

ENGLISH

Eyes on

KANAGAWA

かながわへのまなざし

Kanagawa Prefectural Museum

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Invitation to KANAGAWA*

KANAGAWA is home to tourist destinations such as Kamakura and Hakone that still attract domestic and international visitors today, but what was it like 170 years ago?

Under the foreign policy of Sakoku initiated by the Tokugawa Shogunate in the mid-17th century with the aim of eliminating Christianity from Japan, trade was allowed only with the Dutch and Chinese, and the dispatch of envoys from Korea and Ryukyu were permitted, but officially no other foreign exchanges were allowed. As a result, the country was not affected by conflicts among Western nations until 1859, when it began free trade with the United States, the Netherlands, Russia, Great Britain, and France, and as a result, it developed its own culture under a stable society. Therefore, Westerners who came to Japan around the start of trade in 1859 were able to record the original landscape of KANAGAWA, which had not yet been transformed, in the form of paintings, photographs, and other images, as well as a variety of descriptions.

The exhibition, titled Eyes on KANAGAWA, is set in the mid-19th century, when round-the-world travel became feasible and globalization entered a new phase. This exhibition introduces the original landscape and people of KANAGAWA at that time, using paintings, photographs, travelogues, and notes of stays in Japan recorded through the eyes of foreign visitors to Japan.

The landscape of KANAGAWA was unusual to Westerners who visited Japan at the time, but what was it about it that interested them, and how did they communicate it to other Westerners? By comparing the KANAGAWA of today with the KANAGAWA of the 19th century as represented in the exhibition, visitors are encouraged to look at the transformation from various angles.

August 2024

Kanagawa Prefectural Museum of Cultural History

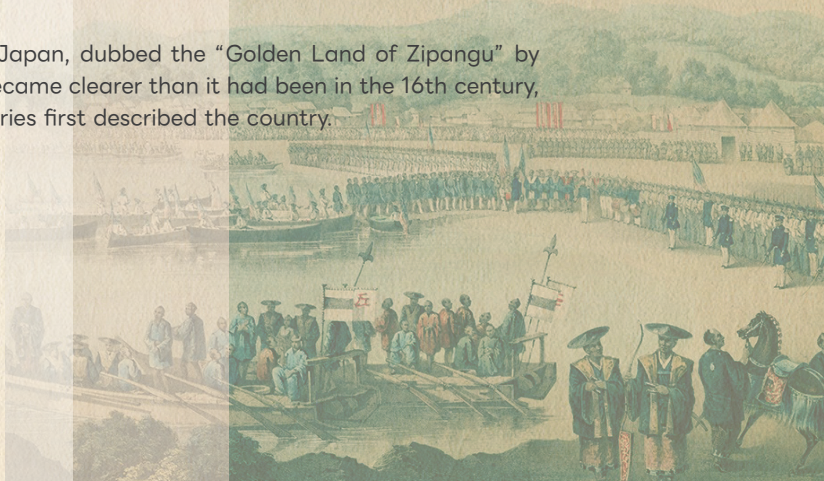
*Because this exhibition also covers the Edo period (1603-1867) before the establishment of Kanagawa Prefecture, the term KANAGAWA will be used to include the current Kanagawa Prefecture and its surrounding areas.

[1] Encounters with other cultures

The encounter between Japan with Spain and Portugal, which led the Age of Exploration that began in the 15th century and is regarded as the beginning of globalization, dates back to the 16th century. Both countries were active in a combination of trade and Christian missionary work, and tales of Japan were brought to the West by missionaries. However, since their base of operations in Japan was located mainly in western Japan, from Kyushu to Kyoto and Osaka, they could not accurately grasp even the shape of the Japanese archipelago, since their observations were also centered in western Japan. Maps of the world made in the West, for example, begin to depict Honshu in a small area to the east as seen from Europe. A map of Japan was also produced in the West, but since it was drawn directly from a map of Japan published in Japan, it did not clearly show KANAGAWA.

