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**Colour plates: *The Secret Visionary Autobiography* of the Fifth Dalai Lama (see pp. 54—65).**

**Front cover:**

The *cakra* for the separation of the guardian deities from the person they are protecting.  
A separate folio, 55×20 cm.

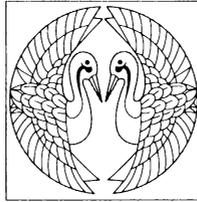
**Back cover:**

**Plate 1.** *Cakras* for summoning spirits of foes and for warding off evil spirits, as well as the articles used to perform the ritual for propitiating of the goddess lHa-mo. A separate folio, 55×20 cm.

**Plate 2.** The *cakra* for the suppression of the *dam-sri* spirits. A separate folio, 55×30 cm.

**Plate 3.** *Cakras* for calming illnesses and acquiring wealth, and the articles used to perform the corresponding ritual. A separate folio, 55×20 cm.

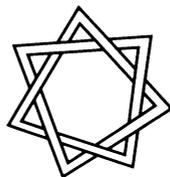
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THE INSTITUTE OF ORIENTAL STUDIES  
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## PRESENTING THE COLLECTIONS

V. N. Goreglyad

### THE OLDEST RUSSIAN COLLECTION OF JAPANESE MANUSCRIPTS AND WOOD-BLOCK PRINTS

Since long ago the Russian have been greatly interested in the works on classical Japanese culture. Not only popular essays or translations of classical Japanese works, but also academic publications have been sold at a moment. Nevertheless, only a few persons are aware of the fact that about two centuries ago, long before the “opening” of Japan for contacts with the outside world a fascinating collection of Japanese works had been established in Russia.

Since 1633—1639 the Shogunate government of Japan issued a number of regulations to isolate the country from the outside world. Foreigners were expelled from the country, and the Dutch factory (since 1641 it was restricted to the Deshima island at the Nagasaki bay) became the only allowed place for international commerce. It was forbidden to export many Japanese goods, to build large ships, to go abroad and return homeland. An edict of 1636 by the Shogun Tokugawa Iemitsu claimed: “The Japanese on their return after a stay overseas are to be punished by death”. These laws were in force until 1854.

It is not therefore surprising that Japanese products in Europe were a rarity, and Japanese written works were hardly known there. Except for officials of the Dutch East-Indian Company, the Japanese language was but slightly known in the Western world.

Until the beginning of the 18th century the Russian were unaware of Japan and the Japanese. This ignorance might have continued for a long time if an accident had not happened to a certain Japanese sailor Denbei. Japanese sailors who made coastal travels on their tiny boats often suffered from ship-wrecking. Many junks, thrown away by storms, lost their rudders, sails, masts and a part of crew and after a few months drifted to Kamchatka, Aleut and Commodore islands or Alaska.

In 1702, after an edict of Peter the Great, a certain Denbei, “a citizen of the Japanese state”, met in Kamchatka by the Cossack Vladimir Atlasov, was commissioned to the Artillery Register. Denbei was nominated to teach his native tongue to three or four soldiers' children. The materials on his teaching activity are not extant, but it is known that about 1730 in a special school attached to the Academy of Sciences the first in Europe Japanese language course was established, and dictionaries, phrase-books and manuals were compiled. In the Oriental Archives of the St. Petersburg Branch of the Institute of Oriental Studies are still being held the “Vocabularium”, the “New Slavo-Japonicum

Lexicon”, “An Introduction to Japanese Conversation”, “Samples of Amiable Conversations”, a Japanese translation of the “Orbis pictus” by J. A. Komensky, made through 1736—1739 by Gonza (a Japanese baptized as Damian Pomortsev) and by a junior librarian A. Bogdanov. The materials are of great value because the Japanese words in them, in pronunciation of the Satsuma dialect (the Kyūshū island) that was native for Gonza, had been transcribed in Russian letters [1].

The Nanbu dialect has been fixed in the “Russo-Japanese Lexicon”, compiled in 1782 by Andrei Tatarinov, a teacher in the Japanese-language school in Irkutsk [2]. The Ise dialect was preserved among materials written down by Theodore Yankevich de Mirievo from Daikokuya Kōdayū, the captain of the commercial boat “Kamiyasu-maru”, ship-wrecked to Russia in 1783 [3].

Daikokuya Kōdayū spent in Russia 9 years, traveled through it from the Aleut islands to St. Petersburg, twice had audiences at Catherine the Great and owing to the efforts of Russian businessmen, scholars and diplomats gained a rare chance to return homeland. In autumn of 1792, along with two sailors of the “Kamiyasu-maru”, he arrived to Japan on the Russian brig “Catherine”. The same ship brought to Japan the first Russian diplomatic mission headed by A. K. Laxman.

After his departure from St. Petersburg Daikokuya Kōdayū left behind a small collection of Japanese manuscripts and xylographs. Along with other Japanese rarities, such as maps and schemes of Japanese cities, donated to Catherine the Great by Dr. Schtützer, a physician of the Dutch East-Indian Company, this collection was transmitted to the Russian Academy of Science. It became the foundation-stone of the first Russian collection of Japanese-language works. Initially this collection, along with Japanese utensils, rarities and coins, was held in the Kunstkammera Museum, and in 1818, after the Asiatic Museum was established as a part of the Academy, the collection was moved there. The first catalogue of 29 Japanese manuscripts and wood-block prints was compiled by P. I. Kamensky and S. V. Lipovtsev, officials of the Ministry of Foreign Affairs [4].

In spite of the artificial isolation of Japan from the outside world, Russian sailors, scholars and businessmen went on to bring from the Pacific Ocean pieces of Japanese culture. The Japanese collection gradually increased. Among

the new acquisitions were schemes of Japanese cities from the collection of P. L. Schilling von Canstadt (1830) [5], the illustrated medieval work *Hyakunin isshū* ("The Anthology of a Hundred Poets"), a wood-block edition of 1811, donated by the lieutenant-captain Etolin, and two works obtained in 1845 from the admiral F. P. Wrangel [6].

