An ukiyo-e print that influenced
Vincent van Gogh

Meisho Edo Hyakkei is a series of landscape ukiyo-e prints by Utagawa Hiroshige (1797–1858). This is Hiroshige’s last great landscape series, which he produced right up until his death. This series is now considered a masterpiece of meisho-e (prints of famous places), along with Tokaido Gojusan-tsugi (Fifty-Three Stations of the Tokaido), which Hiroshige produced in 1833.

The series consists of 118 woodblock prints published by Sakunaya Eikichi, who was commonly known as “Uot”. The printing started in February 1836 and continued for approximately three years until October 1838, after Hiroshige’s death. A year later in 1839, the series was bound into picture albums of 120 pages with the addition of Akeboshi Kirihaizaka Ushu Yubie (Night Rain at the Powell’s Grove in Akasaka) by Hiroshige II (1826–69) and a list of works designed by Baisotei Gengyo (1817–80). Series such as this with nishiki-e (brocade pictures) on a particular theme are called sorin-mono.

Hiroshige depicted a wide area of Edo in this series, from Kawaguchi in the north (present-day Kawaguchi City, Saitama) down to Haneda in the south (present-day Ota Ward, Tokyo) and Inokashira Lake in the west (present-day Musashino City, Tokyo) all the way across to Mame in the east (present-day Ichikawa City, Chiba).

In his early landscape prints, Hiroshige uses bird’s-eye view technique, which is evident in works such as Meisho Zue (Guide to Famous Places). Later in his career, he integrates Western-style perspective, thereby his designs underwent a massive transformation in format and technique. The orientation of his oban (large-size) prints changes from horizontal to vertical. The perspective is often low and earthbound with objects and figures in the foreground and distant views in the background, thereby creating an amazing sense of depth. Furthermore, his works are also enhanced by the superb craftsmanship of the printers, who masterfully utilized techniques such as kira-zuri (mica-printing) and bobashi (subtle gradation of colors).

The series was an immediate success and went through a long-run of printing that extended up until the Meiji era. Hiroshige’s prints were highly acclaimed in Europe as well. His work inspired famous artists such as Vincent Van Gogh (1853–90), who paid tribute to Hiroshige by copying two prints from this series: Ohashi Atake no Tadachi (Sudden Shower over Shin-Ohashi Bridge and Atake), which is shown on the right, and Kameido Ume-yashiki (Flower Garden at Kameido). The term “Japonism” was used to describe the influence that Hiroshige’s prints and other Japanese art had on European artists.

SHINOZAKI Yoko

Keywords: ukiyo-e, nishiki-e, landscapes, Edo, Vincent Van Gogh, Japanism
East Asia as seen through German eyes

Count Friedrich Albrecht zu Eulenburg traveled to Japan in 1860 as part of a Prussian mission seeking to establish diplomatic and commercial relations with the Japanese government. The paintings on the right were included in an official report that was later submitted by the members of the mission.

After concluding a treaty of amity and commerce with Japan, Eulenburg led the expedition on a tour of China's Qing dynasty and Siam in an effort to counter the advance of England, France and America, which were all seeking to expand their interests in East Asia. As a result, Eulenburg succeeded in concluding commercial treaties with both countries.

Upon returning to Prussia in 1862, the mission submitted its report, along with the diplomatic papers, all of which were considered official documents. The report was published later, together with a reference book of East Asian flora and fauna. The copy at Toyo Bunko contains depictions of famous sites and everyday life in the three countries together with detailed explanations. While the exact identity of the artist is unknown, the paintings are assumed to be works of Wilhelm Heine and Albert Berg, the two draftsmen that accompanied the mission.

Following his return, Eulenburg was appointed to be the Interior Minister of Prussia under Otto von Bismarck, "the Iron Chancellor," and he played a significant role in the establishment of the German Empire in 1871. The rise of the German Empire had a strong influence on the Japanese constitutional monarchy following the Meiji Restoration in 1868. After the dawn of the Meiji period, officials of Japan's new government incorporated legal structures of the German Empire into the nation's first written constitution, the Constitution of the Empire of Japan.

