



長崎歴史文化博物館  
開館 20 周年特別企画展

# 長崎遊学

あこがれのキャンパスライフ

## NAGASAKI YUGAKU – Dreaming of Nagasaki –

### List of Works

- The information is provided in the following order: exhibit number, title, author, date, owner.
- Explanations are available only for selected exhibits.
- Exhibit numbers do not necessarily correspond to the order in which works are exhibited.
- Some works will be replaced during the exhibition period. Those marked with ① are displayed only January 17–February 8; those marked with ② are displayed only February 10–March 4.

### Prologue

1.

The Port of Nagasaki

Signed by Maruyama Ōkyo

1792

Nagasaki Museum of History and Culture

This work is one of several born from an interest in Nagasaki. It brings together motifs representative of the city—such as the Chinese Quarter, Dejima, Chinese ships, and Dutch vessels. Each motif, including the houses and fields of the village on the opposite shore, is rendered with exceptional attention to detail. The painting is thought to have been created for viewers who had never seen Nagasaki's landscape firsthand.

2.

*Souvenir of Nagasaki* (Enpō Edition)

Shimabara Kanesute

Completed 1681

Nagasaki Museum of History and Culture

Nagasaki Museum of History and Culture 3F

2026

1 / 17 →

3 / 4

Museum closed on 1/19, 2/2, 2/16, 3/2

※Exhibition closed on 2/9 for exhibit replacement.

Opening Hours: 9:00–18:00 (last entry 17:30)

3.

*Nagasaki Under the Lens* Vol.1

Ehara Bō (original), published by Fujiya Chōbei

Published 1933, original published 1704

Nagasaki Museum of History and Culture

4.

*Souvenir of Nagasaki* (Kōka Edition)

Published by Yamatoya, illus. by Isono Bunsai

1847

Nagasaki Museum of History and Culture

### Chapter 1: Welcome to Nagasaki

5.

Folding Screen with Painting of 17th-Century

Nagasaki (left screen)

Artist unknown

c. 1673

Nagasaki Museum of History and Culture

This work shows the bustling city of Nagasaki

around 1673, after its recovery from the Great Fire of Kanbun of 1663. At the time, the Chinese Quarter had not been established yet, and the Chinese traders lived freely within the city, while the Dutch resided on Dejima. A certificate (No. 122) issued to Seo Shōtaku by the Dutch trading post surgeon is dated slightly earlier, in January 1668, providing an example of people travelling to Nagasaki to study.

6.

Map of Nagasaki in Hizen

Published by Yamatoya

1801

Nagasaki Museum of History and Culture

7.

The Port of Nagasaki

Shiba Kōkan

c. 1788

Nagasaki Museum of History and Culture

The view that Shiba Kōkan saw from Nishizaka in Nagasaki on the 15th day of the tenth month of 1788. The vessel visible in the distance is thought to be a Dutch ship. This picture was intended to be viewed with *nozoki megane* ("peeping glasses"), reflected in a mirror and through a lens. For this reason, the image is flipped horizontally: the cityscape of Nagasaki and Dejima appear on the right side of the composition, though they would normally be on the left.

8.

The Port of Nagasaki

Ishizaki Yūshi

Late Edo period

Tokyo University of the Arts

Nagasaki Museum of History and Culture

9.

The Port of Nagasaki

Kawahara Keiga

13 September 1826

Nagasaki Museum of History and Culture

A painting by Kawahara Keiga, one of the few Japanese artists allowed to enter Dejima, and who worked as P.F. von Siebold's "personal painter." The composition presents a frontal view of the inner and outer Nagasaki harbor, depicting Dutch and Chinese ships in the port alongside patrol boats and the townscape of Nagasaki.

10.

Manuscript of *Illustrated Guide to Famous Sights in Nagasaki*

Edited by Nigita Yugi, illustrated by Uchihashi Chikuun

Completed c. 1820

Nagasaki Museum of History and Culture

11.

Manuscript of *Illustrated Guide to Famous Sights in Nagasaki Past and Present*

Ishizaki Yūshi

Foreword dated 1841

Nagasaki Museum of History and Culture

12.

Eight Views of Nagasaki

Published by Yamatoya (Isono Bunsai)

Late Edo period

Nagasaki Museum of History and Culture

This set represents the Eight Views of Nagasaki: Mountain Mist at Ichinose; Night Rain at

Kazagashira; Evening Bell at Anzen; Descending Geese at Ōura; Returning Sails at Kōzaki; Twilight Snowfall at Atago; Evening Glow at Inasa; and Autumn Moon at Tateyama. The Eight Views of Nagasaki likely originated from a poetry gathering hosted by the magistrate Ushigome Chūzaemon (1621–1687), at which Chinese interpreters such as Hayashi Dōei and Ryū Sengi composed poems on the theme. The Eight Views in this set belong to the earliest group of such depictions. Evening Glow at Inasa and Autumn Moon at Tateyama are missing here.

13.

Twelve Views of Nagasaki  
Ishizaki Yūshi  
Late Edo period  
Nagasaki Museum of History and Culture

**ISHIZAKI YŪSHI (1768-1846)**

Ishizaki Yūshi served as Kara-e Mekiki, an official appraiser and evaluator of Chinese paintings imported into Nagasaki. His duties also comprised sketching trade goods, including birds and animals, and producing drawings of Dejima and the Chinese Quarter. He was adept in literati painting, realistic depiction, and Western-style painting alike. As a central figure in the Nagasaki art world, Ishizaki maintained close ties not only with local painters and men of culture, but also with *yugakusha* from across Japan, including Ōta Nanpo, Sugai Baikan, and Tanomura Chikuden.

14.

Shindenan  
Sugai Baikan

Nagasaki Museum of History and Culture

1817

Nagasaki Museum of History and Culture

15.

A Farewell Party at Hotarujaya Tea House  
Kinoshita Itsuun, inscription by Jiang Yunge  
1831  
Nagasaki Museum of History and Culture

The scene depicts the view encountered when entering or leaving Nagasaki by land. Hotarujaya was originally the site of a teahouse located at the gateway to the city along the overland route. The location was also known as a firefly (*hotaru* in Japanese) viewing spot, which led to the name “Hotarujaya” to become established. At the time, Hotarujaya was the place where travelers departing Nagasaki and those seeing them off had to bid farewell.

