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The Significance of Maps on Ceramics in Japan

日本における地図皿の意義

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■ Introduction はじめに

There are many examples of ceramic dishes with designs of the map of Japan or of Kyushu from the Tempo to the Meiji period. In most cases, the type of map of Japan used was an antiquated version that places the capital Miyako at the center, called the 'Gyoki type' map. However, there has been no research on their changing significance throughout the long history of their production. This contribution will discuss the meaning of map dishes drawing both on fieldwork (detailed in section 3) and on new methodological approaches that enable a new chronological discussion in section 4. The aim is to reconsider the complexity and richness of the meaning of these map dishes. The underlying question is: what role did these dishes play in the negotiations of the meaning of 'Japan' among cultural and political changes? My argument is that these dishes had an ambivalent meaning within the visual culture of the period: they could be both auspicious and disturbing.

1. State of Research and Methodology 先行研究と方法

A diverse array of ceramic objects were decorated with cartographic motifs in Japan between 1760s and the late nineteenth century. It is difficult to find a comparative example of such a phenomenon, and this is one of the reasons why these dishes have attracted attention from collectors as well as curators, and researchers from different disciplines. However, the diversity of formats and the lack of contemporary primary sources referring to such dishes presents challenges to the study of this topic.

Among historians of cartography, these cartographic objects are difficult to place within the established narrative of cartographical progress. Therefore, most discussions have stressed the inaccuracy of the maps depicted on the dishes, at a time when much more accurate maps were available. The few dedicated studies do not go far beyond the classification and formal description of the dishes, mentioning only that they were probably used for auspicious occasions 御祝儀用.¹ This is also the

approach of art historians, who place map dishes in the category of large dishes 大皿 with novelty motifs 図変わり during a prolific period for Arita ceramic production occasioned by the popularization of large-format dining.²

The study of these map dishes can benefit from new approaches that have emerged in the field of historical cartography. The field has come to recognise that social, political, and cultural phenomena must all be taken into account when studying the production and use of maps.³ Map dishes are an example of a historical object which presents both art historical and cartographic elements in a spectacular assembly. These dishes especially resonate with the recent emphasis on materiality within cartographic studies as well as art historical research.⁴ They constitute ‘cartifacts’: objects that include ‘a cartographic motif primarily as a design rather than to convey information’.⁵ In the context of cultural history in Japan, it is worth considering the role of the dishes in a cultural discourse that has been called ‘the spatial vernacular of the Tokugawa period’.⁶ The map dishes were also part of the culture of adornment 飾り.⁷ As detailed in section 4, these dishes can be considered a variant of auspicious props 作り物 used for celebratory social occasions. These were therefore objects with multiple resonances, and a deeper understanding of their role is achievable by analysing their material properties as well as their resonances within the cultural and social history of eighteenth and nineteenth century Japan.

2. Primary Sources and Fieldwork Observations 資料と調査考察

During fieldwork facilitated by the Rekisaikan (Kyoto Institute, Library and Archives) scholarship, I visited two major collections of map dishes. At Kobe City Museum 神戸市立博物館 I consulted 21 map dishes over two sessions. The collection was put together by scholars, and has been regularly exhibited.⁸ At the Sakai City Museum 堺市博物館 I viewed 27 map dishes – the entirety of the map dish collection.⁹ The Sakai collection has seldom been exhibited, and deserves further study. Besides these, I have also consulted map dishes in the Shibata 柴田 collection at the Kyushu Ceramic Museum 佐賀県立九州陶磁文化館 and in the collection of the National Museum for Japanese History 国立歴史民俗博物館.¹⁰ Other map dishes in various collection either consulted or known from secondary sources were also taken into account, amounting to a total of 83 map dishes under discussion.¹¹ Although this is not a comprehensive number – map dishes are regularly sold at auctions and online

– it is representative for an overall study.

During my fieldwork I made a number of observations that inform the discussion in section 3: firstly, the importance of toponyms 地名 both for dating and for understanding the meaning of the dishes. Secondly, the role of storage boxes and other documentation attached to the dishes. Two storage boxes in the Sakai collection bear inscriptions in ink: one reads 大日本全圖 大鉢, the other 嘉永元歲 申九月調之 國畫圖鉢入 所持 田中氏. These nineteenth-century inscriptions characterize the dishes as shallow bowls 鉢. Although the term ‘map dishes’ 地図皿 is a generic term used as an academic convention, it is important to note that shortly after the time of their production these objects were considered shallow bowls. More research is needed to place these objects within the larger history of the use and meanings of shallow bowls during the first part of the nineteenth century.

