts'in (Shun-zhu), with Tu Yu's commentary. Japanese manuscripts. Copied in 1867-68, and later corrected and glossed by T. Kiyowara. The work, in 30 rolls, was originally copied by his forefather and checked by the same c.1140, and several times over in 1154, 1156, etc. This revised copy was transcribed as the present manuscripts. The numerous postscripts of different dates record successive checking - all by scholars of the Kiyowara family, which preserved its of interpreting the text. Brief postscripts of 1407 and 1409 are added. This copy was formerly in possession of the historic Library of Kanazawa founded by a feudal lord of the Hojo family in the 13th century; now the copy belongs to the Imperial Household.

XIII.10-13. K'un-shu chi-yan (Gun-sho shi-yo), compiled by Wei Ch'ong and others of the early T'ang period. Japanese manuscript copied mid 13th century. This important political treatise seems to have been lost in China for a long time. In Japan, ruling classes of successive ages, both imperial and feudal, continued to derive from it inspirations for good government. How much revered the work was in that country is reflected in the postscripts to this copy. Those of 1255 and 1260 say, for example, that their copyist, a Kiyowara again, would not open these rolls without first purifying himself. He has added marks and glosses, and says that there is only another copy in existence in the archives of a monastery. The latter copy is no longer known to remain.

XIV.1-3. Tsure-dzure gusa, by Yoshida (Urabe) Kenko. Movable type c.1596-1605. (the entire series XIV is early Japanese type-prints of this work. For Tsure-dzure gusa, see 11b.3.) This copy is an extremely rare sample of perhaps the oldest print of this work, some time around 1600. Printed on very thin paper bearing faint mica decorations.

XIV.4-6. The same. Before 1615. These are samples of so-called Saga editions (see 11b.1), in the calligraphic style of the famous Koetsu. One is on thin decorated paper; two on plain paper.

XIV.7,8. The same. 1613. It has used a court noble's handwriting. This edition has sometimes been mistaken for manuscript, a remarkable feat in movable type printing.

XIV.9,10. The same. About 1605. Types of this style were used for other books, and exerted much influence on later printing.

XIV.11. The same. Before 1614. Resembles the above but is thinner.

XIV.12. The same. Before 1615.

XV.2,3. Lin Si-i's commentary on Lie-tzi. A southern Sung reprinted in Japan between

the 15th and 16th centuries.

XV.4-6. Verses of Tu Fu, with notes by many. A Yuan reprinted in Japan, 16th century. So well done that these were formerly thought to be an original Yuan print.

XV.7. Verses of Hu Yuan-chi, with notes. A Yuan reprinted in Japan, 14th century. An example of a still crude workmanship.

XV.8,9. Poems by T'ang poets. Japanese reprints, in the 15th century, of a Yuan. Some say that the original print must have been of the Southern Sung period.

XV.10-12. Chung-chou tsi, collected verses. 15th century Japanese reprint of a Yuan. There was a Yuan edition of 1315, but it is unknown whether that or a Later Yuan or even a Ming print was followed in this reprint. But it is certain that, in the reprint, at least, the height of the Yuan manner had passed.

XVI.1,2. The T'ung-tien, institutions. Northern Sung, probably first half 11th century. Also probably an official edition. These should be compared with the following XVI.3,4,5, for they are the same book in three successive prints. (Sections XVI and XVII are all Chinese original prints.)

XVI.3,4. The same. Early 12th century Chinese reprint of the above.

XVI.5. The same. XVI.1,2., reprinted in Yuan sometime after 1280. Greater softness of strokes is perceptible.

XVI.10,11. Po-shi liu-t'ie, writings of Po Ku-i. It is debatable whether this is an original 11th century print or a later Chinese reproduction. (Compare the next.)

XVI.12,13. The same. Printed in the 12th century and repaired probably in early 13th. A careful comparison with the above will reveal characteristic differences of the two ages.

XVII.1-4. Illustrated commentary on the Hiau king, classic of filial piety. A Yuan; preface 1308. The comments are in the colloquial of that time. (Section XVII is all illustrated Yuan prints)

XVII.5-7. Shi-lin kuang-ki, revised and illustrated. A late Yuan: 1340.

