

JAPAN COLLECTIONS

prepared by Tokiko Bazzell

Heine, Wilhelm (Peter Bernhard Wilhelm Heine), 1827-1885

Graphic scenes in the Japan expedition. New York, G. P. Putnam & company, 1856. 2 p.l., 10 pl. 52 cm.

Born on January 30, 1827 in Dresden, Germany, Heine studied art in Germany and France and worked as a scene designer for the court theater. During an upheaval in his native country, he immigrated to the United States in 1849. He met the archaeologist, Ephraim George Squier, and spurred Heine's artistic career and intellectual curiosity in different cultures. In September 1852 at the age of 25, Heine joined Commodore Perry's expedition to Japan. He diligently recorded in paintings, sketches and writings, important meetings, events, people, and wildlife. *Graphic Scenes in the Japan Expedition* offers 10 sketches, which were later copied by other artists. Frederic Trautmann, translator of Heine's memoir *With Perry to Japan*, stated "Heine's images of the Perry expedition and his memoir of it remain his greatest service to America and his supreme achievement." It is not an overstatement that Heine's drawings spurred a craze for Japanese things in the U.S. after their return. Eventually, Heine made four trips to Japan. He returned to Germany after his last trip and published *Japan: Beiträge zur Kenntnis des Landes und seiner Bewohner* in 1880 in Dresden, where he died five years later.

Kaempfer, Engelbert, 1651-1716.

The history of Japan : giving an account of the ancient and present state and government of that empire, of its temples, palaces, castles and other buildings, of its metals, minerals, trees, plants, animals, birds and fishes, of the chronology and succession of the emperors, ecclesiastical and secular, of the original descent, religions, customs, and manufactures of the natives, and of their trade and commerce with the Dutch and Chinese : together with a description of the kingdom of Siam. London : The translator. 1727, 2 v. : ill. (XLV plates, part. folded, incl. maps, plans); 35 cm.

Commodore Mathew Calbraith Perry was said to have had two books with him when he made his first expedition to Japan: Philipp Fanz von Siebold's *Nippon* and Engelbert Kaempfer's *The History of Japan*. Born at Lemgo in Lippe-Detmold (now part of Germany), Kaempfer studied medicine and natural science. He joined the Dutch East India Company as chief surgeon and via Java and Siam, he landed in Dejima, Nagasaki, which was the only open Japanese port to foreigners in September 1690. During his two-year stay in Japan, Kaempfer twice accompanied the Dutch mission to Edo (known today as Tokyo). He kept meticulous records and specimens gathered during his trips. After he returned to Europe, he devoted much of his time to writing his accounts of Japan, however, his *Amoenitatum exoticarum politico-physico-mediciarum fasciculi V* was the only book published while he was alive. In 1727, eleven years after his death, the English translation of *The History of Japan* was published in London. The book is filled with detailed descriptions of the political, social, and geographical condition of Japan as well as his observations and detailed sketches on plants, animals, and agriculture. *The History of Japan* was a hit in the western world and a second edition was published the following year. *The History of Japan* remained the chief source of information about Japan for the next hundred years.

Siebold, Philipp Franz von, 1796-1866.

Nippon. Archiv zur beschreibung von Japan und dessen neben- und schutzländern: jezo mit den südlichen Kurilen, Krafu, Koorai und den Liukiuiseln, nach japanischen und europäischen schriften und eigenen beobachtungen. Leyden, Bei dem verfasser; Amsterdam, J. Muller & comp. 1832, 6 pts. in 1 v.

Philipp Franz von Siebold was a pioneer western scholar in Japanese studies and the most influential foreigner in Japan during the Edo period. Born to a family of physicians in Würzburg, Bavaria (current Germany), he was, from boyhood, full of curiosity and he studied medicine, zoology, botany and ethnology. Siebold arrived in Dejima, Nagasaki in 1823 as a resident physician appointed by the Dutch government. During his six-year stay in Japan, he established a boarding school to educate Japanese men and collected books and specimens with the help of his pupils. Many of his students would later play important roles in a variety of fields. *Nippon* is a compilation of the research and studies carried out by Siebold and his disciples. *Nippon* was published after Siebold settled back in Leiden, Netherlands between 1832 and 1852. It covers a wide range of subjects with many sketches, which became the foundation for Japanese studies in western countries.

