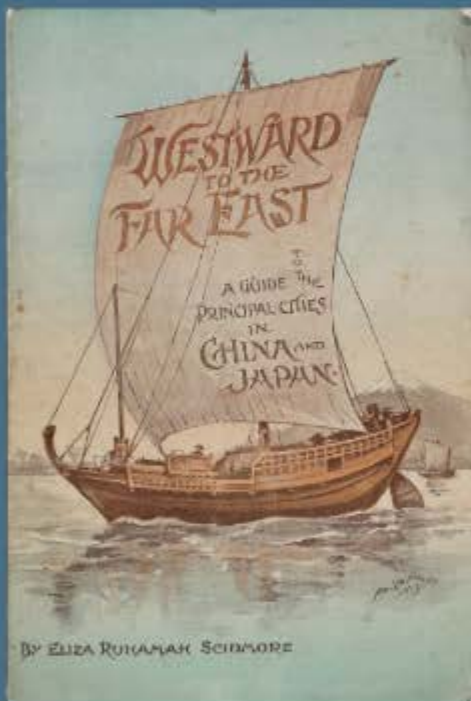


# Travel, Tourism, and the Transmission of Knowledge in and around Japan

How was knowledge, ranging from the scientific, pious, entrepreneurial, and artistic, to the preposterous, transmitted through the historic movement of print and manuscript in and around Japan?



Student curators:

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Setting out to tackle this question in Spring 2025, students in the University of Kansas History of Art Department Japanese art history seminar “Manuscripts, Maps, and Illustrated Books” had the opportunity to curate this exhibition, working with materials from the Kenneth Spencer Research Library collection. Selected works range from 1646 to 1936, including detailed cartography, woodblock-printed imagery, and religious paraphernalia. Journeying from Japan to the West and back again, this exhibition spans three centuries and five intersecting themes.

1. **Mapping and Conceptions of Space** demonstrates that while overseas travel remained restricted during 17th to 19th centuries, Japan’s expanding awareness of domestic and global geographies incorporated both traditional Japanese mapmaking and novel observations from Western travelers.
2. **Tourism and Movement of People** illustrates changing conceptions of travel during the 17th to 19th century, from symbolic displays of authority to strategic assertions of national identity.
3. **Pilgrimage and Movement of Religions** reflects on the spread of foreign faiths to Japan, as well as the pivotal role of bodily and spiritual journeys within religious beliefs and practices.
4. **Trade and Movement of Goods** offers a window into the commercial world of Japan and the global trade networks that developed from the movement of goods.
5. **Virtual Travel and Fantasies of Asia** reveals exciting cultural encounters between East and West, offering visions of Japan and its environs in which curiosity, exoticization, and national identity collide.

The treasures from the Kenneth Spencer Research Library that traveled out of storage to this exhibition represent but a fraction of the library’s holdings of Asian material, which are all available upon patron request. Notably, several of the items included were collected by Kate Hansen (1879–1968), a Kansan who lived in Japan as a missionary and music teacher during 1907–1941 and 1947–1951. We hope that these displays will move viewers to appreciate how people of the past sought creative strategies that blended image with text to excite and inspire the transmission of knowledge in and around Japan.

# 1. Mapping and Conceptions of Space

As Japan moved toward the 19<sup>th</sup> century, its awareness of the world beyond its islands gradually increased. Interactions with foreign visitors fostered an exchange of culture and knowledge that diffused into every area of society, including Japanese cartographic practices. Representations of space in both image and text indicate the geographical information deemed most important. From spiritual landmarks and cosmological beliefs to political boundaries and travel logistics, these historical maps and guides reveal how users' conceptions of East Asia were shaped at the time. While overseas travel remained restricted throughout the 17<sup>th</sup> to 19<sup>th</sup> centuries, these materials demonstrate an expanding awareness of domestic and global geographies, depicted using both traditional Japanese mapmaking and novel observations from Western travelers.

# Mapping and Conceptions of Space

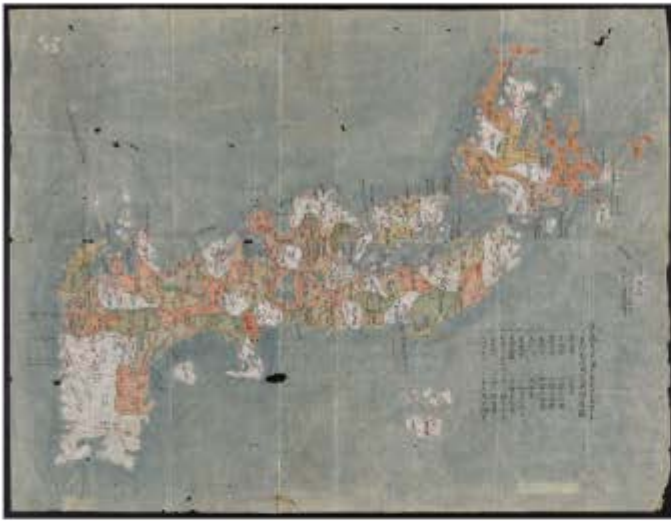
## *Nihon koezu* 日本古絵図

### (Manuscript map of Japan)

Japan, ca. 1800

Call Number: MS R5:3

Using traditional Japanese mapmaking conventions, this hand-drawn map depicts Japan around the year 1800, with land divided into provinces using different colors and thin, smooth lines reminiscent of those favored in premodern Japanese cartography. Red lines denoting paths of travel across Japan indicate a complex network of movement. Despite travel abroad being officially prohibited, text in the upper-left corner details distances to foreign countries, allowing for conceptions of space both in Japan and beyond its borders.



See fig. 1

## *Nagasaki chizu*

### 長崎地図

### (Map of Nagasaki)

Nagasaki: Bunkindō, 1860

Call Number: Orbis maps 2:75

The top-down perspective of a map of Nagasaki City shows Chinese and Dutch ships approaching the walled-off areas of the Chinese warehouses and Dejima island in the sea that strictly controlled transnational trade. The city area is divided into yellow blocks representing commoner wards. Rectangular white blocks label samurai residences, shops, and temples. The map also includes handwritten red dots that mark four Chinese temples and one Japanese Zen temple, possibly indicating the writer's destinations.



See fig. 2

# Mapping and Conceptions of Space

## *Manpō eitai shū zasshō* *Nihonzu iri*

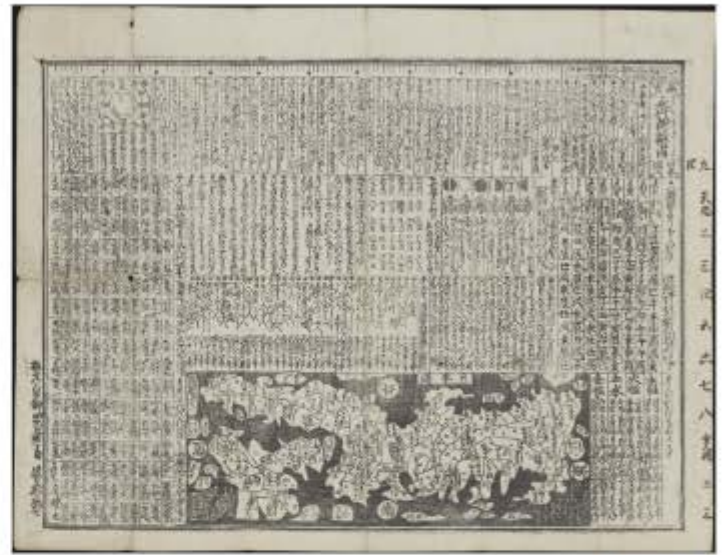
### 萬寶永代新雜書日本圖入

(New Miscellany of Countless Eternal  
Treasures, with a Map of Japan)

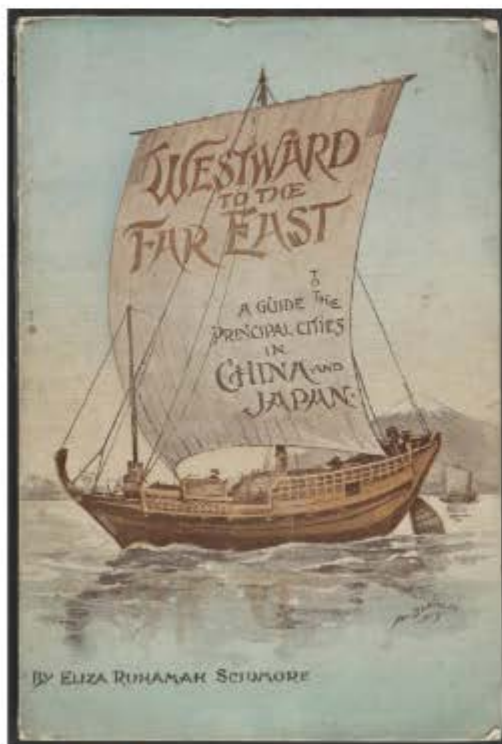
Edo (Tokyo): Ensendō Tsubameya Yashichi, ca. 1758–1760

Call Number: Q151

This portable double-sided woodblock printed almanac contains encyclopedic information about Japan that includes a ruler and details on astrology and history. Its prominently placed map of Japan lacks scale and navigational utility, yet it provides a schematic sense of geography, labeling provinces and noting their annual rice productivity. The back side features a printed record of calendar years from 1576 to 1760, which continues in handwriting that wraps around to the front side's right margin, ending in 1792.



See fig. 3



See fig. 4

Eliza Ruhamah Scidmore (1856–1928)

## *Westward to the Far East, a Guide to the Principal Cities of China and Japan with a Note on Korea*

Canadian Pacific Railway Co., 1893

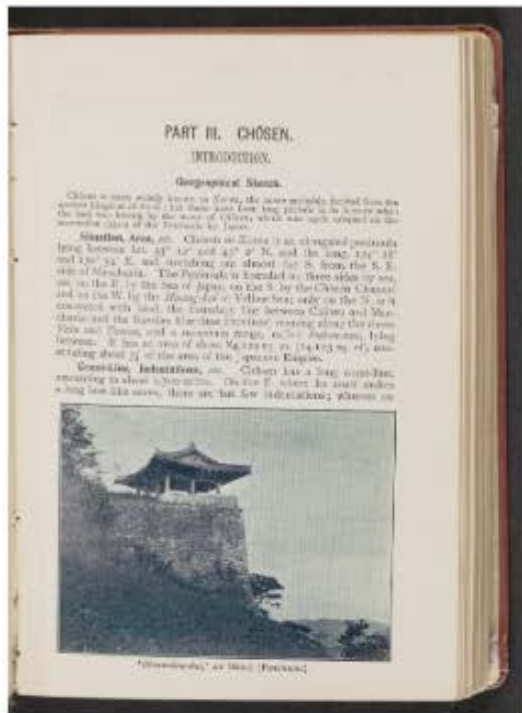
Call Number: MS R5:3

This English-language travel guide compiles information gathered by the American Eliza Scidmore during her extensive travels throughout Asia. Scidmore's guide details what aspiring visitors might encounter during their journeys to East Asia in the late 19th century. The book outlines Japan's strict tourism laws, which regulated which areas foreigners could visit and when. Nonetheless, the guide suggests that during their travels, visitors are always one rickshaw ride away from reshaping their conceptions of East Asia.

## 2. Tourism and Movement of People

This case explores how travel shaped the visual culture and national identity of Japan from the seventeenth century through the turn of the 20th century. The depictions of elaborate 17th to 19th century processions of feudal lords evoke an earlier era of ceremonial travel and spectacle, emphasizing traditional routes and social hierarchies. By the early 20th century, Japan's interest in travel shifted toward promoting tourism as a tool for modernization and imperial expansion into regions such as Manchuria (Northeast China), Hokkaido and Korea. Postcards, travel guidebooks, and government-issued pamphlets offered carefully curated images and structured itineraries for both foreign and domestic travelers. Together, these materials illustrate changing conceptions of travel, from symbolic displays of authority to strategic assertions of national identity.