XVII.8-12. Kin-siang p'ing-hua, a novel, anonymous author; illustrated. A Yuan: 1321-'23. This is known as the oldest extant historical novel that is in an early print. Ideographs are often abridged or wrong, but the work is considered valuable for the study of Yuan customs. It may be noted that the middle of the sheet is a vertical black bar, instead of the usual framed space.

XVIII.1,2. Osaka mono-gatari, tales of the wars at Osaka 1614 and 1616. Japanese type-print, early in the year 1615. (The entire section XVIII is facsimiles of type-prints of the

Osaka mono-gatari.) These tales, in two parts, originated as a sort of newspaper: -- Immediately on the conclusion of the armistice after the war of the winter of 1614, the first part was issued by an enterprising publisher; the second part followed as soon as the Toyotomi finally perished in the Osaka castle in the war of 1616. These facts attest the progress which the art of type-printing had made in the early years of the 17th century. XVIII.1,2, represent probably the first edition to appear at the beginning of 1615; it, as also XVIII.3,4, therefore, had no second part.

XVIII.3,4. The same. The style of the edition is of the Ko-etsu school (cf.XIV.4-6, above, and 11b.1). The cover, however, was made later after the pattern of XVIII, 5-7.

XVIII.5-7. The same. It appears that while the first part of this edition was being printed, the war of 1616 occurred, so that the second part was written and printed of the same movable type. The picture follows that of XVIII.3,4. The picture of the siege of the castle is notable. The magnificent castle of Osaka had been built by Hideyoshi, but, after his death, his successor Hideyori's actions had given pretexts to his ambitious rival Ieyasu, first to reduce the defensive strength of the castle, and finally to break its resistance and destroy the besieged. In the picture, the castle is shown in the middle, with notes on the contingents of barons defending it. The notes outside the enceinte of the castle are mostly the names of besieging barons. The shogun Ieyasu's quarters are marked like a gate at the upper right corner.

XVIII.8,9. The same. A new type, probably made 1615, and the same type used both parts.

XVIII.10. The same. From the same font as the above.

XVIII.11,12. The same. After 1625. One of the last type-prints of this book.

XIX.1. Comparative Japanese-Chinese chronology. Japanese type-print published by the Nichiren monastery Yo-bo-zhi, 1600. (This convenient work was evidently in much demand; see XII.3-9 and XIX.2,3. XIX.1 is presumed to be the original whose pattern was followed by the edition of the same year found among XII.3-9.) (XIX.1-11 are all Yo-bo-zhi editions, of which other examples from section XII above.)

XIX.2,3. The same. Type printing, 1611. Some of these prints from movable types were later used as bases for making printing blocks.

XIX.4,5. Ten-dai shi-gi shu-chu, commentary on a treatise of Tendai Buddhist doctrine. Type print, 1613. Probably the last work to be printed from type at Yo-bo-zhi.

XIX.6,7. Lun yu, analects of Confucius, with notes by Ho Yen. Block print, c.1605. Printed from blocks apparently based on earlier movable-type prints. (These are even editions of this period for the printing of which both type and block were employed; in these cases, probably the blocks had been made to fill the gaps which the existing font of a worn type

could no longer bridge.)

XIX.8,9. Tai-hei ki. Type print, 1605.

XIX.10,11. Sa-seki shu (Sha-shi tai), by the monk Mu-Ju (Wu-Chu). Type print, 1605.

XX.1-3. Yu-p'ien, Chinese dictionary, by Ku Ye-wang. Japanese reprints c.1370 of a Yuan edition of 1327. (Section XX is again reprints of Yuans; cf. sections III, IV, IX, and XV.)

XX.4-6. Verses by Su shi (Tung-p'o), with notes. Japanese reprints c.1370 of a Yuan edition.

XX.7-10. Ch'an-lin lei-tsu, on Zen Buddhism. 7 and 8 are reprints made in Japan by Chinese workers in 1367, of a Yuan edition. 9 and 10 dates shortly after; since the wooden blocks were much worn, the worst parts have been printed from re-made blocks.

XX.11,12. Zen rules of monastic life. Japanese reprints of the later 14th century of a Yuan edition.