Hearn, Lafcadio, 1850-1904

Kottō... being Japanese curios, with sundry cobwebs. New York, The Macmillan company; London, Macmillan & co., ltd. 1903. vii p., 1 l., 251 p. front., illus.

Hearn was born in Greece and raised in Ireland. He traveled to Ohio when he was 19 years old and became a successful journalist/editor. In 1890, Hearn arrived in Japan as a newspaper correspondent but promptly quit his job. Japan became his adopted country and he married a Japanese woman, became a Japanese citizen and assumed the Japanese name Koizumi Yakumo (小泉八雲). Through his books, he interpreted Japanese things to the western world, and his writings still attract westerners and Japanese readers alike. The book *Kottō*, (a Japanese word for antiques) is a compilation of short stories adapted from several old Japanese books "to illustrate some strange beliefs."

Kaibara, Ekiken (貝原 益軒), 1630-1714

Yōjōkun (Precept for health養生訓). Kyoto: Nagata Chōbei. 1713. 8 v. in 4 (on double leaves). 22.5cm x 15.8cm. Japanese binding.

Kaibara Ekiken was a Japanese philosopher, travel writer, and botanist in the early Tokugawa period (1600-1868). He was trained as a physician and later became drawn to Neo-Confucianism and wrote about 100 philosophical works. It is said that Ekiken expounded a philosophy that emphasized experience and practical knowledge. *Yōjōkun* was written when he was 84 years old, a year earlier before his death. The book is about precepts for living a long and healthy life. Beginning with his general philosophy about health, Ekiken covers the entirety of the living environment such as food and drink, smoking, sex, sleep, elderly healthcare, medicine, selection of good doctors, and so on. His beliefs and practice have been prescribed for many years and it has been re-evaluated in Japan as its population rapidly ages. Many modern Japanese versions

were printed and a short English translation, *Yojokun: Japanese Secret of Good Health* was also published.

Kinton, Dōjin [Kanagaki, Robun (仮名垣 魯文)], 1829-1894, ed.

Ansei fūbunshū (Collection of hearsays in the Ansei安政風聞集). [Edo]: Hikuntei. 1856. 3 v. 25cm x 17cm. Japanese binding.

Natural disasters have frightened people throughout history. Japanese people are especially fearful of earthquakes, typhoons, tsunamis, and fires. The Ansei period (1854-1860) is especially infamous for its concentration of catastrophes, which left strong impressions in woodblock prints, publications, and newspaper articles. A big typhoon attacked the Kantō area in 1856, which caused many disastrous floods in Edo (present Tokyo). *Ansei Fūbunshū* reports many eyewitness accounts of the experience with vivid illustrations. The editor, Kinton Dōjin or better known as Kanagaki Robun, was born in Edo, started out as a drama writer and later became a journalist.

Kanagaki, Robun (仮名垣 魯文), 1829-1894.

Ansei umanoaki korori ryuko ki (Big Ansei cholera安政午秋頃痢流行記). [Edo]: [Tenshindo]. 1858. 1 v. 24.8cm x 16.5cm. Japanese binding.

In addition to the concentration of natural disasters during the Ansei period, the most widespread Cholera ever recorded spread throughout Japan in 1858. Cholera was introduced to Japan in 1822 through a port in Nagasaki, which was the one open to the outside world at that time. It quickly spread from Kyūshū (Southern Island) to the Kansai (Osaka/Kyoto) area. The Big Ansei Cholera affected a large area and estimates of those killed exceeded 1 million people across the country. During the Edo period, people called Cholera (*Korera* in Japanese) as "*Korori*," a play on words after the Japanese expression "*Korori to shinu* (die quickly)". Kanagaki Robun reports many aspects of this epidemic in the book containing colorful woodblock prints. For example, one illustration shows people cremating the dead at a crematorium while another illustrates a mythical creature believed to understand human languages known for its intelligence. The creature was called "Hakutaku (白澤)" and it fought against the disease to help the Japanese people.

