

Exploring East Asia's Cultural Heritage Through Illustrated Works

Introduction

The Tateuchi East Asia Library's Special Collection Exhibit brings together a rich array of illustrated materials from Korea, Japan, and China, highlighting the cultural, technological, and artistic achievements of each region.

The Chinese section features local gazetteers and geographic works that showcase landscapes, government buildings, and maps, alongside manuscripts on ancient craftsmanship and technology, offering insights into traditional practices.

The Japanese section explores daily life, travel, and cartography through ukiyo-e artworks and historical maps, capturing the essence of Edo-era culture and the significance of travel routes like the Tōkaidō.

Lastly, the Korean section focuses on the ceremonial rites and medicinal practices of the Chosŏn Dynasty, emphasizing the importance of Confucian rituals in maintaining social order and health.

Together, these special collections offer an in-depth exploration of the rich and varied cultural landscapes of East Asia.



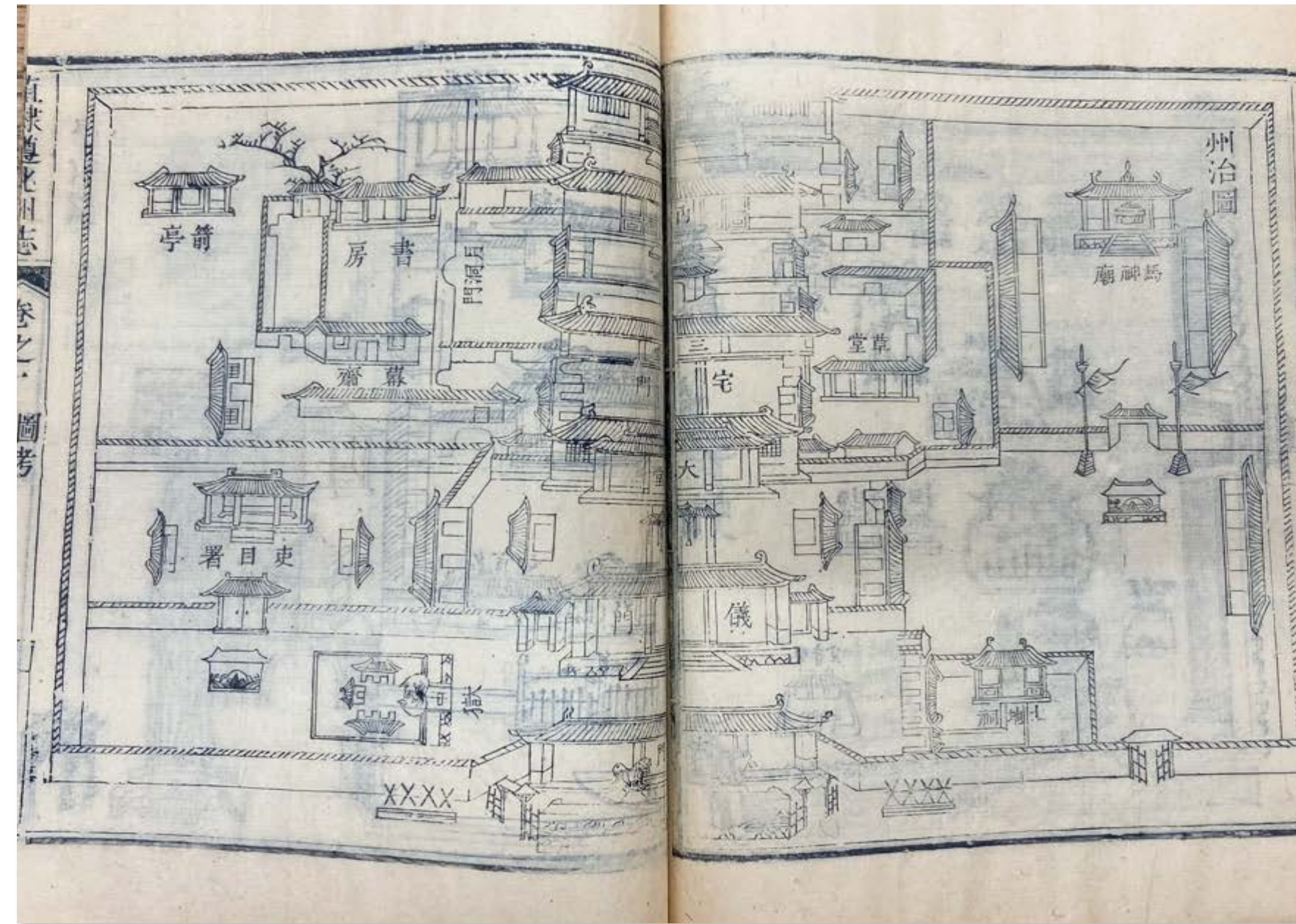
Please join us for a workshop on Thursday, November 7th, 2024, at 3:30pm, delving into these beautifully illustrated works with our special collection items on site.



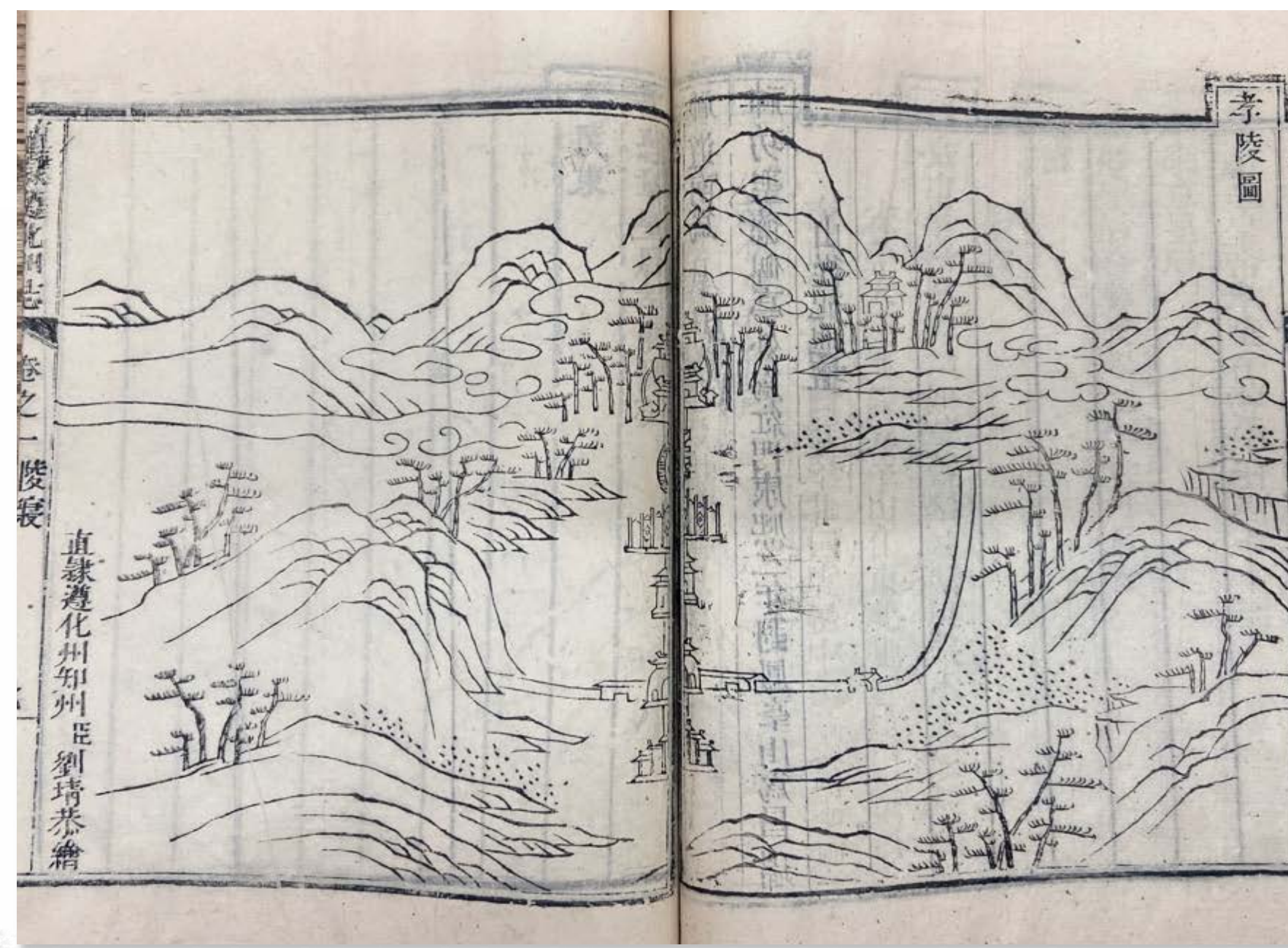
Chinese Gazettes, Ancient Technology, and Literary Works

直隸遵化州志 (Zhili Zunhua Zhou zhi)
刘靖 (Liu, Qing)
清乾隆59年序刊本 (Qianlong 59th Year edition)
Published in 1794
DS797.39.Z864 Z86 1794

The *Province of Zhili Zunhua Prefecture* gazetteer covers local administration and culture of the area at the time and contains illustrations by the author.



