THE HISTORY OF MAPPING OF KYOTO

-BETWEEN PICTURE AND SURVEY-

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ABSTRACT

The ancient capital of Japan, Kyoto has a long tradition for its cartographic representation. In the first stage of mapping it was depicted on a set of folding screen, focused on Imperial Palace and Shogunate government buildings. In the Edo era beginning from 1603, the mapping of Kyoto has developed in a wide diversity. The first detailed manuscript map of Kyoto has drawn in 1637, which indicates an accomplishment of the rule for Kyoto by Shogunate government. The extant printed maps of Kyoto in the early modern reached to 490 sorts of sheets. “The old town map of Kyoto”, the oldest printed map of the Japanese cities published in 1624-26. From the latter half of the 17th century onwards the maps of Kyoto became to be pictorial and to include the surrounding area of the city. The representative publisher of this era is HAYASHIYA, Kichiei. This type of guide maps were widely accepted and distributed in the society. The guide maps for sight-seeing culminated in the 18th century and various types of cartographic works were came into being, using the technique of Ukiyo-e prints.
After the opening of Japan to the world in 1868, the western style of detailed survey maps of Kyoto is prevailing in political, cultural and social context.
PAPER

1. INTRODUCTION

The ancient capital of Japan, Kyoto has a long tradition for its cartographic representation. In ancient times capitals of Japan moved from the south to the north in the Central Provinces, seeking the best place of the capital. At the beginning Asuka-Kyo where is the homeland for the Japanese, was constructed at the end of 6th century (593). Then the capital moved to northward Fujiwara-kyo in 693, whose excavation shows that this city clearly has a plan of grid-pattern like ancient Roman towns. This idea of urban planning was borrowed from Chinese capital Chang’an. After Fujiwara-kyo capital moved again to the north, and reached to a great capital of Heijo-kyo (Nara) in 710, and then further north kuni-kyo, westward Naniwa-kyo (Osaka), Nagaoka-kyo and at last Heian-kyo (Kyoto) in 794. (Figure 1)

![Figure 1. The location of ancient capitals in Japan](image)

The aerial photograph of Kyoto Basin clearly shows the location of Kyoto. Surrounded by the mountains in the east, north and west, only open to the south, Kyoto has the ideal location for the capital, and it has been a capital for over 1,000 years until 1867. The fundamental idea of the planning in Heian-kyo is as follows. Within two artificial rivers, River Kamo in the east and River Omuro in the west, whose routes were converted directly to the south in order to avoid the floods, the total area of Kyoto is 4,509m wide and 5,242m long, and designed from the point of view of Mt.Funaoka. The main avenue Suzaku runs to the south from it, and two artificial channels were cut parallel to the avenue and symmetrically to it. Thus Kyoto got an ideal location for the capital, guarded by four gods of Taoism. Genbu in the north symbolized tortoise denotes a mountain, Seiryu, blue dragon in the east signified a river, Byakko, white tiger in the west means a road and Suzaku in the south whose emblem is phoenix implies a pond. These four symbols were suitable for the idea that the emperor should reign the whole country facing to the south, so high to the north; low to the south is the ideal location. (Figure 2)
2. PICTORIAL SCREEN OF KYOTO

Kyoto has a long tradition for its cartographic representation as well as its long history. The oldest existing pictorial representation is two sets of folding screen with six panels each. It is called Rakuchu-Rakugai Zu, screen of inside and outside Kyoto. The most famous version is Uesugi one, each screen has 1.6m high and 3.6m wide, drawn by KANO, Eitoku in 1574. ODA, Nobunaga who united Japan into one country again in Kyoto after the long era of Civil War, presented this screen to powerful feudal lord, UESUGI, Kenshin who dominated in northern Japan.
The right-hand screen explains lower Kyoto focusing the Imperial Palace and the scene moves from left, spring to right, summer concealed under golden clouds adjusting the distortion of the distance. (Figure 3)

The other left-hand screen denotes upper Kyoto having two centers of residence of Shogun, and that of the Chief Advisor, Hosokawa family. The scene of the panels also moves from left, autume to right, winter. (figure 4)

Figure 4. Rakuchu-Rakugai Zu, left-hand screen.

The screen includes the following scenes, the Imperial Palace where aristocracies celebrates the New Year enjoying traditional imperial dance and Residence of Chief Advisor, drawn larger and more vivid than that of Shogun, which implies the power of Hosokawa family was far superior to Shogun. Many temples and shrines also depicted on the screen. The Golden Pavilion covered with snow represents the scene of winter; and Kiyomizu Temple with people in thin cloth implies the summer season. There also drawn the chief annual events. Typical case is the Gion Festival, originated in 869 to overcome the pestilence. This festival is inserted in the summer scene with the parade of festival floats.

