

NHD Annotated Bibliography

Primary Sources

“Battle of Shiroyama (城山の戦い).” *Samurai: The World of the Warrior*, circa 1800s.

This artifact gave a clear picture of what the war that was occurring during the Battle of Shiroyama looked like that I made sure to implement within my website under the “Legacy” page. The details such as the Imperial flag and the contrast between the red and blue clothing also demonstrated the explicit differences between the two parties.

Beato, Felice. *Samurai of the Satsuma Clan During the Boshin War Period*. circa 1868.

This photograph helped to provide me with a brief idea of what the samurai that fought during the *bakufu* retaliation looked like. I used this photograph in my website to illustrate the type of traditional hairstyles and clothing these samurai had to wear. Additionally, I used the samurai swords (*katana*) and the map they were holding to show that they were likely preparing for the Boshin War.

Brady, Matthew B. “Commodore Matthew Calbraith Perry.” *The Metropolitan Museum of Art*, New York, 1856,

<https://www.metmuseum.org/art/collection/search/283184>.

This photograph was helpful in providing a clear visual representation of Commodore Matthew Perry while also giving context into the topic as a whole. Because I frequently mention Perry throughout the entirety of my project, I felt it necessary to include a photograph of Perry himself. It would not only help my viewer comprehend the topic better, but it would also help them understand why he played an integral role in the events he was associated with. I used this source in my “Perry’s Expedition” page.

Chikanobu, Yōshū. *A Scene in the House of Peers*. Ukiyo-e Prints, 2 Chome-3-3 Kanda Jinbocho, Chiyoda City, Tokyo 101-0051, 1890.

This wood block artifact was especially helpful in providing me with a picture of what everyday life was like for *kazoku* (“peers”) and provided me with information that showed just how influential their political opinion was within the government system. Moreover, I also used this artifact to compare their livelihoods to the *heimin* (former samurai/commoners) and analyzed the differences between their government positions.

Chiossone, Eduardo. *Conté Portrait of the Emperor Meiji*. Imperial Printing Bureau, 1888.

This portrait was helpful in showing what the emperor during the Meiji Restoration looked like while simultaneously providing some general context for the viewer. It demonstrated the change in power by visually showing the transition from Japan being ruled by a myriad of different people to only one individual. I used this portrait in my “Transfer of Power” page.

“Daimyō Wedding Set with Pine, Bamboo, and Cherry Blossom Decoration.” *The Metropolitan Museum of Art*, circa 1800, 1000 Fifth Avenue New York, NY 10028, www.metmuseum.org/art/collection/search/701264.

The assortment of different artifacts represent the Daimyō class: one of the many classes of Japan’s past feudal hierarchy. These objects were used in weddings, and were a crucial aspect in representing the overall status of the Daimyō. Furthermore, this showed me how most Daimyō typically lived in wealth and prosperity, and how lower classes were usually met with poverty and overall hardships.

“Expedition to Japan.” *Narrative of The Expedition of An American Squadron to the China Seas and Japan*, by Francis L. Hawks and Matthew C. Perry, Washington: A.O.P. Nicholson, Printer, 1856, pp. 256–259.

These narratives of the expedition were particularly helpful in learning about the firsthand perspectives of Americans that were sent to Japan. I used this source by comparing their information with what the Japanese wrote about Americans, and found it interesting that the two are so contrasting.

Gadd, Richard W., et al. “Photographic Views of Meiji: A Portrait of Old Japan,” *Cultural Heritage*, 1870, cool.culturalheritage.org/albumen/gallery/gadd/index.html.

These photographs showed me what life was like during the late 19th century, and how the Japanese managed to incorporate photography into their everyday lives. Additionally, some of these photos happened to be taken by foreign photographers, indicating that not all Japanese were against foreigners entirely.

Gasshukoku Suishi Teitoku Kōjōgaki (Oral Statement by the American Navy Admiral).

**n.d., Library of Congress Prints and Photographs Division Washington, D.C.
20540 USA.**

This wood block artifact helped to show me how Americans were viewed by the Japanese and how that influenced the political decisions made by the Japanese. Moreover, because most Japanese citizens were against the idea of westernizing Japanese culture, they frequently made political decisions that were based on their bias against the West. This is just one of many examples that I decided to include in my project that illustrate the negative perception Japanese people had of Americans.