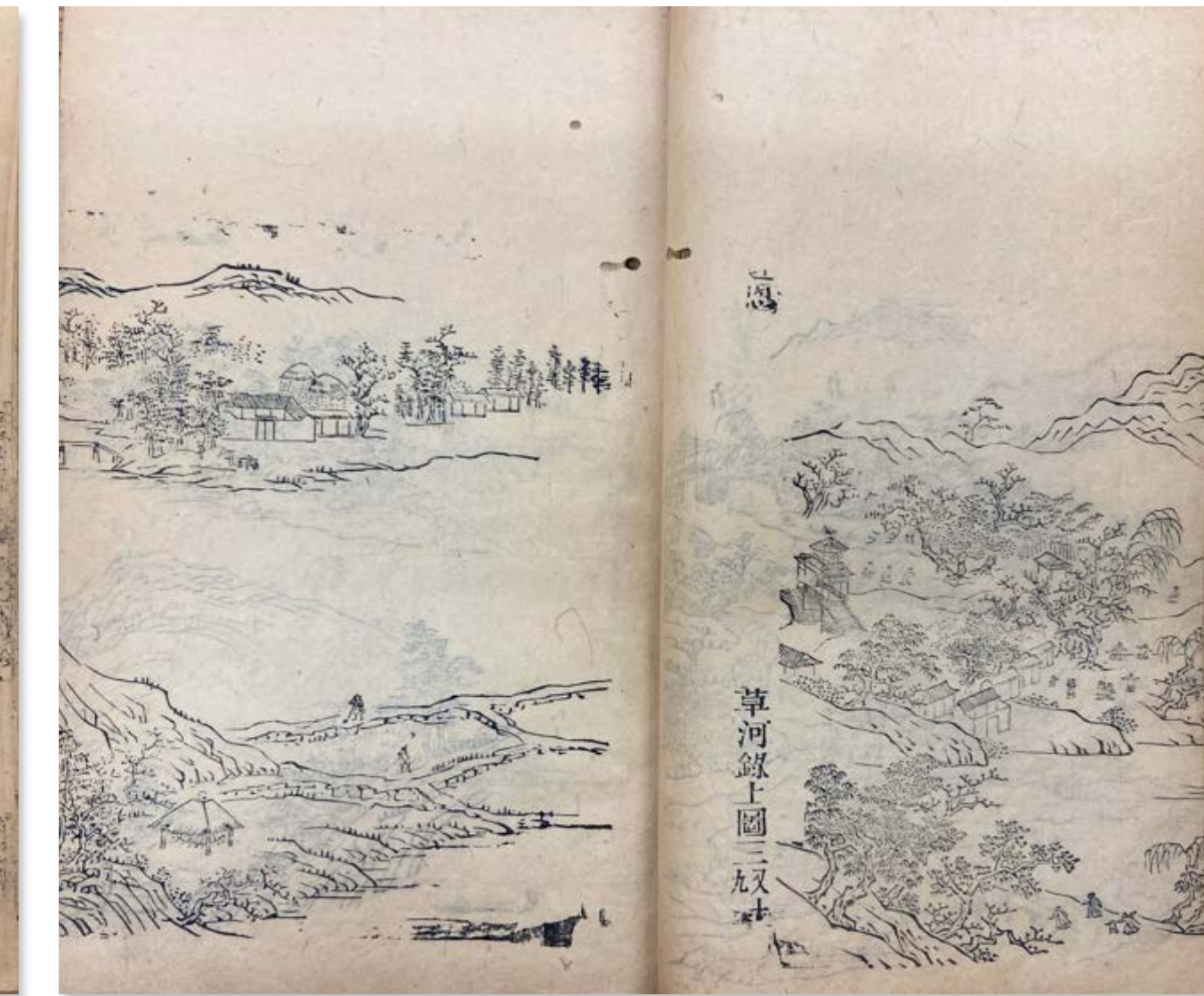
Drawing of Zhili Zunhua Zhou administrative buildings.



Landscape drawing of the Ming mausoleum located in the administrative region.

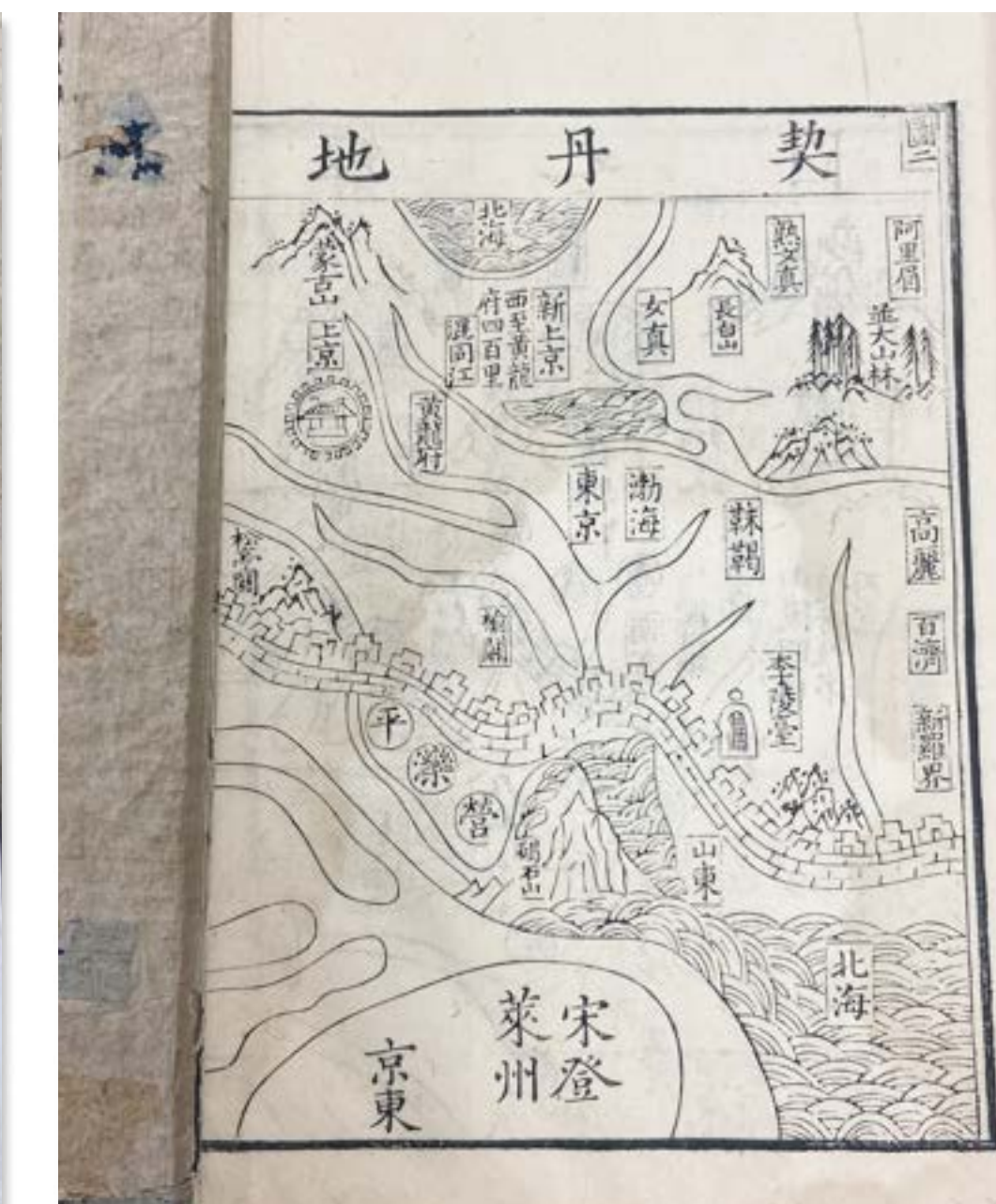
揚州畫舫錄 (Yangzhou hua fang lu)
李斗 (Li, Dou) 1749-1817
自然齋藏板 (Zi ran an edition)
Published in 1795
DS796.Y3 L5 1795

A historical account of Yangzhou, Jiangsu, in the 17th-18th century. Contents include Yangzhou vistas, temples, food, plants, dramas, and more. The book has illustrations of architecture, gardens, and landscaping styles of the time. The Zi ran an edition is the first print edition of this book.



Line drawings of Yangzhou landscapes.

契丹國志 (Qidan guo zhi)
葉隆禮 (Ye, Longli) jin shi 1247
承恩堂藏版 (Cheng en tang edition)
Published in 1793
DS751.72 .Y44 1793



Records of the Khitan State recorded an unofficial history of the Khitan people and the Liao Dynasty (916-1125). The records include a list of Liao emperors, correspondences with other states, foreign contributions, and other geographic and folk traditions.