It was not until the Edo period that descriptions of KANAGAWA began to appear. During the period of Sakoku, the Dutch were the only Western nation allowed to trade in Nagasaki, and the shogunate allowed them to visit Edo periodically to express their gratitude to the Tokugawa Shogun. The Dutch doctors accompanying the Dutch merchant general who participated in the mission wrote accounts of their stay in Japan and compiled what they saw and heard on their way to Edo (now Tokyo). They published what might be called books on Japanese studies in Europe, and thus conveying the situation from Kyoto and Osaka to Edo to the West.

The image of Japan, dubbed the “Golden Land of Zipangu” by Marco Polo, became clearer than it had been in the 16th century, when missionaries first described the country.





A. Trade and Missionary

As symbolized by Columbus' arrival in the Americas in 1492 and Vasco da Gama's discovery of the Indian route in 1498, Western nations expanded into previously unknown continents and regions. This could be seen as the beginning of globalization. Spain and Portugal, which were expanding their influence at the time, began to visit Asia in search of spices, and by the mid-16th century they had reached the Kyushu region of Japan and began trading with Japan. The trade is called the Nanban trade because Spain and Portugal were called "Nanban" (southern barbarians). Along with merchants for the purpose of trade, Jesuit missionaries, including Francis Xavier, also came to Japan and engaged in active missionary activities.

Nanban Folding Screens depict such trade and missionary activities by the Nanbans. Currently, about 90 items have been identified. Most of them were produced after 1587, when Toyotomi Hideyoshi issued the Anti-Christian Edicts. Because they remained in merchant families that operated shipping businesses in Sakai, Osaka, Tsuruga, Kanazawa, Takaoka, Yamagata, etc., it is thought that the Nanban Folding Screens depicting a black ship loaded with treasures was considered a lucky charm to pray for prosperous business and safe voyages, similar to the images of treasure ships and the Seven Gods of Good Luck. While *Nanban* Folding Screens depict trade and missionary activities, they also depict the interplay between the gaze of the people of a foreign country toward Japan and the gaze of the people of Japan toward a foreign country.