16.

View of Tamanoura, Nagasaki  
Utagawa Sadahide  
1862  
Nagasaki Museum of History and Culture

17.

View of the Red-light District of Maruyama,  
Nagasaki  
Utagawa Sadahide  
c. 1862  
Nagasaki Museum of History and Culture

**Chapter 2: Nagasaki Days**

**2.1 Extraordinary Life in Nagasaki**

18.

*Poems on a Trip to Nagasaki*  
Daichō Genkō Manuscript copy  
Completed c. 1753

Nagasaki Museum of History and Culture

19.

*Diary of a Western Journey*

Haruki Nanko

1788

Tokyo University of the Arts, University Library

This diary was kept by Haruki Nanko (1759–1819) of the Ise-Nagashima Domain during his study trip to Nagasaki, undertaken by order of his lord, Mashiyama Sessai, from the 28th day of the ninth month to the 26th day of the tenth month of 1788. Day by day, it records Nanko's interactions with visiting Chinese merchants, scenes of banquets, observations on the customs of the Chinese residents and on Dejima, and other scenes from Nagasaki, all accompanied by illustrations.

20.

*Account of a Western Journey*

Shiba Kōkan

Published 1794

Nagasaki Museum of History and Culture

A travel journal by the Edo period Western-style painter Shiba Kōkan (1747–1818), covering his journey to Nagasaki from the 23rd day of the fourth month of 1788, to the 13th day of the fourth month of the following year. Vol.3 describes, together with illustrations, views of Nagasaki Harbor, Chinese and Dutch ships, and the quarters of the Dutch *Opperhoofd* (Chief Factor) within Dejima. Vol.4 offers a detailed account of the whaling activities he observed on Ikitsuki Island.

21.

Nagasaki Museum of History and Culture

The Coast of Dejima

Shiba Kōkan

c. 1788

Nagasaki Museum of History and Culture

22.

*Casual Notes on Nagasaki*

Hirasawa Gengai Manuscript copy

Completed 1774

Nagasaki Museum of History and Culture

23.

*Record of Things Heard and Seen in Nagasaki*

Hirokawa Kai

Published 1800

Nagasaki Museum of History and Culture

Hirokawa Kai, a Dutch-style doctor from Kyoto, visited Nagasaki twice between 1789 and 1801. In this book he describes what he observed and learned in Nagasaki, accompanied by illustrations. In Vol. 5, there are pages dedicated to a "coffee pot", or "vessel for brewing coffee," and to "Dutch confections." Of the latter, he remarks that they "have an unpleasant smell and do not suit the taste of the people of this land."

24.

*Diary of an Official Journey to Nagasaki*

Nagakubo Sekisui

Published 1805

Nagasaki Museum of History and Culture

25.

*Record of Dreams of Nagasaki*

Ichikawa Kansai, edited by Ichikawa Sanyō

Published 1926

## Iwase Bunko Library

26.

*Kikoku Sanjin's Diary of a Western Journey*  
 Shingū Ryōtei  
 Foreword dated 1840  
 Nagasaki Museum of History and Culture

27.

*Random Comments on Nagasaki*  
 Mukyū Sanjin  
 Foreword dated 1846  
 Iwase Bunko Library

28. Important Cultural Property

*Hankachō* Vol.109  
 Compiled by the Nagasaki Magistrate's Office  
 1831-32  
 Nagasaki Museum of History and Culture

The *Hankachō*, or Criminal Investigation Records, was a collection of judicial decisions kept by the Nagasaki Magistrate's Office. According to a ruling dated the ninth month of 1832, a man named Hidetsugu, a native of Musashi Province who had come to Nagasaki to study medicine, had exhausted his travel funds and submitted a written request to the magistrate seeking to borrow money. The petition was returned to him, and he was reprimanded over the handling of his travel permit.

29.

*An Account of Tansō's Western Journey*  
*Kaikyūrō Hikki Basshō*  
 Hirose Tansō Manuscript copy  
 Late Edo period  
 Nagasaki Museum of History and Culture

## 2.2: Extraordinary Scenes Seen in Nagasaki

30.

Chinese and Dutch Ships in Nagasaki Harbor  
 Ishizaki Yūshi  
 1820  
 Nagasaki Museum of History and Culture

A Dutch ship fires a gun salute while being towed into port. Due to shallow offshore waters, at the time Dutch vessels were too large to enter the port independently and had to be towed by smaller boats. The arrival of foreign ships deeply impressed *yugakusha* like Rai San'yō, who mentioned the topic in his poems and letters to friends.

31. 1

Scroll with Views of the Dutch Factory and Chinese Quarter in Nagasaki (Chinese Quarter)  
 Kawahara Keiga  
 1818-1830  
 Nagasaki Museum of History and Culture

This picture scroll consists of ten scenes, depicting the arrival into port of a Chinese ship, the unloading of the ship cargo at the sea gate, the inside of the sea gate, Chinese merchants coming ashore, the front gate of the Chinese Quarter, courtesans entertaining the Chinese residents, a dragon dance, the Chinese watching a play, a Chinese ship leaving Nagasaki, and the burning of a ship model to honor the souls of the deceased. These pictures provide insight into daily life inside the Chinese Quarter in the 19th century. They might have been nostalgic sights for those *yugakusha* who had once been inside the compound.

## 32. ②

Scroll with Views of the Dutch Factory and Chinese Quarter in Nagasaki (Dutch Factory)  
Kawahara Keiga

1818-1830

Nagasaki Museum of History and Culture

This picture scroll consists of ten scenes, depicting the arrival of a Dutch ship, the unloading of the ship cargo, merchants bidding for goods, the weighting of products, the front of a warehouse, animals kept on Dejima, a kitchen, a banquet, a billiard room, and the departure of a Dutch ship. These pictures provide insight into daily life inside the Dutch trading post of Dejima in the 19th century. They might have been nostalgic sights for those *yugakusha* who had once been on Dejima.