# Tourism and Movement of People



See fig. 5

## *An Official Guide to Eastern Asia: Trans-Continental Connections between Europe and Asia, Vol. 1 (Manchuria & Chōsen [Korea])*

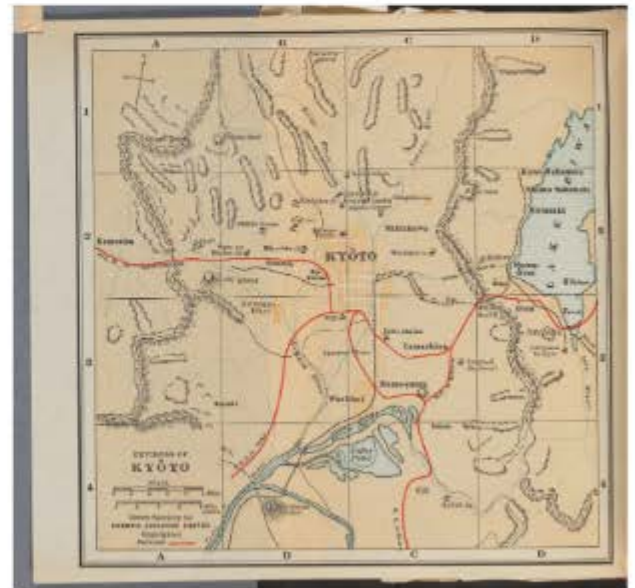
Japan: Tetsudōin (Imperial Japanese Government Railways), 1913  
Call Number: B7328

Aimed at European and American travelers, this six-volume guide was published in 1913 by the Imperial Japanese Government Railways to promote tourism across Japan's expanding empire. Volume one details routes through colonial Korea and Manchuria (present-day Northeast China), presenting a vision of seamless modern transport. With carefully designed maps and railway lines, this government-backed guidebook reinforced Japan's imperial claims while shaping how foreigners viewed the regions and thus shows how travel, infrastructure, and media were used to control movement and assert power in the early 20th century.

## Thomas Philip Terry (1864–1945) *Terry's Japanese Empire Including Korea and Formosa*

Boston: Houghton Mifflin Co., 1914  
Call Number: DS805.T45 1914a

Written by American journalist Thomas Philip Terry, *Terry's Japanese Empire* targeted the growing number of international tourists enabled by expanding global transportation networks. Part of a wave of English-language guidebooks, including *An Official Guide to Eastern Asia* (1914) and *Pocket Guide to Japan* (1914), Terry's book featured practical maps, such as the detailed map of Kyoto, which helped form foreign travelers' impressions of modernizing Japan. Regularly updated editions of this volume appeared through 1933, reflecting its sustained popularity.



See fig. 6

# Tourism and Movement of People



See fig. 7. a,b

*Hiroshige Toyokuni meiga hyakushū daimyo dōchū*

広重豊国名画百種大名道中

*(One Hundred Famous Views of a Daimyo's Journey by Hiroshige and Toyokuni)*

Tokyo: Tōkōen, 1918

Call Number: E3579

This collector's edition woodblock-print anthology depicts the shogun Tokugawa Iemochi (r. 1858–1866) and his historic 1863 procession from Edo to Kyoto. A republishing of earlier works by artists such as Utagawa Hiroshige II and Utagawa Kunisada, the prints illustrate how feudal processions mobilized thousands of samurai, servants, and traders across Japan's major highways. Through scenes of both formal ceremony and everyday travel, the collection captures movement not just as spectacle but as a force that shaped early modern Japan's social, political, and economic landscapes.

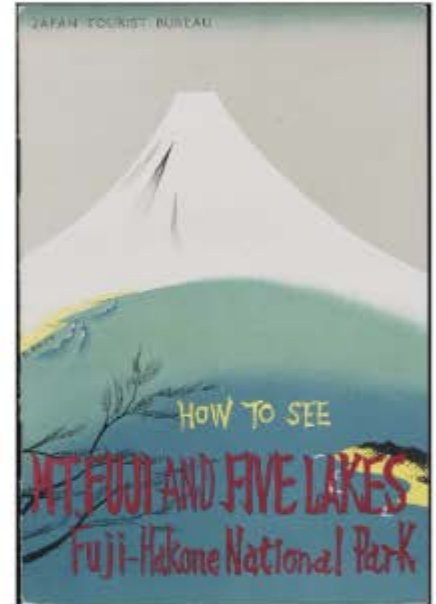
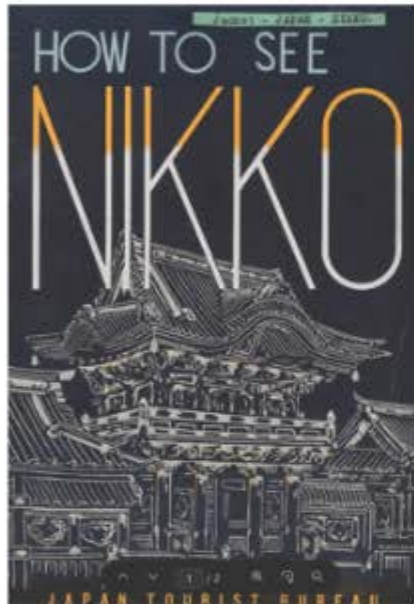
# Tourism and Movement of People

## *How to See: Nikkō; Nara Park; Mt. Fuji and Five Lakes; Fuji-Hakone National Park; Hokkaidō; Nagano and Environs*

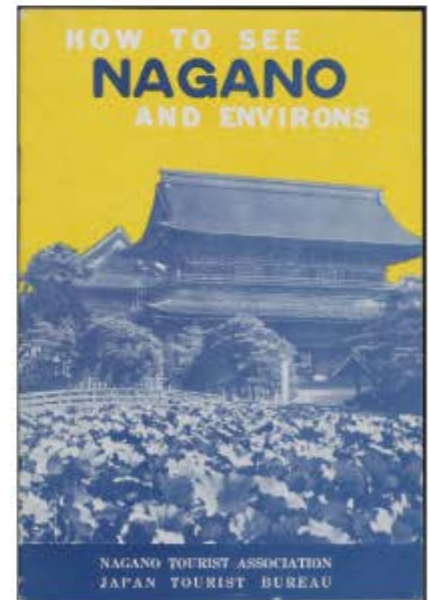
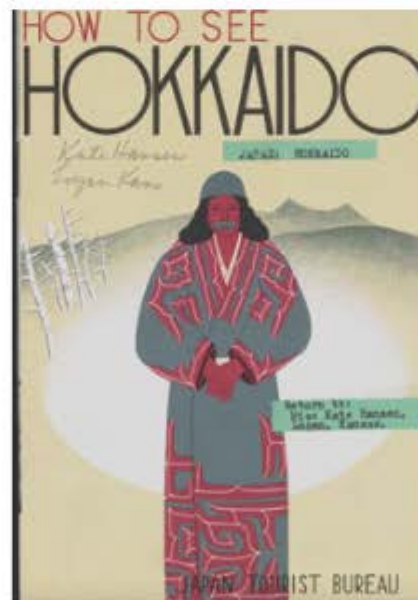
Tourist guide booklets on Japan used by US Naval Intelligence

Tokyo: Japan Tourist Bureau, 1936–1939

Personal Papers of Kate Hansen, PP 19, Box 5, Folders 7 and 10



Tourism had a huge impact on Japan's economy and international identity. These pamphlets from the Kate Hansen Collection showcase sites and people symbolic of the Japanese Empire through bold colors and abstracted designs. In November 1941, Kate Hansen returned home on one of the last ships leaving Japan for Hawai'i, reporting that an attack on American soil was imminent. She later sent Japanese materials to the US Navy, which were returned to her after the war, as indicated by green stickers.



See fig. 8. a-e

# Tourism and Movement of People



*Yamagata fūzoku monpe sugata*  
山形風俗モンペ姿  
(*Yamagata Customs, Monpe Style*)

Yamagata, Japan: Yoshinoya Ehagakiten  
ca. 1920s–1930s.

Personal Papers of Kate Hansen, PP 19, Box 14, postcards

See fig. 9. a,b

*Chōsen no fujin seikatsu no pēji*  
朝鮮の婦人生活のページ  
(*Pages of Korean Women's Lives*)

Wakayama, Japan: Taishō Shashin Kōgeisho, 1925–1936.

Personal Papers of Kate Hansen, PP 19, Box 14, postcards



Among the over 4,000 postcards in the Kate Hansen Collection, these two sets depicting women in 1920s–1930s Japan and Korea, promote domestic and international travel through idealized depictions of women's daily activities. At left, a Yamagata woman wearing traditional *monpe* (baggy work pants) waters plants. At right, a Korean woman opens a cabinet next to a page noting her responsibility is to care for household items and showing a clock reading 7:00.



See fig. 10. a,b

### 3. Pilgrimage and Movement of Religions

While some of these objects reflect the transmission of foreign faiths, others reveal how the concept of movement is deeply embedded within religious beliefs and practices. Originating in India, Buddhism spread to Japan in the sixth century and since developed into a major religion with a profound influence on daily life. Buddhist practitioners frequently visit temples and undertake pilgrimages along designated routes, seeking face-to-face encounters with deities through their icons. In many legends, sacred Buddhist icons demonstrate miraculous power and compassion by journeying across land and sea. Movement occurs not only across geographical spaces, but also between the earthly realm and Buddhist paradises. However, not all foreign religions were warmly received in Japan. A few decades after its introduction by Jesuit missionaries, Christianity faced severe persecutions in the late 16<sup>th</sup> and 17<sup>th</sup> centuries, reflecting state and local resistance to beliefs imported from distant shores.

# Pilgrimage and Movement of Religions

*Senchakū hongan nenbutsu shū*

選択本願念仏集

*(Passages on the Nenbutsu  
Selected in the Original Vow),  
Vols. 2, 3*

Kyoto: Akai Chōbei, late 18th–early 19th  
century, based on the 1744 edition

Personal Papers of Kate Hansen, PP Box 11,  
Folder 13



See fig. 11. a,b



See fig. 12. a,b

These two illustrated volumes are part of the three-volume printed edition of *Senchakushū*, a canonical text in Japanese Pure Land Buddhism. Written by Hōnen in 1198, it promoted the recitation of Amida Buddha's name, known as *nenbutsu*, as the path to rebirth in Amida's Pure Land. Volume two (above) depicts a didactic tale, "The White Path between Two Rivers," in which a man walks a narrow path from the earthly world to a Buddhist paradise, guided by Amida appearing in the sky. Volume three (below) portrays Amida, accompanied by a celestial entourage, descending to welcome a devout believer who single-mindedly chants the *nenbutsu* right before death.

# Pilgrimage and Movement of Religions

## *Pilgrimage Seal Book of Nara Area Temples*

Nara, Japan, 1957



See fig. 13



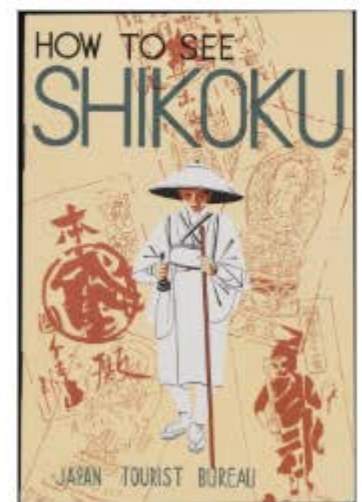
See fig. 14

These three objects reference Japan's Shikoku and Saigoku pilgrimages, as well as other famous Buddhist sites. Pilgrims in white robes, as shown on the pamphlet, offer prayers at the temples during the pilgrimage. Then they collect seals, such as those stamped in the seal book. Prints depicting all the major icons along the pilgrimage routes were believed to hold spiritual merit and with the rise of copperplate printing in the 19th century, commercially produced prints like *Sanjūsanshō Kannon* were made available to devotees.

## *How to See Shikoku*

Tokyo: Japan Tourist Bureau, 1936

Personal Papers of Kate Hansen, PP 19, Box 5, Folder 7



See fig. 15

# Pilgrimage and Movement of Religions



See fig. 16

*Sangoku denrai Zenkōji Nyorai engi*

三国伝来善光寺如来縁起

*(Origin of the Zenkōji Amida Buddha  
Transmitted through Three Countries),  
Vol. 4.*

Kyoto: Hishiya Magobē, 1859

Call Number: C25918

Based on the 1692 printed edition, the five-volume 1859 *Zenkōji Nyorai engi* recounts the miraculous story of the Zenkōji Amida Triad (gilt bronze images of Amida Buddha flanked by two bodhisattvas, Kannon and Seishi) that flew from India to Korea and then to Japan. The illustration depicts Honda Yoshimitsu, who saved the sacred icon from the Naniwa Canal (in Osaka) and carried it to Shinano (Nagano Prefecture), where he built the temple Zenkōji to enshrine the triad in the 7th century.

*Zenkōji Hondō (Main  
Hall of Zenkōji Temple)*

Nagano, Japan: Zenkōji Kaichō Kyōsankai  
Hakkō, 1912.



See fig. 17

Postcards, such as this one from 1912, were issued to commemorate the hugely popular special showings (*kaichō*) of the Amida Buddha Triad held at Zenkōji temple in Nagano. This icon is so sacred that pilgrims are only allowed to see its copy during these special openings. Viewings are still held in the building pictured on the card. Photographic insets feature the temple's abbot and abbess.