In 1840 the Academician M.-F. Brosset, the curator of the Far Eastern collection, put together all the existing manuscripts and xylographs, classified them according to countries, compiled and published (in French) the catalogue. A hand-written catalogue version went on to be supplemented by him until 1846, when the Asiatic Museum acquired two more collections: six Japanese works with descriptions of the Ainu-inhabited regions (from K. I. Maksimovich) and Japanese writings from the collection of the Asiatic Department of the Ministry of Foreign Affairs.

The largest acquisitions to the collection were made between the end of the 19th and the beginning of the 20th centuries. In 1891 the Russian crown-prince Nicholas paid an official visit to Japan where he was donated a number of objects, among them a few manuscripts and xylographs. Because a major part of earlier Japanese manuscripts and xylographs in the collection, which belonged formerly to commoners or samurais, they were of rather modest design, embellishment or material used. On the opposite, the crown-prince's collection contained manuscripts made on a dense, expensive paper, powdered by gold, embellished with multi-coloured pictures, and lavishly coloured. Among the donated manuscripts was a gift from citizens of Shiohama, and a description of a lacquered box bestowed to Nicholas in Kyoto and produced 1100 years earlier by an unknown craftsman.

A significant supply was the collection of wood-block prints brought in 1899 by the admiral K. N. Posyet (19 items). Some of them have entertaining marginalia, dated about 1870s and made either by Posyet himself or by the Japanese who donated the wood-block prints to him [7].

In 1902 the Asiatic Museum acquired the library of E. B. Bretschneider, which contained among others three Japanese works on the botany. In 1906 the Imperial Geographical Society handed down to the Asiatic Museum a collection of xylographs and pre-modern books (mostly concerned with the Ainu), previously held in the Far Eastern Committee. In 1907 the widow of P. A. Dmitrievsky, the former Russian consul in Shanghai and Korea, sold to the Museum the library of her husband, which contained also some Japanese manuscripts and xylographs (21 items).

In February 1910 I. I. Goshkevich, a son of I. A. Goshkevich, the first Russian consul in Japan, suggested to the Academician K. G. Zaleman, the head of the Asiatic Museum, to buy the library of his father, which amounted to 1000 volumes, and included 47 "Japanese maps with unknown titles" [8]. The next year a small collection of N. P. Zabugin was acquired, too.

In 1912 O. O. Rosenberg, the chief curator of the Museum, was sent to Japan in order to advance his Buddhist studies. One of his tasks was to purchase books for the Asiatic Museum and the Committee for Asian Studies. The collection of O. O. Rosenberg, which contained a lot of xylographs of the Meiji era (1868—1912) had been acquired by the Museum in small portions since 1914 [9]. During the World War I a few dozens of xylographs were bought in Japan by N. A. Nevsky (1892—1937). Some

manuscripts and wood-block prints were brought to Leningrad by Nevsky himself after his return from Japan.

In 1930 the Asiatic Museum was transformed into the Institute of Oriental Studies of the USSR Academy of Sciences. All the existing manuscripts and books became a part of the library and manuscript section of the Institute, while most of coins and utensils were transferred to the State Hermitage and the Ethnographic Museum. In 1935 the Japanese section received a few works from the library of Ye. G. Spalvin (among others it contained the official correspondence between the Russian embassy and the Japanese authorities in 1876—1880) [10]. In 1950 the Institute of Oriental Studies was transferred to Moscow. Only the Manuscript section was left in Leningrad, and in 1956 it was transformed into the Leningrad Branch of the Institute of Oriental Studies (now the St. Petersburg Branch of the Institute of Oriental Studies). In the period between 1957 and 1964 a number of manuscripts and xylographs from different sources were acquired by the Institute. The main direction of its activities became studies of literary monuments and culture of the Orient. Since then most of studies, descriptions, and publications of works in the Institute's collections has been made.

By now the cataloging of the Japanese collection of manuscripts and wood-block prints has been completed [11]. It amounts to 729 titles of 2702 volumes, being the third largest collection of pre-modern Japanese works in Europe (comparable to the collections of the British Museum and of the Leyden University) and the largest in Russia [12].

Most of dated manuscripts and xylographs are of the 18th and 17th centuries, 14 xylographs are of 17th century, one (the work by Hosokawa Yosai on the *Ise monogatari*, a classical work of the 9th century) is dated as 1596, and an undated manuscript (the *Kokin wakashū*, a poetic anthology of the 10th century) contains an exlibris of a Buddhist monk who lived in the 15th century.

The repertoire of Japanese manuscripts and block-prints preserved in the St. Petersburg Branch of the Institute of Oriental Studies reveals the traces of somewhat chaotic way of their collecting. Only two small collections within it testify to special interests of their collectors. These are the collections of I. A. Goshkevich (focused on Japanese language, literature and history, as well as Chinese philosophical works in Japanese editions) and of O. O. Rosenberg (Buddhism, literature and Chinese classics) [13]. As a result, in spite of wide range of subjects, the breadth of topics, validity and even quantity of works in different fields are not equal. Nevertheless, these Japanese manuscripts and xylographs in total contain abundant material on the Japanese history, culture, arts, literature, language, different aspects of science and handicrafts, and allow to evaluate the role of books in the Japanese culture. We will try to highlight some of the most important works in the collection.

Historical works are of a special interest because they refute the traditional image about standards of historical studies in the "isolated Japan". Widespread being the opinion that the politics of isolation implied a strict control over any aspects of life in the Tokugawa society, when only orthodox ideas based on the Neo-Confucian moral principles, or the "national studies" (*kokugaku*), that contained germs of the anti-Tokugawa ideology and foreshadowed "the restoration of Imperial power" during the Meiji revolution, were the only admissible alternatives. Eventually, it

seems to be true only in part. The real situation was rather more complicated. There were scholars in the Tokugawa Japan who propounded ideas incompatible both with official Confucianism and with the nationalistic Shinto as well. The specialists on “the Dutch sciences” (*rangaku*) achieved incredible (taking into account the restrictive politics) results in studies of European sciences and technique, history, geography and customs of foreigners. Not by chance, many of manuscripts and xylographs bear cinnabar seals to claim the top secrecy of the materials and prohibitions to copy them.