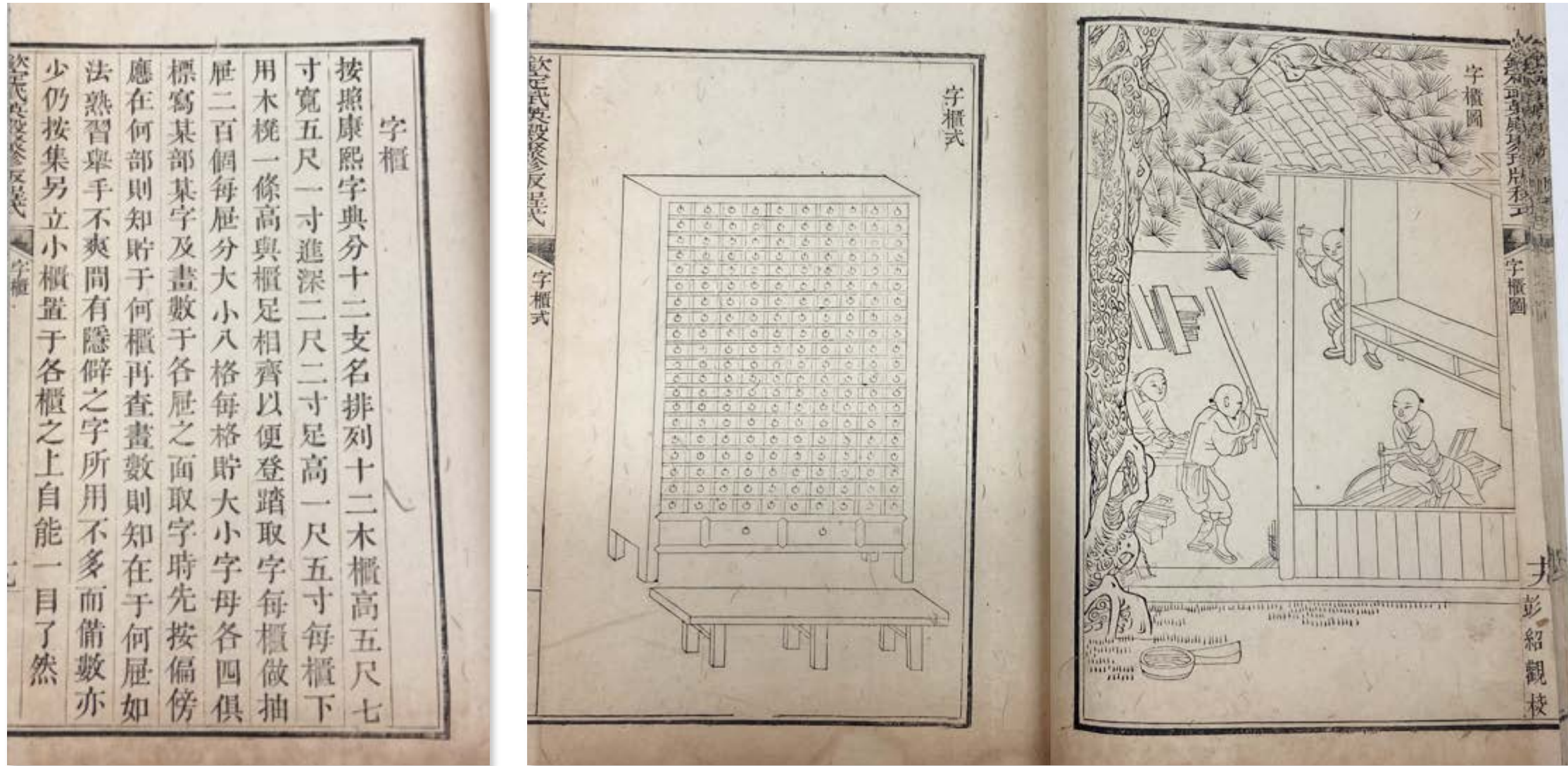
Map of Khitan as illustrated in Qidan guo zhi.

Ancient Chinese technical books on craftsmanship and technology often include illustrations to demonstrate techniques or styles described. Imperial ordered books were often compiled to set as a standard reference for local practices.

欽定武英殿聚珍版程式 (Qin ding Wu ying dian ju zhen ban cheng shi)

金簡 (Jin, Jian) b.? - 1795
 杭州府刻 (Hangzhou fu edition)
 Published in 1776
 Z244.A2 J56 1776

Imperially endorsed, and compiled by the editorial minister and printing supervisor for the *Si ku quan shu*, this book was created to illustrate standardized procedures for movable type printing at the time.



Detailed description and illustration of word cabinet making.

花鏡 (Hua jing)

陳淏子 (Chen, Haozi), active 1688
 文德堂 (Wen de tang edition)
 Published in 1783
 SB406 .C47 1783



Illustrations of different plants in *Hua jing*.

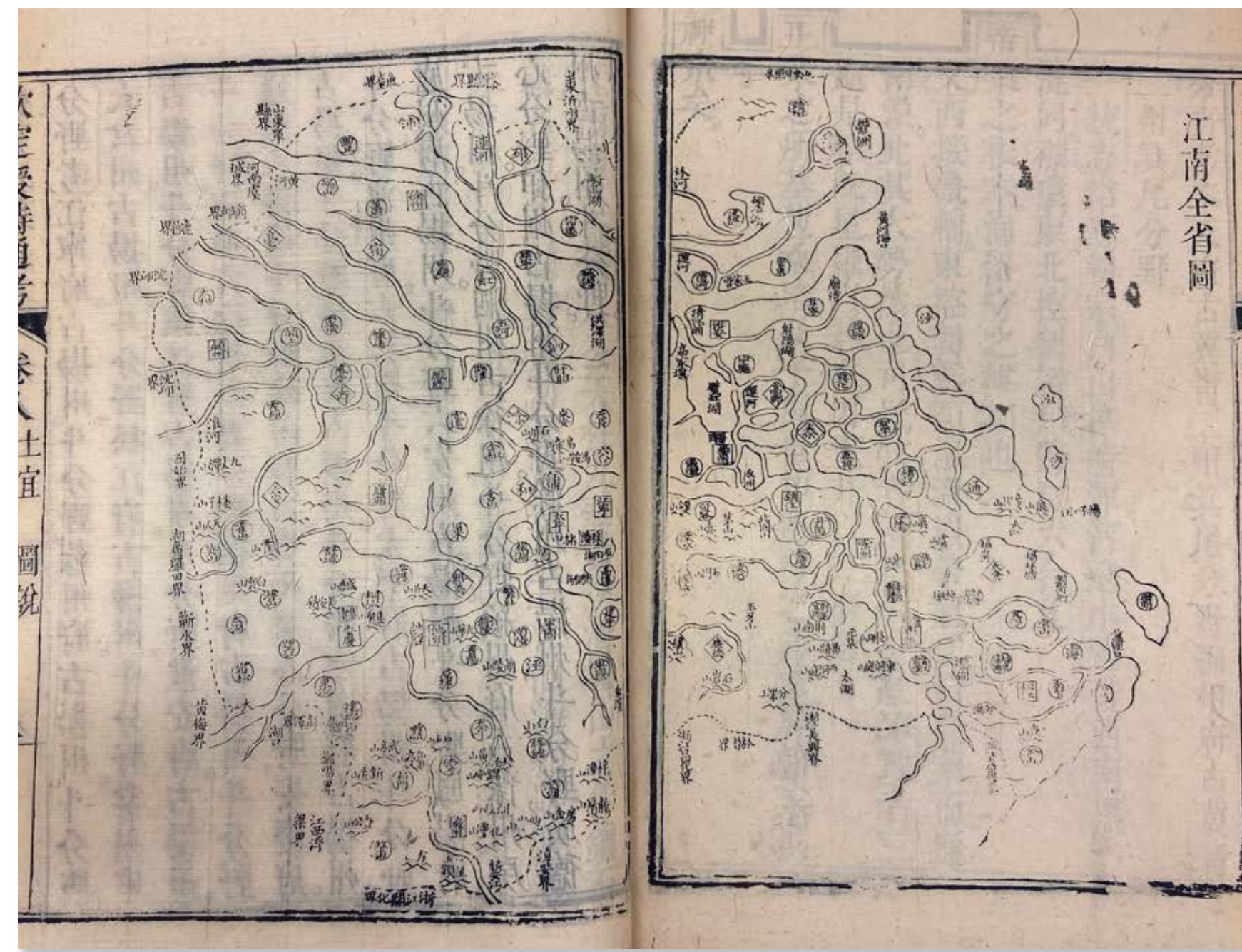
Authored by Chen Haozi, also known as Chen Fuyao, self named West Lake Flower Guy, the book is a classical work on gardening from the Qing dynasty. This edition starts with illustrations of different types of flowers.

The book introduces not only different types of flowering plants, but also activities about them at different times. The last chapter talks about birds, insects, and other animals.

The preface page of *Hua jing* by the author starts with "I don't have any other hobbies, except for books and flowers..."

欽定授時通考 (Qin ding shou shi tong kao)

江西書局, 重修 (Jiangxi shu ju, revised edition)
 Published in 1742
 S471.C6 C532 1742



Ministered by E'ertai (b.1680-1745) and Zhang Tingyu (b.1672-1755), the imperially endorsed *Shou shi tong kao* is compiled as a reference instruction on mass agricultural production.



The 78 volumes cover eight disciplines of seasons, land, grains, productions, policy, storage, miscellaneous crops (fruits, vegetables, etc), and textiles. Illustrations are of calendar charts, maps, plants, and many more.

Illustration and description of Cowherd's Flute in the works section of the *Shou shi tong kao*.

The largest category of illustrated works in the Special Collection, besides art books, is Chinese literary works. From *Shan Hai Jing* to *Dream of the Red Chamber*, illustrations make the book more engaging.



繪圖增像五才子書 (Hui tu zeng xiang wu cai zi shu)

施耐庵 (Shi Nai'an) (b.~1290 - ~1365)
 金人瑞評釋 (Jin Renrui Annotated)
 PL2694 .S5 1734



A critically annotated and revised version of *The Water Margin* by Ming Dynasty editor and critic, Jin Shengtan, this 70-chapter edition is a redrafted version of the original 120 chapter work by Yuan Dynasty novelist Shi Nai'an.

Illustration of the character Lu Zhishen and accompanying description.



The Water Margin is one of the six scholarly books named by the critic, along with *Zhuangzi*, *Encountering Sorrow*, *Records of the Grand Historian*, *Anthology of Dufu*, and *Romance of the West Chamber*.