3. Chronological discussion 年代順の議論

In light of my fieldwork and new methodological approaches, I present an updated chronological discussion of map dishes.

(1) Gennai ware 源内焼

One of the initiatives of writer, inventor and entrepreneur Hiraga Gennai 平賀源内 (1728-1779) was to produce ceramic objects from clay he found in the town of Shido in Sanuki province as alternatives to other Southern Chinese wares in the Asian market. Although no direct sources exist, it is assumed that such wares started to be produced during the Hōreki 宝暦 period (1751-64). In a 1770s letter, Gennai explains that he could generate great profit from using superior earth he had found in Amakusa to fire dishes according to the tastes of Chinese and Dutch merchants in Nagasaki.¹² Gennai’s ceramics were obviously addressed at the external market. The appeal of his designs are the combination of the familiar Southern Chinese colour scheme of *sancai* 三彩 with novelty motifs 新味を出す. The cartographic motifs include the two hemispheres of the globe as well as Japan. Although Gennai did have access to a 1759 Dutch atlas of the world, he copied a map from a popular encyclopaedia.¹³ To this were added compass roses with a Western look.

Other dishes, either with lead-based green glaze 緑釉 or brown iron glaze 褐釉 monochrome, feature a map of Japan which indicates the names of ancient provinces

but with a different design than the Gyoki-type map of Japan. The map was paired with a Western compass rose, an Asian directional marker 方位盤, a circle of points similar to those found on portolan charts and latitude markers on the edges. The latter feature might have been influenced by the first map of Japan with latitude markers, the 1754 *Nihon bunyazu* 日本分野図 by Mori Kōan 森幸安.¹⁴ The visual motif is reinforced with the characters *Nihon* 日本 for Japan. In some versions, the base features four lion heads. The lions' nostrils are pierced with two symmetric holes. This indicates a possible intended form of vertical display by hanging the dish from threads through the nostrils. This, along with the rectangular shape of the frame resembling that of a Western painting, illustrate the use of Western elements to increase the commercial appeal of the object to Dutch traders.

(2) Pseudo-Kutani ware 伝九谷焼

A different variety of map dishes start to be produced from the Bunsei era (1818-1830) onwards (fig.1). Because of the extensive use of green cobalt oxide and the enlarged size of Kaga province, they were initially believed to have been produced in the Kutani 九谷 kilns. However, that attribution has been challenged, and most researchers argue that these dishes were in fact made in Arita in the Sotoyama 外山 area.¹⁵



Fig. 1 Quince-shaped dish with map of Japan and surrounding countries 染付日本図木瓜形長皿, Hizen ware, Koimari style, porcelain with underglaze cobalt blue, 23.5 by 20.8 cm, height 12 cm, inscription on base 日本文政年製, 国立歴史民俗博物館蔵.

(3) Late Edo-period map dishes made in Arita 江戸末期有田製地図皿

In 1828 (文政11) a major fire 文政の大火 consumed many Arita kilns, and prompted an exodus of potters to the Sotoyama area. This catalysed the production of underglaze cobalt-blue 染付 dishes with new shapes and motifs.¹⁶ This included map dishes from handmade moulds 型物.¹⁷ They feature the Gyoki-type 行基図 map of Japan which had inspired a series of successful printed maps of Japan from the seventeenth century onwards.¹⁸ The most common shapes are rectangular 長方形 of around 30cm wide and circular 円形 large plates 大皿 of around 48cm diameter. The map dishes made in Arita feature the Gyoki-type map of Japan 行基図, the first visualization of the Japanese archipelago attributed to the 8th century monk Gyoki. The fact that such an antique map design was featured on a much later object has led to Arita dishes being unfavourably compared to Gennai ware.¹⁹ However, while Gennai ware was intended for external trade, Arita map dishes were aimed for an internal audience. In Japan starting from the seventeenth-century onwards, Gyoki-type maps were used as talismans against earthquakes and were constantly featured in divination books 大雑書.²⁰ It is also worth considering the influence of the taste for antiquarian objects, including maps, that started in the eighteenth century and kept developing in the nineteenth century.²¹

The term *honchō* 本朝 ('our realm') which is inscribed on the base of many of the round map dishes was of particular relevance to Japanese audiences. The term indicates that map dishes did not represent geographical territory but rather the symbolic value of 'our realm'. It is worth considering that the ideological strength of 'our realm' was under intense debate during the early nineteenth century. For example, in his 1825 *Shinron* 新論 Aizawa Seishisai 会沢正志斎 (1782-1863) was looking for a kernel of meaning around which to coalesce the idea of an unified nation:

“Just what is essential for a land and people to be a nation (*kuni* 国)? Without four limbs, a man is not a man. Similarly, a nation also possesses some essence” [or requisite and defining entity that makes it a nation] (*kokutai* 国体)²²

The map dishes resolve such uncertainties through their material properties: firstly, characters are oriented in all directions, inviting a circular and dynamic reading of the design. Secondly, the depth of the dish is taken into account: the

centre of the map design is engraved on the bottom of the dish. Thirdly, the central territory of the Japanese archipelago is fleshed out through embossing 型押し, engaging the viewer's sense of touch. Each of these material strategies directs the user's awareness towards a central 'Japan' on the bottom of the dish. These design adaptations are also representative of the aesthetics of *kazari* 飾り defined as a synaesthetically transformative 'will to decorate' pervasive throughout Japanese cultural history. One of its characteristics is that of incompleteness: *kazari* always "rely on a commonality of shared knowledge", not entirely spelled out on the object itself.²³ The object "thus gains its strength through the viewer's active engagement". In this context, it is easy to imagine the map dish design as participating in a choreography of dining in which the gradual revealing of the bottom would entice surprise and joy at the discovery of a familiar, reassuring space.

The large number and diverse formats of the map dishes indicate that the design of the map dishes resonated with contemporary audiences. The wide range of this audience is shown by the fact that other ceramic sites produced their own versions. This happened quite quickly: a map dish from the Sakai collection made in Kutani in the *yoshidaya* 吉田屋 style is stored in a box with the inscription 天保二年 雲龍鉢.²⁴ The dish features the Gyoki-type map of Japan but turns the shapes of the provinces into cloud-like outlines. This creates an overall impression of auspiciousness. This dish can be considered as a record of the contemporary understanding of the meaning and use of these map dishes. The potter and members of the ceramic production team in Kutani made explicit the auspicious meaning of map dishes through iconographic choices that were understood by a wide audience.

Thus, besides their material properties, another important feature of map dishes is their integration of auspicious motifs 吉祥文様 such as flying cranes 飛鶴 and billowing waves 青海波. This helps situate the maps in a wider network of auspicious symbols and social performances. This auspicious context invites analogies between map dishes and *tsukurimono* 作り物, recreations of the mythical Mount Penglai 蓬萊山 which were displayed for the New Year or on other festive occasions.

On some map dishes is included a rectangle enclosing a poem which lists all landlocked provinces in the Japanese archipelago.²⁵ The poem was composed at the age of 21 to aid memorization by Yamaga Sokō 山鹿素行 (1622-85), a controversial Confucian scholar who helped shape the ideal of the warrior class during the Edo period.²⁶ The poem would fit both the idea that map dishes were a reaction to foreign

naval threat and that it was part of auspicious occasions where the education of children could be featured. However, it has been convincingly argued that dishes with this poem are post-1945 forgeries.²⁷ This means that researchers should be careful when studying this topic, but it also indicates continuous interest in these dishes.²⁸

Another important feature of the map dishes are the toponyms, among which there are many variations. These update the Gyoki-type map with Edo period meanings. For example, on some map dishes the imperial capital is indicated as Heian 平安城 while Edo is 武昌城, a reference to a continental location that gives a Chinese allure. Other toponyms indicate important locations for travel by sea or land.²⁹ For example, locations on the north extremity of Honshu and south of Ezo (present-day Hokkaido): Sotogahama 外ヶ浜、Mimaya 三馬屋 and Hakodate 函館 delineate successive north-eastern edges of the Japanese polity. On the other hand, the awareness of pressure from the Russian Empire on the Northern territories is shown by the toponym Woroshiya フロシヤ that appears on world map dishes, and even on a fan-shaped dish with a map of Japan, in the form Yoshiya ヨシヤ (fig. 2).³⁰ This seems to validate the interpretation of map dishes as a response to recent contact with foreign ships that had increased awareness of Japan's role in a wider international context. This interpretation needs to be balanced with the auspicious function of the map dishes discussed above.