**“Inrō with Portuguese Figures.” The *Metropolitan Museum of Art*, 1000 Fifth Avenue
New York, NY 10028, circa 1900,**

www.metmuseum.org/art/collection/search/52618.

This artifact helped to show the different perspectives that the Japanese had towards Westerners by incorporating Western elements into an object that was frequently used to carry medicine and otherwise. Moreover, the object’s primary design included three Portuguese men, all of which were dressed in distinctive clothing that were known to the Portuguese.

**“Jutoku Saigo.” *Kazoku Gaho (Pictorial Peerage of the Empire of Japan)*, Kazoku Gaho
Sha, Oct. 1913.**

Although this photograph was taken after the beginning of the Meiji Restoration, this photograph was still able to show me an accurate depiction of what a *kazoku* looked like during this time period. Additionally, this was also helpful because this person happened to be related to Saigo Takamori, the leader of the Satsuma Rebellion, and showed me how his family still remained within the government even after his death.

**Kantei. “Constitution of the Empire of Japan.” *Kantei.go.jp*, Prime Minister's Office of
Japan, 11 Feb. 1902,**

web.archive.org/web/20211007101451/https://www.kantei.go.jp/jp/seido/index.html.

This photograph of the Constitution of the Empire of Japan showed me what the constitution looked like and gave me a better understanding of what the circumstances were like while writing this legal document. Moreover, I used this in my project to provide my viewer with more context about the Meiji Constitution.

Katsu, Kokichi. *Musui's Story: The Autobiography of a Tokugawa Samurai*. Translated by Teruko Craig, Tucson, University of Arizona Press, 2003.

This book showed me the perspective of a samurai during Japan's isolationist policy (*sakoku* policy) and helped me to further understand merely how impactful that policy was on Japanese culture. Additionally, this book was particularly helpful for me when I was learning about Perry's Expedition, seeing as his journey to Japan impacted many Japanese citizens with both beneficial and negative consequences.

Machiko Ōgimachi. *In the Shelter of the Pine: A Memoir of Yanagisawa Yoshiyasu and Tokugawa Japan*. Translated by G G Rowley, New York City, Columbia University Press, 2021.

This memoir is written from the perspective of Ōgimachi Machiko, a woman who served for a powerful samurai named Yanagisawa Yoshiyasu for twenty years. Her perspective helped me to understand why the samurai class was so important to the Japanese government at the time, and further explained the tasks and duties that came with being a samurai.

Nakagawa, C. "Portrait of Saigo Takamori (西郷隆盛, 1828 – 1877)." Kinsei Meishi Shashin (近世名士写真), circa 1877.

This portrait of Saigo Takamori showed what Saigo Takamori looked like during the Edo and Meiji periods. Moreover, because I used this image in the "Transfer of Power" page, a quotation from John Capen Hubbard happens to discuss the facial features of Saigo and thus accompanies his description of Saigo.

***Nashville Union and American*. [volume] (Nashville, Tenn.), 11 May 1854. *Chronicling America: Historic American Newspapers*. Lib. of Congress, <https://chroniclingamerica.loc.gov/lccn/sn85038518/1854-05-11/ed-1/seq-2/>.**

This newspaper article helped me deepen my understanding about the American perspective concerning the Perry Expedition—specifically, what Americans were thinking one year after the start of the Perry Expedition. From this source, I utilized its information from the president's letter to help me further understand what foreigners were demanding. I used this source in my page "Perry's Expedition."

Nock, Elizabeth Tripler. “The Satsuma Rebellion of 1877: Letters of John Capen Hubbard.” *The Far Eastern Quarterly*, vol. 7, no. 4, Association for Asian Studies, 1948, pp. 368–75, <https://doi.org/10.2307/2049726>.

The letters of John Capen Hubbard gave me a better understanding of what the Battle of Shiroyama looked like from a witness perspective. He discusses his experience with seeing the body of Saigo Takamori after his death, and the countless dead bodies he saw of the rebelling hierarchy apologists. I used his words in the “Transfer of Power” page. Although this is technically a secondary source, the information that I used from here is a primary source and was documented during the time period of these events.

