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**The World Map *Sekai Bankoku Zu*
from the Encyclopedia *Tokai Setsuyō Hyakkatsū*
(Complete Compendium of Urban Knowledge,
Osaka, 1801)**

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Abstract. This work studies the world map from the popular encyclopedia *Tokai Setsuyō Hyakkatsū* 都会節用百家通 (*Complete Compendium of Urban Knowledge*) (Osaka, 1801) from the perspective of borrowing sources, typological features, combination of European, Buddhist, Chinese, and Japanese geographic and spatial concepts. The map is a partial copy of the world map by Nagakubo Sekisui 長久保積水 (1717-1801), but has many features typical of the Buddhist world view. We consider in detail the representation of India, China, Europe, and mythical countries. Special mention is made of the representation of ships in the map.

Keywords: mapping, *setsuyōshū* 節用集, world map, Matteo Ricci, Nagakubo Sekisui 長久保積水, *tenjiku* 天竺

This work provides an analysis of the world map from the popular encyclopedia of the *setsuyōshū* 節用集 genre: *Tokai Setsuyō Hyakkatsū* 都会節用百家通 (*Complete Compendium of Urban Knowledge*, Osaka, 1801). The abundance of diverse information, including geographic representations, as well as the availability and credibility of *kanji* dictionaries of the *setsuyōshū* 節用集 genre among common people of

the time make them a valuable source for researching the worldview of the Tokugawa era (1603-1868). In particular, a detailed analysis of the maps from the commented *kanji* dictionaries allows us to evaluate the degree of the prevalence of European geographic representations, of how they interacted with earlier concepts and of the peculiarities of their perception.

As for the scope of research on this issue, over the last decade, the analysis of maps and other evidence of spatial and geographic perceptions on the basis of printed publications of the Tokugawa era has been one of the fastest growing areas of research. Earlier works studying maps from *setsuyōshū* 節用集 date back to the first quarter of the 20th century and are authored by Abe Makoto and Iwane Masushige. The maps from *setsuyōshū* as sources on borrowing geographic information are studied in Oda Takeo, Unno Kazutaka, and Muroga Nobuo's book *Great Collection of Old Japanese Maps* (Kodansha, 1975). The studies of *setsuyōshū* have a long history, but, for a long time, researchers focused on the lexical and structural aspects. Among the recent works on the spatial and geographic data in *setsuyōshū*, special mention should be made of the studies by Tatsuoka Yuji [Tatsuoka 2013], Elena Polovnikova [Polovnikova 2013], and Steffen Remvik [Remvik 2011; Remvik 2017].

Tatsuoka Yuji's work *The Emergence of the Term chiri 地理 (Geography) in the Setsuyōshū Encyclopedias in the Modern Era* (2013) gives a lexical analysis of the geographic texts in the commentary. In addition, the author compiled a summary table of *setsuyōshū* from the *Setsuyōshū Taisei* 節用集大成 collection, in which he provided data on the presence or absence in them of maps and geography sections.

In her article *The Common People's World View: World Maps from Setsuyōshū*, Elena Polovnikova analyzes 19 world maps from the encyclopedias published between 1690 and 1864, and, on the basis of this analysis, she draws conclusions on the common people's world view, studying in detail the use of different toponyms relating to the same places and describing changes in the status and ways of representation of India, mythical countries and nations.

The World Map from the Encyclopedia Tokai Setsuyō Hyakkatsū

Available at: International Institute for Digital Humanities

https://www2.dhii.jp/nijl/kanzo/iif/200006409/images/200006409_00004.jpg



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In his works of 2011 and 2017, Steffen Remvik analyses the spatial representations in *setsuyōshū* on the basis of maps and introduction and commentary texts and gives a comprehensive review of the materials on space and time from the dictionary *Eitai Setsuyō Mujinzō* 永代節用無尽藏 (the 1830s), also addressing the issue of publishing rights with regard to various kinds of information and texts.

The world map from the encyclopedia *Tokai Setsuyō Hyakkatsū* is discussed in Max Moerman's work *Buddhist Japan and the Global Ocean* (2018). Dr. Moerman points out the features inherent in Buddhist world maps and also makes suggestions about what could have served as their source and for what this map could have served as a source later on.

The world map from *Tokai setsuyō hyakkatsū* is an interesting example of interpenetration and interaction of several geographic concepts. It has not yet been analyzed from this point of view. Therefore, this study seems to us to be important and useful for our further work.