Illustration and annotations of *The Water Margin*



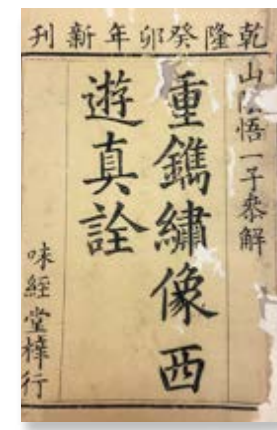
繡像今古奇觀 (*Jin gu qi guan: si shi juan*)
抱甕老人輯；笑花主人閱
同文堂 (Tong wen tang edition)
Published between 1662-1795
PL2646 .J56 1644



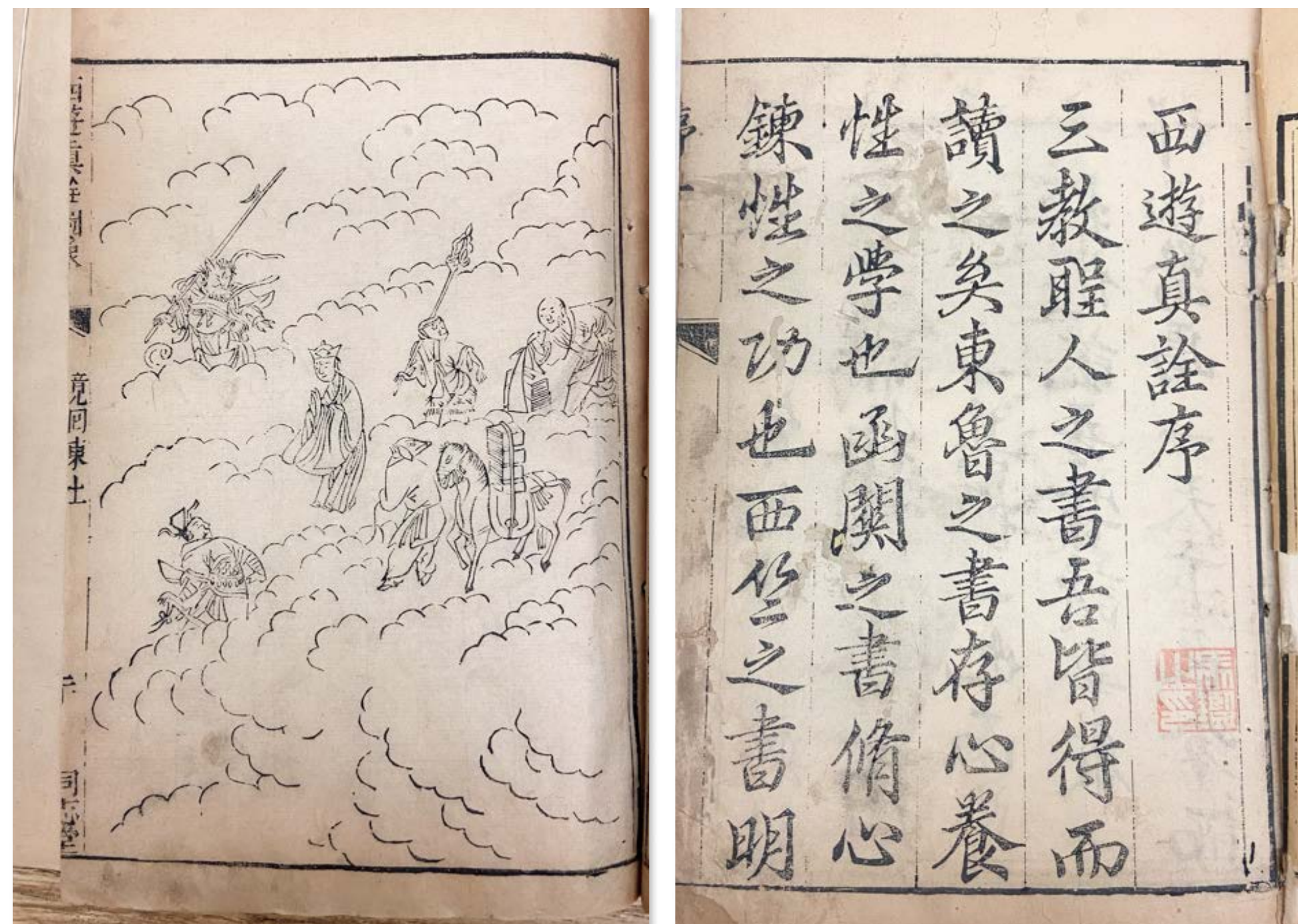
A collection of 40 vernacular Chinese novels from the Ming Dynasty (1368-1644). Stories were mostly selected from Feng Menglong's *Three Words* and Ling Mengchu's *two works of the Amazing Tales*.

The left page depicts an illustrated story of Du Shiniang Sink Treasure Chest from Feng's *Three Words*. The story ended with Du angrily sank her treasure chest and committed suicide after being betrayed by her love.

The right illustration is the story of Yu Boya from Feng's *Three Words*. Yu breaks his instrument after hearing about his friend's death, believing the only one who understands his music in the world has gone.



重鐫繡像西游真詮 (*Chong juan xiu xiang Xi you zhen quan*)
吳承恩 (Wu, Cheng'en) b.~1500 - ~1582
陈士斌參解 (Chen, Shibing) Interpreted
味經堂 (Wei jing tang edition)
Published in 1783
PL2697 .H75 1783



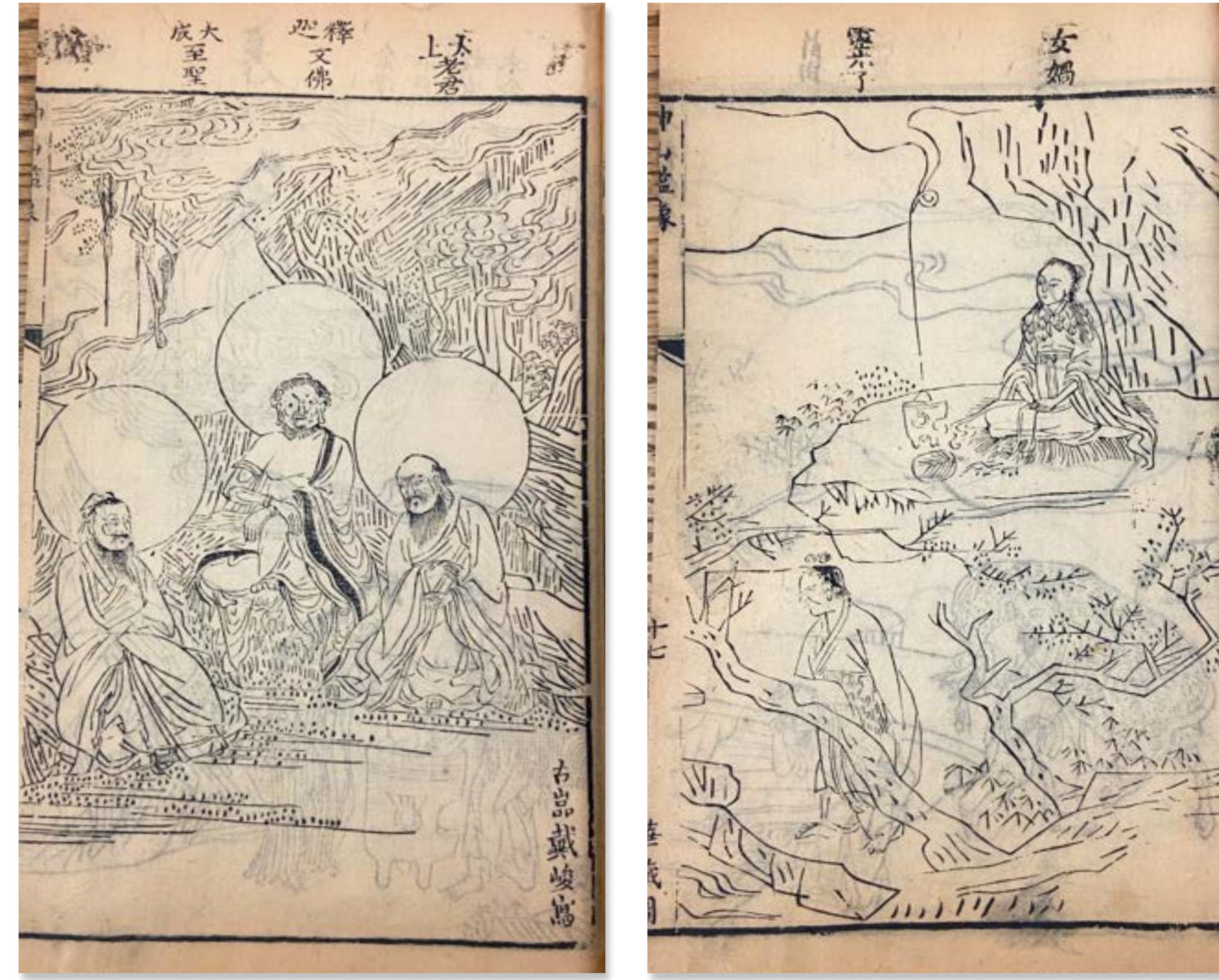
Illustrated True Meaning of the Journey to the West is an interpretative work by Ming Dynasty critic, Chen Shibing, of the classic novel *Journey to the West* by Wu Cheng'en.

The left illustration shows the Tang Monk and his three disciples carrying scrolls returning to the East.

Other illustrated Chinese works in the special collection include art works, stone and bronze inscriptions, religious works, calligraphy, traditional medicine, and many more.



歷代神仙通鑑 (*Li dai shen xian tong jian*)
徐道 (Xu Dao), 程毓奇 (Cheng, Yuqi)
致和堂 (Zhi he tang edition)
Published between 1712 and 1722
BL1929 S44 1712



Deities from Daoism and Buddhism.

Nv Wa from traditional Chinese legend.

Illustrations of deities from ancient to Ming Dynasty, including those from Chinese legends, Daoism, Buddhism, and Christianity.



重定金石契 (*Chong ding jin shi qi*)
張燕昌 (Zhang, Yanchang) b.1738-1814.
清乾隆刻本 (Qing Qianlong edition)
Published between 1736-1795
PL2448 C38 1778

Collected inscriptions on bronze and jade compiled by Qing Dynasty calligrapher Zhang Yanchang. Other works in this category that the Tateuchi East Asia Library holds include 1752 edition of *Bo gu tu* by Wang Fu and others.