Ozawa, Nankoku. “The Four Classes of Society: Military, Agricultural, Laboring, and Mercantile.” *Overseas Images of Japan Database*, 1887, sekiei.nichibun.ac.jp/GAI/en/detail/?gid=GM035052&hid=3245&p=15.

This artifact showed the differences between certain feudal classes, in which it particularly focused on the element of occupation and how these classes were assigned specific jobs based on their classification in the feudal system. This helped me to understand how the type of jobs these people possessed have impacted their life as a result.

Perry, Matthew C., and Ernest S. Dodge. “The Japan Expedition, 1852-1854: The Personal Journal of Commodore Matthew C. Perry.” *The New England Quarterly*, vol. 42, no. 4, Dec. 1969, pp. 624–625, 10.2307/363494.

Matthew Perry’s journal was helpful in obtaining a firsthand account of the events that occurred in Uraga, Japan, and also happened to be written from a foreigner’s perspective. Moreover, the opinions of the Japanese and the Americans were always heavily divided, thus indicating that they only ever agreed to perform certain tasks through force rather than by establishing diplomacy. Although this is technically a secondary source, the information that I used from here is a primary source and was documented during the time period of these events.

Ravina, Mark J. “The Apocryphal Suicide of Saigō Takamori: Samurai, ‘Seppuku’, and the Politics of Legend.” *The Journal of Asian Studies*, vol. 69, no. 3, [Cambridge University Press, Association for Asian Studies], 2010, pp. 691–721, <http://www.jstor.org/stable/40929189>.

This source is directly related to another source that I used (“The Satsuma Rebellion of 1877: Letters of John Capen Hubbard”) but happens to contain an extended amount of information compared to the other source. This document was helpful in learning more about Hubbard’s perspective during these events and gave me a clearer understanding of the Battle of Shiroyama. I used his quote in my “Legacy” page.

Ryoma, Sakamoto. “Operations Map of the Second Choshu Expedition.” 坂本竜馬都をゆく (Going Through Ryoma Sakamoto), 1866.

I discovered this source while researching more about the Choshu Expeditions and found this map particularly helpful in understanding the routes the Choshu took during the overthrowing of the *bakufu* government. This also is an indication that the majority of these expeditions were planned beforehand and were done strategically. I used this source in my “Overthrowing of the Bakufu” page.

Saigō Takamori with His Officers at the Satsuma Rebellion. Le Monde Illustré, France, 1877.

This image showed what the battle scene of the Satsuma Rebellion was like and gave an idea as to how Saigo Takamori was depicted by the Japanese. It is evident that the type of clothing they are wearing are traditional samurai clothing and the flags in the background represent a symbol designated to their rebellion. I used this image in my “Transfer of Power” page.

Samurai in Western Clothing of the Tokugawa Shogunate Army. Illustrated London News, 1866.

This image is a clear example as to how Japan changed through Western influence. In this image, it is evident that the samurai are all dressed in Western attire excluding the man on the right who is dressed in traditional Japanese clothing. The painter likely included this contrast to show the difference in clothing styles by indicating how Japanese clothing today is influenced by Western culture. I used this image in my “Legacy” page.

Shimonroku, Kyūji, and Anna Beerens. “Interview with a Bakumatsu Official: A Translation from ‘Kyūji Shimonroku’ (2).” *Monumenta Nipponica*, vol. 57, no. 2, Sophia University, 2002, pp. 173–206, <http://www.jstor.org/stable/3096711>.

I discovered this source while trying to find direct quotes from the events that occurred after the Japanese agreed to Perry’s demands. In this document, a former Japanese commissioner of foreign affairs discusses his experience with imperialists and how they were adamant on the expulsion of foreigners from Japanese land. I used his quote in the “Overthrowing of the Bakufu” section. Although this is technically a secondary source, the information that I used from here is a primary source and was documented during the time period of these events.

“The Black Ship Scroll.” *Honolulu Museum of Art*, 1854, 900 South Beretania Street Honolulu, Hawaii 96814, honolulumuseum.org/collections/38871/.

I discovered this source from my teacher who recommended that I look at the Library of Congress for additional primary sources. There, I managed to find a blog that went into heavy detail about the Black Ship Scroll, which then led me to the Honolulu Museum of Art. This source was particularly important to my project because it gave me a clearer understanding of how the Japanese depicted Americans within their artwork and such.