World Views: Basic Concepts, Sources of Influence and Development Trends

The Tokugawa era, despite the country's policy of closure and limitation of contacts with foreigners (*sakoku* 鎖国), became a time of growing interest in the outside world and active intellectual exchange. Trade with Holland, China, Korea, Ryukyu, countries of South Asia through the mediation of China was of great importance for the economy. Trade contacts contributed to the introduction of new knowledge and ideas about the world, including geographic information about Europe, Asia, and Americas. In 1720, shogun Tokugawa Yoshimune 徳川吉宗 (1684-1751, ruled from 1715 to 1745) allowed to import into Japan European books the contents of which were not associated with Christianity. Consequently, books on various themes began to be brought to the country, including books on geography and maps, for instance, Blaeu's atlas [Yonemoto 2003 p. 106]. New European information

supplemented the knowledge brought earlier, before the country's closure, and was superimposed on the already existing spatial concepts.

In addition to the European geographic views, we can roughly mark out two main concepts of the world order prevalent in Japan at the beginning and in the middle of the Tokugawa era. One of them is the concept of three countries (*sangoku sekaikan* 三国世界観), according to which the world was divided into three countries: *honchō* 本朝, i. e. Japan, *kara* 唐, i.e. China and Korea, and *tenjiku* 天竺 — India. The other concept is the Buddhist world view, according to which Japan was a small country located in the northeast of the inhabited world of Jampudvipa.

Another important process related to spatial representations that took place in the Tokugawa era was the desire of the shogunate to change the status of Japan vis-a-vis China in the official ideological view of the world. While in the Muromachi era (1336-1573), Japan was thought of as a satellite of China which was the center of the world, the Tokugawa shoguns made attempts to raise the status of Japan, making it higher than that of China. After the fall of the Ming Empire in 1644, the shogunate's rhetoric had the Manchus as barbarians, China as having lost the "mandate of heaven", and Japan, since it had not been subjected to the barbarian conquest, as its successor.

Such ideas can be found in the travel notes by Nagakubo Sekisui 長久保積水 (1717-1801), in the parts describing the Chinese from Nagasaki, and in the new rules of trade with China developed by Arai Hakuseki 新井白晳 (1657-1725) in 1715 in Nagasaki. Tang China, which had been a cultural and ideological ideal, then began to be associated with the distant past and seemed to be completely severed from contemporary China in terms of ideology [Yonemoto 2003, p. 103]. Yokoyama Toshio sees a manifestation of the desire to equalize the positions of China and Japan in the comparison of Chinese and Japanese heroes and famous species that can often be found in the encyclopedias of the *setsuyōshū* genre [Yokoyama 1988, p. 85]. However, such ideas remained exclusively at the level of rhetoric. China was still an important economic partner and exerted a great intellectual influence on Japan, being, among other things,

a source of geographic information. The Chinese encyclopedias *Shan Hai Jing* 山海經 (*The Classic of Mountains and Seas*), *Sancai Tuhui* 三才圖會 (*The Illustrated Encyclopedia*, 1607), and others were sources of ideas about the peoples that inhabited lands around China; borrowings from these books can be found in many Japanese encyclopedias, for example, in *Wakan Sansai Zue* 和漢三才圖繪 (*The Illustrated Japanese-Chinese Encyclopedia*, 1712), *Kimmō Zui* 訓蒙圖彙 (*The Illustrated Lecture*, 1690) and some others [Yonemoto 2003, pp. 104-106].

Another expression of the shogunate's desire to elevate Japan's position in relation to the rest of the world was the widespread use of the earlier existing concept of *shinkoku* 神国, according to which Japan was believed to be the "land of the gods".

Printed Maps, Peculiarities of the World Maps from the *Setsuyōshū* Encyclopedias

Maps, particularly world maps, are a visual objectification of interpenetration and interaction of elements of different geographic and spatial concepts. The specific feature of maps as a means of fixing and transmitting information is the mixing and generalization of disparate elements of the picture of the world by conveying them in one graphic image. The depiction of reality, both fictional and real, with the aid of maps was a common technique for visual transmission of information in the Tokugawa era [Yonemoto 2003, p. 43]. Maps were issued as separate editions, were included in directories and encyclopedias, and used as illustrations in urban belles-lettres of various genres and during public talks.

World maps of the Tokugawa era are traditionally divided into four types according to their sources and world view. These included maps based on the map drawn by the Jesuit missionary Matteo Ricci (1552-1610); world maps repeating Dutch maps; world maps reflecting the Buddhist view of the world; maps based on earlier Portuguese and Spanish information about the world received from the Jesuits before the country's closure and ban on Christianity [Kinda, Uesugi 2012, p. 264].

