Marie Antoinette's cherished collection

The original title of the books shown on the right is *Lettres édifiantes et curieuses, écrites des missions étrangères, par quelques missionnaires de la Compagnie de Jésus*. The 26-volume set, which was published in Paris from 1780 to 1783, is a collection of interesting and enlightening letters on foreign missions by French Jesuits who propagated Christianity in various parts of the world from the end of the 17th century up through the late 18th century. It is a revised edition of the original 34-volume set, which was published between 1702 and 1776. The content of the revised edition was sorted by region, which apparently made the reading much easier.

From the late 17th century onwards, French Jesuits led the Catholic missions in China and other parts of East Asia. As many Jesuits were men of learning and experience, they were commonly appointed to positions of responsibility in the Qing dynasty. In their letters, they gave detailed accounts of Chinese philosophy, ideology and legislation, although they sometimes tended to overstate and idealize some of the facts.

Still, these books contributed to the trend of chinoiserie among European nobles and also influenced thinkers of the Enlightenment, such as Voltaire, who sought social reform. Moreover, the *baccalauréat* (college entrance qualification examination), which is given to graduates of secondary school in France today, is said to have been modeled after *keju*, the traditional civil service examination system of China.

The set of 26 volumes at Toyo Bunko is thought to have belonged to the wife of King Louis XVI, Queen Marie Antoinette, who was executed by guillotine in 1793 during the French Revolution. The volumes are bound gorgeously in decorative leather and they convey the elegance of the Bourbon monarchy even today.

Keywords: Christianity, the Society of Jesus, France, Marie Antoinette

MARINO Motonori

Description: *Lettres édifiantes et curieuses, écrites des missions étrangères, par quelques missionnaires de la Compagnie de Jésus*, compiled by the Society of Jesus. Published in Paris between: 1780 and 1783. Part of a 26-volume set (each volume: 16.7x10.6cm).
Dr. G. William Skinner (1925–2008) was a leading American scholar of Chinese studies in the post World War II period. He was known for using a great variety of maps while applying his spatial analysis technique. Among the many rare maps he collected, the coastal map of China shown on the right has special significance from both scientific and artistic points of view.

Dr. Skinner bought the map in 1950 directly from a resident of Chengdu in Sichuan province. The seller was a member of the gentry (xiangshen) and one of his ancestors had been a high-ranking official who served Jiaqing (reign: 1796–1820), the 7th emperor of the Qing dynasty. The map contains many red dots, which indicate centers of administration across China.

The map is presumed to have been made between 1787 and 1800, the period between the end of Qianlong’s reign (1736–1795, the 6th emperor of the Qing dynasty) and the beginning of Jiaqing’s reign. The geographical names appearing on the map provide evidence that supports this conclusion.

The map charts centers of administration in considerable detail in the southeast coastal region of the mainland, the western coast of Taiwan and across Hainan Island. One can recognize present-day Macao, which used to be a walled city, and the cosmopolitan city of Hong Kong, which was just a small village in Dongguan at the time.

Dr. Skinner spent a great deal of time reading materials in Toyo Bunko’s collection, starting from his days as a young scholar, and he developed long-standing friendships with many of our researchers. Therefore, he was pleased to donate this exquisite map to Toyo Bunko and we intend to cherish it on his behalf.

Kaywords: Dr. G. William Skinner, China, coastal map, Macao
The Ottoman Empire from the perspective of an author with firsthand insight

Ignatius Mouradgea d'Ohsson (1740–1807) was born to a family of Armenian Christians in Istanbul, the capital of the Ottoman Empire. Like his father, he served at the Swedish embassy as an interpreter and attained the rank of ambassador extraordinary and plenipotentiary in his later years.

While working for the embassy, he devoted many years of his life to writing his views of the empire, which eventually took the form of a book entitled Tableau Général de l'Empire Othoman. This monumental work consisted of three volumes, the first two of which were published in Paris in 1787, after his emigration to France. The third volume was published after his death in 1820 under the supervision of his son, Constantine Mouradgea d'Ohsson, a famous scholar of the Orient and the author of Histoire des Mongols.

The books, which are enhanced by many exquisite illustrations, give detailed explanations on the organization of the Ottoman Empire and the ethnicities and customs of the Turks. The work is a classic masterpiece as a study of the Ottoman Empire as well as a significant source for understanding its state and society in those days.