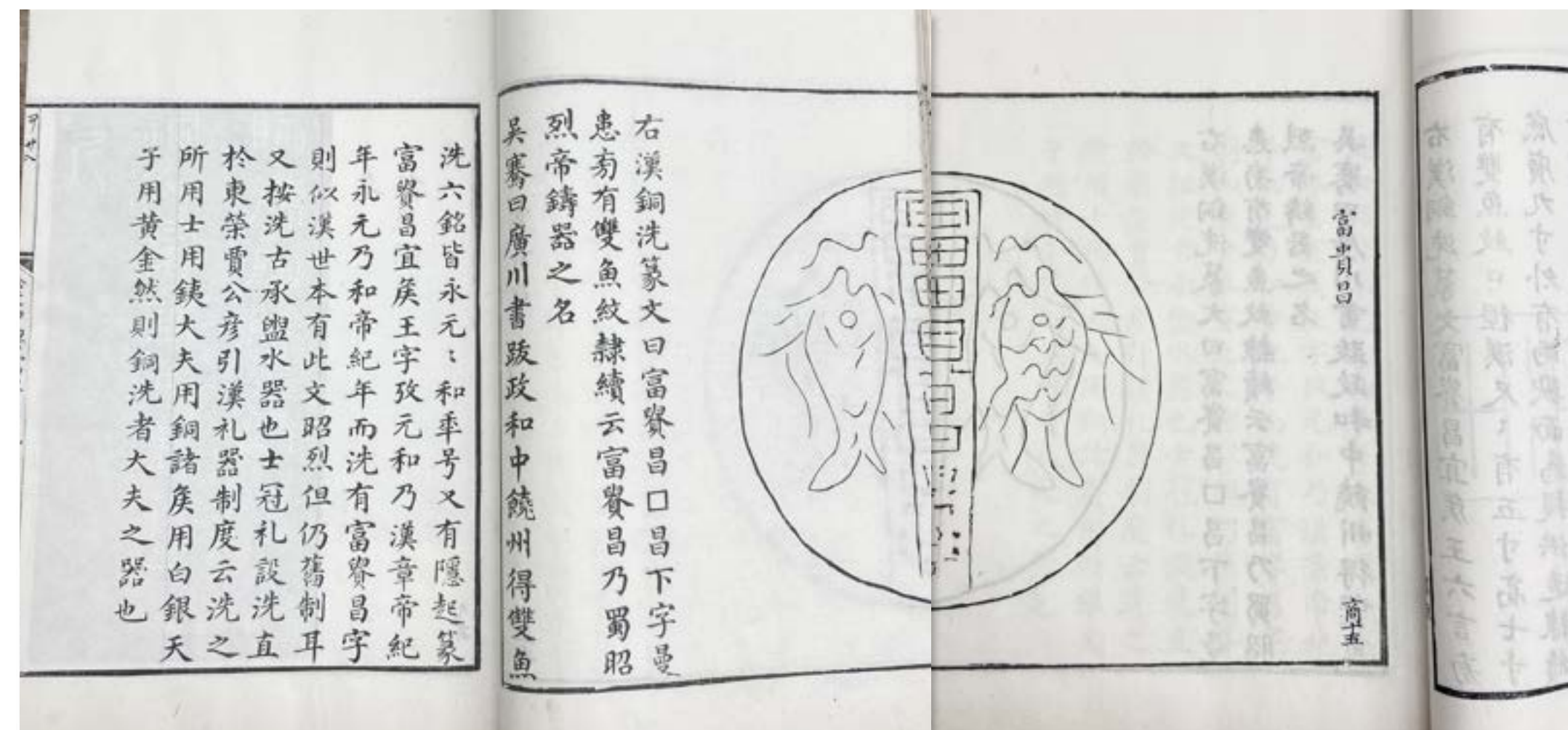


Illustration of auspicious motifs on Han dynasty bronze ware from Jin shi qi.



Japanese Daily Life, Travel and Cartography



浮世絵七大家畫集 (*Ukiyo-e 7-taika gashū*)
喜多川歌麿 (Kitagawa Utamaro),
葛飾北斎 (Katsushika Hokusai)
Published in 1928
NE1321.8 .U33 1928



This book collects the artworks of seven *ukiyo-e* artists who are widely known around the world. *Ukiyo-e* flourished from the 17th through 19th centuries and depicts everyday life such as manners and customs in Japan.

We have selected works by Kitagawa Utamaro, famous for his paintings of *Bijin-ga* (美人画, beautiful women pictures), and Katsushika Hokusai, well-known for his works of landscapes.

A *geisha* (female Japanese performing artist) walks with a male attendant in a snowstorm.

"*Geisha Walking through the Snow at Night*" by Kitagawa Utamaro (original artwork created around 1797)



People's gazes, hand gestures, the wooden patterns on the floor, and the slope of the roof are concentrated on Mt. Fuji.

"*Gohyaku Rakanji Sazaidō (Sazai Hall at the Temple of the Five Hundred Arhats)*", from the series *Fugaku sanjūrokkei (Thirty-six Views of Mount Fuji)* by Katsushika Hokusai (original artwork created around 1830-1832)



このころくさ (Konokorokusa)
菱川吉兵衛 (Hishikawa Kichibē)
 Published in 1935
 PL755.35 .K57 v.9 no.5

Hishikawa Moronobu (formal name) is commonly celebrated today as the “founder of *ukiyo-e*.” He was trained in his family’s textile business and started drawing designs for embroidery and developed his technique. One of his most famous artworks is called “Beauty Looking Back” and that is an example of a genre which portrayed beautiful women. This book was often referred to as Edo’s town information magazine and the texts were written in the style of a news report.



Original artworks created in 1682.



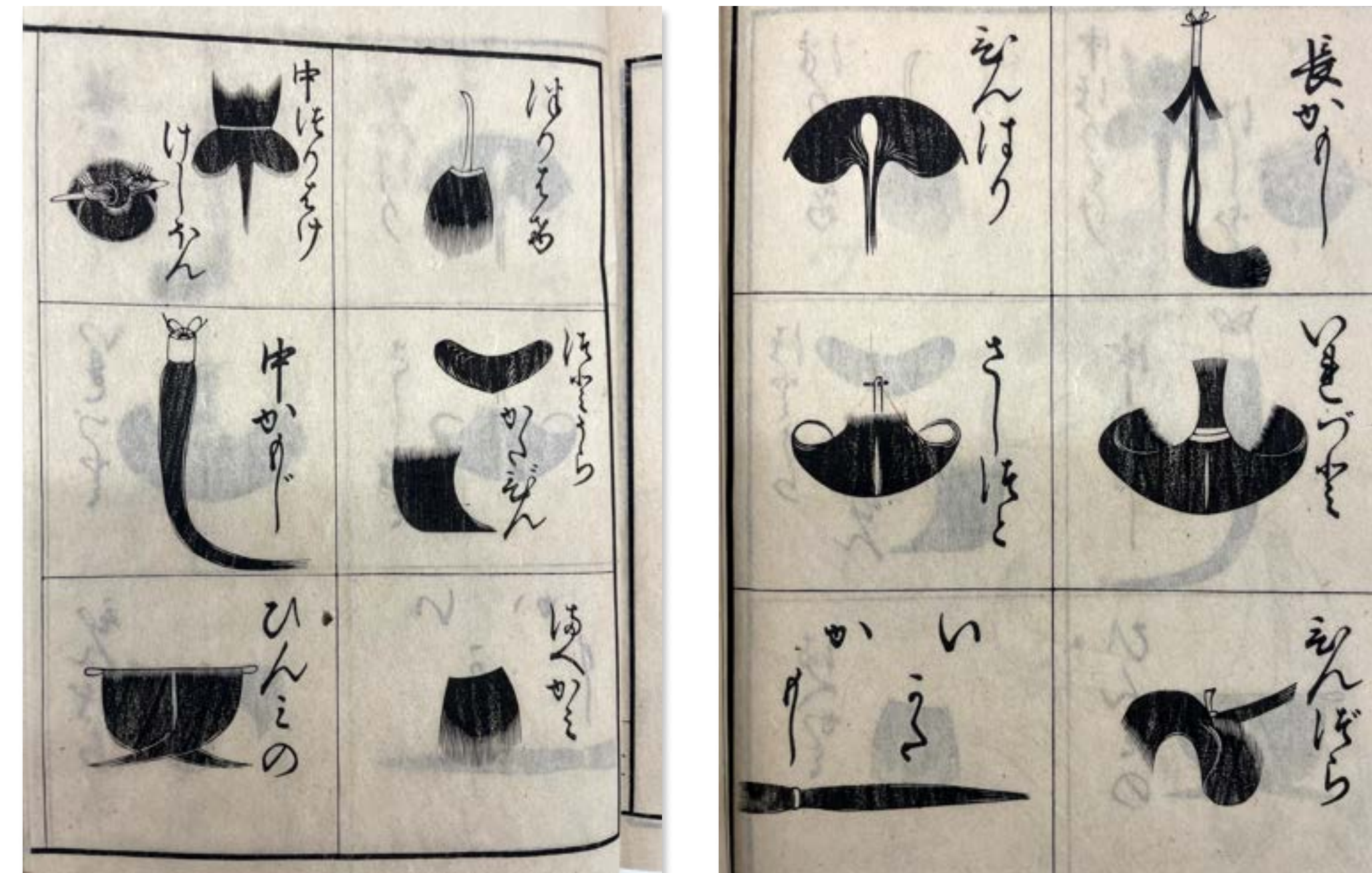
當世かもじ雛形 (Tōsei kamoji hinagata)
安部玉腕子 (Abe Gyokuwanshi)
 Published in 1936
 PL755.35 .K57 v.10 no.3

This artwork depicts various examples of combinations of hairstyles at the time of the Edo Era. It gives us a glimpse of how women in the Edo Era enjoyed dressing up.