The development of commercial printing and the growth of literacy among the common population contributed to the dissemination of information about the structure of the world and formed ideas about the world among ordinary urban people. In the 17th and 18th centuries, several world maps were drawn; they were reprinted many times and were popular with urban dwellers. Among them we should mention the world map *Bankokusōzu Jimbutsuzu* 万国総図人物図 (*The Map of the Countries of the World. Depiction of the Peoples of the World*, 1645, Nagasaki), *Bankoku Sōkaizu* 万国総会図 (*The World Map*, 1688) by Ishikawa Ryūsen 石川流宣 (the years of life are unknown), the map by Nagakubo Sekisui *Kaisei Chikyū Bankoku Zenzu* 改正地球万国全図 (*The Corrected Map of the Countries of the World*, 1785). They all are based on the map by Matteo Ricci *Kon'yo Bankoku Zenzu* 坤輿萬國全圖 (*The Map of the World*) published in Beijing in 1602. In addition to separate editions, world maps were included in directories and encyclopedias. Elena Polovnikova maintains that city people could get acquainted with a world map in encyclopedias and other similar printed books rather than in a separate edition [Polovnikova 2013, p. 64]. The world maps published separately and the maps included in the books have some typological differences, which we will talk about later. One of the publications that included maps were *kanji* dictionaries with *setsuyōshū* commentary, and one of such dictionaries is *Tokai Setsuyō Hyakkatsū*.

The first *setsuyōshū* appeared in the Muromachi era. They were handwritten *kanji* dictionaries for writing, used by the better educated segments of the population. In the Tokugawa era, *setsuyōshū* began to be supplemented with comments and additional inserts on various topics. The handwritten *kanji* dictionaries for writing practice of the educated elite turned into reputable printed reference publications popular with city dwellers.

In terms of structure and content, the commentary was a partial or complete compilation from other publications on the topics of etiquette, world order, housekeeping, fortune-telling, and other similar topics. Starting from the late 17th century, they acquired a uniform three-part structure. In most cases, the commentary was bigger than the dictionary

item and consisted of three sections: the introductory (*kantō* 巻頭 or *kanshu* 巻首) one, that placed above the dictionary (*kashiragaki* 頭書), and the concluding (*kammatsu* 巻末 or *okugaki* 奥書) one. In the early 19th century, bigger *setsuyōshū*, often consisting of a few volumes, began to be published. The content of the compilation part of the dictionary was largely determined by the publisher's rights to print a particular type of information. Although the *setsuyōshū* comments could be very different in content, they all had sections on spatial and geographic representations, history, calendar, writing of characters, and life of the upper classes. Comments to *setsuyōshū* were not structured thematically, and passages on related or similar themes could often be found in different parts of the dictionary. This is equally true for all themes presented in the comments, including geographic information. However, maps of the world and of Japan were usually placed at the very beginning of a book. Most researchers agree that commentaries for dictionaries became one of the ways to unify the language and ideas about their country among the common population in the Tokugawa era.

Maps began to be included in dictionaries in the 17th century, and, in the second part of that century, they became a mandatory part of the commentary. Usually, the dictionaries included a map of Japan, a map of the world and maps of three largest cities, *santo* 三都, — Edo, Osaka, and Kyoto. World maps first appeared in *setsuyōshū* in the Genroku era (1688-1704). The earliest examples typologically belong to Buddhist maps of the world and were entitled as an image or plan of Mount Sumeru. But in the late 17th century the Buddhist world view in *setsuyōshū* began to be replaced by geographic information received from Europeans. Most of the world maps from 1699 to 1778 are based on the *Bankoku Sōzu* 万国総図 map (*Complete Representation of All Countries*) depicting representatives of different nations of the world, which was compiled in Nagasaki in 1645. The names of practically all of them include the word *bankoku* 万国 (myriads of countries), in which fact some researchers see not only an indication of the source of borrowing, but also a departure from the traditional concept of *sangoku sekaikan* 三国世界観. Maps of this type have some differences in shape (rectangular or oval) and