The volumes at Toyo Bunko are from the first edition, the highly prized folio edition. Shown on the right is an illustration from one of the volumes, which depicts a party of sultan (Ottoman ruler) on a pilgrimage to the Holy Land of Eyüp in Istanbul.

HARAYAMA Takahiro

Keywords: the Ottoman Empire, d’Ohsson, Istanbul

Description: Tableau Général de l'Empire Othoman by Ignatius Mouradgea d'Ohsson (one of three volumes, B2.3634/4cm). Published in Paris between 1787 and 1820.
Takashima Ohisa

A masterpiece of Utamaro’s bijinga

The ukiyo-e on the right is a typical bijinga (literally “beautiful person picture”) by Kitagawa Utamaro. The model, Takashima Ohisa, was the daughter of a rice cracker dealer from the Ryogoku district of Edo. At the time this picture was drawn, she was 17 years old and working as a waitress at a family-owned teahouse in Ryogoku. Renowned for her beauty, Ohisa was portrayed in many bijinga prints, including Kansei no San-bijin (Three Beauties of the Present Day, Edo Period), in which she appeared together with Naniwaya Okita and Toyomoto Toyohina. This portrait of Ohisa at Toyo Bunko is particularly famous, a real gem of our ukiyo-e collection, and viewers can appreciate the work’s original colors, thanks to its excellent state of preservation.

Bijinga refers to ukiyo-e prints that depict attractive women simply for the sake of admiring their beauty. The early bijinga prints were mostly of courtesans from the Yoshiwara pleasure quarters. As the genre became more popular among commoners, artists turned their attention to local girls, sparking a “town girls” boom from the mid to late 18th century. However, prohibitions against portraits of local girls were issued repeatedly under the Kansei Reforms instituted by Matsudaira Sadanobu, who promoted strict censorship and regulations on public morals. As a result, artists stopped drawing portraits of “town girls” and the genre eventually went out of style.

KENSHIRO Kazutaka

Keywords: Kitagawa Utamaro, bijinga, ukiyo-e, Takashima Ohisa

Description: Takashima Ohisa produced by Kitagawa Utamaro around 1790. Printed by T Steven Jones, Jr.
One large-size print, 36.8x24.7cm.
The true color of the "white overcoat" revealed!

Ukiyo-e is a genre of Japanese woodblock prints which first appeared early in the Edo period. Ukiyo-e, literally translated as "pictures of the floating world," were paintings and prints that depicted scenes of a transient, pleasurable life and interests of the common people. The original subject of ukiyo-e was city life, especially activities in the pleasure quarters and scenes from the kabuki theater. While ukiyo-e artists also produced hand-painted images, they eagerly worked on woodblock prints, which supplied a wide audience with affordable, mass-produced images.

Early woodblock prints featured only limited colors until Suzuki Harunobu (1725–70) invented a technique for polychrome printing. Multi-colored ukiyo-e prints were called nishiki-e (brocade pictures) since they were as colorful as brocades. The Tenmei and Kansei eras (1781–1801) marked the dawn of the ukiyo-e market's golden age as the middle-class came to enjoy the various forms of entertainment offered in Edo. Publishers were able to satisfy demand for high-grade prints thanks to a steady supply of materials such as pigments and paper. A growing number of print artists as well as block-cutters and printers joined the industry, thereby further contributing to the flowering of the age of nishiki-e.

During the ukiyo-e boom, an artist with exceptional originality, Kitagawa Utamaro (1753–1806), began to distinguish himself in the bijinga genre. Utamaro is known for many masterpieces that reflect his superb skills and abilities to capture the intricate details of his subjects.

The print shown on the right is from a bijinga series entitled Nishiki-ori Utamaro-gata shiwa-maya (New Brocade Patterns in Utamaro's Style), which was published in 1797. The series consisted of three full-length portraits including Uchikake (a courtesan in overcoat, shown here), Fumi-yomi (a courtesan reading a letter) and Yubatae (a courtesan in a flower-patterned summer kimono). They differ from Utamaro's other bijinga prints and are considered to be among his most ambitious works. He depicts the patterns and textures of the kimono without using any black outlines.

The technological innovation of kara-zuri (blind-printing) is especially noteworthy in this print, as reflected by the white half-collars of the kimono, which has been textured with a tool called a baren. Printers used this tool to press the moistened paper into the cut surface of the uninked block thus making embossed patterns on the paper. The contrast with the vermilion-patterned kimono is stunning also.