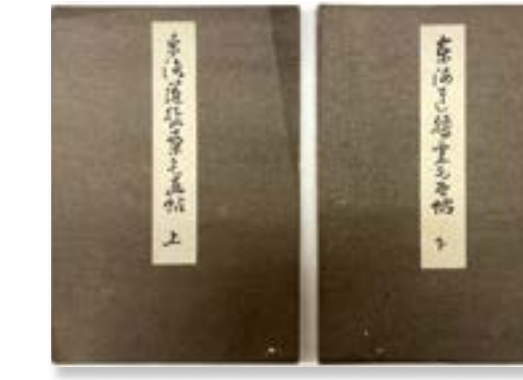


Original artwork created in 1779.

Kamoji is a hairpiece that is added to compensate for the length and volume of the hair, similar to hair extensions today. *Kamoji* has a long history. It is said that it was already in use over 1300 years ago. A wide variety of *Kamoji* was developed from the middle of the Edo period onward.



Various types of *Kamoji* are categorized in the illustrations above.



東海道膝栗毛画帖 (Tōkaidō hizakurige gachō)
十返舎一九 (Jippensha Ikku)
 Published in 1933-1934
 PL755.35 .K57 v.8 no.27

Jippensha Ikku was an author of a genre of novels called *Kokkeibon* (*humorous book*). Earlier in his career, he wrote Joruri plays in Osaka, but after moving to Edo in 1794, he started to write novels. The *Tōkaidō* (eastern sea route) road stretched about 320 miles (515 km) from Edo (modern day Tokyo) to the capital city of Kyoto. *Hizakurige* means to travel on foot. There were 53 *Shukuba* (post stations) on *Tōkaidō*, and they had the role of letting travelers stay and rest. It is said that people in the Edo Era walked for 13-15 days on *Tōkaidō*.



Written in the top right of this image is 日本橋 “Nihon-bashi”, the starting point of the *Tōkaidō* road.

These artworks depict people stopping to get Japanese traditional sweets. The right image depicts a plate of *manjyu*; steamed red bean bun.



Original artworks created around 1815.

The left piece illustrates two *Shukubas* on *Tōkaidō*; Kameyama and Shōno. Both are located in Mie prefecture, central Japan.





東海道五拾三次ノ圖
(*Tōkaidō gojūsantsugi no zu*)
[安藤]廣重 [Andō] Hiroshige
Published in 1833-1868
NE1325.A5 A7

Utagawa (Andō) Hiroshige was born in 1797 in Edo and became a Japanese *ukiyo-e* artist. In 1832, he reportedly traveled the *Tōkaidō* to Kyoto on official business. After he returned to Edo, Hiroshige launched his monumental project of publishing the *Fifty-three Stations of the Tōkaidō Road*.

He is also known for *One Hundred Famous Views of Edo*, composed of woodblock landscapes, and some of them are known for being imitated by Van Gogh.



This artwork depicts a morning view of 日本橋 “Nihon-bashi”, a bridge in the current Chuo City of Tokyo.



Mitsuke, in Shizuoka prefecture.



The bridge Sanjō Ōhashi in Kyoto.

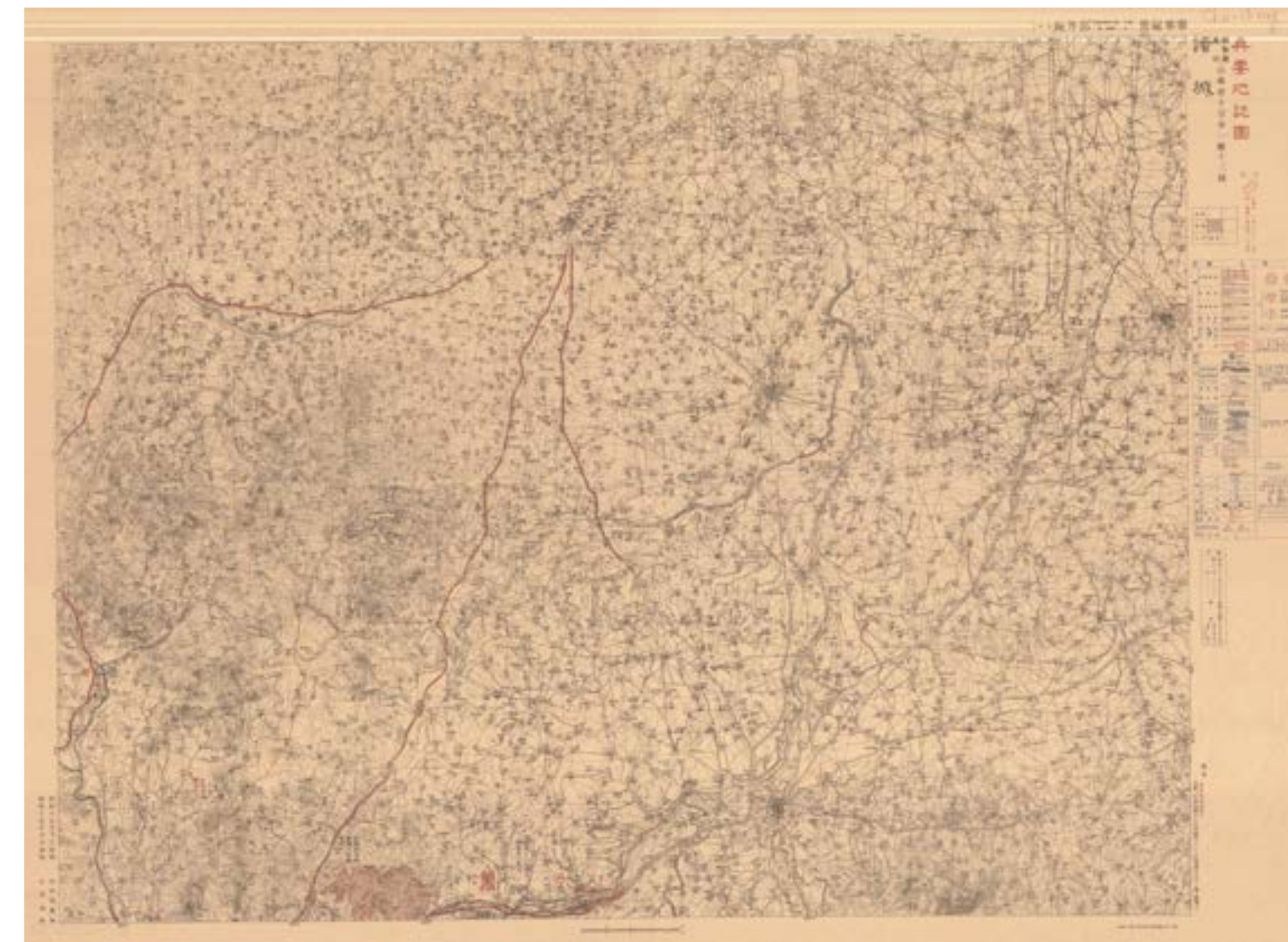
外邦図 (*Gaihōzu*) “Map of outer lands”

Gaihōzu are topographic maps, covering the areas of former Japanese imperial territories (*Gaihō* = 外邦). These maps were produced by the former Japanese Imperial Army between the beginning of the Meiji Era (1880s) to the end of World War 2 (1945). The former Imperial Army also created detailed maps of “inland” Japan (*Naikokuzu* 内国図). These maps were either surveyed and drawn by Japanese surveying squads or reproduced from topographic maps drawn by the land surveys of other countries by an order of the Land Survey Department of the General Staff Office, the former Japanese Army.

Regardless of the coverage of the areas, these military maps were captured and transferred to the U.S. after Japan’s defeat. They were eventually distributed to the libraries throughout the country, including the UW Libraries. The UW Libraries own 4,445 of the “inland” and 2,525 of the “outer land” maps.



Tainan hokubu (Northern Tainan), Taisho 15 (1926)



Santōshō Shojō (山東省諸城) in China, Shōwa 15 (1940)



Korean Ceremonial Rites and Medicinal Practices during the Chosŏn Dynasty



國朝五禮儀 (*Kukcho Oryeūi*)
申叔舟 (Sin, Suk-chu) b.1417-1475, et. al.
Originally published in 1474
(this edition's version is unknown)
Woodblock print
DS904 S5

After the Chosŏn Dynasty’s establishment in 1393, Confucianism became the guiding principle prompting the need for a detailed ceremonial system, which culminated in the *Kukcho Oryeūi*’s completion in 1474. It is a ceremonial text compiled by early Chosŏn officials like Sin Suk-ju and Chŏng Ch’ŏk covering the rituals and procedures of the Five Rites (五禮), the core ceremonial practices of the state:

Auspicious rites (吉禮), congratulatory rites (嘉禮), guest rites (賓禮), military rites (軍禮), and funeral rites (凶禮).

The book is organized by type of rite, with funeral rites most extensively covered. The auspicious rites detail state sacrifices, while congratulatory rites include royal ceremonies. Guest rites describe the reception of foreign envoys, and military rites cover martial ceremonies. The various ceremonies stipulated in the *Kukcho Oryeūi* were primarily intended for use in the royal court, resulting in few regulations for the nobility or commoners. Additionally, due to its formal content, it was not widely implemented among the general populace, which presents a significant limitation.