# Pilgrimage and Movement of Religions



Antonio Francisco Cardim (1596–1659)

*Fasciculus e Iapponicis sffloribus  
suo adhuc madentibus sanguine  
(A Wreath of Japanese Flowers,  
Still Dripping in their Own Blood)*

Rome: Typis Heredum Corbelletti, 1646

Call Number: Summerfield C1234

At the turn of the 17th century, Jesuit missionaries began to spread Christianity in Japan. Before a total ban on Christianity in 1639, Japanese rulers came to view it as a threat to social cohesion and local control, carrying out intermittent persecutions that included public executions and torture. John Chūgoku (left) was a Japanese Jesuit killed in Nagasaki during the Great Genna Martyrdom in 1622. Camillo Costanzo (right) was an Italian priest burned at the stake in Nagasaki five days later. Christianity was legalized in 1871.



See fig. 18. a,b

## 4. Trade and Movement of Goods

Print culture in Japan served not only to document commodities but also to shape how goods were seen, valued, and consumed. From tea catalogs to textile pattern books and beer advertisements, the objects in this case reveal how trade goods were embedded in shifting notions of taste, identity, and national power. Although trade across East Asia dates back millennia, commercial exchange between Japan and the West began to grow from the 17<sup>th</sup> century and intensified at the turn of the 20<sup>th</sup> century. With objects and knowledge flowing between Japan, broader Asia, and the West, print media itself became a commodity as demand for Japanese goods expanded. These publications offer a window into the commercial world of Japan, its transnational material culture, and the global trade networks that developed from the movement of goods.

# Trade and Movement of Goods



See fig. 19. a,b and fig. 20. a,b

Kogetsu 湖月 (active 19th century)

*"Seven Types of Tea Bowls" (Vol. 1, above) and*

*"Foreign Wares" (Vol. 3, below)*

*Chakē suikōzatsu 茶家酔古襍*

*(Repertory of Tea Masters' Intoxication with Antiques)*

Kyoto: Ōmiya Satarō, 1843

Call Number: tK53

Over the course of five detailed volumes, this woodblock-printed tea utensil catalog depicts the various local and foreign tea bowl styles central to Japanese tea practice, known as *chanoyu*. *Chanoyu* gave rise to an enduring cross-cultural movement of ceramics, as Japan adopted Chinese and Korean styles to suit local aesthetic sensibilities. However, by highlighting domestic *Raku* wares (above) over imported wares (below), the catalog reveals the shifting tastes and commercial values for Japanese-made tea bowls in the early 19th century.

# Trade and Movement of Goods



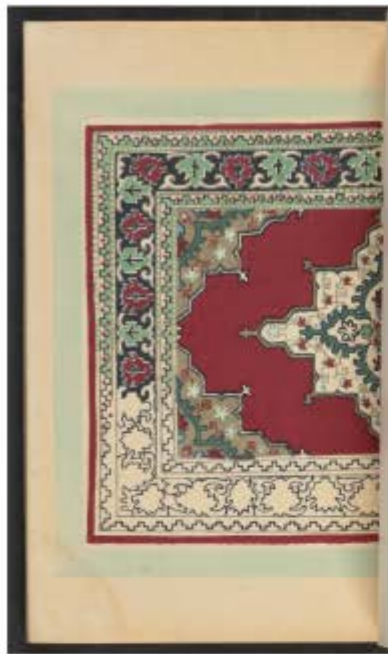
See fig. 21. a,b

Iwasaki Tsunemasa 岩崎常正 (1786–1842)  
“*Botan*” 牡丹 (*Peonies*), *Honzō zufu* 本草圖譜  
(*Illustrated Materia Medica*), Vol. 6

Tokyo: Honzō Zufu Kankōkai, 1916  
Call Number: D1484

*Honzō zufu* is a pictorial botanical manual published in 1916. This woodblock-printed illustration depicts a peony blossom and bud with accompanying text that describes Japan's reception of this flower, which was imported from China and first cultivated in Japan's Chikuzen Province (present-day northern Kyushu). During the limited trade between China and Japan in the 14th–17th centuries, Japan exported sulfur, lumber, and porcelain to China and imported copper, silk, and flowers from China.

# Trade and Movement of Goods



See fig. 22

Gotō Ryūkō 後藤龍光 (dates unknown)

*Sekai sarasa* 世界更紗 (*World Sarasa*)

Kyoto: Honda Ichijirō: Hatsubaijo Honda Unkindō, 1903

Call Number: E3578

This Japanese design sample book from 1903 published in Kyoto, a former hub of the cotton trade, features the domestic remake of *sarasa*, an imported Indian cotton textile made of vibrant colors and complex patterns using madder and indigo dyes. Drawn from Indian and Persian carpet motifs, the designs in this book reflect early 20th-century Japan's growing taste for novel textiles and situate the reinterpretation of *sarasa* within a global dialogue without identifying their historical origins.

*"Advertisement for Sapporo Beer,"*  
*Nipponchi* 日ホンチ (*The Land of*  
*Japan*), Vol. 14

Tokyo: Tōyōdō, 1905

Call Number: C22350

The satirical magazine *Nipponchi* published its fourteenth issue in April 1905 to boost Japanese morale during the Russo-Japanese War. The red-and-white advertisement on the right depicts Sapporo Beer in the guise of Japanese soldiers repelling foreign brews. The five-pointed star, replacing the rising sun on the military flag, represents Sapporo Beer's trademark. This illustration encapsulates the tension between imported and domestic beer, demonstrating Japan's burgeoning ambition to rival Western powers in both commerce and military strength.



See fig. 23

# Trade and Movement of Goods



See fig. 24. a,b

Ikeda Eisen 池田英泉 (dates unknown)

*Jinbutsu gasu* 人物画譜 (*Manual of Figure Painting*)

Osaka: Matama Yasujirō, 1901

Call Number: B18407

This woodblock-printed drawing manual from 1901 offers artists examples of traditional Japanese figures, mythological characters, and Westerners. A bustling street scene features Western-style weapons, umbrellas, hot air balloons, and figures in a combination of Western and Japanese-style dress. Boys and soldiers wear Western uniforms, while women pair kimonos with fringed shawls. These illustrations reveal the presence of Westernization, which the imperial Japanese government had been promoting since the 1870s.

## 5. Virtual Travel and Fantasies of Asia

From the 17<sup>th</sup> to the 20<sup>th</sup> century, printed materials that depicted Japan's culture and history shaped Western fantasies of Asia, constructing descriptions that blurred fact and fiction. Through these objects, virtual travel, the concept of journeying to another place through imagination, was made possible for Europeans and Americans alike. Japan also capitalized on print media, seeking to reconstruct its self-image as modern and legitimize its global relevance in the 20<sup>th</sup> century. These books, fashion plates, and inventive illustrations reveal the breadth of cultural dialogue between East and West, offering visions of Japan in which curiosity, exoticization, and national identity came together.

# Virtual Travel and Fantasies of Asia



See fig. 25

Arnoldus Montanus (ca. 1625–1683)

## *Gedenkwaerdige gesantschappen der Oost-Indische maatschappij in't Vereenigde Nederland, aan de kaisaren van Japan (Atlas Japannensis [Japanese Atlas])*

Amsterdam, Netherlands: J. Meurs, 1669

Call Number: Summerfield E238

The richly illustrated *Atlas Japannensis* by Arnoldus Montanus is one of the earliest European publications on Japan. Many of its images were based on secondhand sources, such as the fantastical depiction of the Buddhist deity Avalokiteshvara (J. Kannon) on page 377, adapted from *China Illustrata* by Jesuit priest Athanasius Kircher (1602–1680). Such creatively embellished imagery reveals how visual fantasies of Asia circulated in Europe. *Atlas Japannensis* continued to inspire new interpretations in prints, paintings, and decorative arts, blurring the line between copying and imagination.

Engelbert Kaempfer (1651–1716), et al.

## *Histoire naturelle, civile, et ecclésiastique de l'empire du Japon (The Natural, Civil, and Ecclesiastical History of the Empire of Japan)*

The Hague, Netherlands: Chez P. Grosse, & J. Neaulme, 1732

Call Number: Ellis Omnia B367

Engelbert Kaempfer, a physician with the Dutch East India Company, stayed in Nagasaki from 1690 to 1692, where he gained firsthand knowledge of Japanese history and culture. His manuscript on Japan, written in German, was first published in English in 1727 and later translated into other languages. In the frontispiece of the French edition, a globe showing Japan is flanked by two nymphs, while the hollyhock crest of the Tokugawa government adorns the curtain above.



See fig. 26

# Virtual Travel and Fantasies of Asia



See fig. 27

## Philipp Franz von Siebold (1796–1866) *"Kooplieden en Scheepsvolk"* *(Merchants and Sailors), Nippon*

Würzburg, Leipzig: L. Woerl, 1897  
Call Number: DS809. S56

German naturalist Philipp Franz von Siebold introduced Europe to Japan and Korea through his encyclopedic work *Nippon*, first published in 1852, which documented Japan but also surrounding regions, such as Karafuto (Sakhalin), Ryukyu (Okinawa), and Ainu territories (Hokkaido). In addition, based on firsthand encounters with Korean castaways in Japan, Siebold documented detailed observations of the Koreans' physical appearance, clothing, and customs. This illustration captures his 1828 meeting with six shipwrecked Koreans. Blending ethnography and natural history, *Nippon* functioned as a "virtual journey" that helped shape Western conceptions of East Asia.

## Paul Louis de Giafferri (b. 1886) *The History of the Feminine Costume of the World, From the Year 5318 B.C. to Our Century, Vol. 1, Part 2: Japan*

New York: Foreign Publications, Inc., 1926–1927  
Call Number: G252

In response to expanding interactions between the West and Japan in the early 20th century, artists and writers collected, reinterpreted, and published the new information being exchanged. De Giafferri's interpretation of women's clothing from Japan features adaptations of kimonos, Buddhist dress, and hairstyles from different time periods. While highly imaginative in some cases, textile designers, students, and enthusiasts could make use of this book for reference, entertainment, and inspiration.



See fig. 28

# Virtual Travel and Fantasies of Asia



See fig. 29, 30, 31

## Hasegawa Takejirō (1835–1915), Sensai Eitaku (1843–1890) *Urashūma, The Fisher-Boy; My Lord Bag-O'-Rice; Momotaro*

Tokyo: Hasegawa Takejirō, 1885–1887

Call Numbers: B17050, B17057, B17043

Amid an evolving woodblock print industry in late 19th-century Japan, publisher Hasegawa Takejirō attained success through his inventive Japanese fairytale series translated into English. These three illustrated books made of woodblock-printed crepe paper blended Euro-American and Japanese storytelling traditions to help make Japanese folktales familiar to a Western audience. Accessible at world fairs and as souvenirs at Japanese bookstores, these small books created a fantastical view of Japan for those unable to travel there themselves.

# Explorations of Difference

As sea voyages became more advanced in the 19th century, world travelers sought knowledge about new lands. Documentation of their findings in printed, handwritten, and illustrated form served as essential proof of discovery for those back home. The two examples in this case feature Japan's role in the excitement and commemoration of new discoveries in zoology, anthropology, and geography, as well as territorial access.

# Explorations of Difference



See fig. 32

Perry, Matthew Calbraith (1794–1858);  
Hawks, Francis L. (1798–1866)

*Narrative of the Expedition of an  
American Squadron to the China Seas  
and Japan, Performed in the Years  
1852, 1853, and 1854, Under the  
Command of Commodore M.C. Perry,  
United States Navy, by Order of the  
Government of the United States*

New York; London: D. Appleton & Co., 1857  
Call Number: Ellis Omnia E237

On route to Japan in 1853 with the goal of opening trade relations with the West, Commodore Perry's ships stopped at the Lew-Chew (Ryukyu) Kingdom, in present-day Okinawa. This scene shows two Americans holding rifles, one local holding something out to a monkey, and a photographer directing his colleague to pose with some inhabitants in front of a Buddhist temple in Tumai (now Tomari, North Naha). Returning in 1854, Perry compelled Lew-Chew officials to allow foreigners future access to the country.