***The Daily Dispatch*. [volume] (Richmond [Va.]), 30 Sept. 1852. *Chronicling America: Historic American Newspapers*. Lib. of Congress, <https://chroniclingamerica.loc.gov/lccn/sn84024738/1852-09-30/ed-1/seq-2/>.**

This newspaper article helped me to understand more about the events that led up to the Perry Expedition from the American perspective. From this source, I learned about the preparations that were made in advance before Perry’s arrival in Japan, in addition to learning about how Americans were approaching the whole situation. I used this source in my page “Perry’s Expedition.”

“The Constitution of Japan.” *Kantei.go.jp*, Prime Minister of Japan and His Cabinet, japan.kantei.go.jp/constitution_and_government_of_japan/constitution_e.html.

This source was helpful in providing me with the translated words of the Meiji Constitution that I made sure to utilize throughout my website whenever mentioning any excerpts from the Meiji Constitution. Furthermore, I used this source within my “Meiji Constitution” page.

***The New York Herald*. [volume] (New York [N.Y.]), 31 Oct. 1853. *Chronicling America: Historic American Newspapers*. Lib. of Congress,**

<https://chroniclingamerica.loc.gov/lccn/sn83030313/1853-10-31/ed-1/seq-2/>.

This newspaper article provided insight into the Perry Expedition by detailing the events that took place after Perry arrived in Japan through a foreign perspective. Moreover, they primarily focused on the American successes of the mission, such as how Perry was able to deliver the president's message to the emperor and otherwise. I used this source in my page "Perry's Expedition."

United States Government. "The Treaty of Kanagawa." *National Archives Catalog*, <https://catalog.archives.gov/id/299806>. Treaty between the United States and Japan signed on March 31, 1854.

This treaty showed me how there was a sense of diplomacy achieved between the two nations, but it was more or less forced. I used this in my project by discussing how Americans essentially gave the Japanese an ultimatum between either losing against them in the war or accepting the Americans' demands but losing their dignity.

"U.S.S. Susquehanna, Commodore Perry's Flag Ship, Full Starboard View." *Library of Congress*, 1853, www.loc.gov/item/2006677644/.

This image was helpful in understanding more about the artwork that was created of Perry's ship—specifically, Japanese artwork. Many woodblock art pieces were created out of a resentment towards foreigners, and so it was very insightful to analyze the influence of Perry within this type of artwork and implement its information into my project.

Yoshifuji, Ippōsai. "Americans on an Outing (Amerikajin Yūgyō)." *The Metropolitan Museum of Art*, 1000 Fifth Avenue New York, NY 10028, 1861, www.metmuseum.org/art/collection/search/73542?who=Ipp%20sai+Yoshifuji&ao=on&ft=*&offset=0&rp=20&pos=1.

I found this source through another artifact ("Yokohama Sumo Wrestler Defeating a Foreigner") that happened to be made by the same artist, Ippōsai Yoshifuji. I chose to use this artifact because I noticed this painting maintained similar meanings in Yoshifuji's other paintings that exemplified the negative Japanese perspective of foreigners. I used this image in my "Overthrowing of the Bakufu" section.

Yoshifuji, Ippōsai. “Five People Working Like Ten.” *The Metropolitan Museum of Art*, 1000 Fifth Avenue, New York, NY 10028, 1861,

www.metmuseum.org/art/collection/search/73545.

Likewise to the artifacts “Americans on an Outing (Amerikajin Yūgyō)” and “Yokohama Sumo Wrestler Defeating a Foreigner,” I chose this artifact to show how foreigners were frequently viewed by Americans in a negative or inferior way. I used this image in my “Overthrowing of the Bakufu” page, alongside the other artifacts, to show how similar they all were in comparison to each other

Yoshifuji, Ippōsai. “Yokohama Sumo Wrestler Defeating a Foreigner.” *The Metropolitan Museum of Art*, 1000 Fifth Avenue New York, NY 10028, 1861,

www.metmuseum.org/art/collection/search/73544.

This artifact showed me merely how much the Japanese despised Westerners and how the Japanese would frequently depict themselves as superior to Americans. In this case, Yoshifuji used the element of a sumo wrestler to demonstrate how the Japanese would dominate against a foreigner within a sumo fight. I used this in my project to show how Americans were commonly associated with inferiority while the Japanese were seen as the opposite.