orientation, with some facing north and some facing east. In terms of content, however, they are very similar. In the late 18th century, maps included in *setsuyōshū* became varied both in their sources and content. Most of them are simplified copies of Matteo Ricci's map and maps drawn on its basis. These are the maps *Bankoku Sōzu* (1671), the world map by Nagakubo Sekisui (1717-1801) *Chikyū Bankoku Sankai Yochi Zenzusetsu* 地球万国山海輿地全図説 (Map of Seas, Mountains and Countries with Explanations, 1750) [Nagakubo 1788], the map by Hashimoto Sōkichi 橋本宗吉 (1763-1836) *Oranda Shin'yaku Chikyū Zenzu* 啁蘭新訳地球全図 (*New Translated Dutch Map of the World*, 1798), and some others. When copying, the compilers of *setsuyōshū* simplified maps in two ways: first, they reduced the number of toponyms, often at random; second, maps with the image of the two hemispheres were remade into a more familiar oval shape. Some researchers consider this as evidence of the unpreparedness of the readers for whom *setsuyōshū* were meant to perceive the information that the earth is not flat, but has the shape of a ball [Polovnikova 2013, p. 80].

Encyclopedia *Tokai Setsuyō Hyakkatsū*: History of Creation, Genre Features, a Part of the Commentary on Geography

The dictionary *Tokai Setsuyō Hyakkatsū* 都会節用百家通 was one of the first publications with an extensive commentary. It was published in Osaka in 1801 by the joint effort of several publishers. A few words should be said about the authors of the encyclopedia. Takayasu Rooku 高安蘆屋 (1772-1801) was a calligrapher, expert in Chinese classics, author of historical essays on Chinese and Japanese history, and neo-Confucian scholar; Kamata Kansai 鎌田環斎 (1753-1822) was the head of a *juku* school, a calligrapher, expert in Chinese classics, and neo-Confucian scholar; Niwa Tokei 丹羽桃溪 (1760-1822) was an artist, book illustrator, author of pictures for several encyclopedias on various household and economic topics.

The dictionary comprises 718 pages and about 32 thousand words. It consists of three parts: *kanshu* 巻首 – 64 sections, 46 page spreads; *kashiragaki* 頭書 – additional text occupies about one-third of the sheet, 35 sections, 303.5 page spreads (in terms of volume it is about 100 full text spreads); *kambi* 巻尾 – 14 sections, 9 page spreads.

The commentary to the dictionary contains an extensive amount of data on geography and notions about space (18 out of 112). Most of them are graphic representations: maps, bird's-eye views of temples and sanctuaries, plans, and landscapes. Text descriptions are lists of famous places, provinces, short notes about toponyms and their origins. The first section of the commentary contains a world map, a map of Japan, layouts of the emperor's palace and the capital's sights, a map of Mount Fuji, images of three sanctuaries, images of the sanctuaries in Nikkō, Ise, Kasuga, and Yahata, Mounts Kōpira and Kōya, well-known Chinese landscapes glorified in verses and their Japanese analogues: Matsushima, West Lake, eight views of Ōmi hakkei 近江八景 and eight views of Xiaoxiang 瀟湘八景. The second part of the commentary comprises descriptions of all the Japanese provinces and well-known places, as well as notes on the pilgrimage from Edo to Ise. The final part includes maps of three capital cities (Edo, Osaka, and Kyoto) and stories about the history of the Big Buddha Pavilion *Daibutsuden* 大仏殿 and the *Sanjūsangendō* 三十三間堂 in Kyoto.

We can single out several peculiarities of the information placed in the commentary to the *setsuyōshū* dictionaries, including geographic ones, which make them different from other publications. On the one hand, it is their conservative nature: the same passages were repeated in encyclopedias for several decades, in spite of the appearance of books with new, updated information about the world and more recent maps of the world and of Japan, for example, maps made by Ishikawa Ryūsen 石川流宣 and Nagakubo Sekisui 長久保積水. On the other hand, according to some researchers, the compilers deliberately simplified the materials, making them accessible to uneducated readers [Polovnikova 2013, p. 80].

The World Map from *Tokai Setsuyō Hyakkatsū* 都会節用百家通

The world map is on the fourth spread of the dictionary right after the contents and the introduction. The map occupies the entire spread, has the rectangular form and is not supplemented by an additional text or comments. The rectangular form is not very typical of the period under consideration, since normally the world was depicted in encyclopedias in the oval form, even if the source for copying was European maps depicting the world in the form of hemispheres. Place names on the map are written in two ways: *kanji* in Asia and katakana in Europe and Africa (with a few exceptions).

The map is entitled *Sekai Bankoku Zu* 世界万国図, i.e., “Map of many countries of the world”. The presence of the word *bankoku* 万国 in the name is quite typical of the Tokugawa era, which has been mentioned before.