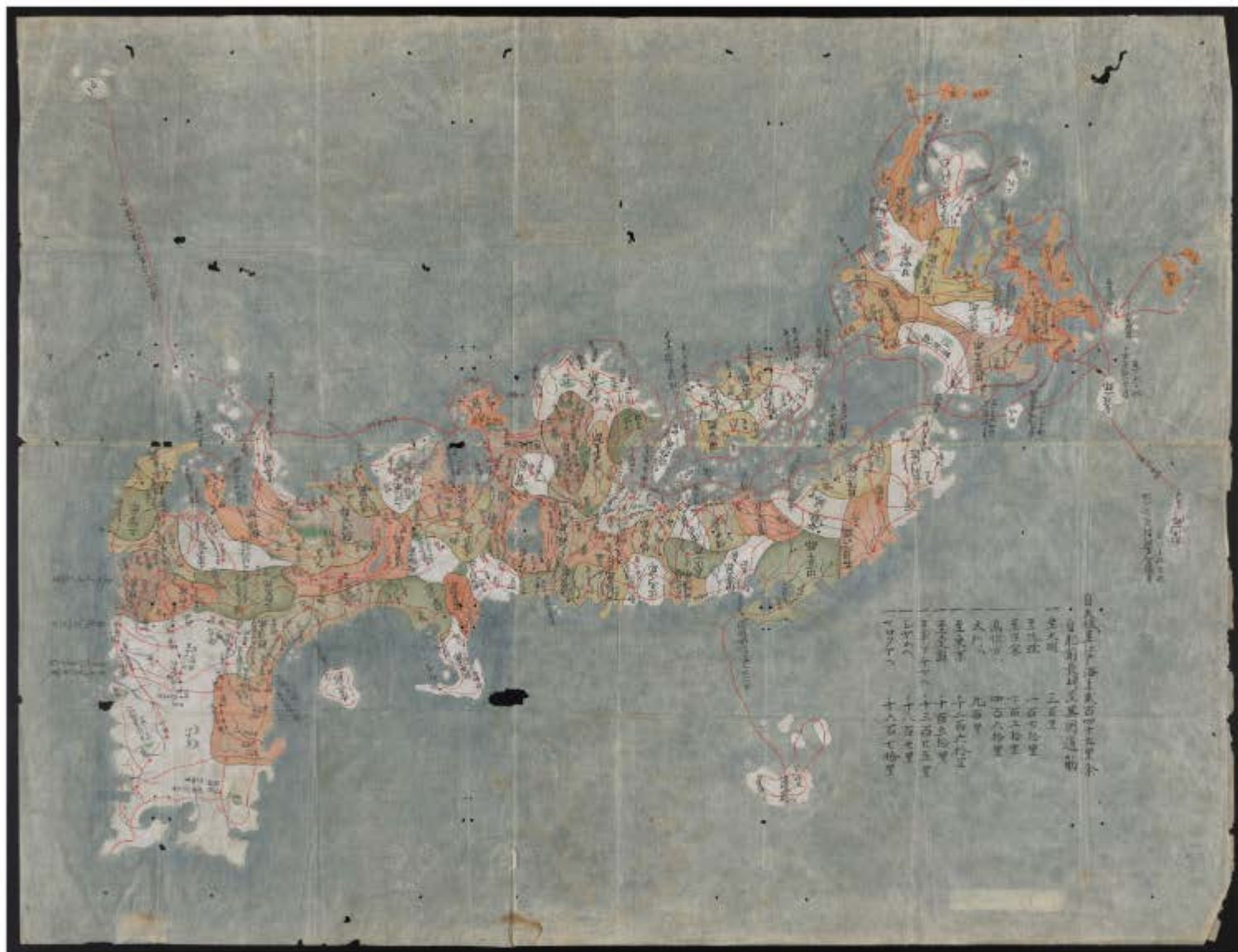
C.N. (artist's signature)  
*Hand fan with an image  
of the SS Vega on recto  
and a map of its route on  
verso*

Tokyo: Tokyo University, Sept. 15, 1879



See fig. 33

This Japanese fan with hand-colored lithography commemorates the Swedish steamship Vega's escape from arctic pack ice during the first successful voyage through the Northeast Passage in 1879. Led by scientist Adolf Erik Nordenskiöld, the Vega circumnavigated Eurasia, stopping in Japan before returning via the Indian Ocean. As a keepsake from a Geographical Society reception at Tokyo University, the fan reflects Japan's growing engagement with Western scientific exploration and places Japan in league with Western powers by including its flag.



**Figure 1**



Figure 2

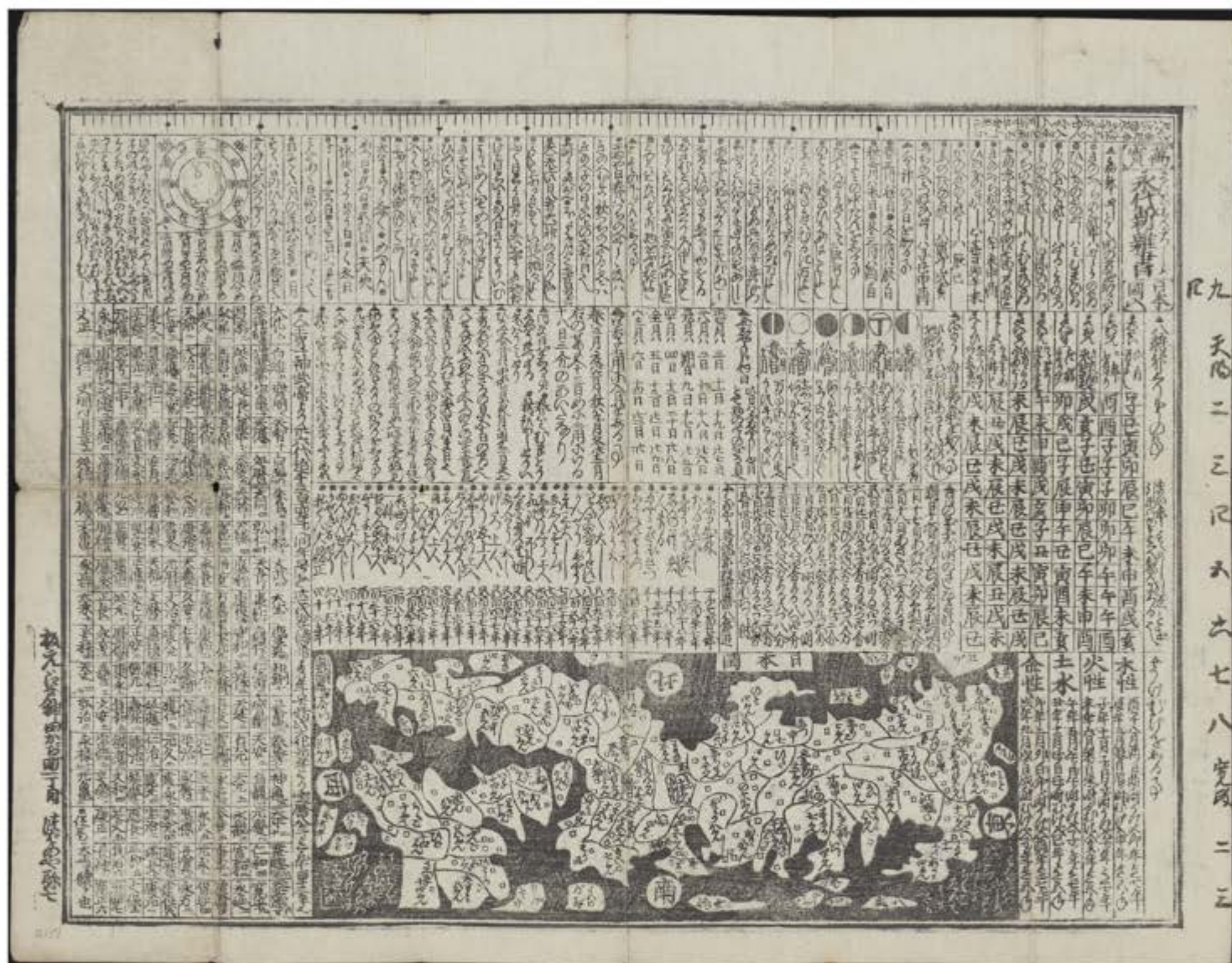


Figure 3

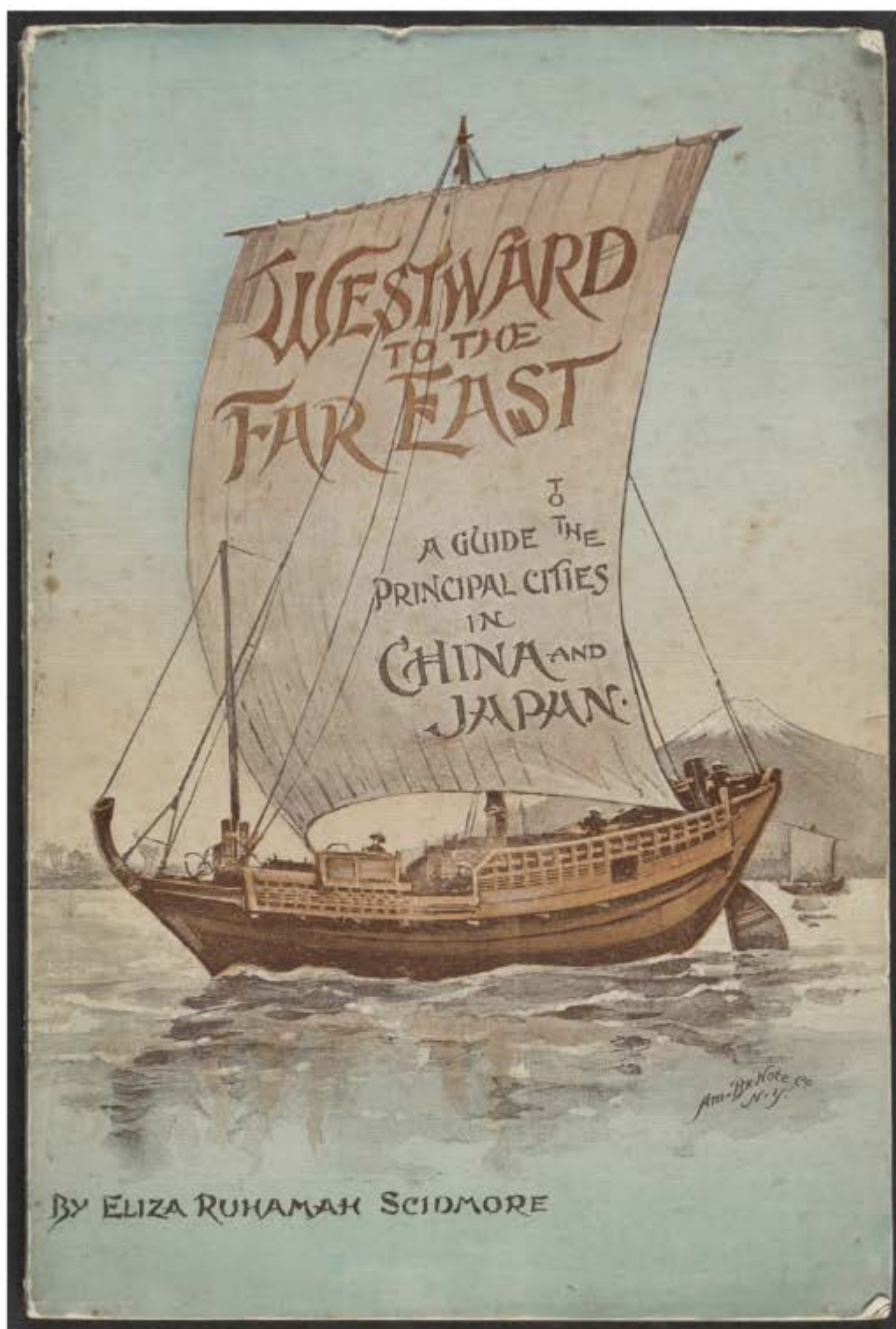


Figure 4

### PART III. CHŌSEN.

#### INTRODUCTION.

##### Geographical Sketch.

Chōsen is more widely known as *Korea*, the name probably derived from the ancient kingdom of *Ko-li*; but there have been long periods in its history when the land was known by the name of *Chōsen*, which was again adopted on the annexation (1910) of the Peninsula by Japan.

**Situation, Area, etc.** Chōsen or Korea is an elongated peninsula lying between lat.  $33^{\circ} 12'$  and  $43^{\circ} 2'$  N. and the long.  $124^{\circ} 18'$  and  $130^{\circ} 54'$  E. and stretching out almost due S. from the S. E. side of Manchuria. The Peninsula is bounded on three sides by sea, viz. on the E. by the Sea of Japan, on the S. by the Chōsen Channel and on the W. by the *Huang-hai* or Yellow Sea; only on the N. is it connected with land, the boundary line between Chōsen and Manchuria (and the Russian Maritime Province) running along the rivers *Yalu* and *Tumen*, and a mountain range, called *Fusan-san*, lying between. It has an area of about 84,129 sq. m. (14,123 sq. ri), constituting about  $\frac{1}{5}$  of the area of the Japanese Empire.