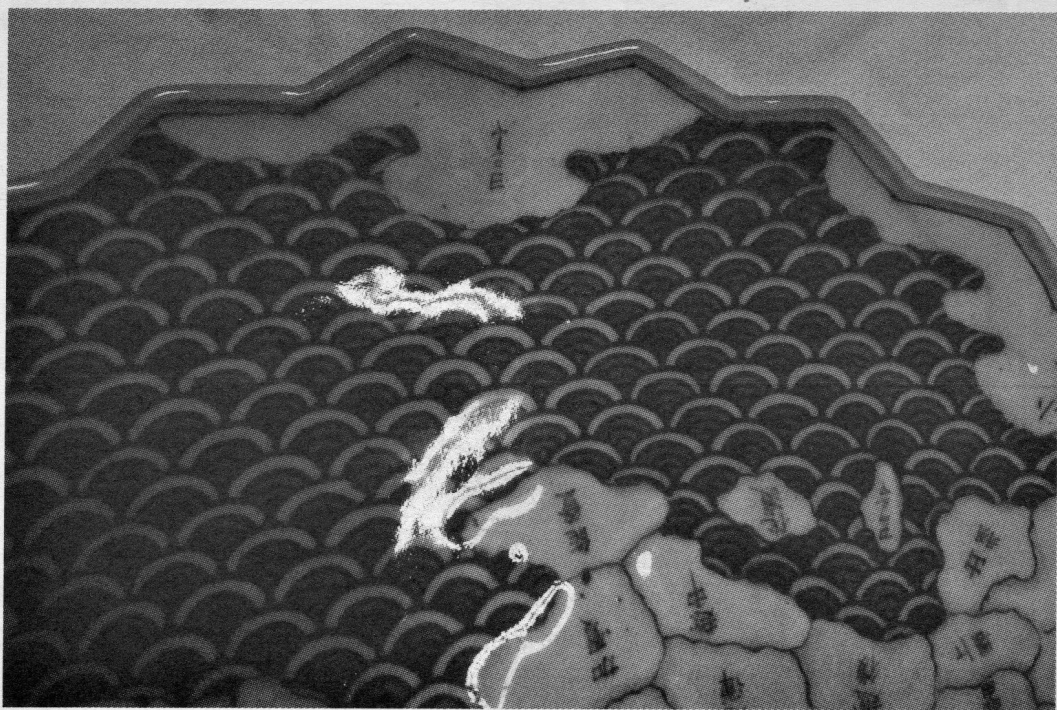


Fig. 2 Detail of fan-shaped dish with map of Japan and surrounding countries 染付日本図扇形皿, Hizen ware, Koimari style, porcelain with underglaze cobalt blue, 34.2 by 44.8 cm, inscription on base 成化年製, 堺市博物館蔵.

(4) Change of Meaning in the Bakumatsu Period 幕末時代の意味転回

Map dishes continued to be produced after Commodore Perry's forceful visit in 1853. One example is heavily decorated with influences from Southern Chinese wares, and could have been addressed for a rapidly developing export market.³¹ Even toponyms already present on the map dishes would have acquired new meanings, such as Hakodate, which became one of the ports open to foreign trade.³² A clear proof of map dishes being produced in this period are a number of examples that feature two poems with a distinct anti-foreigner attitude (fig. 3). The first poem reads: "The foreign ships concern me, worried as I am to keep the people safe night and day." The second is more explicit: "Make the barbarians ill. They do not know that our country is the country of gods. Why on earth are they attacking us?"³³ The first poem is very similar to one composed by emperor Komei in 1853, giving a definite date after which the dish was produced.³⁴



Fig. 3 Rectangular dish with map of Japan and surrounding countries 染付日本図長方形皿, Hizen ware, Koimari style, porcelain with underglaze cobalt blue, 45.7 by 39.4 cm, height 7.7 cm, inscription on base 本朝天保年製, Rijksmuseum Amsterdam.

Although produced after 1853, these dishes are still inscribed on the base with the Tempō era name 天保年製. Inscriptions on the base can have two meanings: the literal meaning of marking the date of production, and the symbolic meaning similar to that of 'our realm' 本朝, pointing to the concept of an essential 'Japan'. The use of Chinese era names such as Seika 成化 on dishes such that in figure 4 shows that potters were aware of the latter symbolic meaning.³⁵ Inscribing an object with the mark of an age is a form of branding which works back upon the age in an attempt to stabilize and permanentize it by embodying it through objects. This applies to map dishes in general: the signifier role of maps as 'Japan' has been applied to durable materials, in an attempt to ground the concept of 'Japan', to make it more tangible and durable. This process of grounding is also at work in the framing of the central image of 'Japan' with marginal territories or auspicious motifs, which brings into focus and therefore eternalizes the idea of 'Japan'. Bakumatsu period map dishes used the Tempo period mark in a similar way, this time conjoining the iconicity of an antiquated map with the nostalgia for a period just before the uncertainties created by foreign ships.