Copies of the Uchikake print held by other institutions have been entitled Shiro-uchikake (white overcoat) because the print's original colors had faded over the course of time. However, thanks to its excellent state of preservation, the print at Toyo Bunke has revealed that the overcoat was originally rendered in a light shade of vermilion.

SHINIZAKI Yoko

Keywords: ukiyo-e, nishiki-e, bijinga, Utamaro

Description: Nishiki-ori Utamaro-gata shiwa-maya by Kitagawa Utamaro. Printed by Taruiya Kiyomasa in Edo in 1797. One large-size print, 37.8×26.5cm.
Japanese sailors’ journey across Siberia

Daikoku H. Kodayu was a sailor from Shiroko in Ise Province (present-day Suzuki City, Mie Prefecture). In 1782, he embarked on a journey to Edo as the captain of the Shinsho-maru, but he and his crew of 36 were caught in a storm off the coast of Suruga (present-day Shizuoka Prefecture). They eventually drifted ashore at Amchitka in the Aleutian Islands.

Kodayu and his men interacted with the Aleuts and Russians who lived on the island and learned to speak their languages and their ways of life. In 1787, Kodayu and his crew left the island on a ship they had made themselves and eventually arrived in Kamchatka. Two years later, they made their way to Irkutsk, the largest city in Siberia, where they befriended a Swedish natural scientist named Erik Laxmann, who showed great interest in Japan.

At the time, Laxmann was a renowned scholar in the Russia Empire and was under the patronage of the Russian Imperial family and bureaucrats. It is said that Laxmann’s dedicated efforts enabled Kodayu to meet with Russia’s empress, Catherine II, in St. Petersburg, where they obtained permission to return to Japan in 1791.

Twelve of Kodayu’s men died during their great odyssey. Of the five surviving men, two became converts of the Russian Orthodox Church and remained in Irkutsk, since Christianity was banned in Japan at the time. Therefore, only three men set out for home: Kodayu, Isokichi and Koichi. Unfortunately, Koichi died during the journey in Nemuro (Hokkaido) so Kodayu and Isokichi were the only two who made it back to Edo.

In 1793, Kodayu and Isokichi were summoned by the Tokugawa Shogunate. They were ordered to describe their experiences in Russia in front of Shogun Tokugawa Iemori and Matsudaira Sadanobu, the Shogun’s senior councilor. Katsumura Hoshu, a rangaku (Dutch studies) scholar, served as secretary during the meeting. Hoshu later used his notes to compile Hokusai Bunryaku, the first Japanese accounts of Russia, which made great contributions to the development of Dutch and Russian studies.

Toyo Bunsho has a copy of a book called Orosiakoku Hyohaku Kikigaki, which provides an account of this journey based on comments by Isokichi. On the right is a map of Imperial Russia, which is included in the book. The map depicts the great expanse of the Russian Empire, from Kamchatka in the east to the Baltic Sea in the west. It also shows Japan, China, Tibet, India, Persia, Turkey, Bulgaria, Poland, the Scandinavian Peninsula and other European countries.

Makino Motonori

Keywords: Russia, Daikoku H. Kodayu, Catherine II, Erik Laxmann

Description: Orosiakoku Hyohaku Kikigaki based on interviews with Isokichi. Manuscript in ten volumes (each volume, 25.8×18.1cm), produced in Edo from 1792–1828.
An exclusive illustrated book of sakura

On the right are pages of a full-color illustrated book containing 282 illustrations of cherry blossoms (sakura) along with their hand-written names. The artists and the date of its production are unknown because the work does not mention the purpose or the course of its compilation. However, the sketches capture the characteristics and intricate details of various types of cherry blossoms.

Illustrated books on natural history produced during the Edo period trace their origins to Chinese materia medica, which recorded the medicinal uses of plants, animals, and minerals. Many illustrated reference books were published in Japan from the Edo period to the Meiji period. These books contained well-observed, minutely depicted illustrations of fauna and flora as well as information on their names, characteristics and places of acquisition.