**Coast-Line, Indentations, etc.** Chōsen has a long coast-line, amounting to about 1,700 miles. On the E. where its coast makes a long bow-like curve, there are but few indentations; whereas on



\*Otsunimitsu-dai,\* AT HEIJO (PINGYANG).

Figure 5

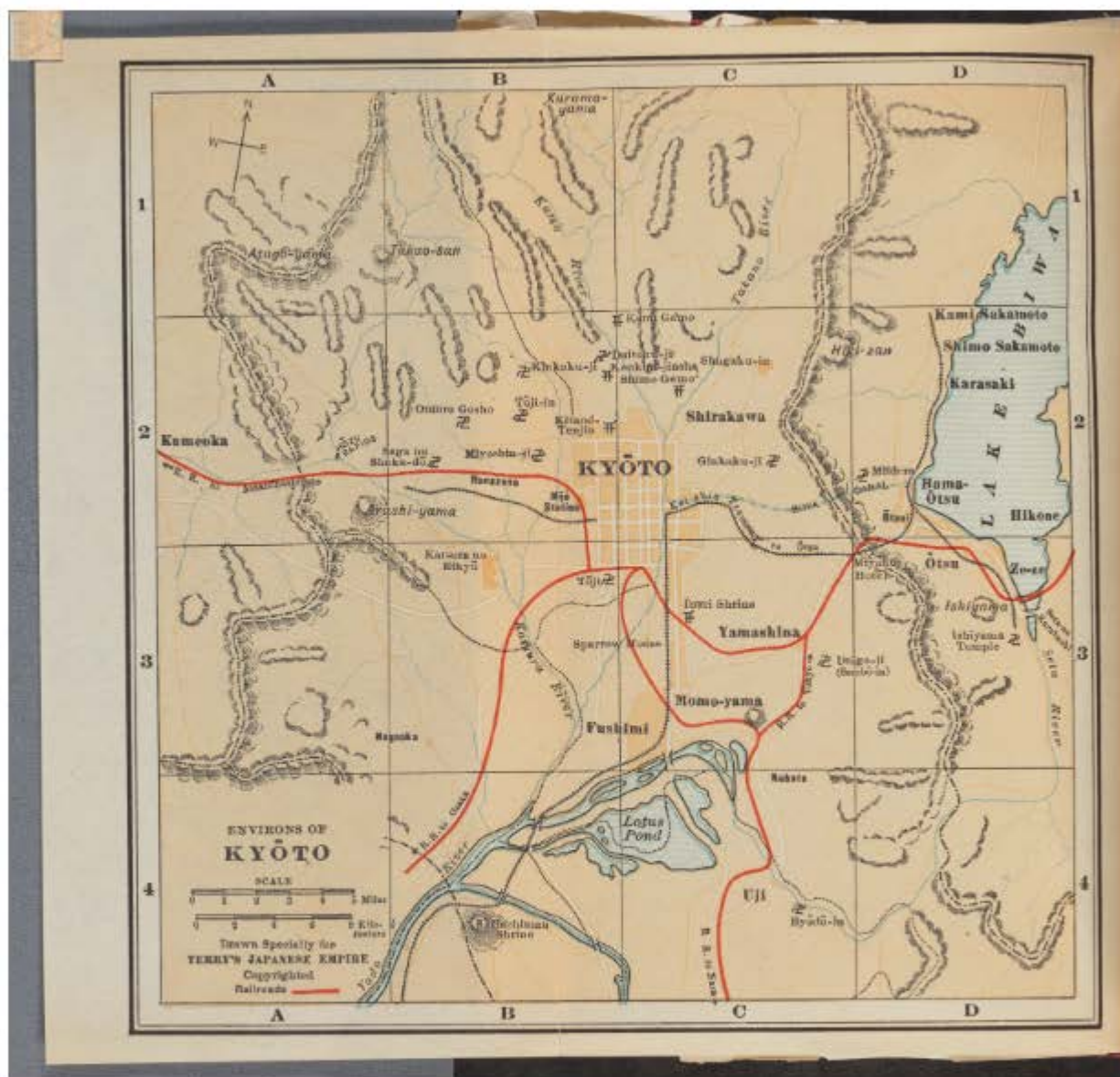


Figure 6



Figure 7. a,b

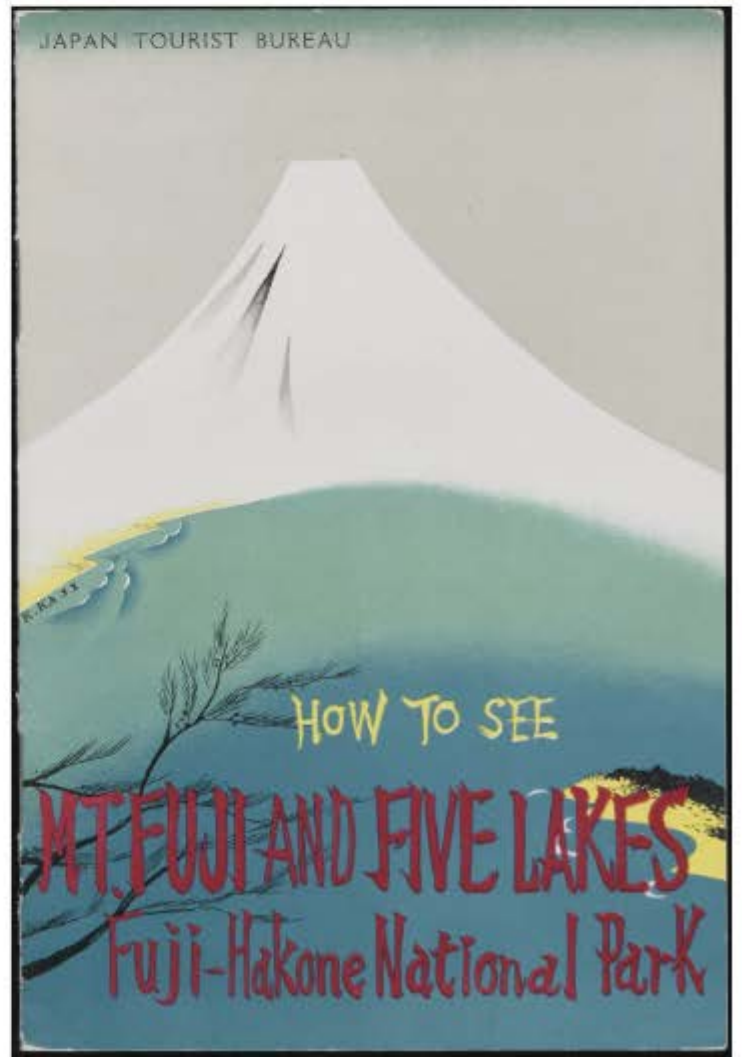
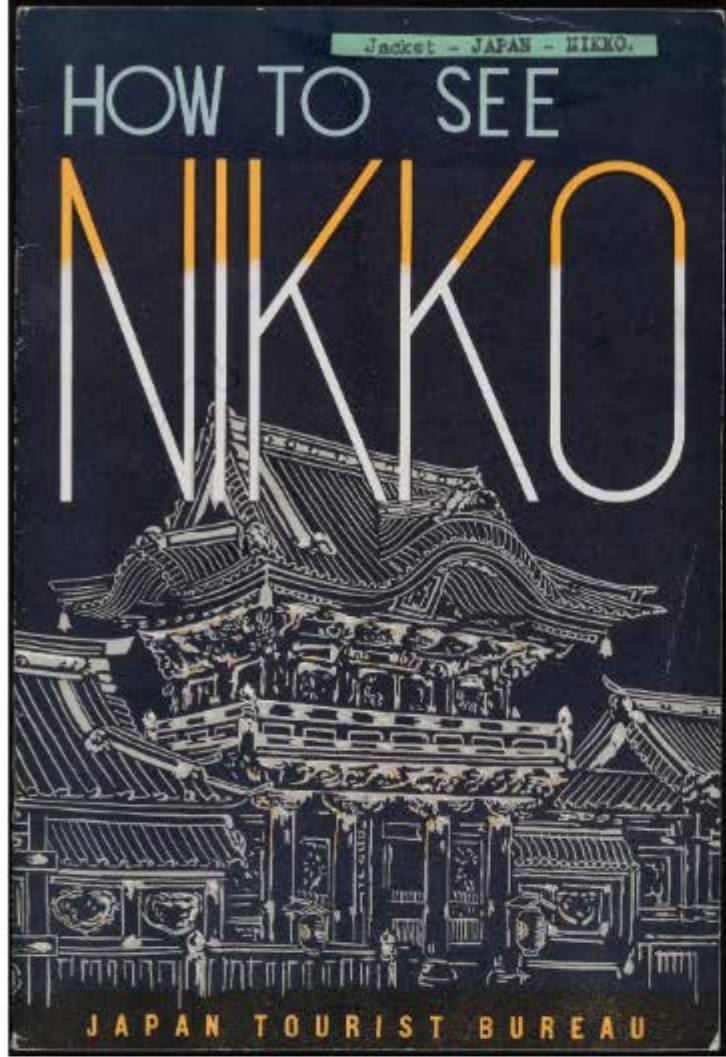


Figure 8.a-c

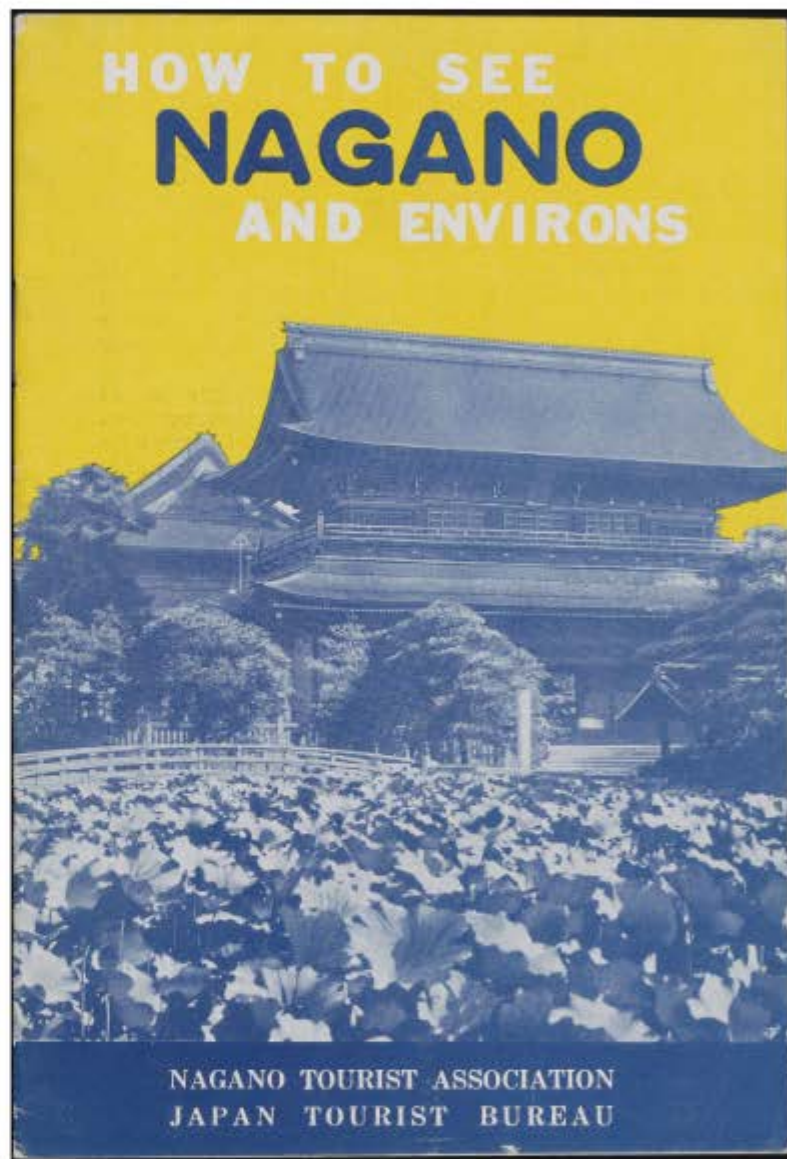
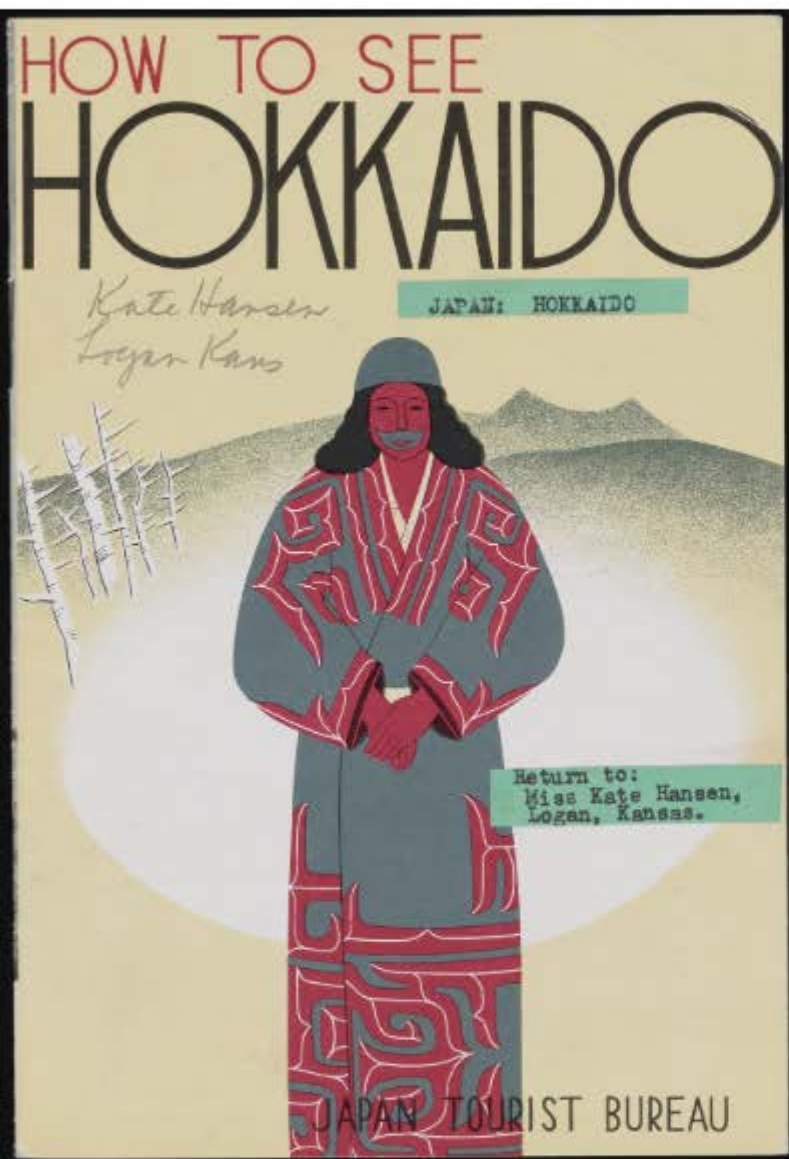