Keywords: Prussia, Germany, Eulenburg, China, Siam
Mesmerized by the beauty of Angkor

Angkor in Cambodia is one of the most important archaeological sites in Southeast Asia and it attracts large numbers of tourists from around the world every year. The Angkor Archaeological Park, which contains the famous temples Angkor Wat and Angkor Thom, has been designated a UNESCO World Heritage site. "Angkor" is a Khmer word, derived from the Sanskrit "nagara" meaning "city," while "Wat" and "Thom" are both Khmer words meaning "temple" and "great" respectively. The Bayon is especially noteworthy among the magnificent ruins of the capital of the Khmer Empire. Reflecting elements of Buddhism and Hinduism, the temple remains an outstanding vestige of Angkor architecture.

Voyage d'Exploration en Indo-Chine is the expedition record of the Doudart de Lagrée Mission in Indo-China (present-day Vietnam, Laos and Cambodia) from 1866 to 1868. The book gives accounts of Angkor as well as detailed explanations of the physical features, lifestyles and customs of various ethnic groups in Indo-China. The report is also notable for its colorful and elaborate copperplate engravings.

The author Francis Garnier was a naval officer and explorer who was assigned to the mission. On his return to France, he was recognized as a hero for playing an active part in the expedition. He soon returned to Indo-China, where he was summoned by Admiral Dupré, the French governor of Cochinchina, and ordered to go to the northern part of Vietnam (Tonkin) to resolve a dispute with the Vietnamese authorities. While attempting to conquer Tonkin, Garnier was killed by the Black Flag Army, a notorious group of Chinese bandit soldiers who had been enlisted to help the Vietnamese army. The incident occurred in 1873, the same year this book was published in France.

The illustrations were drawn by Louis Delaporte, a draftsman who accompanied the mission. A glance at his illustrations tells us that he was a highly talented artist. He drew many detailed sketches of structures and statues in Angkor. He then added scientific analysis of his observations from the perspectives of archaeology and art history. Later, numerous artifacts were collected and sent to France for preservation by a renowned scholar of Oriental studies. Today, most of these artifacts are stored in Europe's leading museum of Asian art, the Guimet Museum in Paris.

Keywords: Angkor, France, Cambodia, Indo-China, Francis Garnier, Louis Delaporte, Guimet Museum
The Meiji modernization as seen through the eyes of a French caricaturist

Georges Bigot (1860–1927) was a Paris-born artist, illustrator and caricaturist. In the late 19th century, Japanese art began to influence artists in France and other European countries. Bigot was exposed to this trend, called Japonism, while studying at École des Beaux-Arts. Bigot became fascinated by Japanese woodblock prints and he moved to Japan in 1882 in order to study Japanese art. He subsequently drew many illustrations for newspapers and novels while teaching Western drawing and French at the Imperial Japanese Army Academy.

In 1887, Bigot published a magazine called Tobaé, in which he introduced many satirical cartoons criticizing Japanese politics. A famous cartoon entitled Gyoju no Ri (original French title: Une Partie de Pêche), which continues to appear in history textbooks today, was first published in Tobaé.

The work on the right is from a collection of Bigot’s caricatures and illustrations entitled *Albums Humouristiques de la Vie Japonaise*. While drawing many satirical cartoons, Bigot produced numerous illustrations depicting the everyday life of Japanese people. His perceptive and realistic drawings provide insights into the customs of the Meiji era and his works are considered valuable historical records today.

HARAYAMA Takahiro

Keywords: Bigot, Tobaé, satirical cartoons

Describer: *Albums Humouristiques de la Vie Japonaise*, a collection of illustrations by Georges Bigot (one album, 33 x 36.6cm). Published in Tokyo in 1886, using full-color woodblock. 
A Letter from Koizumi Yakumo

Lafcadio Hearn (1850–1904) was an author and scholar of Japanese studies during the Meiji period. After arriving in Japan in 1890, Hearn soon gained a teaching position at Matsue Junior High School in Shimane Prefecture and then the Fifth High School in Kumamoto Prefecture in Kyushu. In 1896, he was invited to teach English literature at Tokyo Imperial University (present-day the University of Tokyo). He married a Japanese woman named Koizumi Sotsu and adopted the name Koizumi Yakumo after obtaining Japanese citizenship. As an author, he wrote many books in English on Japanese culture and people, including the Kwaidan, which contains the famous story Hoichi the Earless.