Not only upper or aristocratic class and chief events, but also the ordinary life of the lower class is the main theme of this screen. Many shops and shopping streets alongside the watercourse, children’s play, hit ball with sticks like hockey in January scene. Samurai warriors and town people together enjoy the cockfight, originally fortune-telling for the agriculture, has changed to the gambling, and peasants harvesting rice. These scenes are lively and actively drawn inside and outside Kyoto. In the end totally 2,463 people all together were depicted on the two sets of the landscape screen. The viewpoint of it is supposed to the seven-story pagoda in Shohkoku Temple, shown at the lowest central part of the left-hand screen. This type of mapping of Kyoto represents not only the physical that is public building and houses of the people, also human aspect of the city. This screen integrates spaces with time, other words diachronically as well as synchronical panoramic map.

3. THE SURVEYED PLAN OF KYOTO

In Edo era beginning from 1603 when Tokugawa Shogunate government is established, the mapping of Kyoto has developed in a wide diversity. The first detailed manuscript map of Kyoto surveyed with a 1:1,500 scale has been drawn
in 1637 and 1643 by the Master of Architect, the House of Nakai. In this map Kyoto was surrounded by its city wall, called Odoi. It is the only example in Japanese urban history that whole wall was constructed to defend the city. This map also shows the width and length of the roads, the names of districts, the precincts of temples and shrines and names of four classes of people, aristocracy, feudal lords, medical doctors and priests. These contents indicate an accomplishment of the rule to Kyoto by Shogunate government. (Figure 5)

Figure 5. Rakuchu-ezu (Plan of inside Kyoto)

The extant printed maps of Kyoto in early modern age which originates in the middle of 1620s, reaches to 491 sorts of sheets. “The description of Kyoto” is the oldest printed urban map in Japan published by woodcut in 1624-26. With the scale of 1:4,000, its scope of Kyoto was limited to the build-up area, so called inside Kyoto and all the blocks in the city was painted black. It seems easy to depict the grid-pattern city like Kyoto. In the fringe appears red-light district as well as Imperial Palace, now Nijyo castle and ownership stamps. (Figure 6)

Figure 6. Miyako-ki (The description of Kyoto)
4. THE PICTORIAL MAPS OF KYOTO

From the latter half of the 17th century onwards the maps of Kyoto become to be pictorial with hand-color and to include the suburbs of the city. The representative publisher of this period is Kichiei HAYASHI, and his pictorial maps depict the landscape inside and outside Kyoto. This type of guide maps were widely accepted and distributed in the society. The first edition of Kichiei published in 1686 shows that although inside Kyoto the blocks remain blank and palace and castle have no pictures, shrine and temples, mountains and rivers were drawn with multi-colored printing. Also text on the famous temples and sights, and table of distance show this map has proceeded to the genre of guide maps. (Figure 7)
The mapping of early modern Kyoto has been accomplished by TAKEHARA, Kobei. His first map published in 1812 is multi-color prints, and Imperial Palace printed purple, shrines red, temples yellow as key shows. The largest map of Kyoto by Kobei is also multi-color. Inside Kyoto has a scale of 1:5,000, but it gradually deduced to the peripheral suburbs in order to contain sight seeing and historic spots as many as possible. (Figure 8) One of the latest works of Kobei reflects the political movement at the end of Edo era, which leads to the Restoration in 1868. Printed in 1862 it shows arms of chrysanthemum, emblem of emperor within the palace printed purple, and the color symbolize the noble class.

Figure 8. Kyoto-shisho-zu (The detailed map of Kyoto)
Another type of maps specialized to the Imperial Palace also published at the end of Edo era. Residence of aristocracies and gardens as well as Imperial Palace was colorfully printed. Folding type of bird-eye view looking from the west also distributed to the public in the 19th century. Inside Kyoto has been reduced compare to outside where many sights and historic places exist, and in the verse explanations of these places.

The other two big cities in early modern Japan, Edo (Tokyo) and Osaka have same history of urban mapping as Kyoto. The pictorial screen of Edo painted in the middle of the 17th century, enlarged the Edo castle (now Imperial Palace), and districts and lies of ordinary people also drawn vividly.

The history of urban mapping in Japan has fluctuated from pictorial scroll to detailed survey maps, and then to pictorial guide maps again, finally to topographical maps after modernization, according to political, cultural and social context between 16th and 19th century.