Sources of Borrowing

Typologically, the map belongs to those based on Matteo Ricci’s map, but also some features inherent in the Buddhist tradition. Matteo Ricci’s world map was well known in Japan practically from the moment of its publication. It is known that the Jesuits used this map during geography lessons at their academy in Kyoto in 1605. In addition, in 1645, a map with pictures of residents of different countries was published in Nagasaki, and it was almost a complete copy of Ricci’s map [Yonemoto 2003, p. 16]. The direct source for the map, as indicated in the work by Unno Kazutaka, Muroga Nobuo, and Oda Takeo and in the article by Elena Polovnikova, was the map by Nagakubo Sekisui, *Chikyū Bankoku Sankai Yochi Zenzu Setsu* 地球万国山海輿地全図説 (1788). Nagakubo Sekisui was a prominent map-maker, geographer, and neo-Confucian scholar. Nagakubo Sekisui lived in the domain of Mito, located in the Hitachi province northwest of Edo, worked as a civil servant and studied geography and history. One of the main works by Nagakubo Sekisui was the book *Dainihoshi* 大日本史 (*Great History of Japan*). In addition

to history and geography, he wrote verses and was a notable poet; he published a collection of his poems in the Chinese style *kanshi* 漢詩. As part of an official commission and as a representative of the domain, he participated in several travels, including some time spent in Nagasaki (1766), where he communicated with the Chinese and the Dutch. It is known that he studied with students of the astronomer Sabukawa Shunkai (1639-1715), from whom he learned how to use the grid of meridians and latitudes in mapping. Nagakubo Sekisui made the first printed map of Japan with a grid of latitudes and longitudes and several important printed maps of Japan and China [Yonemoto 2003, pp. 37, 40, 69-70]. Due to his education, intellectual exchange with foreigners, and access to the most precise maps of his time, Nagakubo Sekisui used in his works the most advanced map-making techniques and geographic knowledge. Probably, the maps by Nagakubo Sekisui were not as popular as other printed maps of his time, but remained in demand for a long time, as evidenced by a large number of copies up to the second quarter of the 19th century.

The text written in the margin says that the world map was based on the map by Haramé Sadakiyo 原目貞清 (life years unknown), *Yochizu Ōchikō* (World Map, 1720). The world is depicted in the map in an oval, and place names, except those located in Asia or the mythical ones, are written in katakana. The map is oriented to the north; the center is located just east of Japan in the Pacific Ocean; the meridians, the equator, and the major latitudes are indicated. For its time, the map was advanced, and the author used all the map-making techniques available to him.

The map in *Tokai Setsuyō Hyakkatsū* 都会節用百家通 is a simplified copy of the map by Nagakubo Sekisui. It has significantly fewer place-names and no meridians or parallels. Moreover, the map from the encyclopedia can only loosely be called a world map since it copies only the Western hemisphere. The northern and southern parts of the world are also cut off. Africa and Europe are depicted as one continent. Thus, instead of the map of the European type which depicts the world in the form of five continents *godai-shū* 五大州, the world is shown according to the traditional Buddhist concept of one continent *ichidaishū* 一大州.

Buddhist world maps which included European geographic views were created often enough in the Tokugawa era. One of the first such maps was made by the monk Hōtan 鳳潭 (1654-1728) in 1710. In an explanation to the map, Hōtan wrote that geographical knowledge was important for understanding the structure of the world, that his map combined all the concepts and made them visible to the human eye and that he saw the creation of world maps with the inclusion of the latest European data an important tool for integrating the Buddhist concept of world order into the culture of his time (Max Moerman, lecture at Stanford University, 2015). Over the next two centuries, several similar Buddhist maps of the world were created; most of them depicted one continent coinciding with the Western hemisphere. An example of such a map is the map made by the monk Zontō 存統 in 1821.

Another feature that makes the map from the encyclopedia akin to the Buddhist maps is the location of Tenjiku 天竺 (India) in the center of the map, that is, in the center of the world. In this case, Japan is found on the northeastern edge of the ecumene, which is quite consistent with the idea of it as a small lost country, *zokusan hendo* 粟散辺土, that was widely spread in the 13th and 14th centuries.

Representation of India

The part of the map showing the area that can be related to the Indian subcontinent requires special attention. This part of the map shows most clearly the simultaneous coexistence and interpenetration of several concepts of the world order. India is designated with several toponyms: *Tenjiku* 天竺, *Indea* いんであ, *Mouru* モウル, and *Bengaru* ベンガル.