Of special interest is a manuscript of *Shōkōhatsu* (“A Dictionary of a Nonconformist”), written in 1781 by Fujii Teikan (1722—1789), a brilliant authority on the ancient Japanese culture. Turning back to old Chinese and Korean annals and early Japanese historical, literary and geographical sources, the author concludes that the official Japanese chronicles when dealing with the so-called “era of gods”, the genealogical line of the Royal Family, many ancient customs, etc., distort the real facts of the national history. Fujii Teikan was sure that the roots of Japanese history go back to Korea. He doubted not only the ingenuity of the Japanese state system, but even that of the ancient Japanese language. At the end of the 18th century the work was severely condemned by nationalistic Japanese scholars.

It is worth to emphasize the interest of the Japanese in European works on their country. A famous German naturalist and traveler Engelbert Kaempfer (1651—1716) arrived to Japan in 1690 and spent there two years as a physician of the Dutch East-Indian Company. After his death, in 1727, in London was published his work “The History of Japan and Siam” that soon afterwards was translated into other languages. In our collection there is a wood-block print edition of 1850 that contains a Japanese translation from Dutch of the section that deals with Japan (“The Description of Japan”), and includes a supplement by Kurosawa Okinamaro (1795—1859). The Kaempfer's work has a detailed, though biased, annotations by Shizuku Tadao, a scholar and translator from Dutch. It embodies not only natural, historical and ethnographic description of Japan, but provides comparisons with other countries, contains critical remarks on the Japanese society. The supplement treats with the Japanese “Dutch studies” and their importance for understanding of three important aspects for the country: wisdom, rules of governing and “learning”. Kurosawa attempts to promote concepts about the Japanese uniqueness and about the favour of gods since the antiquity up to recent days, when foreign ships started to approach the Japanese shore.

In spite of annotations of Shizuku and comments by Kurosawa, the work was banned for distribution among the ordinary people. It had been stressed by the seal: “Not for sale or buying. The scale is limited to 200 copies”. The Japanese edition of the work by Kaempfer with supplement by Kurosawa is entitled *Ijin kyōfu den* (“An Embarrassing Account of a Foreigner”).

In 1816 the first edition of the “Narrative of My Captivity in Japan, During the Years 1811, 1812 and 1813; with Observations on the Country and the People” by V. Golovnin appeared in St. Petersburg. Shortly thereafter, the “Narrative” was published in the German translation, then it was translated from German into Dutch, and in the 1820s a Japanese translation from the Dutch was completed. In our collection there are two manuscript versions

of the work. One of them is dated 1825. The translation was made by Japanese scholars of Dutch, Baba Sadayoshi (1786—1822), Sugita Yasushi (1755—1845) and Aochi Mitsuru (1774—1833). The translators slightly changed the contents of the “Narrative” (the Japanese version bore the title “The Memories about Adventures in Japan”), and included besides the materials of interrogations of Russian sailors with their own interpretations of their data. Another version contains a supplementary translation of records by P. Ricord and a letter by F. F. Mur addressed to Japanese authorities translated by Ogasawara Ise-no-kami and Arao Tajima-no-kami. Because Russian sailors were unaware of the Mur's report, its inclusion into the second version is of special interest.

A separate category of writings consists of works compiled after interrogations of Japanese sailors who spent a certain time in Russia in the 18th century, as well as the texts of first treaties of Japan with foreign countries signed in 1858 and 1859.

Most of geographical works in the collection are gazetteers of Japanese provinces and cities. Of special interest are works from the middle through the last decades of the 19th century with geographic, historical and ethnographic descriptions of the Ryūkyū islands. Many of those manuscripts are illustrated. In general, they tend to prove the identity of the origin, history, customs and beliefs both of the Ryūkyū and of other islands of Japan.

A prominent place in the collection occupy maps of Japan and its provinces, as well as schemes of Japanese cities. Traditional Japanese maps used to have no definite orientation. For example, one of two maps of the Izu peninsula (both of them were performed in the early 19th century) is orientated towards east, another one to the north-west, a map of the Awa province (1849) to the south-east, a map of Edo (1732) to the South, a scheme of Kyoto (1741) to the North. There existed no prescribed rules for map-making. A panoramic map of the famous Tokaidō track (Edo-Kyōtō) of the late 18th century shows the track as if it were actually straight, while curves are indicated by special marks and explained in legends. Thus, the orientation of the map changes with every turn of the road. The map is a narrow, long (above 12 metres), “pleated” stripe. Its main purpose was to explain to a traveler (mostly a pilgrim) the peculiarities of the road. Along with characteristics of the landscape, it indicates all the sights, with explanations for each of them in additional legends. Instead of topographical signs it has painted mountains, rivers, bridges, hamlets, castles, temples, fields, etc.

In the 1850s the first cases of longitudes and latitudes after the European mode (a full degree grid, a grid placed on the empty field of the map, or coordinates in figures, marked on the map's bounds or cover) appear on Japanese maps. The latitudes were always counted from the equator line, the longitudes in our collection are more varied: a) from the Ferro meridian, b) from the Kyōtō meridian, c) from the Tōkyō meridian. Many of the maps contain an additional information that compilers placed into colophons, and different reference sections on the front cover. They embody data on the Japanese cartography and ethnography, on astrology, botany and phenology, on the religion, political history and administrative system of the Tokugawa Japan. Old maps include a cyclical circle that allows to find the four cardinal points on a map and correspondences between its single portions.

Among the ethnographic writings the most abundant are descriptions of the Hokkaidō Ainu and of their manners.

Wood-block and manuscript works of literature are mostly medieval poetic anthologies and cheap illustrated editions of stories and novels from the end of 18th and through the beginning of the 19th centuries, popular among commoners. Of a certain interest are also the mid-eighteenth century military and civil plays (to be performed at puppet theaters).