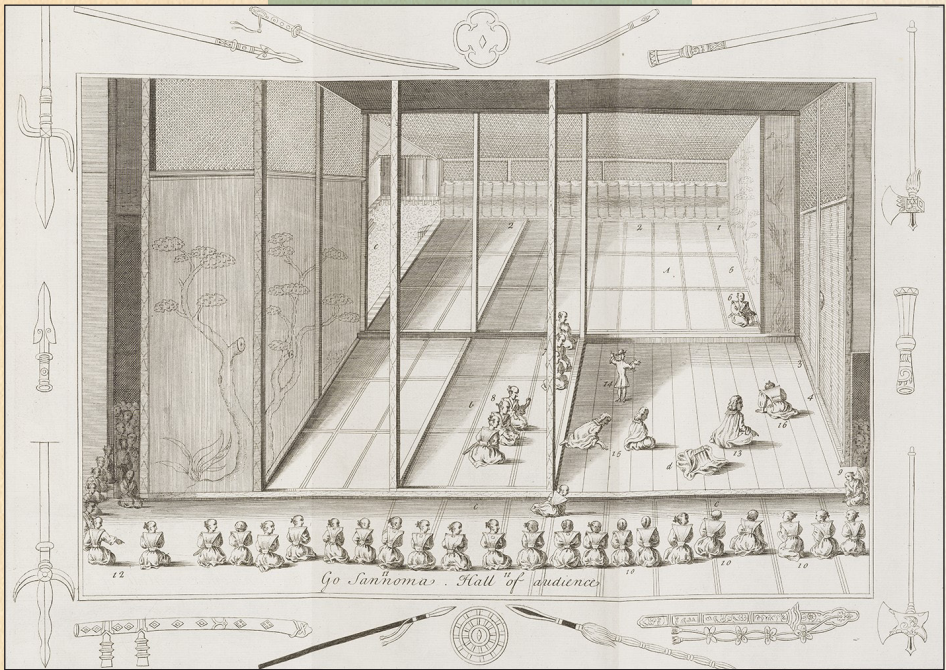
B. NIPPON as represented on a map

After the German theologian and geographer Münster produced a map including Japan and the Americas in 1550 based on the *Geography* written by Ptolemy of ancient Rome, it was in the Netherlands that cartography became active thereafter. Mercator, a representative of the Flemish school, which reached its peak of cartography in Europe from the mid-16th to the 17th century, developed his own method of mapmaking, and his friend Ortelius published *Theatre of the World*, which was well received.

After the mid-17th century, France, the country of Guillaume de L'Isle, became the center of cartography, followed by Great Britain in the 19th century. This transition was truly a nation of world hegemony, and with the rise of trade came a rise in cartography.

Many world maps produced in the West uniformly placed themselves on the left edge of the screen (west), and the East Asian region, including Japan, was drawn on the right across the Eurasian continent. However, the information on Japan was inaccurate because it was based on maps produced by the Jesuit missionary Coronelli and brought by the Dutch East India Company.





C. Information on Japan for Dutch merchants

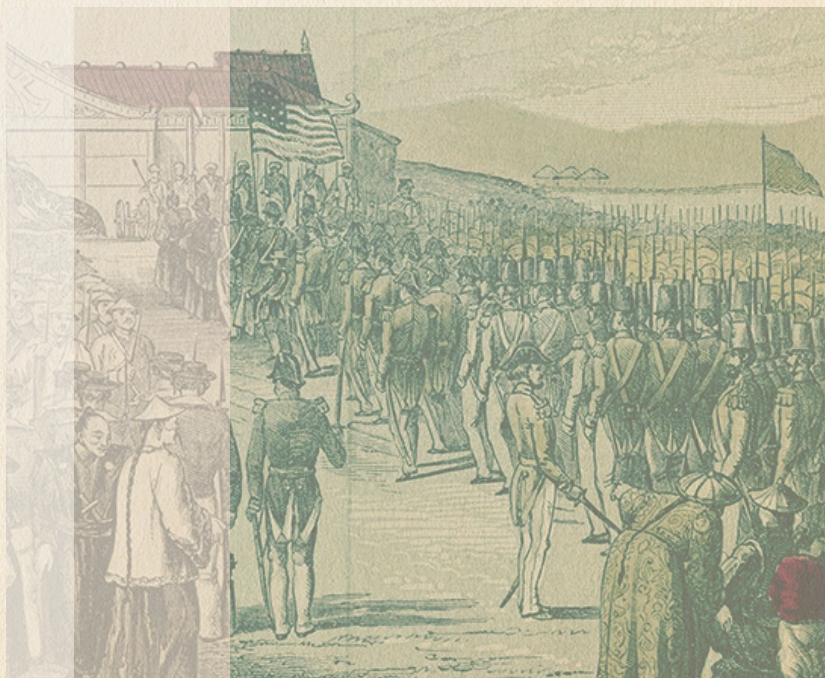
In the mid-17th century, when the so-called Sakoku began, the Dutch East India Company, the only Western country allowed to trade with Japan, established a trading post first in Hirado and then in Dejima in Nagasaki from 1841. The chief of the trading post and other members of the trading post, who resided there, took the opportunity of their visit to Edo, which was the only opportunity where they could see places outside Nagasaki, to record the manners and customs of the people of the time, and after returning home, they compiled the information into a book, which helped to spread the image of Japan in the West.