XXI.1,2. Hon-cho ko-kon mei dzukushi, a treatise on Japanese swords. Type print, before 1607. (Section XXI is all works on swords printed from movable types.)

XXI.4,5. The same. Type, before 1607.

XXI.3. The same. Type, said to be 1607.

XXI.6,7. The same. Type, 1611. In the Ko-etsu style (cf. XIV.4-6 and XVIII.3,4).

XXI.8. Ku-den sho, a book on swords. Type before 1607, using the same type as 4,5.

XXI.9-12. Kai-fun ki. Type, 1607. These samples are from the third and fourth impressions made in that year.

12. FURNITURE, UTENSILS.

12.1.2. (E1) Sho-so-in tana-dzushi. [Two stacks of wooden shelves for holding treasures at the sho-so-in, To-daizhi, Nara.] 8 types. Reproductions.

In 756, Empress Ko-ken offered to To-dai-zhi objects treasured by her late father, Emperor Sho-mu, the patron of the monastery; to these, later sovereigns added more gifts. These objects, dating between the 8th and early 9th centuries, number several thousand, and include jewels, incense, sculpture, painting, musical instruments, household utensils, books, and documents; they are among the most precious treasures of Japan, and of the utmost historical value. (Yale Library possesses a modern edition of these documents, and two splendid facsimile editions of the photographs of the objects.) (Cf. [5a.8-10].)

(To-daizhi was the central Buddhist institution of Japan in the 8th century, and has since played an important part in her history. Original documents from the monastery are in our collection (2.1). The monastery has also made us independent gifts (7c.7; Z103.02).)

The imperial treasures mentioned above, as well as the three wooden storehouses (constituting the Sho-so-in) which house them, have for the twelve centuries of their existence been untouched by the wars and fires which have visited other building of the monastery.

Our shelves, specially made for the present collection, have been reproduced with great fidelity. The originals, used for holding objects in the treasure-houses, were made some time before the cabinet-maker learned the use of the plane.

12.3. (E2). Kara-bitsu. [Wooden chest.] Date unknown. Original.
It probably held helmets in former days.

12.4. (E15). Shin-ge shitsu gaku. [Wooden panel bearing the inscription "Shin-ge shitsu," incised after the handwriting of the Zen monk In-Gen (1592-1673).] Original.

It was hung on a wall. The three characters mean, Mind-flower-chamber; probably the name for a library.

In-Gen, the Chinese monk of a Zen school of Buddhism, came to Japan late in life, on the shogun's invitation, and won great respect from the people and the imperial house. He was also noted for his calligraphic art.

This little piece of decoration, like the cult of tea already noted (in 10b.1), breathes the spirit of Zen culture (cf. 7c.8), in the chaste vigor of the handwriting and in the

rigorous but carefully studied simplicity of the pawlonia panel itself.

12.5. (E14). Tsukue. [Writing desk.] Wood, lacquered blank. With family emblems in gold. Original.

Probably of the early 19th century. The writer sat on a matted floor, and, upon the desk, used a brush (cf.12.11) on soft paper.

12.6. (E11). Suzuri-bako. [Receptacle for utensils for writing.] Cover and body of wood, lacquered black, with designs in mother-of-pearl inlaid. Original. In a wood box.

Either Chinese or Korean; the feeling of the design is un-Japanese.

12.7. (E12). Negoro-nuri suzuri-bako. [Box containing an ink-slab and a water-spout.] The stone suzuri and the metal midzu-ire are imbedded in a tablet. The tablet, box, and cover, are of wood, lacquered red. Original.

Water was poured on the slab from the little container, and a stick of solidified ink (cf.5a.3) was moistened in that water and rubbed on the flat surface, to make liquid ink if the desired degree of blackness.

The kind of lacquer work represented by this object, - either red or black, - was first made by monks of Negoro, Kii, from the end of the 13th century, until 300 years later their monastery was destroyed by Hideyoshi. Then the industry was continued by artisans in Kyoto. This specimen is of Kyoto, probably of the 18th or early 19th century.

12.8. (E7). Ro-Ben suzuri. [Ink-slab made of unglazed pottery, of the type said to have been used by Ro-Ben.] Reproduced from an original at To-dai-zhi. In a wooden chest.