Tokugawa Yoshinune, the eighth shogun of the Tokugawa Shogunate (reign: 1716–45), was known for his love of cherry blossoms. During his rule, Yoshinune had cherry trees planted at various locations in what is now Tokyo, including both banks of the Sumida River (present-day Mukojima in Sumida Ward and Hanakawado in Taito Ward) and at Gotenyama (present-day Kitashinagawa in Shinagawa Ward) and Asukayama (present-day Oji in Kita Ward). Many daimyo (feudal lords) followed the Shogun’s lead and started planting cherry trees in the gardens of their estates. When the trees began to blossom, they opened their gardens to the public so that commoners could also enjoy hanami, the Japanese tradition of viewing cherry blossoms and feasting under flowering trees. The cherry trees in their gardens were the pride and joy of many daimyo, and they produced illustrated books of cherry blossoms from sketches they drew themselves as well as those drawn by artists. The anonymous copy at Toyo Bunko shown on the right may be one such production.

The cover of the book is made of paper embossed with patterns of cherry blossom petals and the title is stylish and original. Instead of calling it Sakura Zufu (meaning illustrated book of cherry blossoms) as seen in many other works, this book is entitled Ouka Shuin, which means “a collection of cherry blossoms”. Throughout the book, we can see that the individual who produced this exclusive copy was not one to settle for second best.
Bakin's keen observation of birds

The two illustrations on the right are from a bird guide in six scrolls, compiled by Kyokutei (Takizawa) Bakin (1787–1848), the author of Nanso Satomi Hakkenden. Bakin had his son-in-law, Atsumi Kakuzu, draw illustrations of 306 species of male and female birds that he had selected. Bakin attempted to morphologically classify forest birds (small birds and medium birds), large birds, wetland birds and waterfowl according to their size and color. He also added descriptions to each illustration when he had spare time from writing novels and essays.

Shown on the left is an illustration of a white-naped crane from the fifth scroll entitled "Birds of the Wetlands." In Japan, cranes are paired with turtles to symbolize happiness and longevity and they have been regarded as motifs of good luck since ancient times. The illustration shows us that Bakin was an uncompromising bird-watcher, who had keen powers of observation. When you take a close look at the crane's feet, you can see that the toes are drawn with intricate details. The positioning of the feet is designed so that you can closely observe the structure.

Cranes are often depicted with pine trees in a format popularly known as shokakuzu (pictures of pine trees and cranes). In many of these illustrations, cranes are depicted on treetops. Anatomically, birds need hind toes in order to stand on branches. However, since cranes have short hind toes high above the ankle, they are unable to grasp branches. This raises a question—what kind of bird was shown in the traditional shokakuzu?

The answer to the question lies in the illustration on the right. They were actually storks. As you can see from the illustration, storks look very much like cranes in size and color, and they used to live in various parts of Japan. When you look at the feet of this stork, you will notice that it has low, long hind toes, which would enable it to grasp branches. Bakin probably arranged these two illustrations in sequence in order to shed light on this misconception.

Keywords: Bakin, crane, stork, shokakuzu
The scientific name of “urohaze”

*Fauna Japonica* is the first European reference book of Japanese land and marine fauna, which was systematically classified by Philipp Franz von Siebold (1796–1866). Siebold was a German physician who served at the Dutch trading post on Dejima in Nagasaki. He was deported from Japan in 1829 after being accused of high treason by the Japanese government in the so-called “Siebold Incident.”

Upon his return to the Netherlands, Siebold started sorting through the numerous zoological specimens and notes he had amassed in Nagasaki. He proceeded to work on compiling and publishing *Fauna Japonica* over a 17-year period while collaborating with three scholars from the National Natural History Museum in Leiden (present-day Naturalis). The first edition, which was divided into five categories and 43 volumes, was published serially between 1833 and 1850.

The four-volume edition at Toyo Bunko is categorized into birds, fish, crustaceans, and mammals (including reptiles and amphibians) and each volume is bound in luxurious black Moroccan leather. Each illustration is accompanied by descriptions in both Latin and French.

The illustrations are based on sketches by a Japanese artist named Kawahara Keiga (1786–1860), who drew various sketches for Siebold while working for the Dutch in Nagasaki. The books introduce nearly 820 species of fauna through more than 4000 illustrations, which are printed in monochrome lithography and beautifully hand-tinted.