Engelbert Kämpfer, who lived in Dejima as a doctor attached to the trading post for about two years from 1690, visited Edo twice, in 1691 and 1692, and was received by the fifth shogun, Tsunayoshi. After returning home, he summarized his findings in *Amoenitates Exoticae* and *The History of Japan*. *Bijdrage Tot De Kennis Van Het Japansche Rijk* was written by Fisscher, who lived in Dejima for nine years from 1820, and contains similar descriptions to those in Siebold's *Nippon*. At the end of the Edo period, it was translated by Western scholars such as Seikei Sugita and Gempo Mitsukuri, and circulated in Japan.

[II] The opening of the country as depicted

The first time KANAGAWA was painted in earnest by Westerners was in 1853 by Wilhelm Heine and Eliphalet Brown Jr. who accompanied Commodore Perry's Japanese expedition to Japan for the purpose of concluding a trade treaty. Many of the images were included as illustrations in the expedition's official report, *Narrative of the Expedition of an American Squadron to the China Seas and Japan* (hereinafter *Narrative*). Scenes of historical moments, such as the first landing at Kurihama and Yokohama, were produced separately as elephant lithographs. These images were later compiled by others who came to Japan and reused as illustrations for their own accounts of their stay in Japan and travelogues. The image of KANAGAWA in the West was to be spread in a stereotypical manner.

In order to show that it is possible to view materials from a variety of perspectives, this exhibition attempts to explain one or a group of materials from the viewpoints of multiple researchers. Visitors are invited to look at the materials from their own unique perspective and tell their own stories.



D. *Illustrations of the Expedition in Japan*

The activities of the Japanese expedition led by Perry, sent by the U.S. government to conclude a trade treaty with Japan, were sketched or photographed by Heine, Brown Jr. and others, many of which were included as illustrations in the *Narrative*, while six major scenes of the activities were produced separately as elephant lithographs. The book contains six lithographs and an explanatory sheet with the titles of the lithographs, and is housed in a fold-out cover.

Each lithograph bears a title describing the scene, with a written inscription below it, To Commodore M. C. Perry, Officers & men of the Japan Expedition, this Print is respectfully dedicated by their Obt. Servt. Heine & Brown, a dedication by the creators Heine and Brown, Jr. to Perry and others who participated in the Japanese expedition.

In viewing the *Illustrations of the Expedition in Japan*, visitors are invited to draw attention to the illustrations included in the *Narrative*. The figures depicted in the illustrations were made into a collage and also appeared in the *Illustrations of the Expedition in Japan*. Try and find out where they are.

E. *Narrative*

Official report of the Japanese expedition led by Commodore Perry. It was printed in 1856 and submitted to the U.S. Senate and House of Representatives. Along with records of the expedition's activities after Perry's departure from Norfolk on the east coast of the U.S., the book also includes information on the customs and manners of the regions visited before his arrival in Japan. Appendixes include articles, illustrations, and various reports on natural history, observations on astronomy, and reports on the expedition's waterways, and can be read as an account of the expedition.

The book was compiled by Francis Hawkes, who was not a member of the expedition, and is based on the diaries and other records of Perry and other members of the expedition. As the book title suggests, it can be viewed as a "narrative" by Hawks. In addition to the descriptions, lithographs and woodcuts by Heine, Brown Jr. and others are included as illustrations, which serve as documentary images and convey the situation of the time.

F. Imagined Kurihama landing

Many lithographs were produced by actually seeing or photographing the sites, as Heine and Brown did, and circulated in the West as true accounts. On the other hand, however, the images are created based on the written records of others and combined with the images they had before, even though they have not actually seen them, and are disseminated as if they were facts.