These foreign ships feature on the map dishes besides the poems. It is worth considering the shifting meaning of the ship motif: earlier map dishes feature an ocean-sailing ship with a dragon head, reminiscent both of Heian-period pleasure boats 舟遊び and of ships featured on maps of the world such as the Japanese ship on Ishikawa Ryūsen's 1688 *Bankoku sōkai zu* 萬國総界圖. As an auspicious symbol, the ship was also related to *takarabune* 宝船 as well as to representations of the prosperity of Nagasaki port 入津図.³⁶ The auspicious iconography of the ship was not restricted to Japanese culture: precedents can be found among Chinese export wares.³⁷ But in these newer dishes, the Western ship illustrates the threat of foreign invasion referred to in the poems. This means that the concept of auspiciousness needs to accommodate shifts in meaning due to historical change. This makes one reconsider whether Edo period auspiciousness was as straightforward, especially since it has been shown that Edo period images could be entertaining while highly political.³⁸



Fig. 4 Oval dish with map of Kyushu and ship 染付九州地図楕円形皿, Hizen ware, Koimari style, porcelain with underglaze cobalt blue, 30.7 by 26.6 cm, inscription on base 成化年製, 堺市博物館蔵.

Also produced during this period are dishes with maps of Kyushu and an ambiguous ship motif: it shows a Western ship firing a salute, but it is unclear whether the intent is auspicious or menacing (fig. 4). Above the ship is what appears to be a *benkan* 冕冠 ('imperial headdress') – might this again refer to the prominent and protective role of Emperor Kōmei in the Bakumatsu period? Additionally, a marginal band with emblems 紋 of domains in the island of Kyushu gives a hint at the reason why Kyushu was specifically chosen as a cartographic subject for ceramic dishes: it suggests a form of regional pride connected to the political and commercial activity of clans such as Satsuma 薩摩藩 in the turbulent years following Commodore Perry's visit in 1853.

(5) Meiji period and copperplate maps 明治時代と銅板彫刻

Both the Kobe City Museum and Sakai City Museum collections include sets of maps of Kyushu on ceramic plates. The maps give prominence to the mountain ranges and the railway lines throughout the island, and are based on a copperplate-printed map of Japan (fig. 5). The technology of copperplate printing had been steadily introduced since the 1790s, but it enjoyed an unprecedented popularity in the 1860s and '70s because of its modern Western allure.³⁹ There is also an example of a sake cup 湯呑 with the map of Japan including Taiwan, and the inscription 含英舎奇浪製, which indicates a Meiji export product.⁴⁰ Unlike the Bakumatsu period, map dishes in the Meiji period were not nostalgic embodiments of nationhood. On the contrary, they integrated the latest technologies and expansions of the Japanese empire while adapting to an external market.