The monk Ryo-Ben or Ro-Ben (d.716) founded the monastery which later became the great To-dai-zhi (cf. 12.1,2).

12.9. (E9). Taema-dera saru-men suzuri. ["Monkey-face" ink-slab made of a fragment of earthenware.] Reproduced from the original of about the 11th century owned by the monastery Taema-dera. In a wooden chest.

It is lacquered in relief, with decorative patterns in tin dust.

12.10. (E10). Chi-sen sei seki-ken. [Stone ink-slab from Korea.] About the 16th century. Original. In a wooden case.

12.11. (E8). Nara zhi-dai fude. [Brushes used in the 8th century by copyists of Buddhist

texts.] Three brushes reproduced from originals at the Sho-so-in, Nara. In a wooden box.

Note how abruptly the bristles come to a point, in comparison with later brushes. Only with such a brush could the vigorous strokes peculiar to the handwriting of the 8th century be executed. Examples of that writing are 7a.1,4, and 5. For Sho-so-in, see 12.1, and 2.

12.12. (E13). Yatate. [Ink-wells made of metal and carried on the belt.] 3 specimens, all original. About the early 19th century. In a wooden box.

A piece of cotton soaked with ink was placed in the hole, and a brush in the tube; the idea of the fountain-pen is foreshadowed. The yatate was carried at the belt, chiefly by merchants; thus, a delivering clerk, for example, would write down credits on his and the patron's books.

The makers often lavished their artistic designs on yatate, so that a great variety of them was produced - another illustration of the aesthetic elaboration of little things which was characteristic of the pre-machine age.

(For utensils, etc., also see 5a.1, 3, and 4.)

C. BOOKS FROM CHINA

C2. HISTORICAL DOCUMENTS

C2.1. (Da2). K'ang-hi ti kau-shon. [Imperial order conferring titles to Han Ch'u-han and his wife, 1673, by Emperor K'ang-hi (reg. 1662-1722).] In Chinese and Manchu. Manuscript on brocade. Original. A roll in a wood box.

The Ts'ing dynasty, of whose succession K'ang-hi was one of the greatest sovereigns, was of Manchurian origin; hence the use of Manchu besides Chinese. (Chinese is "isolated" and written in ideographs; Manchu, like Korean and Japanese, is "agglutinative," and uses phonographs.)

In the document, the emperor refers to his rules as committed to him by Heaven, and to his mission as that of the moral mentor as well as political sovereign of the people. These theories, perpetually repeated, were in accordance with the ancient political doctrine of China.

In form, both the recipients of the honors and the officials whom the order might concern are put in the second person, while the emperor is in the first person (with the word *chon*, in Chinese, the pronoun employed exclusively by the sovereign in speaking of himself.)

C5b. CALLIGRAPHY

C5b.1. (C14). Wang yu-kun fong-ku t'ie. [Parts of autographic letters of Wang I-chi, the calligrapher, of the 4th century.] With signatures or seals of successive imperial and other collectors since 598. Facsimile in collotype. Peiping, 1924.

Wang I-chi, one of the most famed calligraphers in Chinese history, was especially noted for his cursive style. Some scholars have characterized it thus: "as free as floating clouds, and as unruly as an aroused snake"; "like flying smoke and meeting mists, [his strokes] unite though seemingly separated; like a phoenix on wings or a dragon in coil, they appear bent but are in truth straight."

The seals stamped on this piece show how rare and how highly prized Wang's genuine autographs have been. Among the successive owners whose seals it bears are imperial houses of China so far apart in time from one another as at least between the early 12th and middle 18th century. Postscripts state that two members of the Hsiang clan at two different times paid for this treasure, respectively, 200 and 300 pieces of gold. The later of these dates is 1619. From this, it may be inferred that the object had found

its way into the hands of wealthy men before it once more returned to the imperial archives.

C5b.2. (C15). Mei-ken seki-toku. [Autographs of famous Chinese, mostly of the 16th and 17th centuries.] 38 pieces from the editor's collection. Facsimiles in collotype.

The collector was Ki Inukas, the late Premier of Japan.