Among works centered on the Japanese language of a special value are dictionaries. Over 40 dictionaries not only illustrate the ways of the Japanese lexicography in a thousand years, but is a nice evidence on Japanese cultural contacts with other nations through the ages. In the ninth century an eminent Buddhist monk Ennin (794—864) brought from China to Japan the Sanskrit dictionary “Bongo zōmyō”, compiled by Li Yen. In Japan the dictionary was revised to be suitable for teaching, and the new version follows the standard pattern: 1) a character or a set of characters in their semantic meanings; 2) the translation of a word or an expression into the Sanskrit made in the Devanāgarī writing with explanations of their meanings (in our copy certain signs look similar to the Nepālī writing); 3) the transcription of Sanskrit words through characters with indications of certain pronunciation rules (the length of vowels, duplication of consonants, etc.); and 4) the Japanese transcription (in *katakana*) of characters corresponding to a Sanskrit word. The dictionary is of great importance for the history of Sanskrit studies in China and Japan and the development of transcription systems in Chinese and Japanese characters. Moreover, the dictionary allows to claim that the Japanese were eager to study the Buddhist canon not only through Chinese translations, but also from the original Sanskrit. This tendency was especially noticeable in the ninth century when any official contacts with China became stopped, while even unofficial ones decreased to minimum. For the Japanese culture that period brought forth the blossom of native traditions, and a lot of masterpieces in literature, painting, sculpture, applied arts, philology, architecture, etc. had appeared.

Among lexicographic works of a special interest is the dictionary of the Ainu language, compiled by Matsui Soemon and Notoya Marukichi. The copy is dated by 1912, but one may surmise that the dictionary was compiled at the end of the eighteenth century. The manuscript is of great value, because it includes a lot of Ainu words that had since then become obsolete and are not mentioned in later dictionaries.

The “Dictionary of Three Languages” by Murakami Yoshishige (1811—1891) published in 1857 marks a new stage in the Japanese lexicography. The dictionary that covers 13 topics, was compiled in 1853 and was intended for studies of French, English and Dutch languages. Since then it had been reprinted a few times. It seems to be a clear evidence that Japan tried to prepare for contacts with Europe even before the Western pressure on it, while staying yet the “closed country”.

Diversified materials on the history of Japanese monetary system, the history of internal commerce and interests of Japan to foreign monetary systems through the Tokugawa age are illustrated by numismatics works of the collection. Along with designs of coins, they provide classificative descriptions (ancient, large, small, Imperial, rare,

false, etc.), the dates and places of molding (in the Far East coins were not minted but molded), values, content (gold, silver, copper), etc. One of the most detailed catalogues of Western coins called *Seiyō senpū* (“The Description of Western Coins”) was compiled by Ryūkyō Kuchiki (1746—1802). The catalogue appeared when Japan kept the principle of the full isolation, and in 1795 it was donated to Catherine the Great by Dr. Stützer. The catalogue provides reverse and averse designs, as well as descriptions of coins along with a concise information about a corresponding country. It describes coins of German states (Saxony, Westphalia, Braunschweig, Prussia), Hungary, Austria, Switzerland, Russia (a silver rouble of 1723 and a golden tchervonets of 1766), Denmark, Norway, Holland, France, Belgium and many other countries, including Morocco, as well as Dutch and Spanish colonies in America. The numismatic part of the collection is the oldest one and was described already by M.-F. Brosset.

The ability of the traditional Japanese culture to adapt to changing conditions is well illustrated by a manuscript of the mid-nineteenth century that deals with secrets of *ikebana* (the flower-arrangement art), *Shōgetsudō-koryū*. Its instructions were intended for internal use by its adherents. Along with ancient concepts of the colour and form harmony, the aesthetics of vessels, racks and baskets for flowers, the peculiarities of various decorative plants and the forms of flowers, the proportions between buds and stalks, the selection of certain flowers for different rites and ceremonies, for four seasons, etc., it contains a special section on the flowers that are symbols of Japan, the USA, Italy, France, Britain, China and Germany.

The traditional Japanese painting in the collection is preeminently the *ukiyo-e* works. The most versatile and exquisite are seven collections by a famous Tokugawa age painter Katsushika Hokusai (1760—1849). They include a few editions of the *Manga* by him that include one printed during his life-time (the other were printed from the old blocks through the Meiji period). The works are not only of great artistic value, but of a certain interest for specialists in the arts, because along with paintings most of them contain as well prefaces for the first editions made by the painter himself or by art connoisseurs of the early nineteenth century.

The works of other famous painters are also represented in the collection: *Ezu hyaku kachō* (“A Hundred of Flowers and Birds”) by Kanō Morinobu (1602—1674); the collection *Hyaku senchō* (“Various Birds”) by Kitagawa Utamaro (1754—1806) where every painting is accompanied by a *kyōka* poem (a sort of satirical verse) of 30 poets of the end of the 18th and the beginning of the 19th centuries; and such series by Hishikawa Moronobu as *Wakoku hyakujō* (“A Hundred of Japanese Women”), *Ganmoku ega* (“The Pictures of Rocks and Trees”), *Shinpan bijin ega* (“Newly Printed Images of Beauties”), *Wakoku shōshoku ega* (“Pictures of Japanese Craftsmen”), *Nihon fūzoku zue* (“Illustrated Japanese Customs”), etc.

Calligraphy was classified in the classical Japanese culture as one of fine arts. The best inscriptions have been evaluated by connoisseurs as pieces of purely aesthetic value. They were cautiously preserved, copied in different modes and used for decoration of the interiors of temples, public offices, private houses. Through centuries detailed and tradition-sanctified rules became elaborated. Their purpose was to stress the emotional impact through the inter-