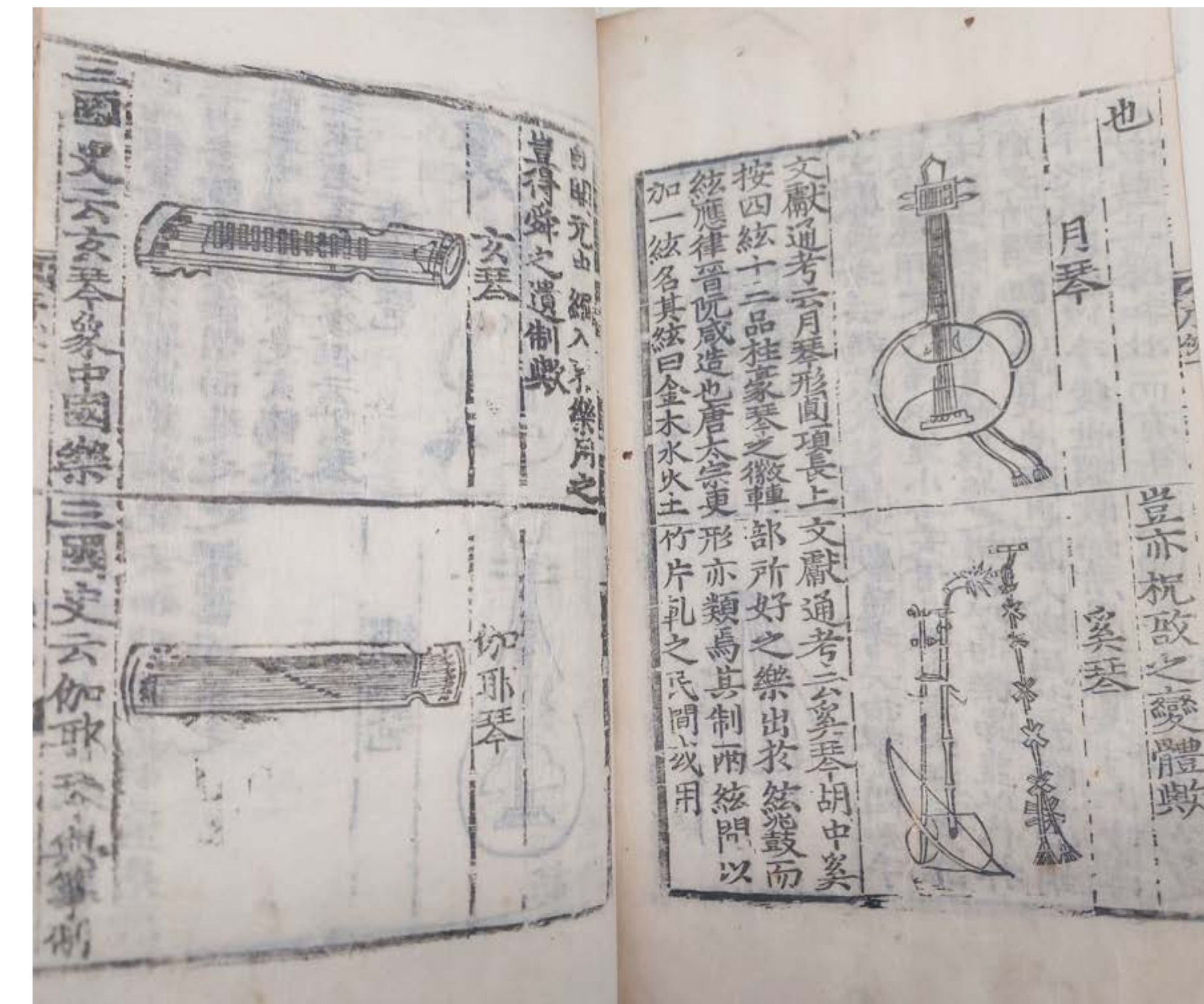
Nevertheless, the *Kukcho Oryeūi* holds great value as it vividly illustrates how Confucian rites were established based on Confucian political ideology during the Chosŏn Dynasty. The preface by Kang Hee-maeng clearly reflects the compilation process of the *Kukcho Oryeūi* and the national policy direction of Chosŏn society, which aimed to organize the state system around Confucian ideals through the Five Rites. The following images show some examples from *Kukcho Oryeūi*, of musical instruments used in elegant court music with descriptions of the necessary details for performing the Five Rites along with illustrations.



Metal percussion and drum



Metal percussion and stone percussion



Stringed instruments





四禮輯要 (Sarye Chibyo)

李震相 (Yi, Chin-sang) b.1818-1886

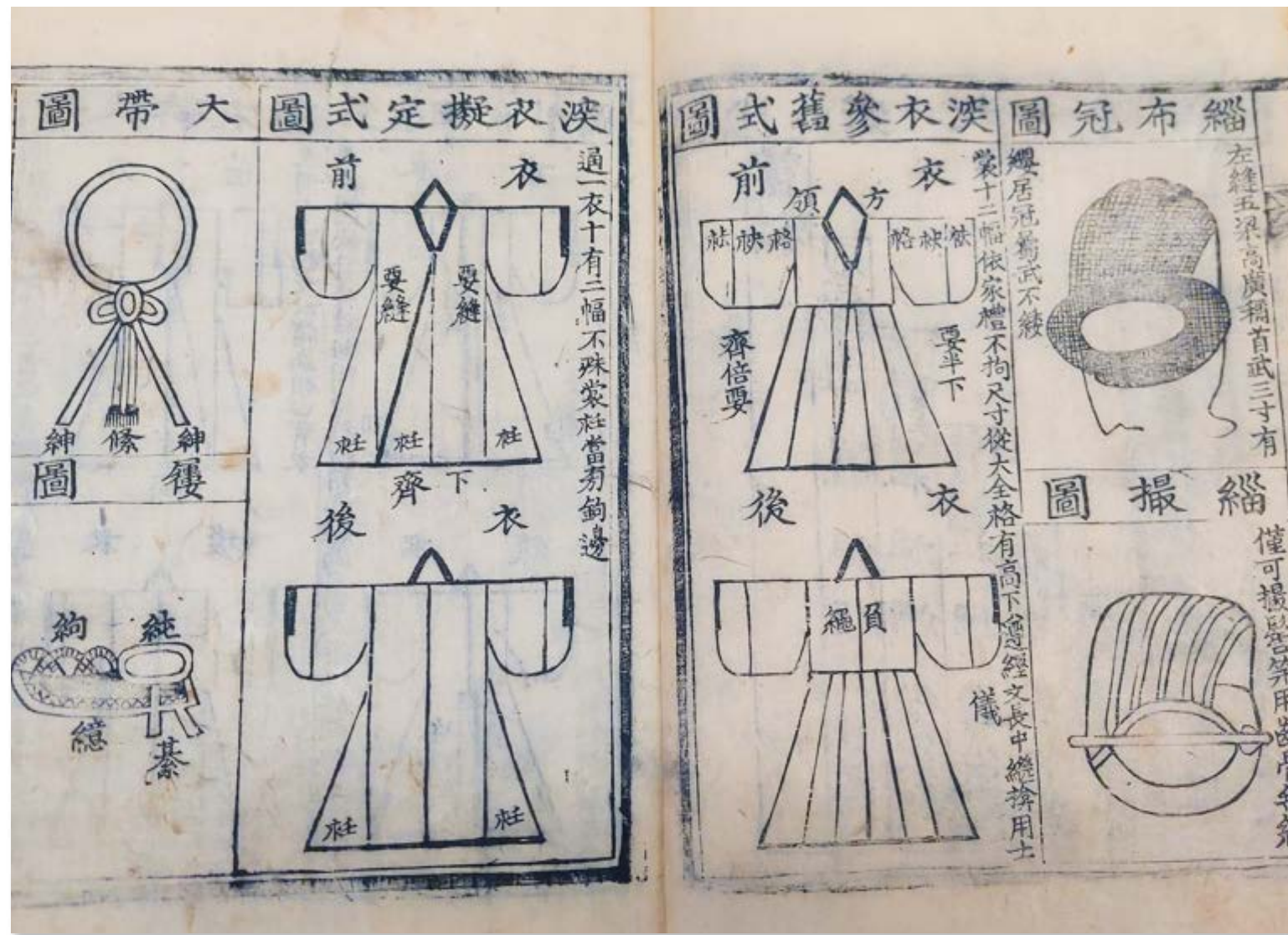
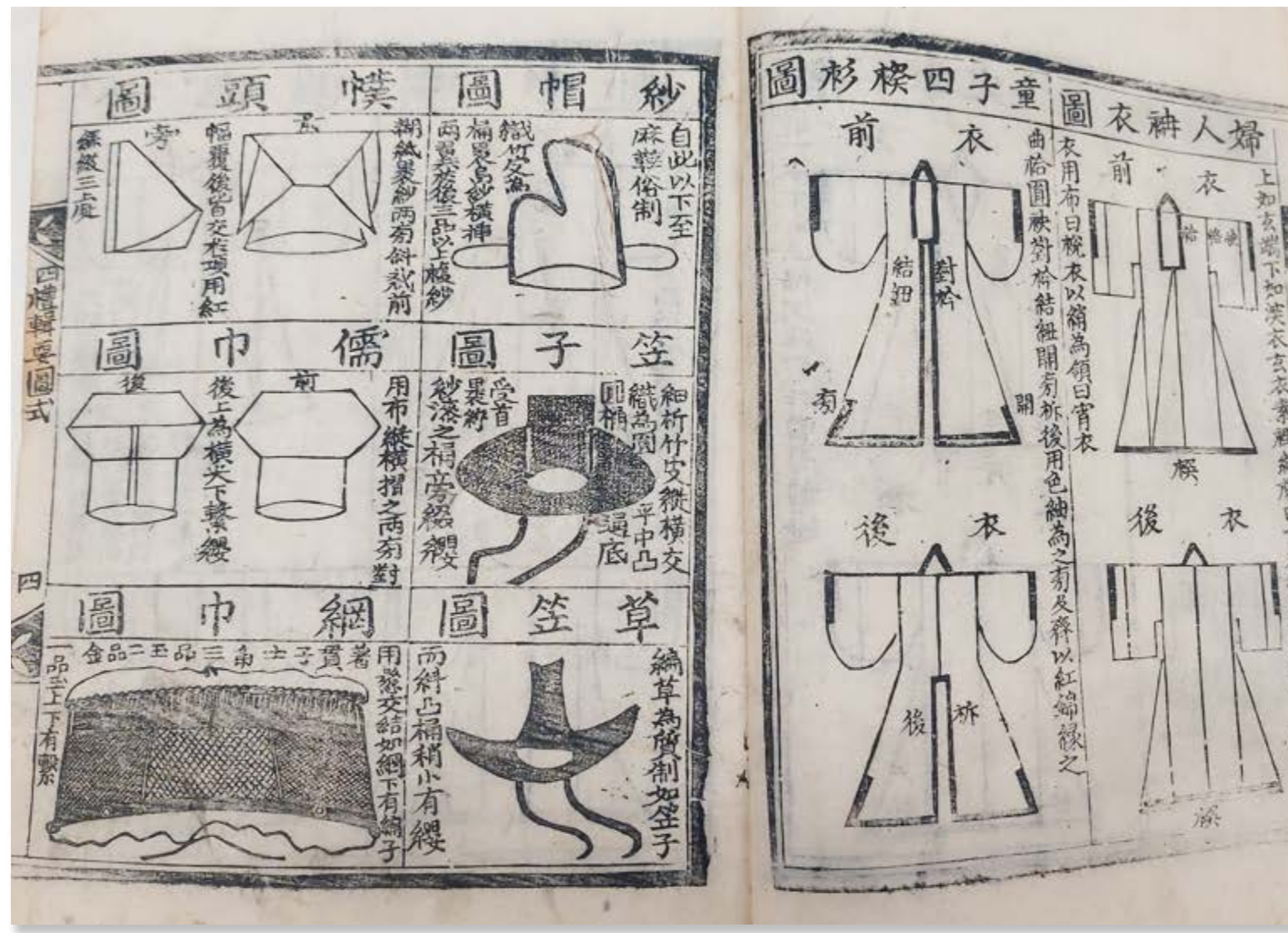
Published in 1906