Hattori, Yasunori (服部 保徳).

Ansei kenmonroku (Recorded experiences of Ansei安政見聞録). Takee: Hattori Shi. 1856. 3 v. 24.8cm x 17cm. Japanese binding.

A large earthquake occurred in Ansei 2-nen (1855) known as the "Ansei dai jishin (Ansei Big Earthquake) and it brought huge destruction to Edo (capital of Japan). Fires and Tsunamis followed and the death toll reached close to 4,000 in the Edo area alone. Hattori Yasunori collected many stories and experiences about the Ansei Big Earthquake in his *Ansei Kenmonroku*. He especially described rumors followed after the disaster and talked about consequences, moral implications, and foolishness caused by baseless rumors.

[Matsuda, Tsuchitarō] (松田槌太郎).

Ehon jitsuroku Meiji taiheiki (Illustrated document of the Meiji world繪本實録明治太平記). Osaka: Matsuda Tsuchitarō insatsu ken hakkō. 1897. 1 v. 22.6cm x 16.2cm.

One of the popular genres during the Edo period and into the early Meiji period (1868-1911) was "*jitsuroku mono*," meaning documents or novels based on facts. In a sense, this is similar to what we might refer to today as a "docu-drama." *Ehon jitsuroku Meiji taiheiki* is geared toward children and illustrates three famous leaders or heroes of the Meiji Restoration of 1868.

**Okada, Kei (岡田啓), 1781-1860,
Noguchi, Michinao (野口道直). and Odagiri, Shunkō (小田切春江) illustrations.**

Owari meisho zue (Pictorial guide of Owari尾張名所圖會). Nagoya: 1841. 7 v. 26cm x 18.3cm. Japanese binding.

Meisho zue is a topography containing illustrations and descriptions of historic locations, regional cultures, specialty products, temples, famous sites, and so on. It became very popular in the Edo period and local towns and regions published their own guides such as *Edo Meisho Zue*, *Miyako Meisho Zue*, *Kii no Kuni Meisho Zue*, etc. *Owari Meisho Zue* was created by three people in the Owari region (present Nagoya area). These three people decided to start the project in 1838 and conducted a site survey. It took them more than three years to write and publish the first seven volumes. Noguchi, one of the authors, personally financed the project of the first seven volumes. *Owari Meisho Zue* provides a rare opportunity to view historical spots and see how people lived in *Owari* more than a hundred fifty years ago.

**Jippensha, Ikku (十返舎一九), introduction, 1765-1831,
Kitagawa, Utamaro (喜多川歌麿), illustrations.**

Chōsenjin raichō gyōretsuki (Record of Korean envoys to Edo朝鮮人來朝行列記). Edo: Tsuruya Kinsuke, Nishimuraya Genroku. 1811. 1 v. 17.8cm x 12.3cm. Japanese binding.

Korean envoys and delegations were sent during the Yi dynasty (1392-1910). The first envoy was sent in 1413 and the last was in 1811. During the Tokugawa period alone, which began in 1607, 12 envoys were sent. The delegations were usually sent for occasions like the succession of a new shogun. It was recorded that the first envoy was accompanied by nearly 500 attendants.

Normally, an envoy procession would start out from Kyūshū; (Southern island) and make its way to Edo. Along the route, each regional lord protected the procession and the public lined up along the road to witness these exotic parades. It sometimes caused a financial burden to regional lords but the cultural and trade exchanges were powerful.

The famous ukiyoe artist, Kitagawa Utamaro (the second), illustrates the last procession in a small book format. The fact that Jippensha Ikku, who was one of the most popular and prolific writers, contributed a preface indicates the popularity and curiosity surrounding this cultural event in Japan.