Figure 8.d,e



Figure 9.a,b



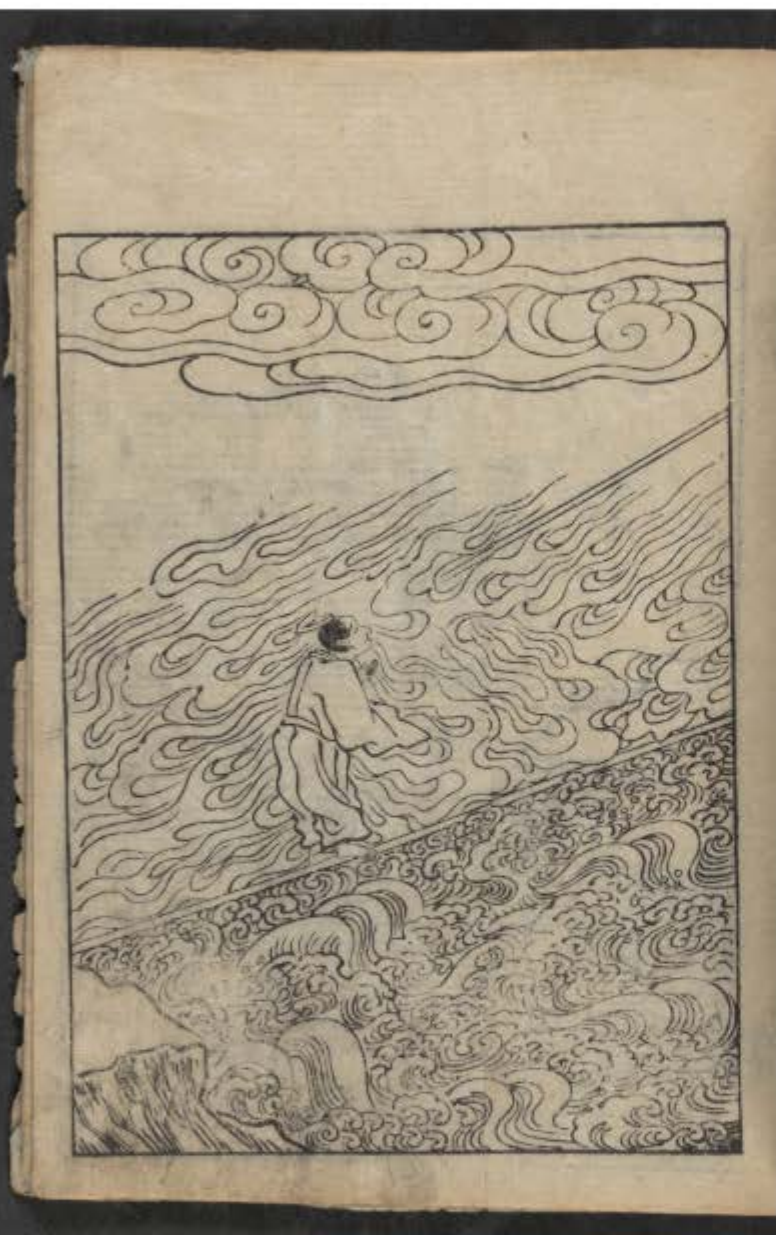


Figure 11.a,b



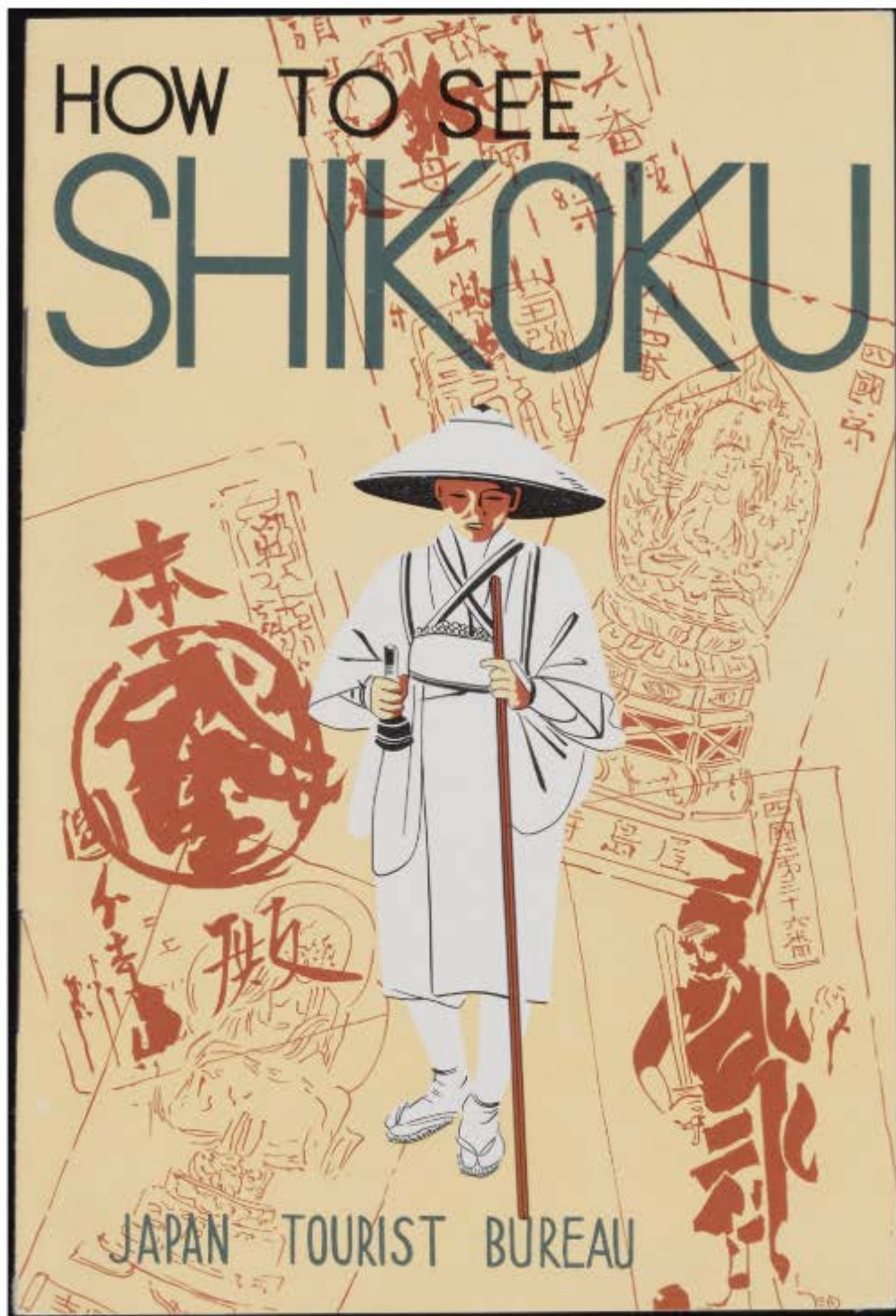
Figure 12.a,b



Figure 13



Figure 14



**Figure 15**



Figure 16



Figure 17



Figure 18.a,b

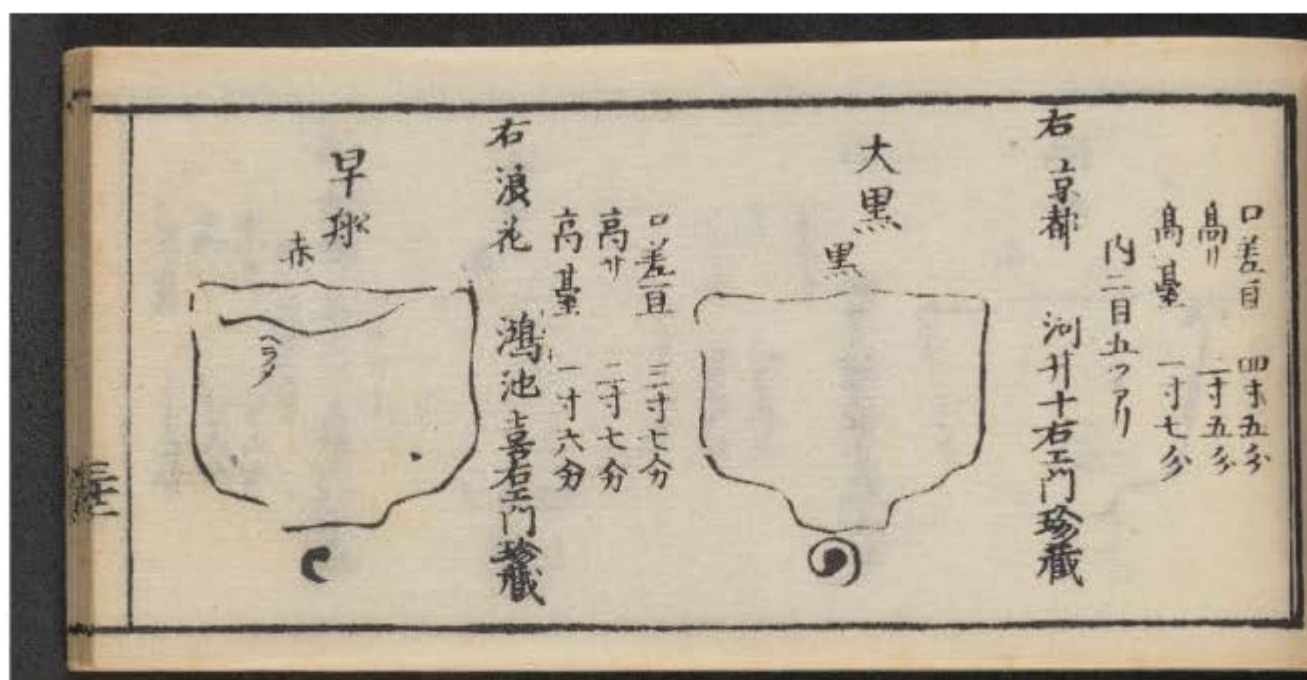


Figure 19.a,b



Figure 20.a,b

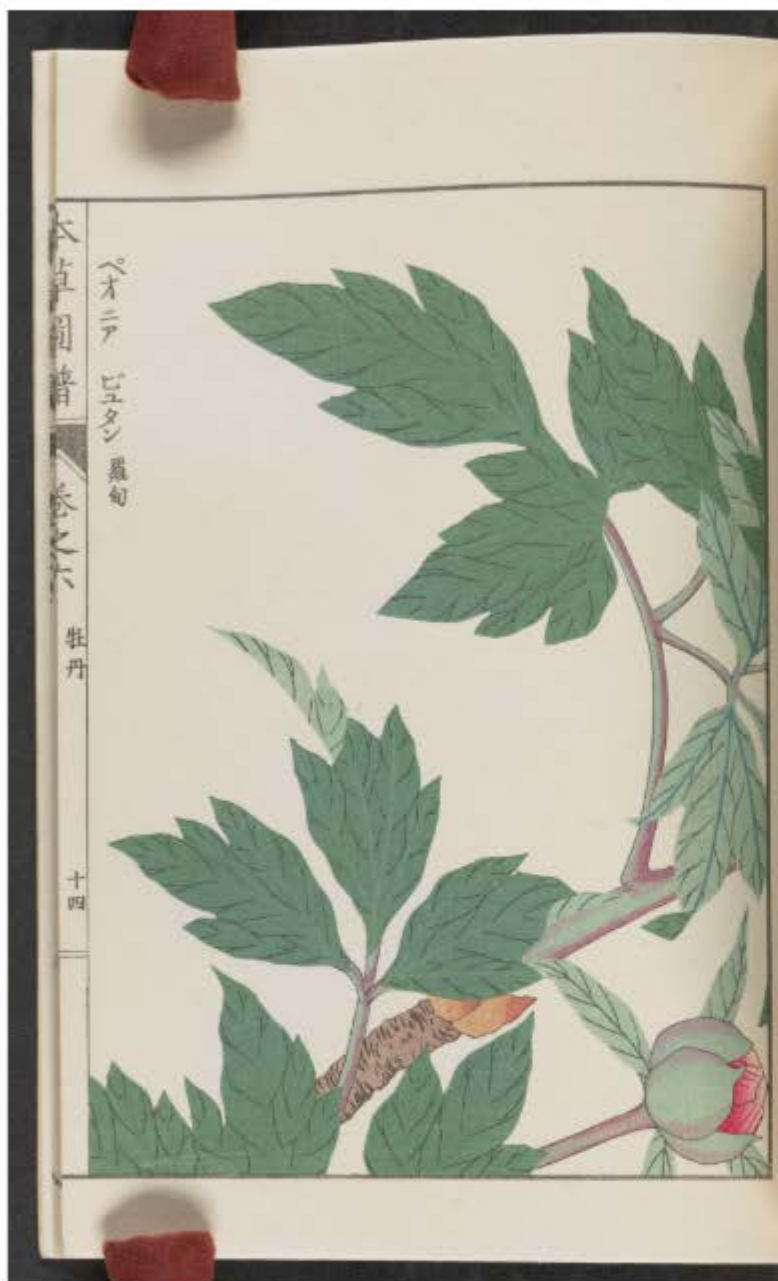


Figure 21.a,b

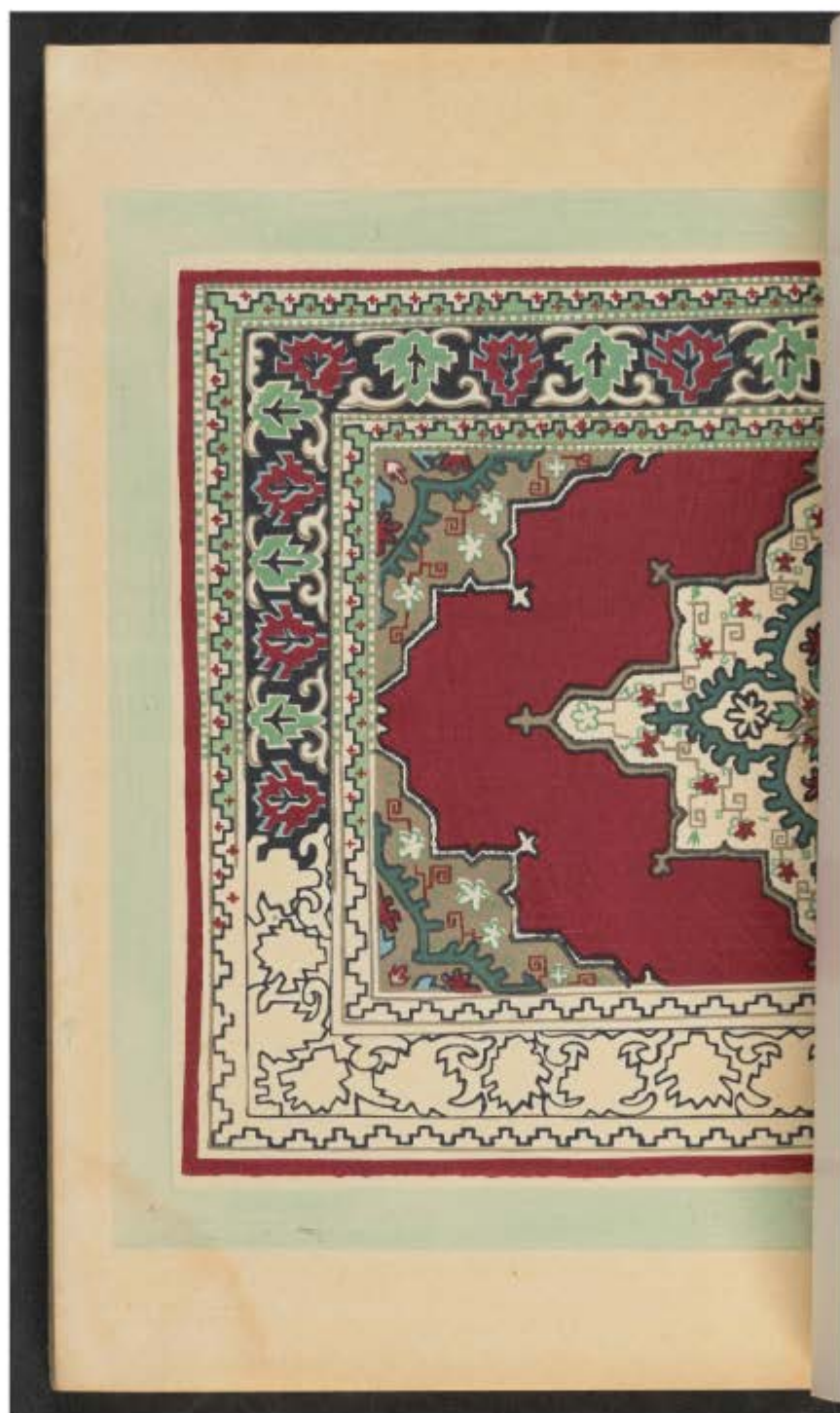


Figure 22

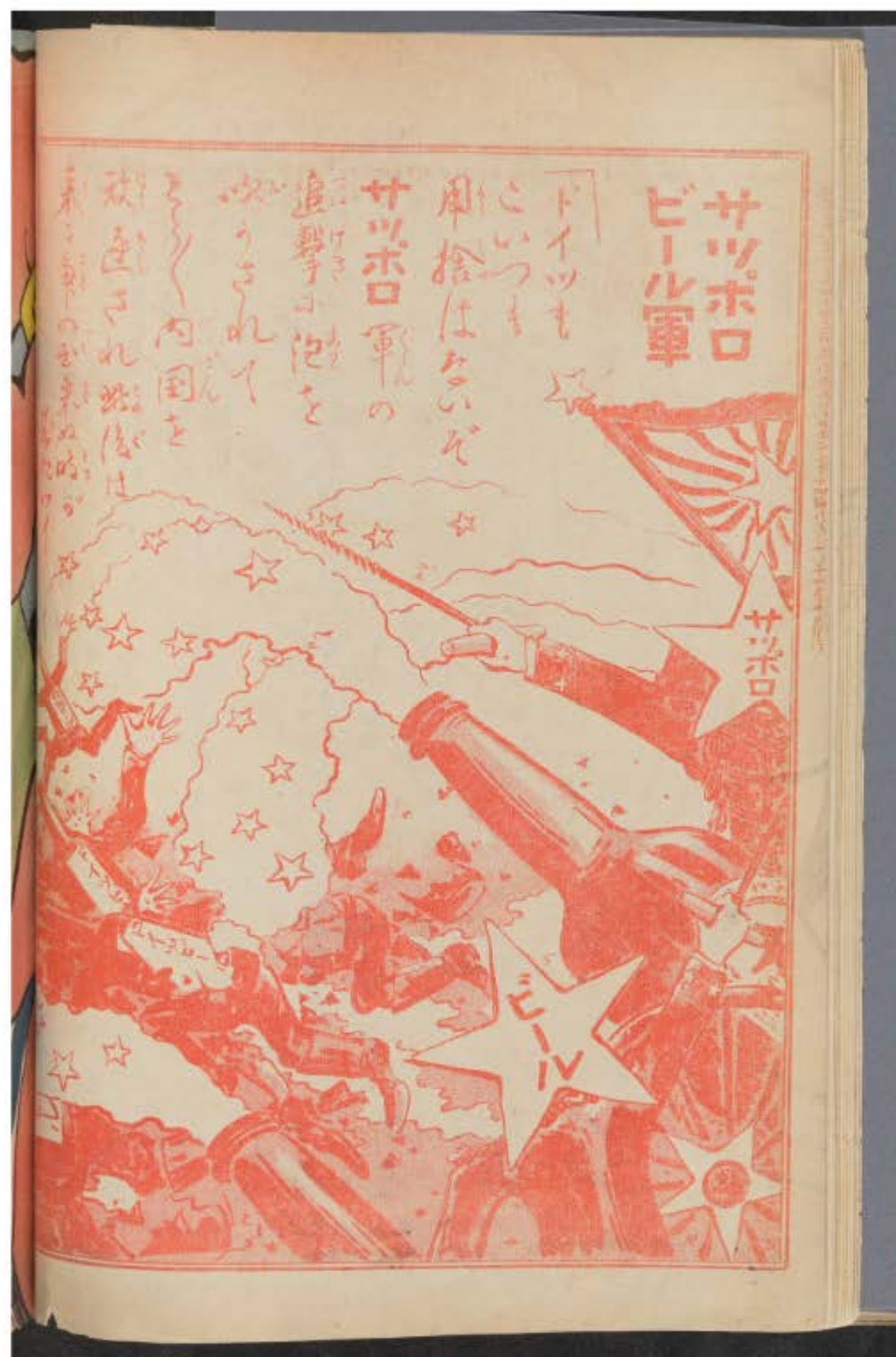