On the right are illustrations of four gobies of the gobiiidae family from volume four, *Pisces* (Fish). On the bottom left is an “urohaze.” In 1966, Prince Akihito (the current Emperor of Japan) published a thesis entitled “On the scientific name of a gobiid fish named *urohaze*” in the *Japanese Journal of Ichthyology* (Vol. 13, No. 4/6). The thesis presents an in-depth study and comparison of urohaze to Glossohobias girus and reveals that urohaze is a different species called Glossohobius olivaceus. Prince Akihito quoted from the book at Toyo Bunko in writing his thesis.

**Keywords:** Netherlands, Siebold, Prince Akihito, urohaze

*Description:* *Fauna Japonica* (*Fauna Japonica*: *Descrption animalium, quae in insulis per japoniam, Jumane et suspetite superiorum, qui summae in India Rassica Imperialum ventur suscepit, annis 1833–1839 colligit, notis observationibus et observationibus illustrata*) by Philipp Franz von Siebold in four volumes (41.8×32.0cm). Published in Leiden from 1833–50.
Nostalgia for Japan through plants and flowers

*Flora Japonica* is the botanical version of Siebold's *Fauna Japonica*, which was introduced in the previous selection.

During Siebold’s five-year stay in Japan (1823–29), the Dutch East India Company provided assistants to help him collect samples of Japanese flora and conduct systematic research. He also obtained cooperation from Japanese botanists and students from the Narutakijuku, a boarding school which was founded by Siebold himself.

After being expelled from Japan as a result of the “Siebold Incident,” Siebold settled in Leiden and began working on *Flora Japonica* in collaboration with a German botanist named Joseph Gerhard Zuccarini. They studied and wrote descriptions on botanical specimens from Siebold’s vast collection. The first edition was published serially in Leiden, and the first volume came out in 1835. However, the publication of the complete work continued over the next 35 years, with the final volume being published in 1870 after Siebold’s death in 1866.

Siebold and Zuccarini identified almost every species of Japanese flora in existence, including many newly discovered species. Taxonomy is given in Latin and an explanation on the growing environment and uses of each species is given in French.

On the right are pages from the two-volume edition at Toyo Bunko. The work deals with ornamental plants, especially trees that have beautiful flowers, leaves and branches, as well as plants and trees with practical uses. The books contain 151 highly-detailed illustrations. Volume one includes 100 illustrations of species such as castanopsis, rhododendron and paulownia. Volume two features 51 illustrations of species including Japanese larch, southern Japanese hemlock (*tsuga sieboldii*) and *momi* fir. The pages on the right show an illustration of a rose together with a description.

HARAYAMA Takahiro

Keywords: Siebold, Japan, flora, Netherlands, Leiden

Description: *Flora Japonica* (Flora Japonica, sive Plantarum quae in Imperio japonico colligam), described et parte in ipsa locis pingendas curavit Dr. Ph. Fr. de Siebold by Philipp Franz von Siebold. One of two volumes, 40.0x31.0cm. Published in Leiden from 1828–1870.
An English artist who loved Macao

George Chinnery was born in London, England, in 1774. Coming from a family of painters, Chinnery went on to study at the Royal Academy of Arts. He moved to Ireland in 1796 and established himself as a famous portrait painter.

However, Chinnery ran into debt and fled to British India in 1802. He eventually established himself as one of the most successful artists in the British society of Calcutta, earning over 500 pounds a month. Yet, his life there deteriorated when he again accumulated a sizeable debt—this time totaling some 40,000 pounds. Unable to repay his creditors, Chinnery fled to southern China in 1825.

He spent the rest of his life in China, travelling around the Pearl River Delta between Macao and Canton (Guangzhou) with a sketch book in hand. He drew many beautiful landscapes and scenes from the lives of common people in sketches and watercolors. He also mentored Lam Qun, who is well known as the first Western-trained Chinese portrait painter.

Chinnery fell ill and died in 1852. He was buried in the Old Protestant Cemetery in Macao. His name still lives on in his beloved city of Macao where Rua de George Chinnery (George Chinnery Street) has been named in his honor.

Keywords: Chinnery, Macao, England
Nemesis—the power of the world's first iron steamship

In the late 18th century, autocratic regimes in Asia were gradually declining. Meanwhile, capitalism was rapidly expanding in Europe as a result of the industrial revolution. During this period, many European nations began to turn their attention to Asia as they sought to secure new sources of raw materials and markets for their goods.