Ōishi, Matora (大石真虎), 1792-1833.

Soga Hyakubutsu (Rough drawings of 100 things 麁画百物). Tokyo: Yosikawa Kobunkan. 1832. 1 v. 24cm x 16cm. Japanese binding.

Ōishi Matora was an established painter in the Edo period. He was known for his extraordinary knowledge of Japanese traditional manners, costumes, rules, etc. In Japan it is common to form a talented artist to apprentice under a famous master painter. However, Ōishi Matora was a free spirited man and never settled with one master. He traveled throughout Japan and observed Japanese ways in many different regions of the country and his paintings reflect his observations. Ōishi Matora vividly illustrates every day life in *Soga Hyakubutsu*.

Serizawa, Kēsuke (芹沢銈介) Ōishi, Matora, 1895-1984.

Ehon Don Kihōte (Don Quixote Illustrated) No. 68 of a limited edition of 75 copies, Kotyō: Hyūga-za, 1936, woodblock print on washi, hand-colored, 29x20.5 cm, Rare Collection

Ehon Don Kihōte is one of the masterpieces that Serizawa Kēsuke created. Hamilton Library's copy is number sixty-eight of the original limited edition of seventy-five books created in 1936. Serizawa was a textile designer and illustrator, who invented a new paper dyeing technique called "Kataezome," which was derived from a traditional Okinawan dyeing method, "bingata ." Serizawa was designated as one of its Living National Treasures by the Japanese government in 1956 for this indigenous art. There is an interesting tale behind the creation of *Ehon Don Kihōte*. An American collector of different versions of Cervantes Saavedra's *Don Quixote* asked Yanagi Muneyoshi, a well-known art historian and leader of the Japanese folk-craft movement, to locate Japanese versions. No Japanese version was found. Therefore, Yanagi decided to create one and commissioned the task to Serizawa. The Japanese "Don Quixote" looks like a samurai warrior and dashes toward a "watermill" not a windmill. Each book was carefully created by hand. The first twenty-five books were sent to the American collector residing in Boston and the rest were sold commercially. It is said that the American collector was so moved and fell in love with Serizawa's version of this Spanish story.

HAWLEY COLLECTION

[Junshi (visitation 巡視) or Chōsen Tsūshinshi Emakimono

(Illustrated scroll of Korean envoy procession 朝鮮通信使絵巻物)]. Colored illustrated scroll on washi (Japanese paper). 27.0cm x 538.0cm, Sakamaki/Hawley Collection.

Korean envoys and delegations arrived in Japan during the Yi dynasty (1392-1910). The first envoy was sent in 1413 and the last was in 1811. During the Tokugawa period alone, which began in 1600, 12 envoys arrived. The delegations were usually sent for special occasions like the succession of a new shogun. It was recorded that the first envoy was accompanied by nearly 500 attendants. Normally, an envoy procession would start out from Kyūshū; (Southern island) and make its way to the capital of Edo. Along the route, each regional lord protected the procession and the public lined up along the road to witness these exotic parades. It sometimes caused a financial burden to regional lords but the cultural and trade exchanges were significant.

The author and year of this scroll are unknown, however, it was produced sometime during 1800s. The scroll was fully restored by a master conservator at the Tokyo National Museum in December 2003 with the help of many individuals in the local Hawaii community. Unlike a book (see also *Chōsenjin raichō gyōretsuki*), the scroll colorfully depicts the entire procession, as it would appear to the public standing along the road

Kimura, Tangen (木村探元), 1679-1767, original drawings,

Tei, Junsoku (程順則), 1663-1734, original poems.

Copied by Igarashi, Keizan (五十嵐輕山),

drawings, Miyazaki, Inpo (宮崎筠圃), 1717-1774, writings.

Chūzan Kaboku zu (Drawings of flowers and trees in Chūzan 中山花木図), 1762. Color scroll on washi. 31.2cm x 986.5cm. Sakamaki/Hawley Collection.