Yoshimori, Utagawa. “The Battle at Honnō-Ji Temple (Honnō-Ji Kassen No Zu).”

***Museum of Fine Arts Boston*, 1869, 465 Huntington Ave, Boston, MA 02115,**

collections.mfa.org/objects/533704.

This wood block artifact showed me the various types of battles that occurred between imperial forces and the Tokugawa shogunate during the *bakufu* retaliation, and how these battles eventually led to imperialism regaining control over Japan again. I used this in my project by connecting it to how the Chōshū region took more initiative than other imperialists by leading the revolts against the Tokugawa shogunate.

Yoshitoshi, Tsukioka. *Chronicle of the Subjugation of Kagoshima in Satsuma*. Circa 1877.

I discovered this source while researching more about the Satsuma Rebellion to get a better understanding of what the scene of the battle looked like. This image showed me not only what the imperialists and rebelling hierarchy apologists looked like, but also showed what kinds of weapons they used and clothing they wore. I used this image in my “Thesis” page.

Secondary Sources

Duus, Peter. *Modern Japan*. 2nd ed., Boston : Houghton Mifflin, 1998,

archive.org/details/modernjapan0000duus/page/n7/mode/2up.

This book discussed a variety of different topics regarding the changes that occurred from the transition between Edo to Meiji. Moreover, it described the fall of the Tokugawa Order, debates and political arguments that arose from it, and the agreements that formed in the end. It was particularly helpful in understanding the details of the abolishment of the feudal hierarchy, and what eventually led to that decision being made.

Duus, Peter. “Presidential Address: Weapons of the Weak, Weapons of the Strong-The Development of the Japanese Political Cartoon.” *The Journal of Asian Studies*, vol. 60, no. 4, 2001, pp. 965–97, <https://doi.org/10.2307/2700017>.

This source was particularly useful in providing information about the significance of political cartoons in Japanese history. It offered insight into why artists created political cartoons in the first place and made critical connections to the events that were occurring in history during that time period. I utilized this source in my work by making similar connections between the political cartoons I used to the people and events involved in my topic. I used this source in my “Overthrowing of the Bakufu” page.

Eisaku, Wada. *Ceremony for the Promulgation of the Constitution*, by Wada Eisaku. Meiji Memorial Picture Gallery, 1-1 Kasumigaokamachi, Shinjuku City, Tokyo 160-0013, circa 1950.

This painting helped to give me a better idea of what the situation was like during the ceremony for the Meiji Constitution, in addition to merely how Japanese political officials reacted to the promulgation of the constitution. I used this in my project to provide further context to my viewer about the ceremony, so as to provide additional information on how it took place.

History.com Editors. “Tokugawa Period and Meiji Restoration.” *HISTORY, HISTORY*, 9 Nov. 2009, www.history.com/topics/japan/meiji-restoration.

This source gave me a basic synopsis of the Edo era and Meiji Restoration, and thus helped me to gain a basic understanding of the topics I discuss in my website. Moreover, this website also introduced me to new primary sources that I utilized later throughout my research.

Hōryū II, Goseda. *Conference on Drafting a Constitution*. Meiji Memorial Picture Gallery, 1-1 Kasumigaokamachi, Shinjuku City, Tokyo 160-0013, 1926.

This painting was also helpful in providing further context about how the constitution was drafted, and also showed the contrast between arguing diplomatically and Japan's traditional method of using violence to handle disagreements. This was especially helpful in illustrating why my topic happens to be related to the theme, since this painting merely exemplifies the progress Japan has made when it comes to addressing dissension.

John Whitney Hall, and James L McClain. *The Cambridge History of Japan*. Vol. 4, Cambridge, Cambridge University Press, 1991.

This book helped to provide me with general information about the historical context of certain events that I discussed within my website. Moreover, the Tokugawa shogunate would not have existed if not for the unification movement of Tokugawa Ieyasu, one of three powerful figures, within the Japanese government during the end of the seventeenth century.

Khan, Sal, director. *Japanese Imperialism* | *World History* | *Khan Academy*, Khan Academy, 15 June 2017, www.youtube.com/watch?v=p5SbpVqjWmg.