遭厄日本紀事卷之上

馬場貞由 譯

高橋景保 校

蝦夷地方航海其發端

一千八百十一年第四月 嘉文化八年 三月初七日 予帝王其軍艦テリヤナ

船名長と有り葛模沙部加 蝦夷の島の小島ありて消虫 少ありて

帝教の居る海上 総官より南方のありクリル 徒急 住業

所形人クリルと云ひ 蝦夷人チエブカと云ふ 亦不習多語 又セニタリス地圖

西白里亞 エトロフイ 無徳島内は 係りし又屬之也 南方なるウグダ河 又セニタリス地圖

並不懸 蝦夷海 山丹小極地 五十八度三十分 乃ホーツカ 地

Fig. 1

魯西亜國漂民記

天明二十七年十二月伊勢國白子村新田九郎重

在船中船政事在支那紀列三系作決所水重

指其人船在指人臨河の沖を舞流小川に

漂流致し寛政四十年十一月山崎松平公助

所老中倉屋丹波吉次郎に書し并此役人三方の

一 此度東振災にきいたるふ願を同福むしあし中亦に

並に在中山私家事方全一昨日中幾人紀列城若積

任替國白子村新田九郎重在船中船政事在支那

紀列の三系作決所水重指其人船在指人老重十一月



Fig. 2

撫於上古規範而勿習於近來流例而已矣

寬文十年夏月日 太神宮司目代栗位上荒木田印

元祿七年九月廿一日以九祢宜荒木田守  
夏神主校定之本比較了

右太神宮年中行夏者以度會弘基神主之  
書騰寫焉間亦由度會延經神主之本正其  
謬誤延經神主雖以朱加點做弘基神主以  
墨耳

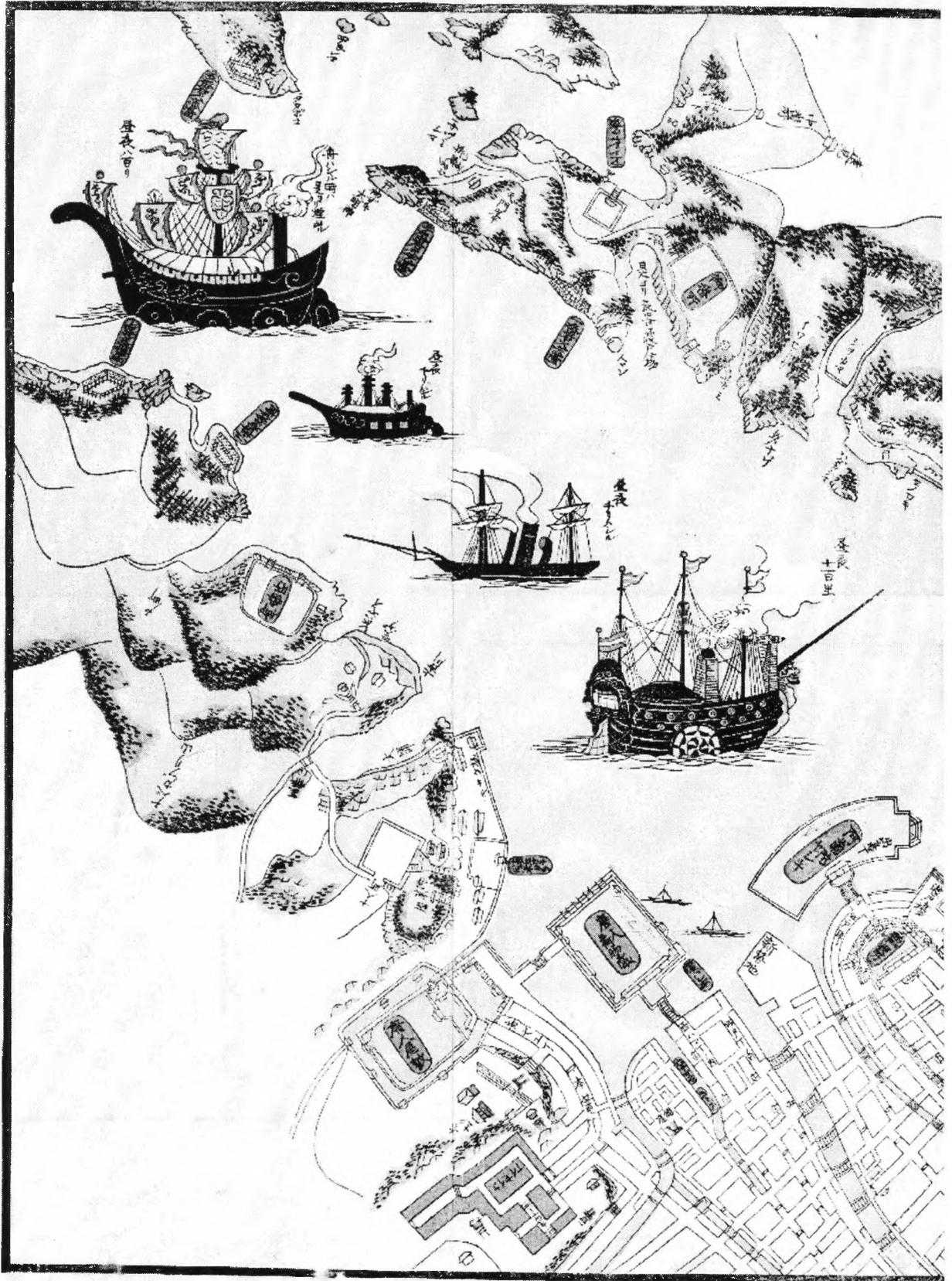
寶永茅四歲次丁亥九月朔日

禰宜從四位下度會

禰  
神主智彦

彦

Fig.3



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# 長崎海岸出圖

鄂羅斯  
陸軍一百萬零九千百十七人  
リニ一船四十隻大煩七十門ヨリ九十門ヲ備フ  
フレカト船三十四隻大煩四十八門ヲ備フ  
右大船一隻ニ小船十二隻ヲ添  
ブリッキ船五十九隻大煩十八門ヨリ廿二門ヲ備フ  
輕舩三十七隻大煩八九門ヲ備フ  
ガレイン船二十隻  
バツテレ一船二十五隻水上ヲ彼是自在ニ往還スル艦  
迎農船百二十隻 小舩十六隻  
戌船十七隻大煩七十門ヨリ八十六門ヲ備フ  
大小煩炮五千二百零八  
海軍八萬一千二百人



Fig.