The term *Tenjiku* is part of the concept *sangoku sekaikan* 三国世界観, which we have mentioned before. In this concept, the term *Tenjiku* denotes India not geographically, but as the place of the origin of Buddhism and the birthplace of Shakyamuni. Also, the term *Tenjiku* denoted the rest of the world, except Japan, China, and Korea. For instance, Ishizaki Takahiko writes that geographically *Tenjiku* was at first associated not with India (Hindustan), but with Siam. For example,

one of the reasons for the respectful attitude towards the first European Jesuits was the fact that they had arrived from Siam, i.e., from *Tenjiku* [Ishizaki 2012, pp. 215-220].

The toponym *Tenjiku* is mentioned in the map five times: *Higashi Tenjiku* 東天竺, *Nishi Tenjiku* 西天竺, *Naka Tenjiku* 中天竺, *Minami Tenjiku* 南天竺, *Kita Tenjiku* 北天竺, i.e., Eastern Tenjiku, Western Tenjiku, Middle Tenjiku, Southern Tenjiku, and Northern Tenjiku. This designation probably goes back to the world map of five Indias – *Gotenjikuzu* 五天竺圖. In their work on the Buddhist world maps in Japan, Muroga Nobuo and Unno Kazutaka write that the map was made in China and brought to Japan via Korea. When exactly the map was made and when it reached Japan remains unclear, but the oldest existing copy is kept in the Hōryūji temple and dates back to 1365. The popularity and credibility of the map can be evidenced by the fact that this particular map became the first printed map of the world in 1642. Muroga and Unno see the reasons for the popularity of the Buddhist concept of the world order firstly, in the equidistance of China and Japan from the center of the world and, secondly, in the proximity of this concept to the widespread ideas of the coming era of the end of the law (*mappō*) and the insignificance of their country [Muroga, Unno 1962, p. 65]. The toponym *Tenjiku*, together with other names for India, occurs in most Japanese world maps before the 19th century.

Matteo Ricci, who used Chinese sources to create his map of the world and tried to convey the Christian and European concept of the structure of the world using traditional Chinese concepts and place names, also put the name *Tenjiku* on his map twice: *Shōtenjiku* 小天竺 (Small Tenjiku) and *Nishi Tenjiku* 西天竺 (Western Tenjiku), simultaneously using the toponym *Indo* 印度 on the same map.

In addition to the toponym *Tenjiku*, the map from the encyclopedia has another few elements typical of the Buddhist representations of the world. These are toponyms denoting mythical lands, for example, *Tōjokoku* 東女国 (Eastern country of women), located between *Tenjiku* and China (on the map from the encyclopedia it is located slightly to the left of the Kunlun mountains).

Along with the toponym *Tenjiku*, there are three other toponyms for India on the map. These are *Bengaru*, *Mouru*, and *Indea*; each of them has its origin and semantic field. The toponym *Bengaru*, or more often *Hengaru* ヘンガル, appeared on the Japanese maps in the 16th century and, according to Ishizaki Takahiko, it was borrowed from the map of the Eastern Hemisphere in the Ortelius Atlas (1570) [Ishizaki 2012, p. 217]. The toponym *Mouru* initially designated the Mogul Empire, and it is often found in the maps of the Tokugawa era; usually it was used together with the toponym *Maraharu* マラハル, meaning Northern and Southern India, respectively. However, on the map from the encyclopedia it is used separately. According to Elena Polovnikova, the toponym *Indea* was also borrowed from Europeans [Polovnikova 2013, pp. 73-74].

The coexistence of asynchronous toponyms or different names of the same territory on the same map speaks of three facts. First, there is no connection between the world depicted on the map with any specific point or period of time. At the same time and on the same map, you can see toponyms and countries that existed at different times. Second, there is parallel coexistence of several geographic concepts. Ishizaki Takahiko points to the fact that, though the terms *Tenjiku*, *Mouru*, *Bengaru*, *Indo*, and *Indea* designate the same region, contemporaries did not connect them with each other. Thirdly, the concept of *Tenjiku* was not rooted in the minds of people. According to Ishizaki and Polovnikova, the compilers of the maps and encyclopedias could not afford not to map such important concepts of the structure of the world [Polovnikova 2013, p. 74].

Representation of China

The representation of China and surrounding areas was copied from the map by Nagakubo Sekisui. Elena Polovnikova points out that the maps that were included in the comments to the *setsuyōshū* dictionaries had the following characteristic features in the representation of China. They used the names *Daimin* 大明, *Shina* 志那, or *Morokoshi* 唐土 instead of *Sei* 清; there was a random set of toponyms on the territory of China.