C7a. BUDDHIST MANUSCRIPTS

C7a.1. (Da1) Ta fang-kwanf fo hua-yen king. [Chinese version of the Buddhavatamsaka sutra.] Chapter 21. Manuscript, once in the state of Ta-ho-ning, c.1412-1454. Original. An album with wood-board covers, in a wooden case.

This comes from the small Mongol state known as Ta-ho-ning kuo, established c.1412 and destroyed 1434.

C11. PRINTING

C11.1. (Da3). Tsung-king lu. [Excerpts from Buddhist texts], compiled by the monk Yen Shou (904-975). Chapter 95. Original block print, Northern Sung (960-1126). A folding volume in a case.

A very rare example of this early age. This work in 100 chapters was brought over from China to Japan by Ben-Yen about 1240, and exerted influence upon the thought of the Buddhists.

C11.2. (Da4). Ta pan-jo po-lo-mi-to king. [Chinese version of the Maha-pragna-paramits sutra.] Chapter 582. Original block print, Southern Sung (1127-1179). A folding vol. in a case.

The name of the patron who provided the means to print the text is given at the end.

C11.3. (Da5). Su-tai tsung-mon t'ung-yau. [Teaching of successive exponents of Shan (Zen) Buddhism; being a sequel to the Tsung-mon t'ung-yau, compiled c.1100 by Tsung Yang.] Compiled by the monk T'sing-Mou in 1325. Original block printing, early Yuan (early 14th century.) Incomplete. 12 vols. In a case.

Though an early Yuan edition, it retains so much Sung character that it has been attributed by some to that period.

C11.4. (Da6) A-p'I t'an pi-p'o-sha lun. [Chinese version of Abhidharma-vibhasa sastra.] Chapter 62. Original block printing. Yuan (1279-1367). A folding vol. in a case.

Yuan characteristic are a little bit more evident than in C11.3.

C11.5. (Da7). A-p'I t'an lun. [Chinese version of Abhidharma sastra.] Chapter 24. Original block print, Yuan. A folding vol. in a case.

C11.6. (Da7). Su kau-song ch'uan. [Lives of eminent monks, 2nd series.] By Tau Suan (596-667). Chapter 2. Original Yuan block print. A folding vol. in a case.

C11.7. (Da9). T'ung-kien wai-ki. [Chronicle of China precedent to the Tzi-chi t'ung-kien by Sai-ma Kuang and others.] By Liu Shu (1032-1078). Chapter 1-4. Original Yuan block print. In a case.

C11.8. (Da10). Shi-hio ta-ch'ong. [Dictionary of poetic words and phrases.] Compiled by Lin Chong. Preface dated 1349. Original block print of 1426. 6v. in a case.

Though an early Ming print, marks of the later Yuan are still notable.

C11.9. (Da11). Tui-lei ta-ts'uan. [Poetical phrases classified by subjects and arranged according to tones.] Original block print of 1512. 4v, in a case.

C11.10. (Da12). Won-chuan. [Selected masterpieces of prose and verse.] Compiled by Siao T'ung, crown prince of Liang, (501-531). Annotated by Li Shan, in 658. Original block print, mid-16th century. Incomplete. 6v. in a case.

C11.11. (Da13). Li-chau tsie-lu. [Essays on the history of successive ages.] By ku Ch-ung. With comments by Wang Hong. Supplement: Huang-Ming tsie-lu [essays on the Ming age], by T'u Lung. Original block print, 1603. 3v, in a case.

C11.12. (Da14). Lie-nu chuan. [Stories of virtuous women.] Illustrations by K'iu Ying. Original block print, 1779. 16v. in 4 cases.

An extremely old compilation gradually extended. A typical Ts'ing print: horizontal strokes are slender, vertical ones are heavy, and the whole characters are rigidly conventionalized.

K. BOOKS FROM KOREA

K2. HISTORICAL DOCUMENTS

K2.1. (DB3). Tya-kwa sa-lok lyo-syu. [Certificates for emoluments for officials.] Two Korean documents of 1788 and 1819. Original manuscripts. 2 sheets in a case.

K3. HISTORICAL MISCELLANY

K3.1. (Db6). Kaing-chang lok. [Virtuous acts of Korean kings 1392-1776.] Compiled by royal order in 1786. Manuscript. 4v. in a case.