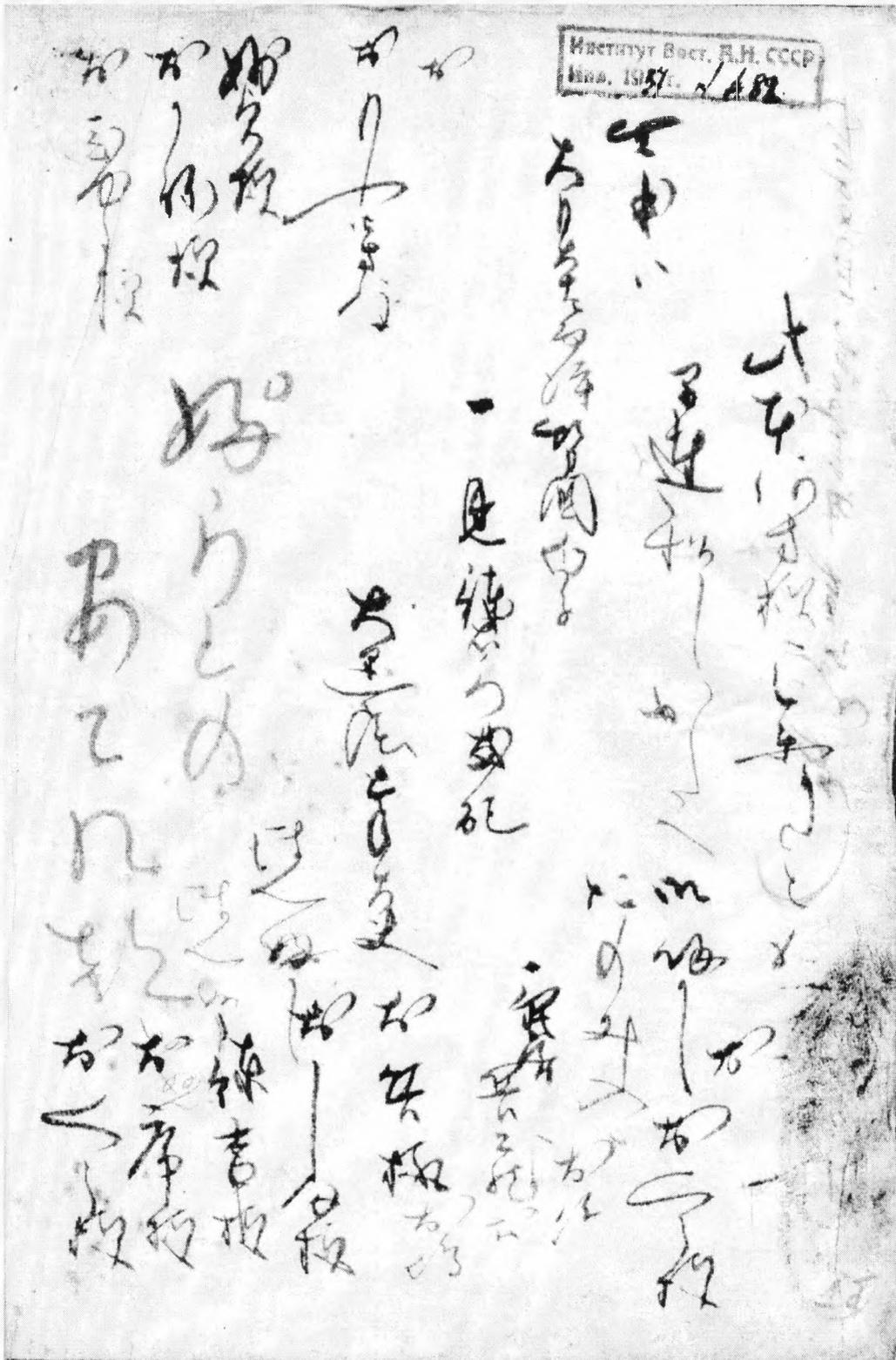


Fig. 5

correspondence of the contents and literary style of a text. The works of a certain literary genre or scholastic subject were supposed to be written in a specific way of handwriting: the standard, cursive, semi-cursive modes.

Some wood-block prints in the collection deal with the calligraphy principles of handwritings, styles and ways of writing. A compendium of cursive characters *Sōsho hōyō* ("The Main Rules of Cursive Writing"), compiled by Wakida Jun (d. 1808), a famous calligrapher of the Tokugawa period, contains cursive versions of 6125 characters copied from original works of old Chinese masters. Of a certain interest are also a collection of inscriptions of famous Ōsaka masters, made in the nineteenth century, as well as a calligraphy manual that includes information on the six types of writing brushes, the names for various types of ink-slabs, the varieties of inks and paper, data on the history of writing, definitions of six styles of cursive writing and four forms of characters (including the square one) with samples applied; instructions on the technique of writing, the way of holding the brush, etc.

The majority of writings on the natural sciences concern the botany and pharmacology. A lot of them were written by well-known scholars of the Tokugawa age and allow to evaluate standards of science at that time as rather high. Two main trends at that time were distinct: the traditional one that followed the medieval Chinese and Japanese scholarship, and the new one evolved by the "Dutch scholars" of the Tokugawa age that took advantage of the European scientific achievements.

Among the works of the first type are *Sōmoku kihin kagami* ("The Mirror of Rare Plants") by Aekiya Kinta (printed in 1827), that contains recommendations on the cultivation of dwarf trees, odd shrubs, indoor plants and grasses; "The Principles of Plant-Cultivation" (1816) by Iwasaki Kan'en that along with extra information emphasizes the existence of two principles, a positive (*yang*) and negative (*yin*), in plants; a pharmacological treatise by Ono Ranzan (1729—1810) that describes characteristics of 1882 species of medicines made from the rain-water, clay, plants, insects, metals, etc., and a receipt of the "ginseng and dragon's eyes pills" to cure kidney diseases (the xylograph of 1861). Among works of the second type are the *Biku sōmoku zu* ("Descriptions of Eatable Plants and Trees During the Famine") by Takabe Seian, an illustrated description of 100 species of plants, compiled after Dutch medical reference books (the xylograph of 1833); *Sōmoku zusetzu* ("The Illustrated Classifier of Plants"), a xylograph of 1856 by Iinuma Nagayori that contains the Linnaeus' classification of plants with their characteristics in four languages (Japanese, Chinese, Dutch and Latin); *Ihan teikō* ("The Medical Instructions") by Udagawa Shinsai (the xylograph of 1805), where a human body was described in terms of traditional Dutch medicine.