Basil Hall Chamberlain (1850–1935) was also a renowned scholar of Japanese studies. He served as a professor at Tokyo Imperial University, and in 1891, became the first foreigner to be made an emeritus professor. His many works include books on traditional Japanese poetry and the first English translation of the Kojiki.

Hearn became acquainted with Chamberlain soon after arriving in Japan. It was Chamberlain who assisted Hearn in getting his first teaching job at Matsue as well as his position at the university. It is said that they were good friends and exchanged many letters.

Toyo Bunko holds 128 hand-written correspondences between Hearn and Chamberlain composed between 1890 and 1896. The collection also includes several letters between Hearn and others, namely Nishida Sentaro and W. B. Mason. On the right is a letter and envelope from Hearn to Chamberlain from this collection.

Keywords: Lafcadio Hearn, Koizumi Yakumo, B. H. Chamberlain
A deluxe collection with colored illustrations of the emperor

In the Islamic regions, where Islam had great influence on society, it is generally believed that painting, especially portrait painting, failed to develop due to religious restrictions. However, a unique genre of “miniature painting” developed in Iran, Central Asia and India after a Chinese style of drawing was introduced to the region by the Mongol Empire. These paintings were usually used for illustrating books.

The development of miniature painting is thought to have been greatly advanced by artists of the Mughal Empire in India during the late 16th century and the early 17th century. The themes of Mughal painting were rich in variety, ranging from illustrations of battle scenes for history books to portraits of emperors and nobles, landscapes and paintings of flora and fauna.

The picture on the right is a typical example of a miniature painting from a reference book entitled The Miniature Painting and Painters of Persia, India and Turkey from the 8th to the 18th Century. The author has selected many photographs and reproductions of miniature paintings held by libraries and museums around the world in order to give detailed explanations about the style and history of the genre.

Shown here is a portrait of Shāh Jahān, the fifth emperor of the Mughal Empire and the founder of the Tāj Mahal. The minute brushwork skillfully captures the majestic manner of the emperor, who established the golden age of Indo-Islamic culture.

HARAYAMA Takahiro

Keywords: miniature painting, illustrations, India, Shāh Jahān, Tāj Mahal
## Chronological Table

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### Countries and Events

- **Japan**
  - Edo Period
  - Meiji Era
  - Taisho Era
  - Showa Era
  - Reiwa Era

- **China**
  - Tang Dynasty
  - Song Dynasty

- **Europe**
  - Napoleonic Wars
  - WWI
  - WWII

### Maps and Documents

- **Tang Dynasty Map**
- **Qing Dynasty Map**
- **Meiji Era Map**
- **Showa Era Map**
- **Reiwa Era Map**

### Significant Individuals

- **Confucius**
- **Buddha**
- **Liu Songyang**
- **Takayama Jusaburo**
- **Miyazaki Kuskichi**
- **Ogawa Kazuma**
- **Kamisaka Seiho**
- **Shibusawa Eiichi**
- **Hara Takashi**
- **Nakamura Kichiemon**
- **Kobayashi Shunno**
- **Ueno Tatsuo**

### Key Events

- **1912** - Foundation of the Meiji Era
- **1945** - End of WWII
- **1989** - Beginning of the Heisei Era
- **2019** - Beginning of the Reiwa Era

### Additional Notes

- **Japanese History**
- **Chinese History**
- **World History**

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**Map Sources:**

- **Japan National Museum**
- **Yokohama Museum of Art**
- **Tokyo National Museum**
- **Hiroshima Peace Memorial Museum**
- **Osaka Prefectural Museum of Art**

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**Document Sources:**

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- **The Book of Documents**
- **The History of Japan**
- **The Book of Records**
- **The Book of the Court**

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**Artists:**

- **Sakai Kōtarō**
- **Kishida Ryusei**
- **Yoshida Hiroshi**
- **Uemura Shoen**
- **Yoshida Kenkichi**
- **Yoshida Shōten**
- **Yoshida Kenji**
- **Yoshida Tatsuo**
- **Yoshida Shōeki**

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**Important Figures:**

- **Ishii Shigeru**
- **Ishii Sadao**
- **Ishii Takayuki**
- **Ishii Hisae**
- **Ishii Tadao**
- **Ishii Shun'ichi**
- **Ishii Kisho**
- **Ishii Shigeyuki**
- **Ishii Shintaro**