## 33.

Scroll Depicting the Chinese and Dutch Settlements in Nagasaki  
Late Edo period

Nagasaki Museum of History and Culture

## 34.

Chinese Merchants Dining  
Published by Yamatoya

Late Edo period

Nagasaki Museum of History and Culture

## 35.

View of the Interior of Dejima, Nagasaki  
Kawahara Keiga

Late Edo period

Tokyo University of the Arts

## 36.

Elephant  
Old Nagasaki print  
Late Edo period

Nagasaki Museum of History and Culture

During the Edo period, animals large and small were brought to Nagasaki from overseas. In 1728, a Chinese ship delivered an elephant from Vietnam, while in 1813 an elephant from Ceylon arrived aboard a Dutch vessel (in fact, a British ship). The one depicted here is the latter. After the shogunate refused to accept it, the animal remained in Nagasaki for three months, and was eventually sent back.

## 37.

Camels  
Old Nagasaki print  
Late Edo period

Nagasaki Museum of History and Culture

Records indicate that camels were brought to Japan three times during the Edo period—in 1803, 1821, and 1822. The camels depicted here are the ones that arrived in 1821. Jan Cock Blomhoff, director of the Dutch trading post, petitioned to gift them to the shogun, but his request was denied. The animals were later sold to a street vendor and taken on tour around the country.

## 38.

Cassowary  
Published by Bunkindō  
Late Edo period

Nagasaki Museum of History and Culture

## 39.

## 2.3: Exotic Animals

## Picture Scroll of a Hundred Birds

Araki Genkei

Mid-Edo period

Nagasaki Museum of History and Culture

The scroll depicts various birds, including the long-tailed magpie commonly found in China, the Java sparrow native of Indonesia, the Australian king parrot, and the turkey from North America, alongside plants which are familiar to the Japanese, such as peach trees, chrysanthemums, pines, and plum trees. Bird-and-flower paintings in the so-called Nanpin School style share many similarities with such scrolls depicting birds.

40.

## Birds and Beasts

Hirowatari Koshū

Before 1764

Nagasaki Museum of History and Culture

**2.4: Exotic Objects**

41.

Telescope with gravure and reverse glass painting

Late Edo period

Nagasaki Museum of History and Culture

A wooden tube encased in a cylindrical glass sleeve. The outer surface of the glass is decorated with floral motifs executed in engraving (gravure), while the inner surface bears portraits of men and women as well as exotic landscapes. Believed to have been made in Nagasaki, this telescope is similar to others which were taken back to Europe by employees of the Dutch trading post of Dejima.

42.

## Sample Book of Imported Textiles

Edo period

Nagasaki Museum of History and Culture

43.

## Gilt leather tobacco pouch

Edo period

Nagasaki Museum of History and Culture

Gilt leather is made using mostly calf hides, which are tanned, embossed with intricate patterns and hand-colored. In European castles and aristocratic residences, it was used as a wall decoration. Imported into Japan, it became popular thanks to *Oranda shumi*, literally "Dutch taste", the craze for foreign objects that swept the country. Extremely costly, gilt leather was often cut to make use of the patterned sections as material for small items such as boxes, horse trappings, and tobacco pouches.

44.

## Imported bottle painted in lacquer

Late Edo period

Nagasaki Museum of History and Culture

An empty glass bottle decorated with lacquer painting. It may originally have been imported into Japan containing alcoholic beverages such as wine or gin, or it may have been brought in already empty. The added decoration is thought to have increased its value, allowing it to be sold at a higher price as a souvenir from Nagasaki.

45.

## Cut-glass glasses

1861 (inscription on box)

## Nagasaki Museum of History and Culture

46.

Sencha tea utensils treasured by Kinoshita Itsuun  
1843 (inscription on box)  
Nagasaki Museum of History and Culture

## KINOSHITA ITSUUN (1800-1866)

Kinoshita Itsuun served as *otona*—one of the local officials in Nagasaki—of Yahatamachi, and was one of the leading literati painters in late Edo period Nagasaki. Together with Murao Mansai, *otona* of Aburayamachi, he presided over the Nagasaki Calligraphy and Painting Association, welcoming many men of letters from across Japan. He maintained friendly relations with Chinese visitors such as Jiang Yunge, Shen Pingxiang, Wang Kesan, and Xu Yuting, as well as with *yugakusha* like Sugai Baikan, Tanomura Chikuden, and Hirose Tansō.

47. ①

The Ten-Thousand Year Bridge in Suzhou  
Suzhou print  
Qing dynasty, dated 1740  
Kobe City Museum

48. ②

The Mid-Autumn Moon at Puji Bridge,  
Shantang  
Suzhou print  
Qing dynasty, early 18th century  
Kobe City Museum

49. ①

Landscape with Old Pines  
Xi Gang

Nagasaki Museum of History and Culture

## Qing dynasty, late 18th century

## Nagasaki Museum of History and Culture

Employing a variety of brush techniques, the work depicts old pine trees, mountains, and flowing water. The artist, Xi Gang (1746–1803), emulated the style of Wang Meng, a painter active in the late Yuan dynasty of China, who called himself “Woodcutter of Yellow Crane Mountain.” Painters such as Tanomura Chikuden, who was devoted to Wang Meng’s manner, likely absorbed the techniques of classical Chinese painting through the study of such works, created in imitation of earlier models.

50. ②

Landscape  
Gu Yan  
Qing dynasty, dated 1804  
Nagasaki Museum of History and Culture

## Chapter 3: Encounters in Nagasaki

51.

*Biographies of the Pioneers*  
Ro Senri  
Published 1819  
Nagasaki Museum of History and Culture

52.

Antō Shōan’s Calligraphy Scroll  
Dōkō Shuntei  
Late Edo period  
Nagasaki Museum of History and Culture

53. Important Cultural Property

Landscape, ink and light colors on silk  
Yi Fujiu  
Qing dynasty, 18th century

## Matsusaka City Cultural Asset Center

A landscape characterized throughout by gentle brushstrokes. Its palette and style are considered close to orthodox literati landscape painting, and the work was highly esteemed by Japanese artists from an early date. This particular format, called *rigo-sansui* (literally “separated-and-unified landscapes”), refers to a type of composition in which each hanging scroll may be appreciated individually, while two or all three scrolls viewed together also form a coherent landscape.

## YI FUJIU (1698-unknown)

Yi Fujiu, a native of Wu County in Jiangsu Province, was a Qing dynasty merchant. He visited Nagasaki seven times between 1720 and 1747. Although only limited traces remain of his direct interactions with Japanese acquaintances, interest in Yi grew markedly in the mid-18th century among Kyoto literati painters, beginning with Ike no Taiga and extending to his disciples and circle, including Aoki Shukuya, Noro Kaiseki, Kan Tenju, and Kuwayama Gyokushū. From there, admiration for Yi gradually spread among literati, not only in Kyoto but throughout Japan.