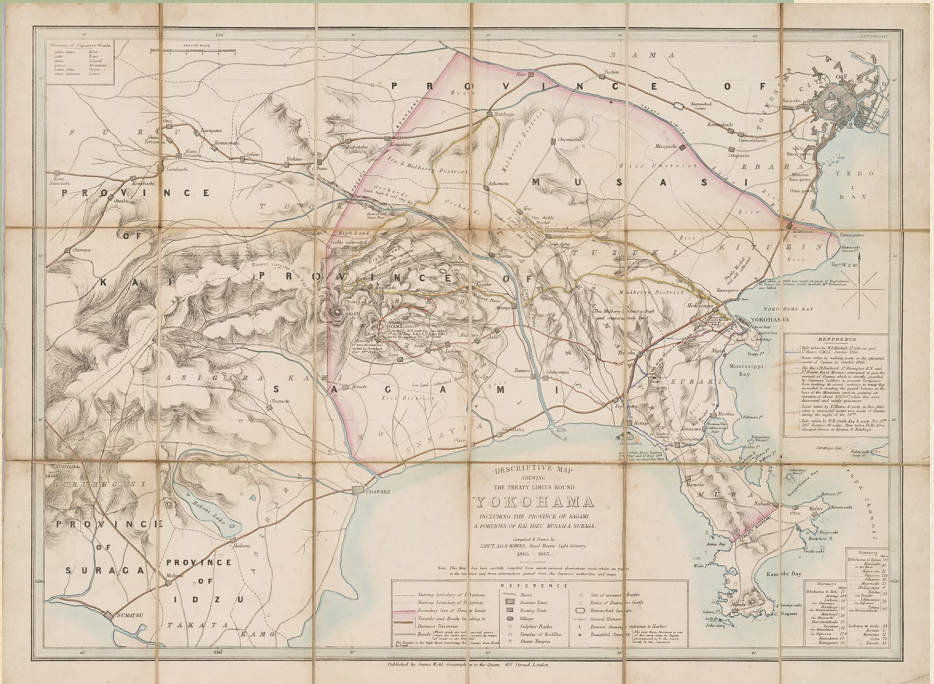
This resource is a general education book that summarizes and compiles 29 of the most famous travel and exploration accounts of the 19th century, including the *Narrative* and the *Narrative of My Captivity in Japan* by Golovnin, a Russian soldier who was captured and imprisoned in 1811.

Although titled “The Landing of the American Expedition in Japan”, the buildings and people depicted do not look like those in Japan. The creator of this painting did not see the scene, but embedded the landing of the American expeditionary force into his own image of Asia in general.



[III] KANAGAWA and Japan as seen by globetrotters

In 1859, the Sakoku system was broken by the trade treaties signed the previous year with the United States, the Netherlands, Russia, Great Britain, and France. As one of the five trading ports, the present Port of Yokohama was opened as a port in Kanagawa, a post town at that time, close to Edo (Tokyo). As a result, many travelers from Europe and the United States, known as globetrotters, began to visit Japan for the purpose of traveling around the world, along with merchants. With the construction of transcontinental railroads in Canada and the United States and the launch of large intercontinental steam liners, round-the-world travel was no longer a dream. Today they still visit various parts of Kanagawa, a popular tourist destination, and travel to other cities in Japan. They are also keenly interested in and purchase photo albums with lacquer-decorated covers, ceramics, and other handicrafts. Although the production itself is done by Japanese, the locations and designs depicted and photographed, such as Kamakura, Enoshima, and Hakone, reflect the tastes of foreigners. These are created with the foreigner's “eye” in mind. Photo albums and ceramics were widely distributed throughout the world as symbols of KANAGAWA, so to speak.



G. Descriptive Map Shewing the Treaty Limits Round Yokohama Including the Province of Sagami & Portions of Kai Idzu, Musashi and Suraga

According to treaties concluded by the Shogunate with Western nations beginning in 1859, a “promenade zone” was established in which Westerners could move freely within a 10-ri (about 40 km) radius from the port opening in principle. Since the Edo area would be included within 10 ri, the Rokugo River (Tama River) was excluded to the east, and the tip of the Miura Peninsula was excluded to the south due to defense issues. The boundary is marked by a pink line. It was later edited by A. G. S. Hawes, Royal Marines, who, with Ernest Satow, an interpreter attached to the British legation, wrote *A Handbook for Travellers in Central & Northern Japan*, showing the actual itinerary of the group that traveled from Yokohama between 1865 and 1867. In addition, the Enoshima and Kamakura area is marked with ★, indicating that it has a spectacular view. Many visitors to Yokohama used this map as a guide as they traveled around KANAGAWA, and many of the locations photographed are the travel routes and scenic spots shown here.