This vividly colorful hand-drawn scroll illustrates 16 flowers and trees in Ryūkyū (present day Okinawa) on Japanese washi paper, accompanied by Chinese poems dedicated to each plant. The two original paintings were created in 1714 by Kimura Tangen, a noted Kanō-sect painter employed by the Shimazu family. One painting was gifted to a court-noble, Konoe Iehiro (近衛家熙) in Kyoto, which has no poems and the other with poems to the Shimazu Clan in Satsuma (present Kagoshima). The Chinese poems were dedicated by Tei Junsoku, a Ryūkyūan scholar educated in China.

The two originals were for a long time presumed to be lost. However, just recently the scroll originally given to Konoe Iehiro was discovered at a private library run by the Takeda Science Foundation in Osaka. It is speculated that the scroll of the UHM Sakamaki/Hawley Collection is a reproduction of the Shimazu Clan's original (still missing) and this Konoe's original. During the Edo period (1600-1868), the Tokugawa government allowed only Nagasaki to be open to the outside world. However, the Shimazu Clan who controlled the Kingdom of Ryūkyū kept its trading privileges. The Ryūkyūan scholars educated in China delivered many books and much knowledge to the upper Japanese ruling echelons. It is said that Konoe Iehiro, a scholar and artist himself, possessed keen interests in the arts and Chinese knowledge brought by Ryūkyūan scholars. This astounding scroll provides not only artistic and scholarly information but also allows one to learn about the close cultural ties between China, Ryūkyū, Satsuma Province (Shimazu Clan), and Kyoto. Miyazaki Inpo, who copied the scroll, was a well-known scholar and painter and he worked for Konoe Iehiro in Kyoto.

Udagawa, Yōan (宇田川榕庵), 1798-1846.

Ryūkyū ran shaseizu (A drawing of Nuumen Ran from Ryūkyū琉球蘭写生図) [1816+?] Color hanging scroll on washi. Frame size: 152cm x 49.3cm, Drawing size: 78.8cm x 37cm. Sakamaki/Hawley Collection.

Udagawa Yōan was a naturalist and linguist. Since early childhood, he had a keen interest in plants and insects. He mastered Dutch and befriended Dutch scientist Philipp Franz von Siebold (1796-1866). In this hanging scroll, he describes in classical Dutch a unique orchid in Ryūkyū (present day Okinawa), which was brought to Edo (ancient capital and current Tokyo, Japan). A careful investigation of two seals on the piece has proven that this piece is extremely rare. The literal translation of Yōan's classical Dutch is as follows:

Orchid from Nuumen [present day Iriomote, a small neighboring island of Okinawa]

This indigenous plant is of the family of ran [orchid], it grows in Nuumen, [which] is one of the regions in Ryūkyū, from there it is brought [to the main island of] Ryūkyū, and then/to our Edo, because the gardens of the daimyō are provided with it, it is very precious and expensive, one seldom sees it at our gardener's, but I have seen it for the first time in the year Bunka 13 [1816] on Tuesday of/October in Sgama [Sugamo] and it consists of a length of one feet, two inch width and one row of thick leaves, but [they] grow two by two/connected to each other, its color is dark green and very shiny. We have not seen these flowers, but according to the words of the gardener it bears flowers which look like the flowers of the ran. The root is wood-like, the thickness is of about one finger of a young child, And it stays alive a long time.

Written by servant W.d. Jouan [Woedagawa=Udagawa Joan] In Edo

(English literal translation by Ms Isabel Tanaka-van Daalen, Liaison Officer, Arts and Sciences, The Japan-Netherlands Institute in Tokyo)

Yamaguchi, Suiō (山口水翁)

Ryūkyū Kokuō sappō no zu (Drawings of the Investiture of Ryūkyū King琉球国王册封之図)、Bankoku tokaisenki no zu (Drawings of the Naval Flags of the Barbarian Nations蠻国渡海船旗之図), Two separate scrolls are conjoined into one scroll. Colored scroll on washi. 26.7cm x 1447.5cm. Sakamaki/Hawley Collection.