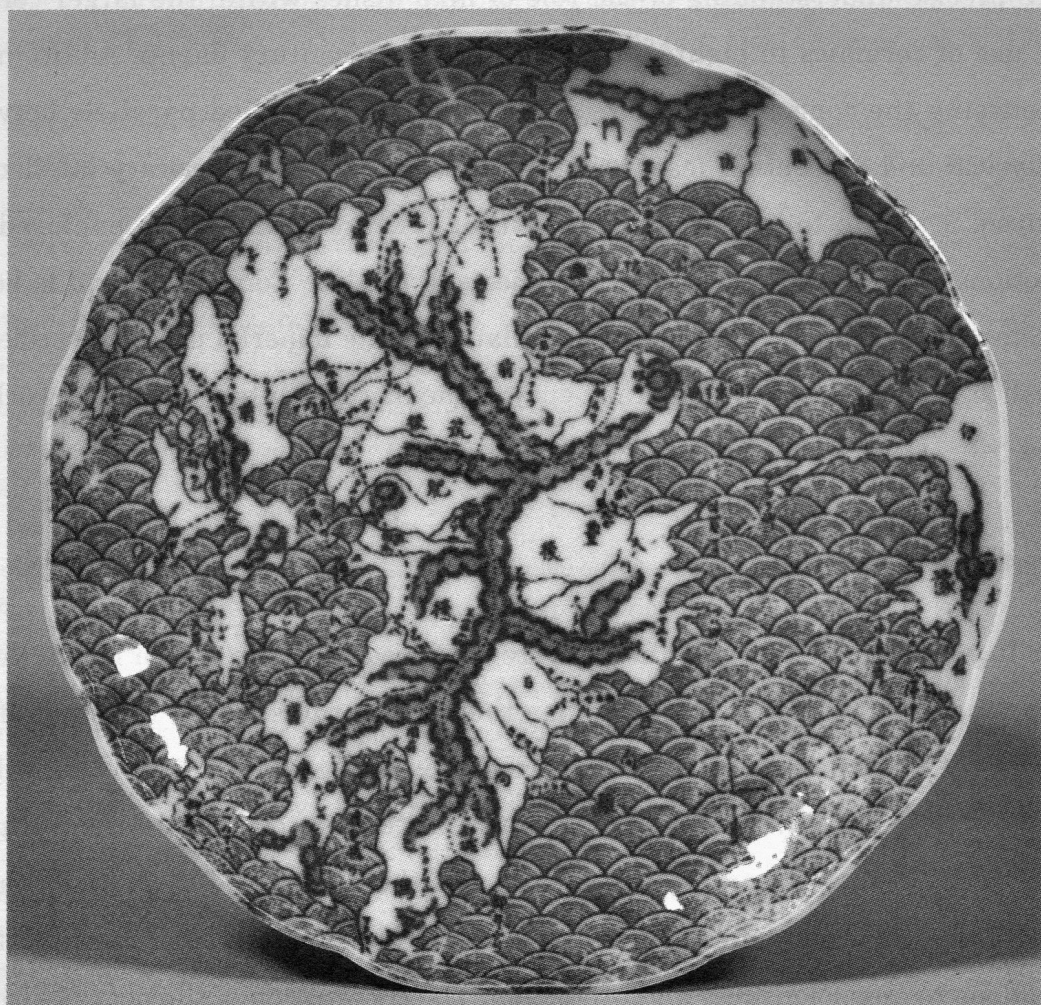


Fig. 5 Plate with map of Kyushu, porcelain with underglaze cobalt blue, 1860s-70s, 22.2 cm diameter, 神戸市立博物館蔵.

4. Further Tasks 今後の研究課題

As mentioned above, a comprehensive survey of map dishes is yet to be accomplished. This would establish with certainty the number of surviving dishes, which could be used to make more accurate extrapolations on initial numbers. Also, further research needs to discuss more contemporary textual sources testifying to the production, use and significance of map dishes. For information on map dish production the search needs to be undertaken in the archives of ceramic factories in the Arita area.⁴¹ Inscriptions on the storage boxes and other documents associated with the map dishes can yield insights such as their contemporary appellation as shallow bowls 鉢. For further examples of interpretations and use of map dishes, contemporary records and diaries need to be searched. This would contribute to a more precise understanding of the role of map dishes within the larger context of the use of ceramics in eighteenth and nineteenth century Japan. Additionally, in discussing the concept of 'our realm' this study identified parallels between the physical and conceptual features of map dishes and contemporary intellectual discourse, a theme to be explored in further research. Also to be explored are connections to the taste for antiquarian objects in the late Edo period. And to better understand, for example, the regional circulation of the imperial poems inscribed on the dishes, a survey of contemporary encyclopaedias and other reference works is needed.

■ Conclusions おわりに

It is now clear that map dishes were produced in Japan over a longer period than previously thought. This study has touched on the shifting meaning of the dishes in the Bakumatsu and Meiji periods. Although there is more work to be done, this study has shown that these dishes have to be understood within their original context, socially and culturally. The meaning of the dishes and their cartographic content changed over time, reflecting contemporary events and ranging from nationalism to auspiciousness and protection. The conjunction of the poems with the Dutch ships indicates that an auspicious symbol could be turned into a symbol of foreign threat in response to current political events. The concept of auspiciousness and *kazari* itself must be reassessed as a flexible framework that changes over time. Overall, this study has shown that map dishes were active elements in the thriving

ideological discourse on nationhood throughout nineteenth century Japan. These were complex objects that invite nuanced readings. Their ambiguousness is also a reminder for present day researchers to stop short of assigning precise meanings to historical objects that perhaps originally were not meant to be confined to such precision. It is a necessary corollary, especially since there are still many sources to take into consideration before a full understanding of these dishes can be reached.

¹ 南波松太郎「地図皿と器物に描かれた地図のいろいろ」(神戸市立博物館編『古地図にみる世界と日本』、神戸市健康教育公社、1983) p. 109. The dishes are described as 装飾的 in 織田武雄『地図の歴史』、講談社、1974、p. 24.

² 陶磁器研究会編『伊万里染付大皿』陶磁器研究会、1937；荒川正明『伊万里染付の美：「図変り」大皿の世界』世界文化社、2013.

³ D. Wood, *Cultured Symbols: Thoughts on the Cultural Context of Cartographic Symbols*. *Cartographica* 21 (1984), pp. 9-37; J.B. Harley, *Deconstructing the Map*. *Cartographica* 26 (1989), pp. 1-20.