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**Historical Events:**

- **1868 Meiji Restoration**
- **1905 Russo-Japanese War**
- **1945 End of WWII**
- **1989 Heisei Era**
- **2019 Reiwa Era**

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**Historical Context:**

- **Edo Period**
- **Meiji Era**
- **Taisho Era**
- **Showa Era**
- **Reiwa Era**

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**Further Reading:**

- **Japanische Geschichte**
- **Japanische Kunstgeschichte**
- **Japanische Literaturgeschichte**
- **Japanische Sozialgeschichte**
- **Japanische Wirtschaftsgeschichte**

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**Map Credits:**

- **Japan National Tourism Organization**
- **Japan National Railways**
- **Japan Airlines**
- **Japan National Geographic Society**
- **Japan National Museum**
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Postscript by the Editor

I hope you have enjoyed your journey through our 50 selections. The destination of this journey, the Orient, covers a vast expanse of the globe, from the Pacific Islands, Japan and China in the east, extending across Southeast Asia and India, all the way to the Arabian Peninsula and the far end of the African Continent in the west. The objective of Asian studies is to reveal the universality and the diversity of societies and cultures across Asia. At the same time, it aims to bring today's globalizing world closer together by creating a richer sense of shared values.

Toyo Bunko was founded by Iwasaki Hisaya in 1924, the third president of the Mitsubishi business conglomerate. It is the oldest and largest Asian studies research library in Japan. At present, Toyo Bunko boasts a collection of approximately one million books and materials, including national treasures and important cultural properties designated by the Japanese government. Our holdings are linguistically cataloged, consisting of works in Chinese (40%), Western languages (30%), Japanese (20%) and other Asian languages (10%), including Korean, Vietnamese, Sanskrit and Arabic.

About 80 staff members and researchers are engaged in the administration of the library today. Librarians in the library department are in charge of the preservation and management of our collection. Researchers in the research department do research and assist research activities. Curators in the museum department work to promote recognition and understanding of Asian studies among members of the general public.

Toyo Bunko is probably more widely recognized abroad than in Japan. Along with the British Library in London, it is known as one of the world’s five largest institutes of Asian studies. Foreign researchers are often more familiar with our Japanese name, Toyo Bunko, than our English name, The Oriental Library. Toyo Bunko promotes academic cooperation with prestigious international research institutes such as École Française d’Érémie-Orient, the center of Asian studies in Europe; Academia Sinica, the most prominent research institute in Taiwan; and the Harvard-Yenching Institute and Library, the leader of East Asian studies in the United States.

In Japan, Toyo Bunko now faces the challenge of promoting greater interest in Asian studies among researchers as well as the general public. As a foundation supported by various organizations and individuals, it is our duty to promptly inform the public about accomplishments achieved through activities promoted by Toyo Bunko.

There is no other library in Japan like Toyo Bunko where people can access such a vast collection of resources on Asian societies and cultures. Therefore, we intend to make continuous efforts to let people know more about the many treasures we possess.

Finally, we would like to dedicate this book to Professor Ishii Yoneo, a former research advisor of Toyo Bunko and a scholar of Southeast Asian history who passed away in February 2010. During his lifetime, Professor Ishii devoted himself to developing practical approaches for conveying the joy of learning to all kinds of people. Instead of describing difficult subject matter in complicated terms, he always sought to explain things in simple ways while incorporating his unique insights and sense of humor. He remains in my heart as a “scholastic interpreter” who served to bridge the gap between the academic world and the public.

I was very fortunate to have received advice on writing from Professor Ishii. He said, “Read over what you have written over and over again and make sure that it is comprehensible when read aloud.” Therefore, I felt it was of the utmost importance that we strive to create a book that would be “easy to read” and also convey the joy and wonders of Asian studies.

Due to the nature of the book’s content, I’m afraid that readers may occasionally find the terminology difficult to understand, and for this, I must apologize.

Please let us know your impressions of this book. We all look forward to hearing from you.

July 2011

Makino Motomori
Editor

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URL: http://www.toyo-bunko.or.jp/
Fifty Selected Treasures from Toyo Bunko
A Journey Through the History of the Orient

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Published by Toyo Bunko
2-28-21 Heiunayama, Bunkyo-ku, Tokyo
113-0031, Japan
©Toyo Bunko, 2011
Printed in Japan