Royal acts are classified under 20 general heads. Compiled by royal order, these gesta regum are designed to glorify the benevolence and wisdom of the sovereigns. Though one would naturally expect panegyrics in such works of any country, the historic Chinese rhetoric, which the Koreans had adapted and learned long since, was extraordinarily rich in phrases of eulogy in this field as in many others. Moreover, Korea, habituated as she had always been throughout her history to eke out a precarious existence between neighbors stronger than herself, had tended still further to develop the rhetoric of praise and subservience in general, even to the point of patent insincerity.

K3.2. (Db7), Cheung-soo moo-won lok. [Official treatise on judicial inquest of corpses.] Earlier works revised by royal order, by Koo Yun-myung; in 1786. Manuscript. 1v. in a case.

Cf. K3.2a.

K3.2a. (Db33). Cheung-soo moo-won lok un-hai. [Popular commentary in un-moon on the work mentioned in K3.2.] Original block print. N.d. 2v. in a case.

Un-moon is a system of phonetic letters for writing Korean. Some such method was needed because the Korean language, like the Mongolian, the Manchu, and the Japanese, is “agglutinative,” and not “isolated” like Chinese. (Cf. C2.1.) Korean does not lend itself to writing in Chinese ideographs and in accordance with Chinese grammar; only pure phonographs could represent the sounds of both the native principal words in the sentence and the native inflexional and connective particles.

K3.3. (Db16). Syun-won kyui-po keui-ryak. [Official genealogical tables of the Korean royal house since 1392.] First compiled 1679; extended successively; The present edition

bearing a royal preface of 1903. Block printing. Seoul. (1903). 8v. in a case.

K3.4. (Db17). Yul-syung un-chyui. [Writings in prose and verse by kings of Korea.] The part of the king Hun Chong only, forming chap. 96-100 of the whole work. Block print. N.d. 5v. in a case.

This work and several others in our collection bear the great seal of the Kyu-chang kak, the royal archives (cf.K3.8).

K3.5. (Db21). Sok sa-ryak ik-chyun. [Annals of the Ming dynasty of China.] Compiled by the Korean, Hung Jon-mo; revised by his son, Hung Shi-chou. Block print. Seoul, [1857]. 6v. in a case.

K3.6. (Db22). Myung-eui lok. [Official record of the conspiracy of Hung Lin-han, Chong Hou-kien, and others, and of their punishments, in 1776-7.] Printed from movable type. Seoul, 1777. 3v. in a case.

K3.7. (Db23). Sok myung-eui lok. [Official sequel to the Myung-eui lok: further punishments of rebels, in 1777.] Printed from movable type. Seoul, 1778. 1v. in a case.

K3.8. (Db25). Kyu-chang kak chi. [Official description of the Kyu-chang kak, the royal archives and academy of Korea.] Printed from copper movable type. Seoul, 1784. 1v. in a case.

K3.9. (Db26). Lyang-chyun pyun-ko. [Official treatise on the organization and regulations of the civil (li) and the military (pyung) administrations of Korea.] Printed from movable type. Seoul, 1870. 2v. in a case.

K3.10. (Db36). Syun-won Chung-eun nyun-po. [Genealogy and chronology of Kin Shang-hien (Syun-won, 1561-1637) and Kin Shang-yung (Chyung-eun, 1570-1652).] Block print. Seoul, 1767. 1v. in a case.

K4. GEOGRAPHICAL

K4.1. (Db11). Chi-to tyup. [A map of Korea, copied from a print.] Manuscript, in color. N.d. A large folder in a case.

K4.2. (Bd42). Yu-chain chwal-yo. [Political geography of Korea, with an introduction describing all states of the world after the Statesman's year-book for 1886.] Block print. Seoul, n.d. 1v. in a case.

K4.3. (Db43). Tong-kyung chap-keui. [Official treatise on Kyung-joo, Korea, the capital of ancient Sin-la.] Compiled by Min Chyu-myun and others; reprinted by Nam Chihoon. Nem's postscript dated 1831. Block print. N.d. 3v. in a case.