Polovnikova explains this by the desire of the encyclopedia compilers to place the centre of the world in Japan and not in China [Polovnikova 2013, pp. 72-73]. But, in the case of the map from *Tokai Setsuyō Hyakkatsū*, we see a slightly different picture. China has no common name. There are fewer toponyms inside China than on the map by Nagakubo Sekisui, but they are not of random nature: these are the largest cities and districts or sacred places. The author of the map replaces with katakana the *kanji* spelling of toponyms denoting the Kunlun Mountains and the head of the Yellow River. The Kunlun Mountains and the head of the Yellow River are very significant in the Chinese traditional world model. In her work on the representation of these sacred places on maps of different periods, Vera Dorofeeva-Lichtmann points out that, no matter how the political and ideological situation changed, these objects remained indispensable attributes of Chinese maps, only slightly changing their location [Dorofeeva-Lichtmann 2012, pp. 1-31]. Also, the Kunlun Mountain is often associated with Mount Sumeru and is represented on Buddhist maps.

The territory north of China is marked out in sufficient detail. It contains toponyms that can often be seen in Chinese and Japanese encyclopedias of that time and of earlier periods, such as the *Kimmōzui* 訓蒙図彙.

Europe and Africa

Europe and Africa are shown as one continent; the toponyms were copied from the map by Nagakubo Sekisui, but often incompletely and at random. In some cases, part of a word may be missing, or syllables are mixed up. For instance, the toponym *Horonia* ホロニア is written as *Horomia* ホロミア (Poland). The only toponym written with hieroglyphs in the part of the map representing Europe is Oranda 阿蘭陀, i.e. Holland.

It is noteworthy that the part of the map that can be correlated with the Iberian Peninsula was copied in sufficient detail and has such the toponyms *Horutokaru* ホルトカル (Portugal), *Isupania* イスパニア (Spain), *Kasutera* カステラ (Castilla), *Anataru* アンタル (Andalusia),

and between them there are hieroglyphs denoting Kirishitan 切支丹 (Christians). The original map by Nagakubo Sekisui reads *Kirishitan honkoku* 切支丹本国 (“the country where Christianity came from”).

Thus, Europe is depicted mostly to show the location of Holland, which played an important role in the life of Japan as a trade partner and as a source of new knowledge and skills. This representation of Europe is quite typical of the maps from encyclopedias of that time.

When analyzing the world view represented in the maps *setsuyōshū*, Elena Polovnikova identifies several levels of space. The first level is Japan as the centre of the world; then Tenjiku, China, and Korea; the next level comprises fictitious peoples from the Buddhist, Chinese and Japanese tradition; then Europe, America, and Asia; then fictitious peoples of the European tradition [Polovnikova 2013, p. 81]. Although the map from *Tokai Setsuyō Hyakkatsū* does not quite correspond to this scheme, since Tenjiku is in the center of the world and Japan is depicted very schematically, the representation of Europe on this map fits well into the proposed model.

Fictitious lands and peoples

In addition to real countries, peoples, and landscape elements, there are fictional, mythical countries and peoples on the map. This part of the representation merits particular attention, as it clearly shows which geographic and spatial notions are reflected on the map. When analyzing the presence or absence of fictitious peoples and their location, it should be borne in mind that the map from the encyclopedia is a partial copy of a copy of the map compiled by the missionaries. The map by Matteo Ricci, published in Beijing in 1601, was one of the first European maps in which Chinese geographical knowledge was used. In creating this map, the author set himself not only scientific goals, but also sought to make a tool for attracting local residents to his faith. Matteo Ricci strove to gain recognition and approval of Chinese readers, to change their sinocentric view of the world and to give them an idealized picture of the Christian world [Qiong 2015, p. 47].

Among the place names on the map, the following toponyms relating to fictitious people and lands can be singled out: Land of Night (*Sekininkoku* 夜人国, northern edge of the map), Land of Devils (*Oniguni* 鬼国, roughly corresponds to the north of Siberia), Country of One-Eyed People (*Ichimokukoku* 一目国, roughly corresponds to the north of Siberia), Country of Small People (*Shōninkoku* 小人国, roughly corresponds to the north of Europe), Eastern Country of Women (*Tōjokoku* 東女国, between China and Tenjiku), Country of Women (*Joninkoku* 女人国, roughly corresponds to the Caucasus). We mentioned the Eastern Country of Women earlier when we spoke about Tenjiku and elements of the Buddhist world view.