The diplomatic relationship between the Ryūkyū Kingdom and China began in 1372 after Emperor Taizu initiated contacts. Later, both countries developed a relationship called *sappō-chōkō* (an envoy-tribute). Under this tributary relationship with China, the Ryūkyū Kingdom offered loyalty and goods to the Chinese Emperor in exchange for diplomatic recognition and external protection. The Chinese *sappō* envoys were sent to the Ryūkyū Kingdom to collect tribute payments and these were often ceremonial occasions. The diplomatic arrangement lasted five centuries and had a significant cultural impact in the Ryūkyū Kingdom.

A painter, Yamaguchi Suiō, may have copied the visitation scenes of *sappō* envoys from an original in the book *Chūzan Denshinroku* by a Chinese painter. The second section *Bankoku*

tokaisenki no zu (Drawings of the Naval Flags of the Barbarian Nations) consists of 221 drawings of European trade ship flags and banners.

Tokashiki, Pēchin, Tsūkan (渡嘉敷親雲上通寛) 1794-1849.

Gozen honzō or Gyozen honzō (Edible plants, herbs, animals in Ryūkyū prepared for the Lord of Ryūkyū or Traditional Pharmacognosy of Food for Lord of Ryūkyū 御膳本草): Nakagusuku odon (Possession of Lord Nakagusuku 中城本) 1823. 1v. 138 leaves. Manuscript; ink on washi. 20.5cm x 28.0 cm. Japanese binding. Sakamaki/Hawley Collection.

A physician, Tokashiki Pēchin Tsūkan, went to China at the age of 23 and studied medicine. He returned to Ryūkyū when he was 34 and began practicing medicine for the Lord of Ryūkyū and his family. Although it is recorded that Tsūkan authored several medical books such as on the treatment of measles and herbal medicines, none have been found except *Gozen Honzō*.

The Gozen Honzo explains the types and uses of edible plants and animals, including grains, fruits, vegetables, melons, fungi, seaweeds, fowl, wild game, domesticated and wild animals, fishes, shellfish and other marine creatures. A number of sections describe methods for preparing foodstuffs, alcoholic beverages, sauces, etc. A book seal in the manuscript reads "Nakagusuku odon," which proves that the book was once owned by Lord Nakagusuku. In Okinawa, diet is believed to contribute to longevity and this oldest book on Okinawa's food is again being studied by many people around the world.

Go, Keishi (Go Shizen) (吳繼志).

Shitsumon honzō (Questions about plants 質問本草) Edo (Tokyo): Satsuma Fugaku. 1837. 5 v. 28cm x 19cm. Japanese binding. Sakamaki/Hawley Collection.

The Shimazu Clan (a ruling family of Satsuma Province, present Kagoshima) commissioned a project to send the collected specimens and illustrations of plants from the Ryūkyū Islands and Satsuma to China to identify each plant's name and features. The project lasted for five years (1781-1785). The compilations of the questions and answers from China resulted in *Shitsumon Honzō*, a detailed study, written in Chinese, of some 160 plants found in Japan and Ryūkyū, with a full-page colored drawing of each plant. The identity of the Ryūkyūan author, Go Keishi, has been long disputed among scholars and it remains unsettled.

Tamura, Ransui (田村藍水) 1718-1776

Chūzan denshinroku bussanko (Treaties on the products of Chūzan Kingdom in Ryūkyū 中山伝信録物産考) 1769. 3v. Manuscript on washi. 28cm x 19.5cm. Japanese binding. Sakamaki/Hawley Collection.