Woodblock print

DS904 .Y55

The rites are fundamental in Confucianism and have historically been central to maintaining family lineage, social order, and cultural continuity in Korea. Published in 1906, the "Sarye Chibyo" (Four Rites Essentials) is a comprehensive compilation by late Chosŏn scholar, Yi Jin-sang (李震相, 1818-1886) covering the four rites of coming-of-age (冠禮), marriage (婚禮), funeral (喪禮), and ancestral rituals (祭禮) in addition to the general rites (通禮). It particularly addresses the many controversies and variant practices by thoroughly verifying them against Zhu Xi (朱熹)'s "Complete Explanations of the Classic of Rites" (儀禮經傳通解) and "Family Rituals" (家禮), as well as numerous other ceremonial books from China and Korea.

The "Sarye Chibyo" (Four Rites Essentials) is significant as it supplements Zhu Xi's "Family Rituals" (家禮) and comprehensively compiles the ritual texts of the Toegye School and the Yulgok School. This aspect has greatly influenced subsequent studies in ritual scholarships.



These images showcase various examples of clothing, hats, and shoes for men, women, and children.



東醫寶鑑 (Tongui Pogam)

許浚 (Hö, Chun) b.1546-1615

Originally published in 1613 (this edition in 1814)

Woodblock print

R128.7 H56 v.1-25



Picture of the internal body (身形藏府圖 *Sinhyöngjangbudo*)

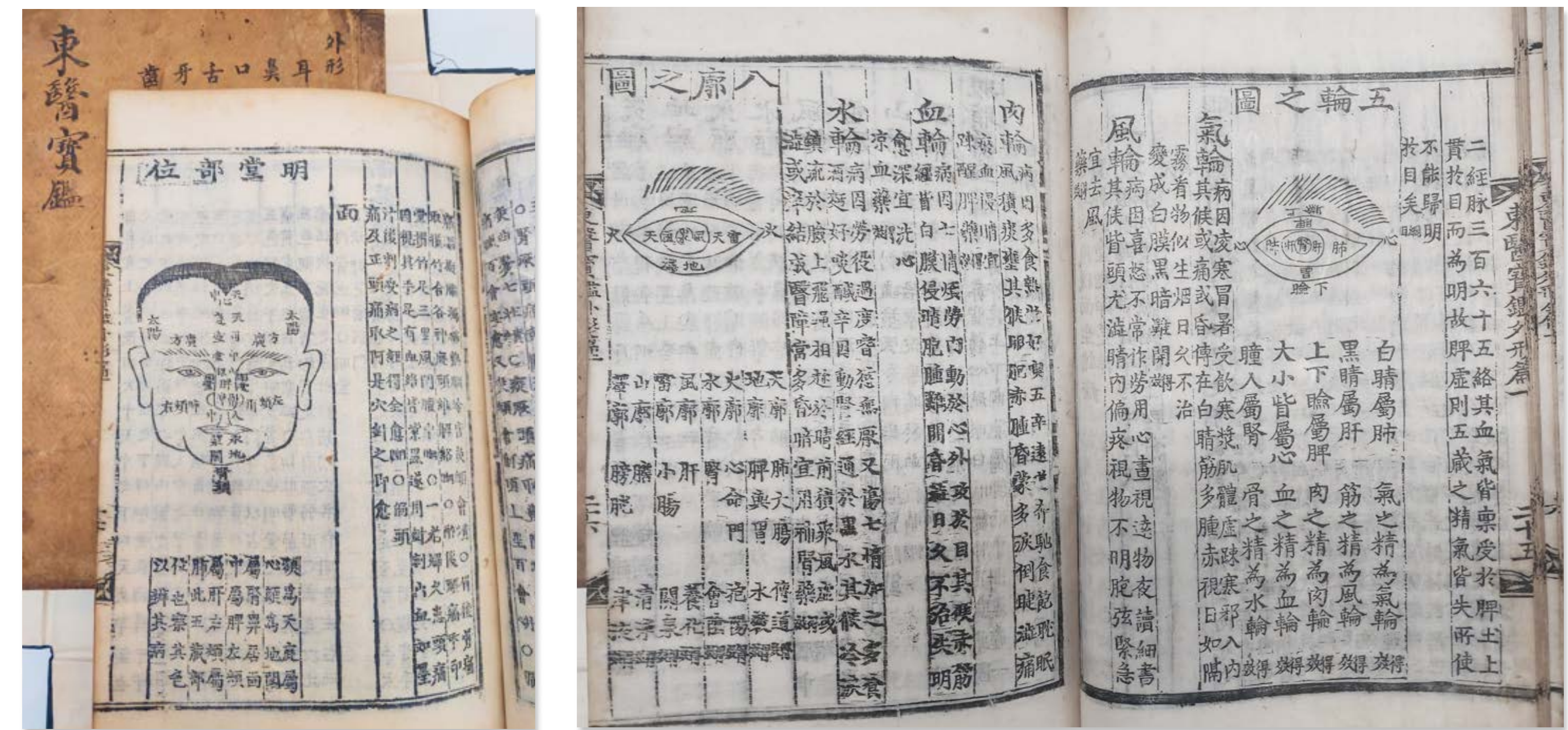
Sinhyöngjangbudo from *Tongui Pogam* is known as one of the most unique medical pictures of the viscera and bowels produced in East Asia. However, there has been no coherent explanation based on historical data as to how the details of the pictures were composed.

Tongui Pogam is a medical text written by Hō Chun, a prominent physician of the Chosŏn Dynasty. It is a comprehensive work that integrates medical knowledge from both China and Korea, consisting of 25 volumes and 25 books. Initially, in 1596, Hō Chun and four other collaborators began compiling the text under the order of King Sŏnjo, but the project was interrupted due to the Imjin War. Hō Chun then completed it independently in 1610. Completed in 1610 (the 2nd year of King Kwanghaegun's reign) and first published in 1613 using wooden movable type at the Royal Medical Office, *Tongui Pogam* is considered the foremost medical text of the Chosŏn Dynasty.

Tongui Pogam emphasizes disease prevention over treatment and is renowned for its exceptional organization of essential medical knowledge from both Chinese and Korean sources, making it comparable to an encyclopedia. It has become a representative medical text of Chosŏn, and has been published more than 30 times in China and twice in Japan, earning international recognition. It is currently listed as a UNESCO Memory of the World.

The intention behind these drawings is to depict the living human body. Traditional Korean medicine places significant emphasis on the vital energy of living individuals. It's important to convey how *qi* and blood move and how the organs express their meanings. By focusing on the movement of living energy, the hidden stories in each part of the body can be understood without any issues in comprehending human physiology.

Anatomical knowledge is, of course, important in traditional Korean medicine due to its consideration of functional aspects. However, anatomical knowledge pertains to deceased bodies and does not capture the essence of living energy. To express living *qi*, a different approach is required. In Western medicine, the dissection of cadavers is crucial. Accurate anatomical knowledge is fundamental for performing surgeries, so depicting the locations of blood vessels and the pathways of nerves is essential. However, most diseases are addressed from a functional perspective. The depiction of the body's vital energy in living individuals is the essence of traditional Eastern medicine as illustrated in the *Tongui Pogam*. This is why the term used (身形藏府圖 *Sinhyöngjangbudo*) is not "anatomical drawings" but rather "physiological drawings of the spirit and organs".



The images above illustrate how diseases can be diagnosed by examining the face and eyes, correlating specific regions to the body's internal organs.



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