Figure 23

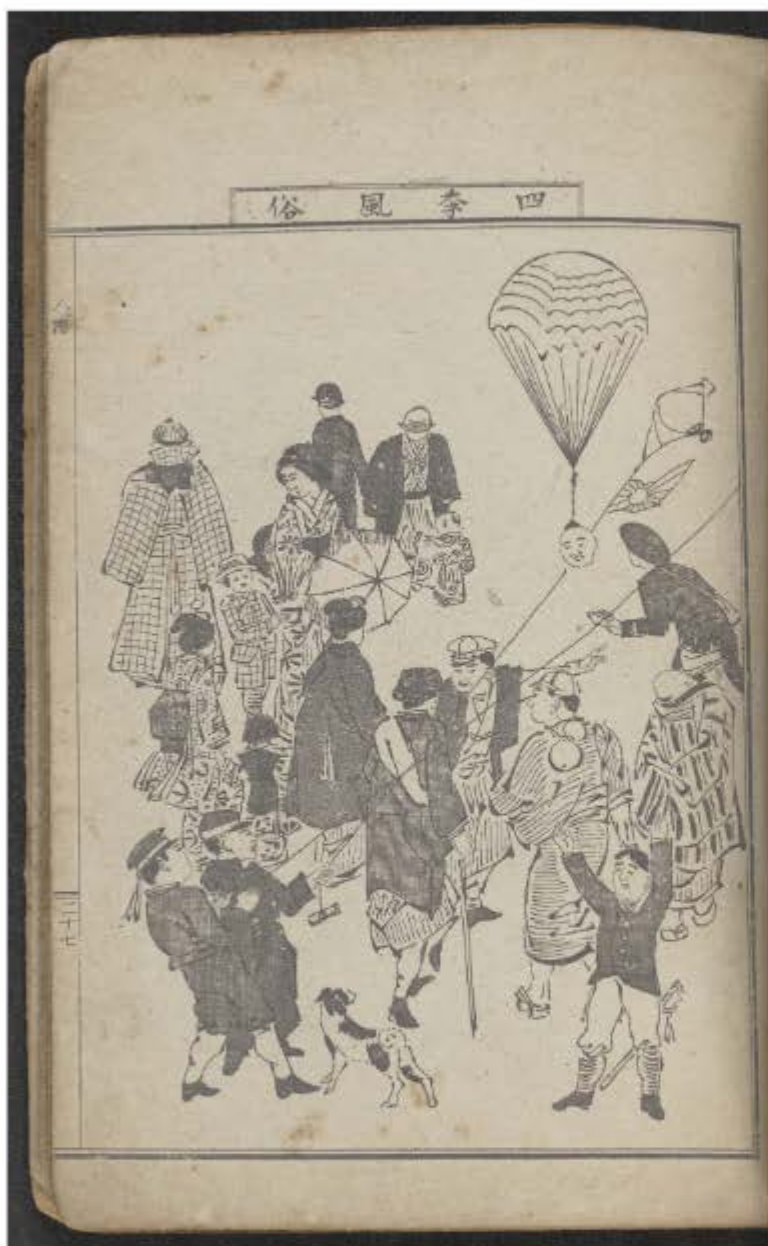


Figure 24.a,b



lijk, hoe Achaz op 't einde van zijn elfde jaer een soone *Hiskia* kreeg; want *Achaz* wierd koning toen twintig jaer bereikte: bestierde *Juda* seltien jaer: sulx in 't ses en dertigste des ouderdoms stierf: toenmaels was zijn soon *Hiskia* vijf en twintig jaer oud, welke afgetrokken van de ses en dertig zijns vaders *Achaz*, behoud dese niet meer als elf, wanneer hem *Hiskia* geboren is.