A rare book by a botanist and physician of the Edo government. Tamura Ransui was known as the first botanist to succeed in growing carrots domestically. He authored many books on crop production in Japan. In this book, he deals with products of Ryūkyū. There are 39 drawings of various produce, 77 plants, 18 birds and other creatures. All drawings are nicely colored with explanatory notes, giving the corresponding names in Japanese. Later in 1771, Tamura also authored an extensive 15 volume series of Ryūkyūan products based on a collection of more than a thousand specimens.

Tagawa, Harumichi (田川春道)

Gaiban yōbō zuga/zue (Drawings of the Appearance of Foreigners 外蕃容貌圖画) Edo: Tōshundō. 1854. 2v. Japanese binding. 25.5cm x 18.2cm. Sakamaki/Hawley Collection.

It was 1853 when Commodore Matthew C. Perry of the United States came to Japan in a black ship and demanded that Japan be opened to the outside world. The incident marked the beginning of the end of the 300 year Edo period. This book was published around this time of change in Japan when people were becoming interested in the outside world. Included are 44 colored drawings and descriptions of people from various countries in Asia, Russia, Europe, and even the United States. Drawings of a Ryūkyūan man and woman are also depicted. There is little known about the author, Tagawa Harumichi.

Shōzan, Sahirestu or Nakasone, Shōzan (嶂山査丕烈) 1843-?.

Okinawa fūzoku no zu (Drawings of Okinawa Manners and Customs) 沖縄風俗之図) 1889. Color illustrations on washi. Accordion book with wood board covers. 35.2 cm x 21.5 cm. Sakamaki/Hawley Collection.

Shōzan was born in Shuri (present Naha of Okinawa area) and began serving as a painter for the Shuri Kingdom in 1865. He was famous for painting Shuri Castle. In this book, the first four drawings express male and female hairstyles. In the past, a back part of small children's hair used to be shaved off. The painter also recorded a tattoo custom in Okinawa. Okinawa manners and customs such as market scenes, wedding, and funeral were vividly drawn.

[Tōzan (藤山), artist]

Ryūkyūjin raichōzu (Pictures of Ryūkyūans arriving in Japan 琉球人来朝図) Edo: Hiranoya Sukesaburō, Ōkiya Heizaemon.

4 sheets of colored woodblock prints. 19cm x 51.8cm, 18.5cm x 51.5cm, 18.5cm x 52.3cm, 18.8cm x 50.5cm. Sakamaki/Hawley Collection.

The Kingdom of Ryūkyū was annexed in 1609 by the Lord of Satsuma Province (present Kagoshima in Kyūshū, southern island of Japan). In order to project a powerful image and impress the central government in Edo, the Satsuma government sent envoys of the Ryūkyū to Edo on special occasions. A procession of envoys usually consisted of 100 members from the Kingdom of Ryūkyū accompanied by several hundred officials from Satsuma. There were eighteen processions recorded from 1634 and 1850. Processions were showcased with exotic costumes, traditional instruments, colorful banners of Ryūkyū, which became a huge attraction to people in Japan. The experience inspired many publications and paintings. The four sheets of colored woodblock prints evoke one's imagination of the past events.

Hayashi, Shihei (林子平) 1738-1793

Sangoku tsūran zusetsu (Illustrated Account of Three Countries 三国通覧図説) Edo: Suharaya Ichibei. 1786. Japanese binding. 26.5cm x 17.8cm.

Chōsen Hachidō no zu (Map of 8 Provinces of Korea 朝鮮八道之圖), 53.8cm x 76.8cm. Color, hand-drawn on washi.

Chōsen, Ryūkyū, Ezo, narabi ni Karafuto, Kamusasuka, Rakkoshima tō... (Map of Korea, Ryūkyū, Ezo, Sakhalin, etc. 朝鮮琉球蝦夷并ニカラフトカムサスカラツコ嶋等数国接壤ノ形勢ヲ見ル爲ノ小図). Color, washi, folding map. 54cm x 76.4cm.

Ryūkyū Sanshō narabi Sanjūroku-tō no zu (Map of Ryūkyū and 36 islands 琉球三省并三十六嶋之圖) Color, washi, folding map. 53.5cm x 78cm.