All the fictitious countries are part of the Chinese and Buddhist traditions. In certain cases, however, Matteo Ricci and the Japanese map-makers after him changed the usual location of a nation on the map to a new one. For example, small people, *Shōnin* 小人, are mentioned in *Shānhǎi Jīng* and then in later encyclopedias, for example, *Wakan Sansai Zue*, which says that they live on an island in the east. The island of small people *Kobitojima* 小人島 is often the setting for popular Edo period entertaining works, for instance, the works by Santō Kyōden 山東京伝 (1761-1816) or by Katsushika Hokusai 葛飾北斎 (1760-1849). But on the map from the encyclopedia, the Land of Small People is shown in northern Europe just like on Matteo Ricci's map. Elena Polovnikova believes that the author correlated small people from Chinese mythology with gnomes from European myths and therefore placed them in Scandinavia [Polovnikova 2013, p. 78]. Another example of such correlation of characters of the Chinese mythological tradition with European ones (which are not mentioned in *Tokai Setsuyō Hyakkatsū*) can be the giants *chōnin* 長人, which the author associates with Patagonia.

Representation of ships

On the map from the encyclopedia, there is a segment that is absent from the map by Nagakubo Sekisui. This is a representation of seven ships from different countries. The images are placed on different sides

of the mainland. These are Korean and Dutch ships, the Flying Ship, and four ships from different regions of China: Canton, Nanjing, Fuzhou and Beijing. The ships are depicted in detail, and they all are different from each other. Max Moerman points out that the image of ships is a frequent occurrence on European maps and that the representation of ships on Asian maps has European maps as its prototype [Moerman 218, p. 150]. For example, on Ishikawa Ryusen's map of 1688 we can see images of two ships, the Japanese and the Chinese one. Radu Leca identifies three main goals or reasons for the appearance of ships on the map. On the one hand, they reflected the current foreign policy situation – a reflection of the fear of external aggression. Also, ships are symbols of sea travel, and the map often served as a guide for imaginary travel. The image of the ship also occurs in the literature of that time. Radu Leca points to the mention of ships by Ihara Saikaku 井原西鶴, as the symbol of the life of a successful and rich merchant, who, like a ship, sails the ocean [Radu 2015, p. 51].

Special mention should be made of the Flying Ship. The caption next to the image says “flies through the sky driven by the wind”. This image is not unique: Max Moerman mentions European aeronautic vehicles depicted on ceramics by the artist, printer, and *rangakusha* scholar Shiba Kōkan 司馬江漢 (1738-1818) [Moerman 2018, p. 152]. The image in the encyclopedia repeats the image from the earlier *rangaku* books–*Kaikoku heidan* 海国兵談 (*Military Defense of a Maritime Nation*, 1786) by Hayashi Shihei 林子平 (1738-1793) and *Kōmōzatsuwa* 紅毛雜話 (*Chats on Novelties of Foreign Lands*, 1787) by Morishima Chūryō (1754-1808). The author of these books, in turn, copied the engraving by Antoine Joseph Gaitte (another spelling is Guette), which was published in *Le Journal de Paris* of 25 March 1784 [Remvik 2017, pp. 146-147]. Moerman mentions subsequent copies of the ships on the map from the encyclopedia in a Buddhist world map of the early 19th century in the Kobe Museum [Moerman 2018, p. 153].

Conclusion

The world map from *Tokai Setsuyō Hyakkatsū* reflects the typological features of the commentary to the dictionary and is a part of it. Being a copy of a map made with the use of the most advanced cartographic techniques, the map is made in the traditional style, with no grid and many place names copied incorrectly. It combines European geographic concepts with the Buddhist cartographic tradition, which depicts the human world as one continent. European influence is expressed not only in the use of geographic information received from Europeans, but also in the decoration of the map with images of ships.

In terms of content, the map largely repeats the world map by Nagakubo Sekisui, which is based on the map by Matteo Ricci, but typologically it is closer to the maps depicting the Buddhist view of the world. China and India are shown in the greatest detail. The image of India follows Buddhist maps and contains several toponyms denoting the same places. In China, the main trading and sacred places are marked. Europe is depicted schematically, and the place names contain errors, as the author did not seek to give its detailed representation. The map contains indications of mythical countries. They mainly refer to mythical countries and peoples from traditional Chinese cosmology; however, their location in space repeats the maps like that by Matteo Ricci, and not Buddhist maps.

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