54.

Copy of Yi Fujiu's Landscape

Aoki Shukuya

Edo period, 18th century

Mie Prefectural Museum

55.

Arcadia

Fei Qinghu

c. 1788-1796

Nagasaki Museum of History and Culture

## Nagasaki Museum of History and Culture

56.

*Written Conversations in Nagasaki*

Totoki Baigai

Completed 1790

Osaka Prefectural Nakanoshima Library

57.

*Mukyō Ōshū*

Haruki Nanko

c. 1788

Iwase Bunko Library

58. ②

Landscape in the Style of Mi Fu

Haruki Nanko

Postscript dated 1841

Mie Prefectural Art Museum

59. ①

Plum Blossoms, Chrysanthemums, Orchids and Bamboo

Zhang Qiugu

Qing dynasty, 18th century

Nagasaki Museum of History and Culture

From the opening section, the scroll presents orchids in a variety of forms, followed by bamboo and plum blossoms, and concludes with chrysanthemums, four plants known in Chinese art as the “Four Gentlemen,” a subject favored by literati painters. The signature reads “Zhang Qiugu of Hangzhou,” and features such as the grasp of form in the plum blossoms and the brushwork used for the chrysanthemum leaves reveal affinities with the polychrome flower-and-bird paintings of Zhang Qiugu’s later period.

60. ②

Folding Screen with Flowers (right screen)  
 Zhang Qiugu  
 Qing dynasty, 18th century  
 Nagasaki Museum of History and Culture

61. ①

Flowers and Birds  
 Fang Xiyuan  
 Qing dynasty, dated 1780  
 Nagasaki Museum of History and Culture

62. ②

Plum Tree and Grey Starlings  
 Fang Xiyuan  
 Qing dynasty, dated 1781  
 Nagasaki Museum of History and Culture

63.

Reed and Crabs  
 Meng Hanjiu  
 Qing dynasty, dated 1794  
 Nagasaki Museum of History and Culture

The painting depicts two crabs playing among reeds. The combination of crabs and reeds traditionally symbolizes success in life, but the poem inscribed above suggests a more pessimistic reading: "All people fix their eyes upward and move sideways—like crabs among the reeds: alas, what a pitiful world this is."

64.

Portrait of Ōta Nanpo  
 Ishizaki Yūshi  
 1804  
 Private collection

65.

Portrait of Jiang Jiapu  
 Saitō Shūho  
 1808  
 Nagasaki Museum of History and Culture

This is a portrait of Jiang Jiapu (1746–1826), a Chinese visitor to Nagasaki, painted by artist Saitō Shūho (1772–1875). It is said that Jiang Jiapu met Shūho while climbing Mount Konpira, during his stay in Nagasaki in 1808. The poet and writer Ōta Nanpo, who met Jiapu around 1805, described him as "a man of imposing stature, with a notably well-kept beard."

**JIANG JIAPU (1746-1826)**

Jiang Jiapu was a native of Suzhou. He first came to Nagasaki in 1804 as vice-captain of a merchant ship, and subsequently visited the port more than ten times. Jiapu was highly accomplished in landscape painting, and during his stays in Nagasaki he taught artists such as Yūryū Baisen, Tetsuō Somon, Kinoshita Itsuun, as well as the *yugakusha* Sugai Baikan. He is regarded as having conveyed to Japan the orthodox traditions of Chinese literati landscape painting—with relatively high fidelity. The renowned Qing visitor Jiang Yunge was a member of the same family.

66.

Autumn Landscape  
 Jiang Jiapu  
 Qing dynasty, dated 1818  
 Nagasaki Museum of History and Culture

67.

*An Anthology of Poetry by San'yō*

Rai San'yō

Published 1833

Nagasaki Museum of History and Culture

Rai San'yō (1780–1832), a poet of Chinese verse born in Osaka and raised in Hiroshima, came to Nagasaki on the 23rd day of the fifth month of 1818 in order to meet Jiang Yunge, a Chinese visitor. He stayed for three months, visiting sites throughout the city and savoring its exotic atmosphere. This anthology collects poems San'yō composed on occasions such as witnessing the arrival of a Dutch ship and meeting Sodesaki, Jiang Yunge's favorite geisha.

68.

Sodesaki

Inscription by Jiang Yunge

Late Edo period

Historic Ryōtei Kagetsu

**JIANG YUNGE (1772-1837)**

Jiang Yunge was a Qing merchant who frequently travelled between Suzhou and Nagasaki as a shipowner from 1814, year of his first visit to Japan, until 1833. Highly accomplished in poetry and calligraphy, he interacted with a variety of Japanese intellectuals, including *kanshi* poets, Confucian scholars, and doctors, such as Ichikawa Kansai, Rai San'yō, Yanagawa Seigan, Noda Tekiho, Ōtsuki Bankei, Tanomura Chikuden, Honma Genchō, Saitō Shūho, Sugai Baikan, and Yamaguchi Gyōsai, among others.

69.

Farewell Party for Baikan

Araki Kunsen, inscription by Kanai Shason

Nagasaki Museum of History and Culture

1818

Sendai City Museum

A scene from a banquet attended by fourteen Japanese and Chinese literati. The figure dancing in the middle in Ming-style attire is Sugai Baikan, while the man wearing spectacles and playing the *sanxian* (a traditional Chinese lute) is Jiang Yunge. This painting was created by Nagasaki native Araki Kunsen to show Kanai Shason—who had come from Jōshū province (present-day Gunma Prefecture)—the lively farewell gathering held for Baikan in 1815. Shason envied Baikan for his close friendships with Chinese visitors.

**SUGAI BAIKAN (1784-1844)**

Sugai Baikan, one of the Four Great Painters of Sendai, spent nearly ten years in Nagasaki, from around 1813 to 1822. Before coming to Nagasaki, he had been deeply impressed by a fan painting by Jiang Jiapu that he had acquired in Kyoto; upon learning that Jiapu was then in Japan, Baikan set out for Nagasaki. During his stay there, he formed close friendships with many Chinese and Japanese literati, including Jiang Jiapu, Jiang Yunge, Yuryū Baisen, and Murao Mansai.