K5b. CALLIGRAPHY

K5b.1. (Db5). Yo-wha lo-in hoi-keun tyup. [Prose and verses by relatives and friends in commemoration, in 1848, of the sixtieth anniversary of the marriage of Li Yo-wha and his wife.] Manuscript, with a colored picture. 2 albums in a box.

K5b.2. (Db4). Ing-woon chong-lim. [Letters received by Lai Kon in 1884-1886.] Original manuscript letters. 3 albums in a case.

K5b.3. (Db8). Um-see hyo-moon chyung-haing lok. [A novel.] Manuscript written throughout in the Korea Phonographs. 9v. in a case.

K5b.4. (Db9). Chyun-cha moon. [The thousand character classic, T'sien-yzi won, with pronunciation in the Korean alphabet.] Manuscript. 1v. in a case.

K5b.5. (Db40). Soon-chyo Syung-hyo tai-wang chyon-ho chaik-po. [Memorial offering a posthumous title to the Korean king Coon-chyo (1801-1835).] Composed by Chyung Won-yong; calligraphy by Kim To-heui; engraved by Kim Hyun-keun. 1849. Rubbings from engraved tablets. 1 album in a case.

K5b.6. (Db41). Won-tang syu kak-pon. [Handwritings of Kim Chyung-heui (Wong-tang, 1786-1857), engraved.] Rubbings. (1853). 1 album in a case.

K5c. PAINTING

K5c.1. (Db12). Hahm-heung sip-kyung to; Kwan-pook sip-kyung to. [Ten scenes at Hahm-heung and ten more scenes of the northern borders of Korea.] 20 paintings, with descriptions, probably done not earlier than 1800. Original. 1 album in a case.

Hahm-heung was the native home of the first king (1392-98) of the Yi dynasty. Each set of ten has a preface, and each scene has a description. The later writer of a postscript was unable to identify the artist, nor is his dating of the paintings and the descriptions clear.

A few scenes in the album may here be referred to. One presents a palace built after a king's death, when 200 families of free people were settled here; later, 500 slave families were added, etc. Another shows an islet with singular rock formation, overgrown with bamboos. A third pictures a monastery by a waterfall. Still another gives a fort on the river Tumen on the northern boundary, and a temple; the river "divides the great plains, and separates the cultured regions from the barbarous," comments the complacent Korean writer.

K.6. LITERATURE

K6.1. (Db34). Eup-chui hyun yu-ko. [Writings in verse and prose.] By Pak Eun. (1479-1504). Block print. 1795. 2v. in a case.

K6.2. (Db35). Il-um yu-ko. [Writings in verse and prose.] By Kim Sock, (1783-1850). From movable (?) type. Postscript dated 1853. 2v. in a case.

K6.3. (Db38). Kyung-sa chip-cyul. [Excerpts from Chinese classical literature; the quotations classified according to subjects.] From movable type. N.d. 4v. in a case.

K6.4. (Db39). Un-chyung kyu-chang chyun-yun. [Rhyming dictionary of Chinese characters.] Originally compiled by royal order in the reign of Chyung-chyong (1777-1800); later extended. N.d. 1v. in a case.

K7a. BUDDHIST MANUSCRIPTS

K7a.1. (Db1). Mee-leuk ha-saing kyuyg. [Chinese version of the Maitreya-vyakarana sutra by Kumaradjiva.] Original Korean manuscript, probably about 10-11th century; written in silver on indigo-color paper. 1 folder in a case.

K7a.2. (Db2). Pup-wha kyung. [Chinese version of the Sddharma-pundarika sutra.] Chaps. 1-6. Korean manuscript. N.d. 6v. in a case.

K7b. BUDDHIST PRINTING

K7b.1. (Db13). Kwan-moo-ryang-soo pool kyung. [Chinese version of a Buddhist sutra.] With 12 leaves of illustrations. Printed in a Korean monastery from blocks. 1853. 1v. in a case.

K7b.2 (Db14). Ma-ka pan-yak pa-la-mil-ta sim kyung. [Commentary by Tai Tyun on the Chinese version of a Buddhist sutra.] From movable type. 1883. 1v. in a case.

K7b.3. (Db15). Moo-ryang-soo kyung. [Chinese version, by Samghavarman, of the Aparimitayus sutra.] Printed from blocks provided by monks and lay devotees in Korea. With texts of the donors' prayers. 1861. 1v. in a case.