A number of curious works focuses on the problems of the law and administration, economics, mathematics, military and naval arts. They also may be divided into traditional and novel writings, compiled by the end of the Tokugawa period through the early decades of the Meiji era under the European influence. A special group includes almanacs and chronological compendiums. As a rule, the latter contain chronological data starting from the mythical Japanese emperors (from "the seven generations of celestial rulers" and "five generations of earthly rulers") until the date of a book's compilation with parallel references to the

Chinese chronology. The chronology follows the eras of rule (*nengo*), with indication of dynasties in the case of China, and the cyclical signs and dates "from the foundation of the Japanese Empire". Sporadically the works include also astronomical maps, lists of important events, and tables of hexagrams from the classical Chinese *Yi-jing* ("Book of Changes"). In the post-Meiji chronological tables the correspondence of dates to Gregorian calendar was added.

An exact calendar was of primary importance for medieval Japanese farming. The calendar-making demanded a vast knowledge in different fields of scholarship. Calendars could be both general and local, the latter for use in specific provinces. In both cases they contained tables of lunar phases, the time of rise and set of the sun and the moon for each day, the weather characteristics for 24 "small seasons" (fluctuations in temperature, precipitation, winds), the days for sowing and harvesting, the days of sakura blossom, terms of tides, etc. Since the mid-nineteenth century the tables of correspondences for lunar and solar calendars had started to appear. They contained also traditional information on heavenly bodies, weather, the terms for starting and ending agricultural work, on the selection of "auspicious" and "inauspicious" days for beginning of an enterprise.

Confucianism (in the Zhu Xi's interpretation) was the official ideology of the Tokugawa regime. Studies and annotations of the Confucian classics by the sinologists (*kangakusha*) were encouraged. The principles of administration, relations in family or between vassals and suzerains were modeled after Confucian ideals. The Confucian ethics permeated the so-called moral and ethical code of samurai — *Bushidō* ("The Way of Samurai"). It was once again put forward by the militarist Japan at the first half of the twentieth century to bring up the spirit of blind obedience.

As mentioned above, most of the Japanese editions of the Chinese Confucian classics are held in the Chinese collection. The Japanese collection contains only the works with special marks (*kaeriten*) for reading the Chinese texts according to rules of the Japanese grammar; the works translated into Japanese or annotated by Japanese scholars. They include *Yi-jing*, *Lunyü*, *Men-tzu*, *Si shu*, *Daxue*, *Shu-jing*, *Shi-jing*, *Xiao-jing*, *Liji*, etc., as well as treatises of Japanese scholars and Confucian instructions for the youth. Certain passages in works of the Japanese *kangakusha* sound as anti-European.

Shintō, the indigenous Japanese religion, developed from primitive concepts of the universal natural animism and deification of the dead ancestors' souls. The unification of rites and formation of a religious complex, stimulated by such imported religious and philosophical systems as Buddhism, Confucianism and Taoism, had been completed by the end of the tenth century. The centralized state also demanded that sort of a unified creed. Through the Tokugawa age scholars of the "national learning" (*kokugaku*) attempted to peel out later modifications to unveil a "pure Shintō". They followed two trends: made studies of ancient written sources — *Kojiki* ("Record of Ancient Matters"), *Nihongi* ("Annals of Japan"), collections of old myths and legends, the first poetical anthology *Manyōshū* ("Collection of Ten Thousand Leaves"), the Shintō sermons *norito*, etc., and described contemporary Shintō shrines, local cults and customs which they believed to be authentic, undefiled by foreign influences. After the Meiji restoration many of

works of the “national learning” were exploited by the official propaganda. Shintō was proclaimed the state religion, and the cult of Sun-goddess Amaterasu-ōmikami, as the progenitor of the Imperial dynasty, became pushed into the foreground.

Our collection contains works of the largest *kan-gakusha* of the Tokugawa period: Kamo Mabuchi (1679—1769), Motoori Norinaga (1730—1801), Hirata Atsutane (1776—1842) and Hirata Kanetane (1801—1882). Their contents is well known to contemporary scholars in different modern editions. The manuscripts and wood-block prints of the second category are not so wide-spread, and sometimes are unique.

One of rare manuscripts was copied by N. A. Nevsky during his stay in Japan. The manuscript contains two works focused on the ancestors cult in the Tosa province and the funeral rites in the Toyonaka village of the same province. The first of them, “Record on Ancestors Cult”, is a modified version of notes by Yanase Gorobē, a 80 years old man from the Yanase village in the Nirao settlement, made in 1865 by a certain Tokunaga. The second work is a description of a Shintō funeral rites, and was made on June 15, 1870, by Aoyama Furō. In 1912 both manuscripts were copied by the famous ethnologist Yanagida Kunio, and Nevsky made another copy from it for himself.

Of a certain interest are two other manuscripts (copies of the early 19th century) that contain a detailed description of Shintō festivals, ritual implements, ethical rules and theoretical concepts, in part borrowed from Buddhism.

A number of works have attracted scholars not by their contents but by different inscriptions, notes or seals of their former owners on the margins, blank pages or covers. Russian and Japanese scholars (O. P. Petrova, Kamei Takayoshi, Murayama Shichirō, etc.) have published works with decipherment or interpretations of inscriptions in the manuscripts and xylographs of Daikokuya Kōdayū. Sporadic notes, like tests of brush, rough drafts with an enumeration of various objects, addresses of some persons, etc. allowed to ascertain the real name of the sailor (in the pre-Meiji Ja-

pan every educated person could bear a lot of names, nicknames or nom de plume), his preferences and certain events in his life before he left his homeland and during his stay in Russia. The map donated by Dr. Stützer was enclosed in an envelope that bears an inscription in French that a great fire in Kyoto had happened in 1784, eight days before the author of inscription arrived there. On the map itself the area of fire is outlined in red, and an added piece of paper with a text in French is a good evidence of what was the amount of information that officials of the East-Indian Company could get while their annual visits to Edo, the capital of Shogunate.