70. ①

Farewell Poems and Paintings Upon Sugai Baikan's Departure from Nagasaki

Ishizaki Yūshi, Araki Kunsen and others

c. 1815

Sendai City Museum

71. ②

Farewell Calligraphy and Painting Scroll for Sugai Baikan

Jiang Yunge and 35 others

1816-1842

Nagasaki Museum of History and Culture

72.

Landscape

Sugai Baikan

1821

Sendai City Museum

73.

*A Collection of Chinese Poetry and Prose*

Jiang Yunge, Wang Langu, Cheng Chicheng  
and others

1808-1814

Nagasaki Museum of History and Culture

74.

Copies of poems, old paintings and inscriptions

Sugai Baikan

Late Edo period

Sendai City Museum

75.

*Album for the Amusement of Hearts and Eyes*

Title calligraphy by Ichikawa Beian

Title calligraphy dated 1826

Tokyo University of the Arts

76.

Stormy Crossing

Tanomura Chikuden

1827

Oita Prefectural Art Museum

This work was painted by Tanomura Chikuden at the request of Nagasaki artist Kinoshita Itsuun. While staying at a friend's house overlooking Mount Inasa, Chikuden

Nagasaki Museum of History and Culture

encountered a fierce windstorm and was inspired by the experience to create this painting. This work marked a turning point in Chikuden's art: thereafter, he began to depict not only abstract and ideal landscapes, but also realistic scenes based on his own experiences.

**TANOMURA CHIKUDEN (1777–1835)**

Tanomura Chikuden, a literati painter from Bungō-Takeda, stayed in Nagasaki for about one year, from the 7th day of the ninth month of 1826 to the 10th day of the tenth month of 1827. During this time, he studied Chinese paintings, calligraphy, and objects arrived from abroad, and fully immersed himself in life in Nagasaki through close associations with local literati such as Ishizaki Yūshi, Kinoshita Itsuun, Tetsuō Somon, and Kumashiro Shūkin, as well as with Chinese visitors, including Jiang Yunge. It is said that for much of his stay, Chikuden lodged in the house of Kumashiro Shūkin.

77.

*Records of Chikuden's Painting Teachers and Friends* (manuscript)

Tanomura Chikuden

1833

Oita Prefectural Art Museum

78.

Letters (addressed to various friends in Nagasaki)

Tanomura Chikuden

1827

Oita Prefectural Art Museum

79.

Motoki Ryōi and His Wife

Edo period, 17th century  
Kyushu University Medical Library

80.  
Portrait of Yoshio Kōgyū  
Mid-Edo period  
Nagasaki Museum of History and Culture

Yoshio Kōgyū (1724-1800) was a Dutch interpreter and founder of the Yoshio School of surgery. In addition to his main occupation as an interpreter, he studied astronomy, geography, medicine and other disciplines with the Dutch. In the field of medicine, he attracted numerous disciples, including Maeno Ryōtaku and Sugita Genpaku. The second floor of the Yoshio residence was known as the "Dutch Room," and it is said that some of the *yugakusha* visited it during their stays in Nagasaki.

81.  
Incense cabinet with maki-e ordered by Yoshio Kōgyū  
Mid-Edo period  
Nagasaki Museum of History and Culture

82.  
Portrait of P.F. von Siebold  
Kawahara Keiga  
Late Edo period  
Nagasaki Museum of History and Culture

Philip Franz von Siebold (1796–1866) was a German physician and naturalist. In 1823, he was appointed as physician at the Dutch trading post on Dejima. Disciples from across Japan gathered to study Western medicine from him. After his expulsion from Japan, he

published works in Europe that laid the foundations for Japanese studies. In this sense, he may also be regarded as a "Nagasaki *yugakusha*" from overseas.

83.  
Motoki Ryōei and His Wife  
Attributed to Wakasugi Isohachi  
1789-1801  
Nagasaki Museum of History and Culture

Motoki Ryōei (1735-1794) belonged to the third generation of the Motoki family of Dutch interpreters. Proficient in both Latin and Dutch, he pursued an exceptionally wide range of studies, including astronomy, geography, medicine, and natural history. He translated numerous Western books and played a significant role in the transmission of European learning to Japan, notably by introducing Nicolaus Copernicus's heliocentric theory.

84.  
Portrait of Motoki Shōzaemon Shōei and His Wife  
Kawahara Keiga  
Late Edo period  
Nagasaki Museum of History and Culture

85. ① 86. ②  
Dr. A.F. Bauduin and medical students in Nagasaki  
A.F. Bauduin  
Late Edo period (c. 1865)  
Nagasaki University Library (Central Library)

Anthonius Franciscus Bauduin was born in the Netherlands in 1820 and studied medicine at the Utrecht Army Medical School. In 1862 he

arrived in Japan to succeed Dr. Pompe von Meerdervoort, and taught at Seitokukan in Nagasaki. Later, he also taught modern Western medicine in Osaka and Tokyo. Among his students were individuals who would later go on to play key roles in the development of modern medicine in Japan.

## Chapter 4: Learning in Nagasaki

### 4.1: New Artistic Styles

87.

Pair of Cranes

Shen Nanpin

Qing dynasty, dated 1738

Nagasaki Museum of History and Culture

Set against a mountain ravine, this work depicts a pair of cranes and a peach tree, with roses and lingzhi mushrooms around them. Cranes, peaches, lingzhi mushrooms and roses are all motifs associated with longevity, and are considered auspicious subjects. The meticulous yet naturalistic realism evident in the finely detailed depiction, together with the treatment of spatial depth in the background, clearly exemplifies the characteristic features of Shen Nanpin's painting.

#### SHEN NANPIN (1673-1760)

Shen Nanpin was a Chinese painter during the Qing dynasty. He came to Japan in the twelfth month of 1731 and returned to China less than two years later. During his stay, he passed his painting style on to Yūhi (1712–1772), who served as a Chinese interpreter. Nanpin's works are characterized by carefully organized compositions, meticulous yet naturalistic depiction of details in the main subjects, rich and lustrous coloring, and highly auspicious

themes. Their fresh and powerful visual impact captivated many Japanese of that time.

88.