K7d. CONFUCIANTISM

K7d.1. (Db27). Chyk-sa lyun-eum. [Royal proclamation against Christianity of 1881.] With a Korean version in Korean phonographs. Printed from copper movable type.

K7d.2. (Db28). Lyang-hyun chyun-sim lok. [Writings of Chu Heui (Chu Hi, 1130-1200) and of Song Si-lyul (fl.1645).] Compiled by royal order in 1795. Reprinted in movable type. Seoul, 1856. 4v. in a case.

K7d.3. (Db29). O-lyun haing-sil to. [Stories of virtuous acts exemplifying Confucian ethics.] Two Chinese works of 1432 and 1518 combined by Korean royal order in 1797. With pictures and with versions in Korean phonographs. Reprinted in copper movable type. Seoul, 1859. 4v. in a case.

K7d.4. (Db30). Tai-sang kam-eung pyun to-syul. [Chinese tales of rewards and punishments by Heaven for good and evil conduct; with a Korean phonetic text and a picture added to each tale in Chinese.] Block print first made in 1848; reprinted by royal order. Seoul, 1880. 5v. in a case.

The virtues meriting future rewards are partly Confucian, but there is strong Taoist and Buddhist influence, for the idea that man's moral acts which were within his control brought rewards or punishments was common to the three doctrines. The Confucian recompense was said to occur mostly during one's lifetime, while the Taoist or Buddhist might come at any time during the present or a future life. In this much

extended form, the theory was no doubt of Indian origin: the historic concept of karma-causality was deepened in meaning by Buddhism, and from Buddhism was copied by Taoism. In the present work, the foundation text is Taoist, but the tales used to illustrate it are mixed.

An example from vol. 1 is that of the cruel Minister Li Lin-pu, of the T'ang period. He is killed by a demon, his body exhumed and his property confiscated. Later he is reborn in lower and lower forms, and finally becomes an aqueous creature forever.

K7d.5. (Db31). Cheuyn-chyung Kyung-shin lok. [Collection of Taoist writings.] Royal edition; block print. Seoul, 1880. 1v. in a case.

K7d.6. (Db32). Kyung-shin lok un-syuk. [Explanation in the Korean vernacular of the Kyung-shin lok, Taoist writings.] In Korean vernacular and phonographs. Royal edition; block print. Seoul, 1880 1v. in a case.

K7d.7. (Db37). O-kyung paik-pyun. [One hundred passages from the Five Classics.] Block print in large characters. Vol.1 bears a manuscript note of 1835 and a vermilion seal of the Kyu-chang kak the royal archives and academy of Korea. Seoul, n.d. 5v. in a case.

K9a. CUSTOMS AND MANNERS

K9a. (Db10). Keum-o chwa-mok. [The seating of the ten dignitaries of the Eui-keum poo, a bureau of the Korean royal government.] Consists of a list of the members, preceded by a picture in color: both in manuscript. 1867. 1v. in a case.

K9a.2. (Db24). Chin-syun eui-kwai. [Official records of the commemoration of the 80th anniversary of the birthday of the mother of the king of Korea, in 1887.] Official edition printed from movable metal type. [Seoul, 1890.] 4v. in a case.

K11a. PRINTING

K11a.1 (Db18). Yul-syung chei-chang. [Official documents commemorating deceased members of the royal house of Korea, dated 1759-1855.] Royal edition; from movable copper type. Vol. I. bears a vermilion seal of the Kyu-chang kak, the royal archives and academy. [Seoul, n.d.] 4v. in a case.

K11a.2. (Db19). Kyung-leung chei-cheng. [Official documents commemorating deceased members of the Korean royal house, dated 1830-1849.] Royal edition; from movable copper type. [Seoul, n.d.] 1v. in a case.

K11a.3. (Db20). Chin-su-san tok-syu keui: Tai-hak yun-eui. [Comments upon philosophy and history from the Confucian standpoint of the Chu Hi school; being a Korean edition of the Ta-hio yuan-I, by Chon To-siu, 1158-1235.] Chaps. 2-4. From movable copper type. [N.d.] 1v. in a case.