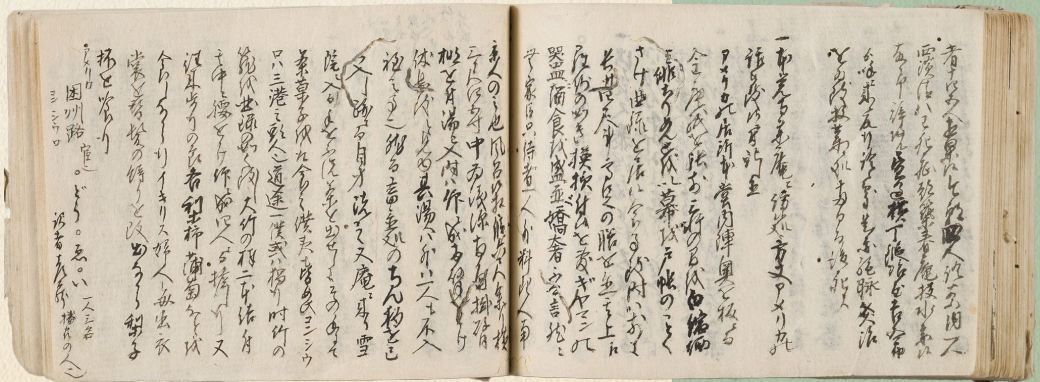
H. Gountei Sadahide

Ukiyo-e artist active from the end of the Edo period to the early Meiji period. As a pupil of Toyokuni Utagawa III, he left behind many ukiyo-e prints. After the opening of the port of Kanagawa (Yokohama) in 1859, he produced many ukiyo-e with Yokohama as the subject. In addition, he visited Yokohama to report on the port opening and wrote *Yokohama Kaikou Kenbun-shi* Yokohama Port Observatory Journal, a book of reportage that includes his own drawings. Let us pay attention to the gaze of the Japanese people toward Westerners, who are the object of Westerners' gaze.

I. Kanagawa Diary

This is a later compilation of the diary written by Bunshi Sato, a doctor from Kubo-mura, Tsuzuki-gun, Musashi Province, over a 12-year period from 1849 to 1860, when he moved to the Kanagawa-juku. It has two characteristics. The first is that it began as a diary, but from the middle it took on the character of a hearsay, and the second is that it gathers a variety of information based on Bunshi's extensive circle of friends.

When the port of Kanagawa (Yokohama) was opened and foreigners began to reside in the area, their activities began to be described in diaries. The book clearly describes the movements of Consul General Townsend Harris, who made Hongakuji Temple in Aokibashi, Yokohama, the U.S. Consulate General, and the damage caused by the expulsion of foreigners.





J. Rutherford Alcock

Born in London in 1809, Alcock first became a surgeon but gave up his career as a doctor after suffering from rheumatism. He later joined the Foreign Office, where he served as consul in Shanghai, Canton, and other major ports in China. In 1859, when the port of Kanagawa (Yokohama) was opened, he became the first British Consul General in Japan. While many Westerners at the time viewed themselves as civilized and the Asian region as barbaric, Alcock was an early observer of Japanese civilization. He traveled with Charles Wagman, a painter who was a correspondent for the *Illustrated London News*, a weekly illustrated newspaper in Great Britain, and climbed Mt. Fuji.

K. Aime Humbert

Born in Switzerland in 1819, he served as president of the Swiss Watchmakers' Union and as a member of parliament, and came to Japan as minister extraordinary and plenipotentiary. In 1864, he signed the Japan-Switzerland Treaty of Amity and Trade. During the 10 months of his stay, he collected photographs, paintings, and woodblock prints by Felice Beato and others. The illustrations in *Le Japon Illustré* reuse these already created images of Japan.