Qilin

Shen Nanpin

Qing dynasty, dated 1749

Nagasaki Museum of History and Culture

The qilin is an auspicious, mythological creature said to appear only when the world is at peace. It has dragon-like antlers, the tail of an ox and the hooves of a deer. Shen Nanpin depicts it with such meticulous attention to detail that it appears almost real, masterfully conveying the distinct textures of its antlers, hooves, and the scales covering its body.

89.

Peonies in the Wind

Zheng Pei

Qing dynasty, 18th century

Kobe City Museum

90.

Picture Scroll of a Hundred Insects

Illustrations by Zheng Pei, title calligraphy by Ichikawa Beian, inscriptions by Rai San'yō

Illustrated c. mid-18th century, title calligraphy dated 1827

Nagasaki Museum of History and Culture

91.

Flowers and Birds

Gao Gan

Qing dynasty, mid-Edo period

Nagasaki Museum of History and Culture

92.

Hawk in the Snow

Yūhi

Mid-Edo period

Nagasaki Museum of History and Culture

**YŪHI (1712–1772)**

Yūhi, whose real name was Kumashiro Hikonoshin, was born into the Kumashiro family of Chinese interpreters. In 1731, when the Qing painter Shen Nanpin arrived in Nagasaki, Hikonoshin—then serving as a Chinese interpreter—met him, adopted the Chinese-style art name Yūhi, and became Nanpin's only Japanese disciple. Many students from across Japan gathered under Yūhi to learn Shen Nanpin's painting techniques.

93. Important Cultural Property

Carps Leaping the Dragon Gate

Yūhi

Mid-Edo period

Nagasaki Museum of History and Culture

The bold arrangement of each motif—while maintaining flawless consistency even in the smallest details—demonstrates the meticulous compositional skills of painter Yūhi. The two carps, shown facing each other, derive from the “twin carp” paintings frequently produced by Nagasaki artists. The geometric understanding of forms in the rocks, waterfall, and other elements reflects Yūhi’s distinctive artistic realm, developed through his study under the Chinese painter Shen Nanpin.

94.

*Kan'yōsai Picture Album*

Takebe Ryōtai

Nagasaki Museum of History and Culture

Foreword dated 1762

Nagasaki Museum of History and Culture

95.

*Sō Shiseki Picture Album*

Pictures by Sō Shiseki, compiled by Fuku Takeyoshi

1765

Nagasaki Museum of History and Culture

96.

Fowl Under a Willow Tree

Sō Shiseki

1770

Nagasaki Museum of History and Culture

97.

*Ransai Picture Album*

Mori Ransai

Foreword dated 1778

Nagasaki Museum of History and Culture

98. ①

Peonies

Mori Ransai, inscription by Yanada Shōsui  
1793

Kobe City Museum

99. ②

Blue-and-White Flycatcher on Peach

Mori Ransai

c. 1781-1789

Kobe City Museum

100.

Autumn and Winter Landscapes (pair of scrolls)

Sugai Baikan

1827

Sendai City Museum

101.

Album of Landscape Pictures

Sugai Baikan

Late Edo period, early 19th century

Sendai City Museum

102.

Distant View of Mt. Unzen

Tanomura Chikuden

1828

Oita Prefectural Art Museum

This handscroll employs the translucent, pale colors characteristic of Tanomura Chikuden and depicts Mount Unzen and its surrounding scenery. Chikuden saw Mount Unzen in the tenth month of 1827, while traveling by boat from Nagasaki to Shimabara. According to the artist's own inscription, the work was painted on the basis of a handscroll by Sun Yi, a painter active in the late Ming to early Qing period, which Chikuden had acquired in Nagasaki.

103. ①

Landscape in the Manner of Dong Yuan

Tanomura Chikuden

1829

Oita Prefectural Art Museum

104. ②

A Pair of Cranes under the Pine Grove

Tanomura Chikuden

1834

Oita Prefectural Art Museum

105.

*Poems on a Sad Parting*

Nagasaki Museum of History and Culture

Tanomura Chikuden

1827

Oita Prefectural Art Museum

106.

*A Collection of Three New Books on Boiling Tea:*  
 "Pictorial Album of Tea Utensils," "Chats on Boiling Tea by Chikuden," "Discussions on Tea by Chikuden"

Tanomura Chikuden

Published 1831

Oita Prefectural Art Museum

107.

*Chikuden's Inscriptions on His Paintings*

Tanomura Chikuden

Published 1839

Nagasaki Museum of History and Culture

108.

*Chikuden's Inscriptions on His Paintings*  
 (manuscript)

Tanomura Chikuden

1832

Oita Prefectural Art Museum

109.

*Kobaien's Inkstick Catalogue*

Compiled by Matsui Gentai, published by  
 Ryūshiken

Foreword dated 1716, published 1742

Nagasaki Museum of History and Culture

110.

Coffee mill

Shiba Kōkan

1799

Nagasaki Museum of History and Culture

111.

*Nagasaki shoken* (Picture album)  
 Shiba Kōkan  
 Late Edo period  
 Nagasaki Museum of History and Culture

112.

Hunters and Falconers  
 J.E. Ridinger, published in Augsburg  
 c. 1764  
 Kobe City Museum

113. ①

Falconer  
 Wakasugi Isohachi  
 c. 1791  
 Nagasaki Museum of History and Culture

This work is based on Illustration H from "Hunters and Falconers" (No. 112). Multiple layers of color are applied to the trees and other elements, creating a nuanced chromatic expression. Each motif is carefully distinguished with close attention to texture—for example, even the unevenness of the decoration on the falconer's hat is faithfully rendered. The painting demonstrates a full command of Western pictorial techniques.

#### WAKASUGI ISOHACHI (1759-1805)

Wakasugi Isohachi was a Western-style painter from Nagasaki, who demonstrated exceptional skills in oil painting. Isohachi was in charge of receipts and payments at the Nagasaki Kaisho, the agency which oversaw trade in Nagasaki. It is thought that through this position he came into contact with Western painting materials and art books, and acquired his mastery of oil

painting techniques.

114. ②

Falconer  
 Wakasugi Isohachi  
 Edo period, latter half of the 18th century  
 Tokyo University of the Arts

115.

Dutchmen Hunting with Falcons  
 Araki Jogen  
 After 1785  
 Nagasaki Museum of History and Culture

116.