At the time, China was a closed country, much like Japan during the Edo period. The Qing dynasty strictly controlled foreign trade by restricting international commerce to one port in Canton (Guangzhou) in an effort to limit the influence of European powers.

By the end of the 18th century, the custom of drinking tea had spread throughout Great Britain. In order to meet the nation's demand, the British government had to buy tons of tea from China using silver, which was the only form of payment the Qing dynasty would accept. Imports of tea from China eventually created incredible financial deficits for the British, so they set out to find other commodities to reverse the flow of silver. The British eventually settled on opium, which was produced in the British colonies in India. They soon established a triangular trade system to resolve their trade imbalance with opium produced in India being sent to China, Chinese tea being sent to Great Britain, and British cotton products being sent to India.

Opium is a drug made from poppy seeds. At first, it was mainly used in China as an anesthetic for medical procedures. The recreational smoking of opium was originally limited to a small portion of the population, since importing opium was prohibited by the Qing dynasty. The British, however, managed to smuggle massive amounts of opium into China, and by the early 19th century, this gave rise to a devastating epidemic of opium use among the Chinese people while triggering the outflow of great amounts of Chinese silver. The 5th emperor of the Qing dynasty, the Daoguang Emperor (reign: 1820–50), sought to counter the British by announcing a strict policy of sentencing opium traffickers and users to death.

In 1839, the Daoguang Emperor sent Lin Zexu (1785–1850) to Canton as an imperial commissioner to put a stop to the illegal opium trade. Lin confiscated and destroyed some 1,500 tons of opium and banished British merchants from Canton.

The British government resented these austere measures and opened hostilities with China in 1840. This marked the start of the Opium Wars.

Shown on the right is a copperplate engraving by an English artist named Edward Duncan (1803–82). The engraving depicts a naval battle that took place at Anson's Bay near Canton during the First Opium War on January 7, 1841. You can see the iron steamship Nemesis, the newest weapon in the arsenal of the Royal Navy, bombarding the Chinese war junks.

SHINOZAKI Yoko

Keywords: Qing dynasty, Great Britain, opium, India, triangular trade, silver, Lin Zexu, the Opium Wars

Description: Nemesis, destroying the Chinese war junks, in Anson's Bay, Jan. 7th, 1841, by Edward Duncan. Printed in London in 1843 using copperplate. One sheet, 41.7×60.6cm.
Japan’s isolation policy comes to an end as Yankee Doodle resounds through Kurihama

On July 8, 1853, the East India Squadron led by Commodore Matthew C. Perry arrived in Uraga Harbor (present-day Yokosuka City in Kanagawa Prefecture) to negotiate a trade agreement with Japan. This event, which signaled the end of Japan’s isolation policy, is commonly known in Japan as the “arrival of the Black Ships.” On July 14, Commodore Perry landed at Kurihama near Uraga Harbor to present a letter from U.S. President Millard Fillmore to delegates of the Uraga magistrate who guarded the coast of Edo Bay (present-day Tokyo Bay).

The Tokugawa Shogunate built a reception camp on the beach at Kurihama in order to confront the American fleet. Toda Izuminokami and Ido Iwamizokami, who were put in charge of the Uraga magistrate, stood by at the reception camp with 300 soldiers. Their flanks were fortified with 2,000 soldiers from the Hikone clan and 700 soldiers from the Kawagoe clan.

The picture scroll on the right depicts hundreds of American soldiers marching toward the reception camp. The illustrations are rendered in a simplified, cartoon-like style, making the account of the event appear all the more vivid. Near the center of the scroll, you can see the naval band with a red and white flag leading the troops. Commodore Perry, who is dressed in a bright red naval uniform, is accompanied by two soldier boys who hold the president’s letter and a letter of attorney. Soldiers follow in a long procession behind them. Several commanders lead the parade with swords in their hands. It is noted in Japanese that “the American force is estimated at approximately 400 in all.” On the far right side of this scroll is a picture of two American sentries and on the left side are sketches of headgear and musical instruments. The other scroll shows the reception camp established by the Tokugawa Shogunate.

It is said that the naval band played Yankee Doodle when Commodore Perry and his troops paraded through Kurihama. Yankee Doodle was later rendered into a Japanese children’s song entitled Alps Ichimanjiyaku.

MAKINO Motonori

Keywords: Black Ships, Perry, Kurihama, Alps Ichimanjiyaku