This video was helpful in providing a basic understanding and history of Japanese imperialism, as it also discussed the relationships between foreign countries and gave me insight into the decision making process of the Japanese during the Edo era and Meiji Restoration.

Mason, R H P, and J G Caiger. *A History of Japan*. Rutland, Vt., C.E. Tuttle Co, 1997. Hirobumi, Ito. *Commentaries on the Constitution of the Empire of Japan*. Translated by Ito Miyoji, Nabu Press, 2010.

Although this book is a secondary source, there were elements of the book that still included primary sources, such as excerpts from the Meiji Constitution and otherwise. As a result, I was able to use these excerpts within my project to exemplify how the Meiji Constitution gave Japanese citizens more opportunities to utilize their given rights.

Murray, Alice Young, and Lon Kurashige. "Message from Japan to America." *The Japan Times*, 1 Oct. 1924.

Although this newspaper article was not published during the beginning of the Meiji Restoration, it was still helpful in analyzing how some Japanese people still maintained an aversion towards Americans several years after the Perry Expedition. Furthermore, I kept this information in mind when writing about anything that pertained to the depiction of Americans by the Japanese.

Seidensticker, Edward G, et al. *Tokyo from Edo to Showa 1867-1989 : The Emergence of the World's Greatest City*. Tokyo ; Rutland, Vt, Tuttle, Cop, 2010.

This book is a coalescence of two books, both of which describe the most significant and notable events of Japan during the principal transition period from Edo to Meiji. This book not only provided me with personal anecdotes about the author's experiences researching Japanese history but also gave me a general understanding of why the Meiji Restoration occurred and what its effects were.

Walker, Brett L. *A Concise History of Japan*. Cambridge, Cambridge University Press, 2015.

This book helped to provide me with a broader understanding of the Meiji Restoration, and described how its occurrence brought Japan from a country that treasured elements such as the Tokugawa shogunate to one that is incredibly independent and self-reliant. It also discussed topics such as the Samurai Rebellion, and consequently helped me gain a basic idea of how the rebellion impacted the Japanese government at the time.

Tokurō, Katada. *The Meiji Constitution's Military Parade*. Meiji Memorial Picture Gallery, 1934.

This painting was helpful in gaining a clearer understanding of the events that occurred after the Meiji Constitution ceremony. Additionally, I made sure to include this painting alongside two other paintings that maintained similar concepts in my "Meiji Constitution" page. I did this to show the full sequence of events that occurred when constructing the Meiji Constitution.

Totman, Conrad D. *Japan before Perry : A Short History*. Berkeley : University of California Press, 1981,

[archive.org/details/japanbeforeperry002074/page/34/mode/2up](https://www.archive.org/details/japanbeforeperry002074/page/34/mode/2up).

This book primarily focused on the history of Japan before the transitional period of Edo to Meiji occurred, while also giving some references to more recent history (eg. Bushi culture, Chonin culture, the evolving of political systems in Japan, etc.) Overall, it helped to give a lot of context to the events that occurred later in Japan's history, while still addressing the modern days of Japan from time to time.

Sakashita, Keiko. *The Perspective of a Samurai's Great-Great Granddaughter*. 22 Dec. 2021.

I conducted this interview with my grandmother, who happened to hear many personal stories about her great-great grandfather and his experiences with being a samurai. This resource allowed me to learn more about the successes and challenges that came with being a samurai during the Japanese Edo era, and gave me the chance to further understand his perspective during significant events within Japanese history.

Yoshikawa, Eji. "The Vendetta of Ako." *Nippon Times*, 29 Jan. 1943.

This newspaper article was helpful in understanding more about the perspective of samurai and how they were often very loyal to their superiors (daimyō) and would consequently go to extreme lengths to satisfy them. I utilized this article throughout my writing and research to emphasize the extent of their loyalty and how that consequently exemplified how much they valued the Edo feudal hierarchy.

"Tegoto." *Japanese Koto "Tegoto" by Michio Miyagi*, Michio Miyagi, 2008,

www.youtube.com/watch?v=L24Nb4CJzV4.

I came across this source while researching more about the music that was frequently being played during Western infiltration. This video is a performance of a piece composed by Michio Miyagi, who was said to have composed his pieces based on the Western influence that was being brought into Japan at the time (Perry Expedition). I used this video as an audio multimedia source in my "Perry's Expedition" page.