Waterside View  
 Wakasugi Isohachi  
 Late Edo period  
 Sumitomo Historical Archives

#### 4.2: New Fields of Learning

117.

*Collection of Different Species of Shells that the Sea Contains*  
 Georg Wolfgang Knorr  
 1664  
 Oita Prefecture Ancient Sages Historical Archives

This volume is part of a collection assembled during the Edo period by Mōri Takasue, lord of the Saiki Domain (present Ōita Prefecture), and bears the seal "Saiki Bunko" (Saiki library). The title page carries the signature of Isaac Titsingh. Titsingh served as head of the Dutch trading post and was stationed at Dejima from November 1779 to November 1780, and again from November 1781 to October 1783. He is also said to have been dispatched to Dejima in

1784.

118.  
*Taalryk Register*  
 J.W. Weinmann  
 1736  
 Oita Prefecture Ancient Sages Historical Archives

119. Osaka Prefecture Designated Cultural Property  
*Medallic History of the Low Countries*  
 Gerard van Loon  
 1723-1731  
 Osaka Prefectural Nakanoshima Library

120.  
*The Family Dictionary*  
 M. Noel Chomel  
 1743  
 Nagasaki University Library (Central Library)

121.  
*Practyk der Medicine*  
 Henricus Buyzen  
 1712  
 Oita Prefecture Ancient Sages Historical Archives

122.  
 Dutch surgical certificate  
 Granted to Seo Shōtaku  
 January 1668  
 Kyoto University Library

---

A certificate issued by Arnout Dircksz, surgeon of the Dutch trading post, to Seo Shōtaku (1645–1718). The document bears the seals of seven Dutch interpreters, as well as the signature of the official inspector. The date is recorded in both Dutch (Gregorian calendar) and Japanese era notation, with a discrepancy of two days between the two systems. After completing his training in Nagasaki, Seo is said to have served as domain physician to the Karatsu Domain in Hizen Province.

123.  
 Dutch-style surgeon certificate  
 Granted to Hara Sanshin VI  
 1685  
 Harasanshin Hospital

124.  
 Illustrations of Surgical Procedures  
 Author unknown  
 Edo period, 17th century  
 Harasanshin Hospital

125.  
 Translation of *Anatomy of the Human Body*  
 Hara Sanshin VI  
 1687  
 Harasanshin Hospital

126.  
*Secrets of Dutch Medicine*  
 Translated by Nakajima Seiza and others  
 1672  
 Kyushu University Medical Library

127.  
*Collection of Secretly Transmitted Red-haired Surgical Healing Methods*  
 Nakamura Sōyo, Itō Shunrin  
 1684  
 Kyushu University Medical Library

128.  
*Surgical Treatments of the Yoshio Family*  
 Oral instruction by Yoshio Kogyū  
 Mid-Edo period  
 Kyoto University Library

129.  
*Dutch Diagrams of the External and Internal Parts of the Human Body*  
 Translated by Motoki Ryōi, edited by Suzuki Sōun  
 1772  
 Nagasaki Museum of History and Culture

130.  
*Institutiones Chirurgicae*  
 Lorenz Heister  
 1750  
 Nagasaki University Library (Medical Library)

131.  
*Kaitai Shinsho* (New Text on Anatomy)  
 Sugita Genpaku  
 1774  
 Nagasaki Museum of History and Culture

---

This is a Japanese translation of *Ontleedkundige Tafelen*, the Dutch version of the anatomical textbook *Anatomische Tabellen*, by German doctor Johann Adam Kulmus. The translation was a collaborative effort by Maeno Ryōtaku, Sugita Genpaku, and others, and took three years. The book was published in Edo, but the preface is by Ryōtaku's mentor, Yoshio Kogyū, Dutch interpreter, doctor, and founder of the Yoshio School of surgery.

132.  
*Revised New Text on Anatomy*

Nagasaki Museum of History and Culture

133.  
*Dutch Treatment Methods*  
 Anmideru, translated by Hirokawa Kai  
 1804  
 Nagasaki Museum of History and Culture

134.  
 Model of Narutaki Juku (replica)  
 2023 / Original: Edo period, 19th century  
 Siebold Memorial Museum  
 Original: Five Continents Museum, Munich

135. Important Cultural Property  
 Eye model used by Siebold  
 19th century  
 Siebold Memorial Museum

---

Model of an eye used by Philipp Franz von Siebold. Each part can be detached, revealing the internal structures of the eye. It was formerly in the possession of Shibata Hanamori (1809–1890), a retainer of the Saga Domain who studied ophthalmology under Kō Ryōsai, one of Siebold's leading students.

136.  
 Portrait of Hippocrates with Inscriptions by Hoashi Banri and Yoshio Gonnosuke  
 Picture attributed to Kawahara Keiga, inscriptions by Hoashi Banri, Yoshio Gonnosuke  
 Hoashi Banri's inscription dated 1829  
 Private collection

137.  
 Dutch text sent by Yoshio Joen

Yoshio Joen (Gonnosuke)  
1818-1830  
Private collection

138.  
*Commentary on Western Plant Nomenclature*  
Edited by Itō Keisuke  
1829  
Nagasaki Museum of History and Culture

One of the documents formerly in the possession of the Motoki family, who served as Dutch interpreters. This celestial map was published in the Netherlands around 1700. In the center, the northern constellations are depicted along with stars of the 1st to 6th magnitude; on the upper left and right, small diagrams based on the heliocentric theory, which at the time was gaining acceptance in the Netherlands, are attached.

139.  
*Outline of Botany*  
C.L. Willdenow  
1818  
Hiji Historical Archives

140.  
*New Text on Botany*  
Translated by Kaku Sukeyuki  
Edo period, 19th century  
Hiji Historical Archives

141.  
*Report on Cowpox*  
Narabayashi Sōken  
Foreword dated 1849  
Nagasaki Museum of History and Culture

142.  
Stethoscope (replica)  
Present day (original: 19th century)  
Nagasaki University Library (Medical Library)

143.  
Star chart  
A. Van Luchtenburg, C. Danckerts  
c. 1700  
Nagasaki Museum of History and Culture

144.  
*Use of the Planisphere* Vol.1&2  
Translated by Motoki Ryōei  
1774  
Nagasaki Museum of History and Culture

145.  
*Translation into Japanese of the Measurement of Days and Months*  
Translated by Motoki Ryōei  
1787  
Nagasaki Museum of History and Culture

146.  
*An Explanation of the Heliocentric System*  
Japanese draft Vol.1&2  
Translated by Motoki Ryōei  
1792  
Nagasaki Museum of History and Culture

147.  
*Lalande's Astronomy* (Dutch version)  
J.J.F. Lalande  
1773-1780  
Hiji Historical Archives

148.