A map of Nagasaki (K. N. Posyet collection) has an inscription in Russian: “To His Excellency Konstantin Nikolayevich Mr. Posyet from Tsikatomo Shiga. June 25, 1793, Tookei”. The inscription was made by Shiga Chikatomo (1845—1914), one of the first Japanese specialists in the Russian language who many times participated in the Russian-Japanese negotiations. He started his Russian studies at the age of 13, when the frigate “Askold” arrived in 1858 to the Nagasaki harbor, twice (in 1867 and in 1873—1875) was sent to Russia, and in 1872, when one of the members of the Romanovs' Royal Family, Alexei, visited Japan, was the interpreter during the audience at the Emperor. The inscription on the map is of interest because it is the single evidence of the correct reading of characters in his name as Chikatomo. All the reference books and studies have provided an erroneous reading of his name as Shinhō or Shimpō.

The publication and studies of materials from the oldest in Russian collection of Japanese manuscripts and xylographs has been started quite recently. It demands a vast knowledge of rather specific aspects (reading of different variations of cursive writing, the square style used for seals, the sorobun, etc.), is very time-consuming, but is indispensable for detailed studies of many aspects of traditional Japanese culture.

### Notes

1. Murayama Shichirō, *Hyōryūmin no gengo* (The Language of Drifters) (Tokyo, 1965), pp. 21—33.
2. A. Tatarinov, *Leksikon Russko-Iaponskii* (“Russo-Japanese Lexicon”) (Moscow, 1962).
3. T. Iankevich de Mirievo, *Sravnitel'nyi slovar' vseh iazykov i narechiĭ, po azbuchnomu poriadku raspolozhennyĭ* (“A Comparative Dictionary of All Languages and Dialects in the World, Placed in the Alphabetic Order”), iv (St. Petersburg, 1791).
4. *Katalog kitaiskim i iaponskim knigam v biblioteke Imperatorskoĭ Akademii Nauk khраниashchimsia, po preporucheniiu gospodina Prezidenta onoĭ Akademii, Sergeia Semēnovicha Uvarova, vnov' sdelannyĭ Gosudarstvennoĭ kollegii inostrannykh del perevodchikami, kollezhskimi asessorami Pavlom Kamenskim i Stepanom Lipovtsovym* (“Catalogus librorum Sinicorum, Mandshouricorum et Japonicorum, quotquot eorum a. quidem 1818 in Museo Asiatico Acad. imp. Sc. Petr. condebantur. Paul Kamenesky et Stephanus Lipowzow anno praedicto conscripserunt”) (St. Petersburg, 1818), pp. 53—5.
5. S. G. Eliseeff, “Iaponskiĭ fond” (“The Japanese Collection”), *Aziatskii muzeĭ Rossiĭskoĭ Akademii Nauk, 1818—1918: Kratkaia pamiatka* (St. Petersburg, 1920), p. 69; B. Dorn, *Das Asiatische Museum der Keiserliche Academie der Wissenschaften zu St. Petersburg* (St. Petersburg, 1846), p. 69.
6. The Oriental Archives of the St. Petersburg Branch of the Institute of Oriental Studies, fund 152, inventory 1/p — AM, item 2, fols. 82, 312.
7. K. N. Posyet for the first time visited Japan as a member of the Ye. V. Putyatin's expedition in 1853—1854, and afterwards a few times visited it and was deeply interested in its culture.
8. The Oriental Archives, fund 152, inventory 1/p — AM, item 51, fols. 22, 24.
9. *Ibid.*, item 54, fols. 95—96.
10. *Ibid.*, inventory 1/p — IV, 1935, item 30, fol. 1.
11. The first full description of the collection was published through 1963—1971 in six issues by O. P. Petrova and V. N. Goreglyad, with contributions by G. D. Ivanova (issue 2) and Z. Ya. Khanin (issue 6).
12. Already by the end of the nineteenth century the British Museum Collection contained over 5000 volumes. In the middle of the 20th century the collection comprised about 15 000 volumes of typed and xylographic editions (including contemporary ones that we held separately and do not take into account), and 257 manuscripts. See *The Journal of Asian Studies*, XVIII/2 (1959), p. 317. In 1973 the

British Library and British Museum became separate institutions and the principal collections of Japanese printed books and manuscripts were transferred to the department of Oriental Collections of the British Library. The Leiden collection by the end of the last century contained 1263 titles (including typed editions). See L. Serrurier, *Bibliothèque Japonaise. Catalogue raisonné de livres et des manuscrits japonais enregistré à la bibliothèque de la université de Leyde* (Leiden, 1896). Besides the above-mentioned collection in Russia there are a large collection in the St. Petersburg University (mostly being the donation of the prince Arisugawa Taruhito in 1884) and a few smaller ones (in the State Library in Moscow, in the Russian National Library in St. Petersburg and some other places).

13. Some Japanese editions of the Chinese classics and the Buddhist canon in Chinese, originally having been a part of collections by I. A. Goshkevich and O. O. Rosenberg, are now in the Chinese xylographs collection. Japanese works on Korea from the collection by an English scholar W. G. Aston, acquired by the Asiatic Museum at the beginning of the twentieth century, became included into the Korean collection. Thus, the number of xylographs printed in Japan considerably surpasses the actual number in the Japanese collection.

### Illustrations

- Fig. 1.** V. M. Golovnin (1771—1831), “A Narrative of Adventures in Japan”. A manuscript dated 1825 (call number B-44), vol. I, fol. 8b, 15.5×23.3 cm.
- Fig. 2.** Katsuragawa Hōshū (1751—1809), “Memoirs about Drifted by a Stream to the Russian State”. A manuscript dated 1841 (call number B-211), fol. 1a, 15.5×24 cm.
- Fig. 3.** “The Most Important Parts of the Year Rituals [held] in the Kōtaijingū Temple”. Colophon of a manuscript dated 1704 (call number C-42), fol. 59a, 17.8×27 cm.
- Fig. 4.** “A Scheme of the Nagasaki Forts”. An undated block print (call number C-221), 68×45 cm.
- Fig. 5.** “The Mori Family Chronicle”, an inside part of the manuscript cover, with marginal notes by Daikokuya Kōdayū (1751—1828). The eighteenth century manuscript (call number B-157), 15×22 cm.
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