L. Louise M. Williams

In August 1897, an American woman, Louise M. Williams, arrived in Yokohama on a large cruise ship operated by the Canadian Pacific Railway from Vancouver, Canada, at a time when Japan was still recovering from the Sanriku Earthquake of the previous year. She was one of the globetrotters, which were popular among the wealthy class at that time, and stayed in Japan for about six months on her round-the-world-trip.



She first stayed at Yokohama Grand Hotel. After receiving a “Foreigner’s Interior Travel Permit” from Kanagawa Prefecture, she traveled with a Japanese interpreter and guide to Nikko, Hakone, Tokyo, Ise, Kyoto, Kobe, Hiroshima, Nagasaki, and other places beyond the permitted travel zone, purchasing ceramics, photo albums with Shibayama lacquerware covers, and other artifacts. She carefully kept cards of stores she visited during her stay, as well as receipts for the purchase of photo albums, swords and other items. In Yokohama, she visited art dealers such as Numajima Shop and Matsuishiya. In Williams’ eyes, Yokohama must have seemed like a city overflowing with arts and crafts.

M. Mrs. Rea

Travelogue of a British woman, A.M. Rea. It is a compilation of her observations from her round-the-world trip between 1891 and 1892 after her return home. She visited Japan in December and described her observations during her trip, including sketches she drew, photographs she purchased, and a drawing of a woman with a baby on her back sketched by Yokohama-based artist Charles Wirgman. She also casts her gaze on the common people who are the everyday people of Japan.

N. Famous places

Westerners who came to Japan after the opening of the port of Kanagawa (Yokohama), both those working as merchants and those who came for sightseeing, visited many places of interest. However, the places they visited were not new tourist attractions for foreigners. As shown in the “Descriptive Map Shewing the Treaty Limits Round Yokohama Including the Province of Sagami & Portions of Kai Idzu, Musashi and Suraga,” Enoshima, Oyama, Kamakura, and Hakone had already been visited by foreigners as places of worship or for sightseeing since the Edo period. It has always been a place for people to heal, both in the past and in the present.



O. Yokohama photographs

The photographs of landscapes and the manners and customs of Japanese people in Yokohama and other parts of Japan, colored with watercolors, are called “Yokohama photographs” because the majority of them were produced in Yokohama. Cherry blossoms in Yokohama’s Noge, Enoshima, the Great Buddha of Kamakura, Tsurugaoka Hachimangu Shrine, Hakone, and other places visited by foreigners at that time were photographed in several patterns. It is assumed that many foreigners bought the products.



The Yokohama area was first photographed by the British photographer Felice Beato. When the Beato Photo Studio went out of business in 1877, his assistant, Kinbei Kusakabe, took it over and produced the first album with mother-of-pearl inlay. Around 1890, the KIMBEI trade name became known in Europe and the United States, and was exhibited at the 1904 St. Louis World’s Fair. The Italian photographer Farsari, who had formed a partnership with Japanese photographer Kozaburo Tamamura in 1885, had also entered the field of commercial photography by purchasing the Stillfried & Andersen Studio in Yokohama.

In the albums they produced and sold, they captured scenes and customs that were ordinary to Japanese people, but which, in the eyes of foreigners, were extraordinary and interesting.



P. Yokohama ware

In Yokohama, the production of export ceramics flourished. In order to efficiently produce export items, a production method was adopted in which white base material was purchased from Seto, Arita, and other ceramic centers, painted to suit foreign tastes, and fired in small-scale kilns for finishing. These ceramics were known as Yokohama-ezuke (Yokohama painted ceramics). On the other hand, the Makuzu pottery founded by Miyagawa Kozan handled all processes from shaping the base to firing.



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