⁴ S. Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century* (London, 1989), p. 126.

⁵ M. Brückner, *The Ambulatory Map: Commodity, Mobility, and Visuality in Eighteenth-century Colonial America*, *Winterthur Portfolio* 45-2/3(2011), pp. 141-60.

⁶ M. Yonemoto, *The 'Spatial Vernacular' in Tokugawa Maps*. *The Journal of Asian Studies* 59-3 (2000), pp. 647-666, p. 648.

⁷ N. Tsuji, *Ornament (Kazari): An Approach to Japanese Culture*. *Archives of Asian Art* 47 (1994), pp. 35-45.

⁸ The majority of the collection originates in the donation of Nanba Matsutarō 南波松太郎, which occasioned a major exhibition in 1983 including 33 map dishes. The latest exhibition is the 2018 地図皿に見る世界と日本 at 関西大学博物館. I would like to thank curators 小野田一幸 and 永山未沙希 for their expert assistance during fieldwork.

⁹ I would like to thank curator 矢内一磨 for invaluable assistance and cooperation as well as professor 上杉和央 for his essential help throughout the fieldwork period.

¹⁰ I gratefully acknowledge the support of professor 青山宏夫.

¹¹ Map dishes in other collections in Japan: 大和文華館、栗田美術館、戸栗美術館、北爪忠士氏蔵；in Australia: Art Gallery of New South Wales；in Europe: British Museum, Sainsbury Institute for the Study of Japanese Arts and Cultures, Rijksmuseum, Leiden, Hans Kok collection；in North America: Museum of Fine Arts Boston, Freer Gallery of Art, MacLean Collection, Arthur M. Sackler Museum, Beans Collection at the University of British Columbia.

¹² 五島美術館編『源内焼：平賀源内のまなざし』、五島美術館、2003、p. 159.

¹³ 磯崎康彦「平賀源内所蔵の蘭書と小田野直武、佐竹曙山」(『福島大学教育学部論集・人文科学部門』66、福島大学、1999) p. 39. The map that Gennai used was *Sansen yochi zenzu* 山川輿地全図 by Tachibana Morikuni 橋守国 from the 1719 *Morokoshi kinmō zui* 唐土訓蒙図彙 - see 五島美術館編『源内焼』p. 154.

¹⁴ 上杉和央「18世紀における地図収集のネットワークー大坂天満宮祝部渡辺吉賢を中心にー」(『地理学評論』80-13、日本地理学会、2007) p. 828.

¹⁵ 南波、地図皿、108；神戸市立博物館編『古地図にみる世界と日本』cat. 106、神戸市健康教育公社、1983.

¹⁶ 永竹威『日本の陶磁 1 伊万里』、保育社、1973、pp. 117, 129-30.