Maer behalven d'houwelix-afgod met een honden-hoofd, (dit schijnt herkomstig uit 't hoven-maeten hyge-loovig *Egypten*, alwaer nauwelijx een afgod gevonden werd sonder een beesten-kop; want *Osiris* hier eertijds pronkte met 't hoofd van een os, *Pan* van een bok, *Ammon* van een ram, en *Anubis* van een hond) eeren de *Japanders*, gelijk ook de *Chineesen*, de goddinne *Pussa*, wiens invloeying niet alleen tot voortsetting des menschelijken geslachts; maer self der beesten, planten en boomen, byzonderlijk helpt. De *Ponfi*

vertellen wegens *Pussa* dusdaenig verdigtfel. Voortien eeuwen daelden drie hemelsche maegden uit den hemel, om haer te wasschen in een vlietende stroom. Zy noemen de maegden *Angela*, *Changela* en *Fecula*. Terwijl baeden kreeg *Fecula* een boom in 't oog onder wiens bladeren, langer en scherper dan die van een olm-boom, swarte kriecken aen lange steeltjens hingen. *Fecula* proefde de vrucht, en bevondze diervoegen aengenaem, dat nauwelijx te verzaedigen was. 't Selve verhaelt de Griexsche dichter *Homerus* van drie bootgesellen op de vloot van *Ulyssis*, dewelke by de *Laplagi*, soo veel geseid als swarte kriecken-eeters, teland gestapt, niet wilden weder-keeren, verlekkert op de smaek der kriecken. Aen dit gewasch worden bysondere krachten toegeschreven tegen 't uitvallen des hairs, de bloed-gang, stonden, vallende ziekte en hoofd-duiseling, volgens *Dioscorides*.

*De beschry-  
ving van de  
wonderlijke  
Japanische  
afgodinnen  
Pussa.*

B b b

Figure 25



Figure 26



Fig. 42. Koreanische Kaufleute und Schiffer.

Figure 27



1. Facing gown with pink saucers, flowers on a red and yellow ground. The broad neck with a few displays green and yellow patterns on a purple ground. Red lining. Yellow pins and cordage in the hair.
2. Asymmetrical gown. The reverse bodice with flowered design is folded in front and around, forming overlapping one another. White and orange striped skirt with brown patches. Blue green and yellow masses at the bottom. Green ribbon for the sandals.
3. Blue bodice with big red, orange and yellow flowers. Red and orange striped skirt, full skirt making off from waist to red. Yellow design.
4. Very full, gown of pink stuff with broad sleeves, ending in long panels flanking skirt; arm-

- ing underdrives white with blue, violet, red flowers. Black neck with gold patterns. Blue hydrangea in the hair.
5. High collar with a broad red ribbon. Two gold flowers in front.
6. Pattern of a kimono, green design, white ground.
7. Blue gown sleeves with white light pattern and pink flowers. Very broad neck of several shades, blue, yellow, green and red. The dress open in front, disclosing several red and white underdrives overlapping one another.
8. Diagram of a kimono. Blue ground crossed in the middle with orange, white and black stripes. Black band displays brown design.
9. Head-gear for a Japanese lady. A sort of

- hood, covering the greater part of the hair.
10. Asymmetrical gown, yellow bodice with black patterns, broad sleeves, blue skirt from which long ends of blue ribbon flow at the back. The skirt shades off from bright red to pale pink, printed or embroidered with orange, green, brown and blue, red, and violet birds. Several overlapping pale yellow and pink underdrives. The hair is tied with pink cordage.
11. Diagram of a kimono. Flowers of many hues.
12. Diagram of a kimono. Wide material crossed in the middle with an orange white band sleeves with white, orange and black flowers.
13. White and orange gown folding at front. Red and white dress, blue stripes. Yellow and red neck.

(See page 12.)

Figure 28

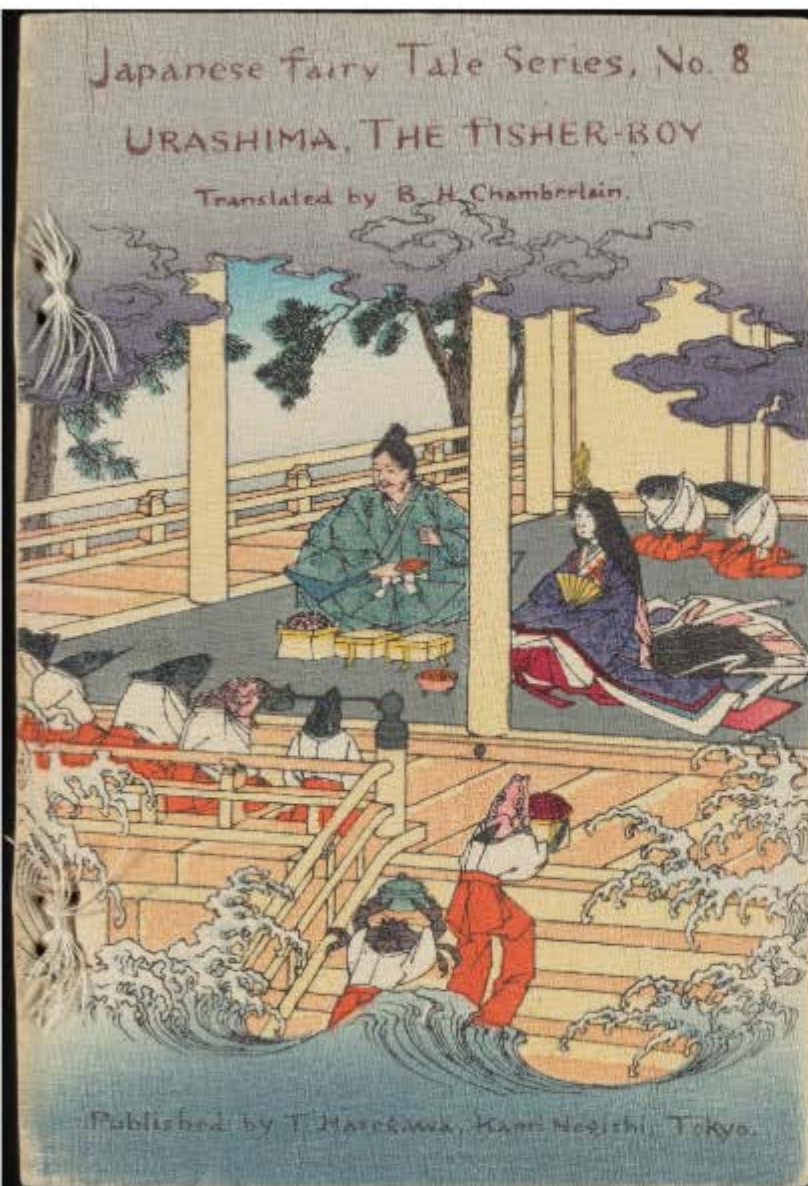
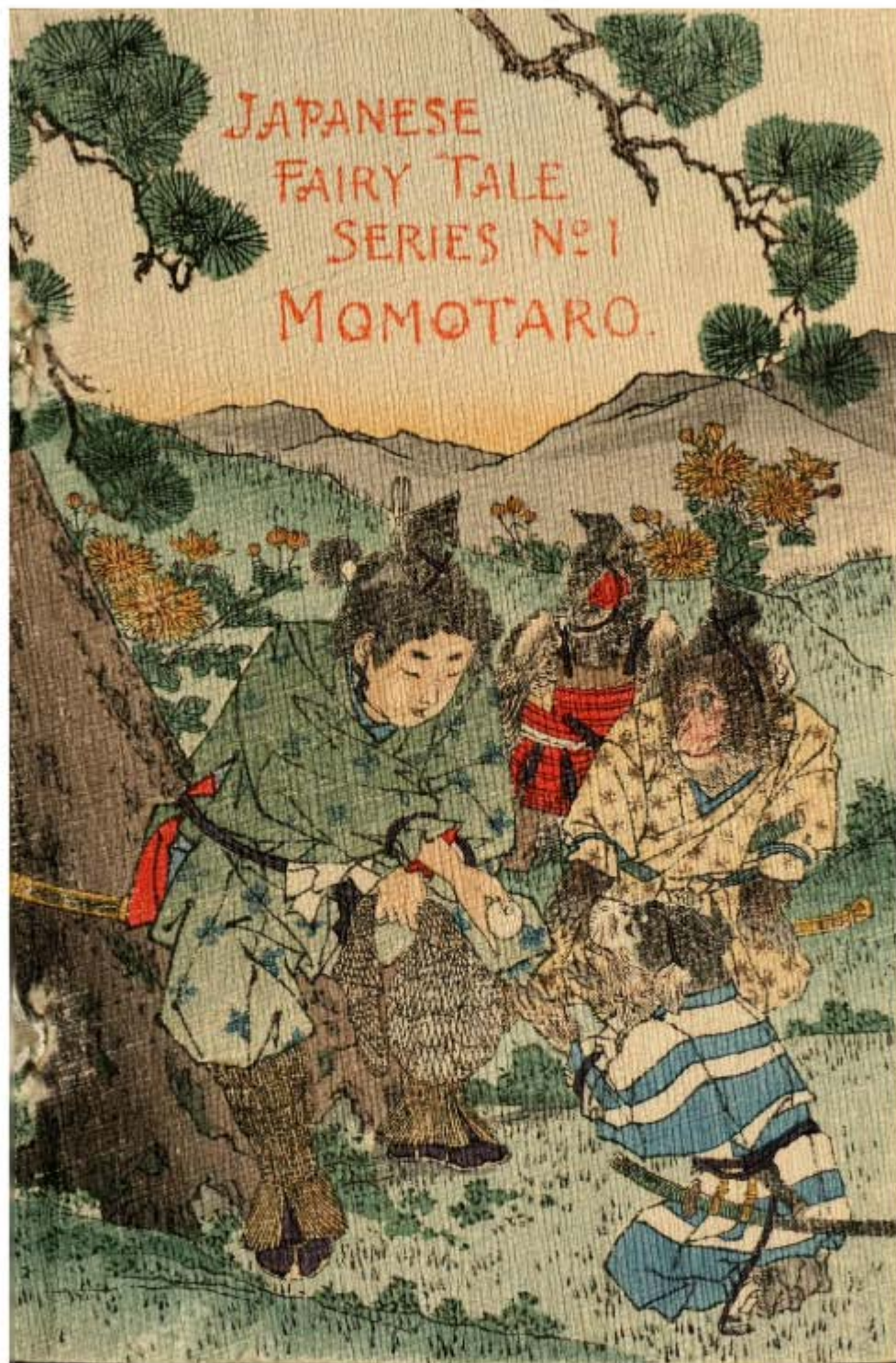


Figure 29, 30



**Figure 31**



**Figure 32**



Figure 33