Ezokoku Zenzu (Map of Ezo 蝦夷國全圖) Color, washi, folding map. 54.cm x 96.5cm.

Mujintō (honmyō Ogasawara to iu) Daishō Hachijū yo san no zu (Map of Uninhabited Island or aka Bonin Islands: about 80 big and small islands 無人嶋 (本名小笠原嶋ト云) 大小八十余山之図) Color, washi, folding map. 26.8cm x 66.5cm. Sakamaki/Hawley Collection.

The cedar box contains one book and four maps of Korea, Ryūkyū, Ezo (present Hokkaidō), Bonin Islands (Ogasawara) and a fifth map of Japan and these islands together. Hayashi Shihei was a military and political theorist. In his book *Sangoku Tsūran Zusetsu*, Hayashi explains geography, history, culture, current conditions and challenges faced by each region from a national security point of view. He was especially concerned about the growing Russian presence in East Asia and he began to believe there was a need to strengthen Japan's defenses. Hayashi advocated strengthening Japan's borders, especially in Ezo (Hokkaidō) on the northern frontier. Hayashi's map of Ezo includes a northern island, Sakhalin, which is believed to be the first description of this island recorded in Japan. Although the Edo government banned the book in 1792, a copy was taken to Siberia and eventually translated into French and published in 1832 in Paris.

Matsudaira, Matasaburō (松平又三郎) or Shimazu, Shigehide (島津重豪) 1745-1833.

Ryūkyūkoku no zu (Maps of the Ryūkyū Kingdom 琉球国之図) 1756.

300cm x 160.5cm (Okinawa, Kumejima, etc), 302.6cm x 159.8cm (Ōshima, Yorontō, etc.), 267cm x 160.6cm (Miyako, Yaeyama). Three colored maps on washi. Sakamaki/Hawley Collection.

Matsudaira Matasaburō was also known as Shimazu Shigehide, Lord of Satsuma Province (present Kagoshima). He was famous for his intellectual mind. He initiated many projects and mobilized scholars and botanists at that time, which resulted in many important publications on Kagoshima, Kyūshū, and Ryūkyū. Shigehide created a collection of three color maps; Amami-Oshima, Okinawa, and Miyako-Yaeyama. There is a notation in each map entitled, "Ryūkyūkoku no uchi taka tsugō narabi shima irowake mokuroku" (Catalog of the Total Productivity Assessments and the Division of Islands by Color of the Ryūkyū Kingdom.), indicating a productivity assessment in koku (old Japanese measurement) and the number of villages.

[Kujiratori (Whaling 鯨トリ)]

24cm x 16.7cm. Manuscript, some colored illustrations, on washi. Japanese binding. Sakamaki/Hawley Collection.

Frank Hawley, an English journalist, collected many rare prints and publications. These included not only Ryūkyū but many other subjects. He was particularly interested in whaling in Japan and collected many materials and authored the book, *Whales and Whaling in Japan* (1960). This manuscript is apparently one of these collections. Although detailed information on this piece is unknown, it depicts traditional whaling practices in Japan through color illustrations, which include hand harpoons, whaling boats, various whale species, and whaling scenes. Whaling in Japan was an important industry beginning in the seventeenth century and it peaked between 1810 and 1850. It played a significant role in linking Japan with other countries.

Lin Hung-nien (林鴻年), Kojin Kan (高人鑑) et al.

Ken Ryūkyū-Ō kaki shogasatsu (Book of the pictures of flowers presented to the King of Ryūkyū 獻琉球王花卉書画冊) 1838. Colored paints on silk, accordion book. 30.2cm x 41cm.

Sakamaki/Hawley Collection.

The envoys from China visited the Ryūkyū Kingdom in 1838 and stayed for six months. Among them were the prominent officials, Lin Hung-Nien and Kojin Kan. They were both famous for their artistry and calligraphy. This book presented to the King contains drawings of flowers with poems by five Chinese envoys.