- ¹⁷ 陶磁器研究会『伊万里』cat. 55 indicates a *Kuromutayama* 黒牟田山 kiln. Shards of map dishes were excavated from kiln D in the Tataranomoto 多々良の元 area - see 有田町教育委員会『窯の谷窯・多々良の元窯・丸尾窯・樋口窯・町内古窯跡群詳細分布調査報告書第2集』、1989.
- ¹⁸ 青山宏夫『前近代地図の空間と知』第五章、校倉書房、2007.
- ¹⁹ L. Smith, Japanese Porcelain in the First Half of the 19th Century. *Transactions of the Oriental Ceramic Society* 39 (1973) pp. 43-82, p. 62.
- ²⁰ K. Unno, Maps of Japan Used in Prayer Rites or as Charms. *Imago Mundi* 46 (1993), pp. 65-83.
- ²¹ See 上杉和央「古図のある風景」(脇田修・小野田一幸・上杉和央編『近世刊行大阪図集成』、創元社、2015) and M. Winkel, Entertainment and Education: An Antiquarian Society in Edo, 1824-25, in A. Beerens and M. Teeuwens (Eds), *Uncharted Waters: Intellectual Life in the Edo Period: Essays in Honour of Professor W. J. Boot* (Leiden, 2012), pp. 13-34.
- ²² T. Wakabayashi, *Anti-foreignism and Western Learning in Early-modern Japan : The New Theses of 1825* (Cambridge, Mass., 1986), p. 123. Kokutai is defined by Wakabayashi as “the spiritual unity and cohesion needed to make a territory and its inhabitants into a nation” p. 98.
- ²³ This and the following quote from N. C. Rousmaniere, *Ornamental Culture: Style and Meaning in Edo Period Japan*, in R. T. Singer (Ed.) *Edo: Art in Japan 1615-1868* (Washington, 1999), pp. 49-68, p. 53.
- ²⁴ 堺市博物館編『堺市博物館優品図録 第二集』、堺市博物館、2001、p. 79. A similar example in the MacLean Collection is discussed in R. Pegg, *Ceramic Cartography: Japanese Map Plates in the Tempo Era (1830-44)*, *Orientalism* 47-5 (2016), pp. 6-7.
- ²⁵ 海ナキハ山シロ大和イカ河内ツクシニ筑後丹バ美作近江路ヤミノヒタ信濃カイノ国下野上野コレモ海ナシ. English translation from R. Pegg, *Ceramic*, p. 5.
- ²⁶ The poem is included in Soko's biography in 東條琴臺『先哲叢談 後編』慶元堂、1816、vol. 2, pp. 5-6. A scan is available on <https://catalog.hathitrust.org/Record/100058220>, and the text can be consulted at http://www2s.biglobe.ne.jp/~Taiju/prede_10.htm.
- ²⁷ 南波松太郎『船・地図・日和山』、法政大学出版局、1984、pp. 560-61; also 海野一隆『東洋地学史研究 日本篇』、清文堂、2005、p. 563.
- ²⁸ For a discussion of other modern reproductions see 南波松太郎「新板絵図皿と新々板地図皿」(『月間古地図研究』15-11、日本地図資料協会、1985).
- ²⁹ 小野田一幸「地図皿に見える地名から」(『博物館だより』60、神戸市立博物館、1998).
- ³⁰ See 神戸市立博物館編『古地図』、cat. 105 and cat. 115.
- ³¹ T. Yamamoto, Privilege and Competition: Tashiroya in the East Asian Treaty Ports, 1860-1895, *Transcultural Studies* 2 (2017), pp. 79-102.
- ³² S. Ivings, Trade and Conflict at the Japanese Frontier: Hakodate as a Treaty Port, 1854-1884, *Transcultural Studies* 2 (2017), pp. 103-37.
- ³³ Original texts: 朝ナタナ民安カレト 思ウ身ノ 心ニカハル 異国ノ舟; 夷等ヲ病立帰レ神ノ在ス 御國ト知ラテ 何襲ウラム. I am grateful to Richard Bowring for help with the English translations.
- ³⁴ Emperor Kōmei's poem: 朝ゆふに民安かれとおもふ身のころにかかる異国の舟. See 高原美忠「孝明天皇の御製」(『神道史研究』14-5/6、神道史学会、1966).
- ³⁵ See 神戸市立博物館編『古地図』cat. 115.
- ³⁶ See for example 阿蘭陀船入津圖 in たばこと塩の博物館編『阿蘭陀趣味：鎖国下のエキゾチシズム特別展』cat. 12、たばこと塩の博物館、1996.
- ³⁷ See for example the Swatow-type Zhangzhou export ware in the British Museum, viewable at http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3181019&partId=1.
- ³⁸ J. Preston, Allegories of Love, *Japan Review* 26 Special Issue Shunga (2013), pp. 117-35.
- ³⁹ P. Kornicki, *The Book in Japan* (Honolulu, 1998), p. 168.

⁴⁰ 南波、地図皿、107.

⁴¹ For example, the 絵柄見本 in the 香蘭堂 archives, featured in 海野弘「IMARIを生んだ山里へ有田の皿山から伊万里港を巡る」(『太陽特集：古伊万里を愉しむ』461 (3)、平凡社、1999) p. 29.

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〔要旨〕

日本における地図皿の意義

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天保期から明治期にかけて、日本や九州の地図を描いた陶磁製皿が数多く制作された。日本図皿については、その多くが「行基図」と呼ばれる都を中心に据えた古風な地図が利用されていることが知られている。しかしながら、長期にわたる制作期間のなかでこれらの地図皿の意義が変化した点について、これまで検討されることがなかった。

本稿では、資料調査に加えて、これまでとは異なる系譜論を可能にする新たな方法論上のアプローチを用いながら、地図皿の意味について議論を深め、地図皿の持つ複雑で豊かな意義を再検討することにしたい。その根底には、「日本」の意味が深く問われるような文化や政治の変革期のなか、地図皿はいかなる役割を果たしたのか、という問題意識がある。この問いに対し、本稿では、視覚文化の時代のなかで、地図皿は吉凶ふたつの相反する意味を有していたことを論じている。地図皿は多様な反響をもたらすものであった。地図皿の役割に対する深い理解を得るためには、その物質的な特質のみならず、18・19世紀日本の文化史、社会史の中でのそうした反響を分析することが必要となる。

【付記】

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