Complete Illustrations of the Celestial Sphere  
 Shiba Kōkan  
 Edo period (late 18th-early 19th century)  
 Kobe City Museum

149.  
 World Map  
 Shiba Kōkan  
 After 1792  
 Kobe City Museum

150.  
 Newly Revised World Map Based on a Dutch  
 Source  
 Edo period  
 Osaka Prefectural Nakanoshima Library

151.  
*General Geography*  
 Johann Hübner, translated by Motoki Ryōei,  
 copy by Hayashi Hei  
 Copy dated 1778  
 Sendai City Museum

152. Sendai City Designated Cultural Property  
 Complete Map of China Made by a Dutch  
 Copy by Hayashi Hei  
 Copy dated 1778  
 Sendai City Museum

A map of China copied by Hayashi Hei (1738-1793) in 1778 at the Nagasaki Magistrate's Office. It is believed to be based on a map by Johan Nieuhof, who was sent to China by the Dutch East India Company (VOC) in the 17th century. The published account of his travels was imported to Japan, and used by scholars of Dutch learning.

153.  
*French Sketch Album Explained in Japanese*  
 Translated by Motoki Ryōei  
 c. 1786  
 National Museum of Nature and Science

154.  
 French Sketch Album  
 Published by Gilles Demarteau  
 c. 18th century  
 National Museum of Nature and Science

155.  
*Doeff-Halma Dictionary*  
 Hendrik Doeuff, copy by Nakayama Sakusaburō  
 1833  
 Nagasaki Museum of History and Culture

A dictionary compiled by Hendrik Doeuff (1777-1835), head of the Dutch Trading Post on Dejima, to facilitate communication with the Dutch interpreters. Using François Halma's Dutch-French dictionary (2nd and 3rd editions) as its base, Doeuff produced what became the largest and best Dutch-Japanese dictionary of its time. It was widely copied by scholars of Dutch learning and saw extensive use.

156.  
*Manuscript of Angeria Gorin Taisei*  
 Compiled by Motoki Shōei et al.  
 1814-1817  
 Nagasaki Museum of History and Culture

157.  
*Glossary of French*  
 Pieter Marin, oral instruction by Hendrik Doeuff,  
 translated by Motoki Shōei

c. 1804-1818	Katsu Kaishū
Nagasaki Museum of History and Culture	1889
158.	Nagasaki Museum of History and Culture
Inspection Tour of the Dutch Delegation's Ship	164.
Furukawa Matsune	Pompe's Pharmacology IV
End of the Edo period	Transcript of Pompe's medical lectures
Nagasaki Museum of History and Culture	Recorded by Anei Genshun
159.	19th century
Count van Lijnden's <i>Souvenir du Japon</i>	Nagasaki Museum of History and Culture
J.M. van Lijnden	165.
1860	Bauduin's Pathology
Nagasaki Museum of History and Culture	1 of 8 volumes Cardiology (and other subjects)
160.	Recorded by Anei Genshun
Extract from the Journal of W.J.C. Knight Huyssen	19th century
van Kattendijke	Nagasaki Museum of History and Culture
W.J.C. Huyssen van Kattendijke	<b>Epilogue: Souvenirs from Nagasaki</b>
1860	166. ①
Nagasaki Museum of History and Culture	View of the Chinese Quarter
161.	Nagasaki old print Toshimaya
Documents concerning the Nagasaki Naval	After 1780
Training Center	Nagasaki Museum of History and Culture
Author unknown	167. ②
1855-1860	View of the Dutch Factory of Dejima
Nagasaki Museum of History and Culture	Published by Toshimaya Bunjiemon,
162.	Katsuyamamachi, Nagasaki
Transcript of Lectures on the Steam Engine by	After 1780
Dutch Naval Officer Fabius, Steamship Captain	Nagasaki Museum of History and Culture
Author unknown	168. ②
19th century	A Chinese Ship
Nagasaki Museum of History and Culture	Nagasaki old print Published by Yamatoya
163.	Late Edo period
<i>A History of the Navy</i>	Nagasaki Museum of History and Culture

## 169. ①

A Dutch Ship

Nagasaki old print Published by Bunkindō

Late Edo period

Nagasaki Museum of History and Culture

## 170. ①

A Study in the Chinese Quarter

Nagasaki old print Published by Yamatoya

Late Edo period

Nagasaki Museum of History and Culture

A Nagasaki print depicting the study of a man living in the Chinese Quarter. At the time, many Chinese visitors to Nagasaki were accomplished in poetry, calligraphy, and painting, and were objects of admiration for Japanese literati. The composition incorporates numerous elements of literati taste, including the tea utensils and Buddha's hands (a variety of citron) displayed on the shelf in the background, a painting of lotus flowers hanging on the wall, and the design of the robes worn by the men in the foreground.

## 171. ②

Dutch Couple

Nagasaki old print Published by Bunkindō

Late Edo period

Nagasaki Museum of History and Culture

## 172. ②

A Chinese Beauty

Nagasaki old print Published by Yamatoya

Late Edo period

Nagasaki Museum of History and Culture

## 173. ①

A Dutch Lady

Nagasaki Museum of History and Culture

Nagasaki old print Published by Yamatoya

Late Edo period

Nagasaki Museum of History and Culture

Just like No. 172, this print catered to the Japanese curiosity about foreign women, who were not permitted to stay in Nagasaki. To heighten the exotic atmosphere, a parrot has been added to the composition. The work was likely inspired either by the wife of the Dutch factory chief Jan Cock Blomhoff, who arrived in 1817, or by the wife of C.H. de Villeneuve, who came to Nagasaki in 1829.

## 174. ①

Arrival of a Russian Ship

Nagasaki old print Published by Imamiya

Late Edo period

Nagasaki Museum of History and Culture

## 175. ②

A Dutch Lady with her Baby and Nurse

Nagasaki old print Published by Yamatoya

Late Edo period

Nagasaki Museum of History and Culture