



THE ROSENBACH

GALLERY GATEWAY


MANJIRO
Drifting, 1841-2020

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ACKNOWLEDGEMENTS

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Manjiro: Drifting, 1841-2020 is presented in partnership with the Japan America Society of Greater Philadelphia **JAPAN PHILLY 20  20**

All translations from the original Japanese language of the manuscript are from Junya Nagakuni and Junji Kitadai, *Drifting Toward the Southeast*. New Bedford: Spinner Publications, 2003

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WELCOME TO THE GALLERY GATEWAY

WHAT IS A GALLERY GATEWAY?

Welcome to the Gallery Gateway for The Rosenbach's exhibition *Manjiro: Drifting, 1841-2020*. This Gallery Gateway provides all of the content presented on-site in The Rosenbach's exhibition galleries via an easily-accessible, easy-to-print online format. The Gallery Gateway is a hybrid of a traditional museum exhibition catalogue and digital exhibitions, which have become popular in recent years. The Gateway presents a large amount of visual and text-based content in a PDF format that makes exhibition content as accessible as possible. The document can be viewed online or downloaded to a personal device for viewing or printing.

The purpose of the Gallery Gateway is to make exhibition content available to those who cannot visit The Rosenbach in person and to create a permanent record of the information shared in the exhibition.

The Rosenbach will make Gallery Gateways for its exhibitions available in its Online Exhibition Portal at **rosenbach.org/gallery-gateway**. You will also find other special features there, including sound effects for web listening, digital interactives, graphics from the gallery, interviews, and other video content. Check the portal for other features as more Gallery Gateways go live.

HOW TO USE THE GALLERY GATEWAY

View the Artifacts

- Explore photos of objects included in the exhibition.

Read the Text

- Engage with the interpretive text that accompanies artifacts on display in the exhibition.

Consider a Visit!

- Discover The Rosenbach through research, tours, and programs.

ON VIEW SOON AT THE ROSENBACH | VISIT [ROSENBACH.ORG](https://www.rosenbach.org) FOR DATES

KEY EXHIBITION DETAILS

*I believe good will come
out of this changing world, and that
we will meet again.*

MANJIRO

As The Rosenbach commits this exhibition to an online format, we have yet to install any of its 36 objects in our on-site gallery in Philadelphia. Originally set to open in early April in conjunction with JapanPhilly2020, a year-long, city-wide festival of Japanese art and culture, this exhibition—along with so many of our city's, our nation's, and our world's celebrations of all kinds—slipped into an uncertain status with the arrival of this year's novel coronavirus pandemic.

There is perhaps no better hero for uncertain times than Manjiro. Of humble origins, he set out on a fishing trip off the coast of southern Japan while a teenager in 1841, only to be swept away by a storm. The same turbulence that made him a castaway enabled his voyage to the United States, around the world, and home again a decade later. He carried back with him to Japan a vision of the future that would change the world.

The future Manjiro saw for his country was one of openness and internationalism where Japan had been closed to the outside world for over two centuries. He was filled with optimism where the world he had seen could sometimes be cruel, even to him personally. It was in his nature to believe that good could come even out of hardship, and that he could contribute to that outcome through persistence, kindness, and integrity.

At this time when almost no one in the world is untouched by the challenges of the current pandemic, Manjiro's story reminds us that good acts can resonate loudly and bring the world together, even from prolonged isolation.

We hope to see you again soon at The Rosenbach—in person or as an online guest. With best wishes for your continued good health.

INTRODUCTION

The Rosenbach Presents
Manjiro: Drifting, 1841-2020

THE EXHIBITION

The contents of this Gallery Gateway offer you the opportunity to become acquainted with The Rosenbach's treasured manuscript *Hyoson Kiryaku* (1852), usually translated as "Drifting towards the Southeast." Brief information about its provenance—how it arrived in The Rosenbach's collections—can be found in the label describing Object 11 (page 24).

There are many ways to approach telling the story related by this manuscript: a young boy goes fishing with four companions, is shipwrecked and rescued by an American whaling ship, is taken to the United States—becoming the first Japanese person to live in the U.S.—travels the world by ship, eventually returns home to play a role in world politics, changes the trajectory of international relations, and becomes a revered historical figure. As nearly impossible as that sentence sounds, the manuscript that recorded the events of his ten-year absence and return home reads more like a cross between a fairytale and a travel-adventure novel. Manjiro's official debriefing was interpreted and illustrated by a Japanese authority who was also an artist, making this manuscript a work of art and literature, as well as part of the historical record. Manjiro's addition of detailed technical drawings in his own hand to the manuscript, which became his personal copy of the multiple versions that were created for Japanese officials, add to the depth and meaning of the stories this object has to tell.

This exhibition is now The Rosenbach's second telling of Manjiro's story in our galleries. The first exhibition occurred over two decades ago. But our *Hyoson Kiryaku*, much as its central character did, has "drifted" to other places around the globe.

THE MANUSCRIPT AND ITS TRAVELS

When The Rosenbach first presented its exhibition *Drifting: Nakahama Manjiro's Tale of Discovery. An Illustrated Manuscript Recounting Ten Years of Adventure at Sea* in 1999, the manuscript at the heart of the exhibition had already traveled to a bicentennial exhibition at the Smithsonian Institution in 1976. That year had also seen the musical, “Pacific Overtures,” with music by Stephen Sondheim and based on the book by John Weidman, produced on Broadway, presenting Manjiro as a highly fictionalized character.

Manjiro’s real story, long familiar, particularly in his home prefecture of Kochi, Japan, was known in the United States mostly by historians, the Japanese community, the locals in his adopted hometown of Fairhaven, Massachusetts, and also by a loyal international exchange community dedicated to his memory and that of the whale-boat captain who rescued him. They participate in an ever-growing system of homestays and programs, alternating between cities in the United States and Japan, creating the living legacy of Manjiro’s internationalist outlook. A small group of such enthusiasts welcomed a Rosenbach-affiliated group to Kochi in summer 2000 to support an inquiry into bringing the manuscript to Kochi in the future.

A version of The Rosenbach’s exhibition traveled to the Japanese American National Museum in Los Angeles in 2003. There, the manuscript was warmly greeted by a community that knew it well.

Even in 1999, however, as the Rosenbach prepared for its exhibition, we recognized that our treasured manuscript could have an interesting life ahead of it. Partial copies of the manuscript made upon Manjiro’s return for state officials were extant, and it was reasonable to expect that other manuscripts—partial or entire—would eventually re-appear. We had the Rosenbach/Manjiro copy tested to determine the watercolor pigments used in its creation, so that the results could be compared to similar tests from later discoveries to analyze their potential relationships. Little did we know then that these moments of discovery were not as distant as we had imagined.

RELATED MANUSCRIPTS: DIGITAL INTERACTIVE

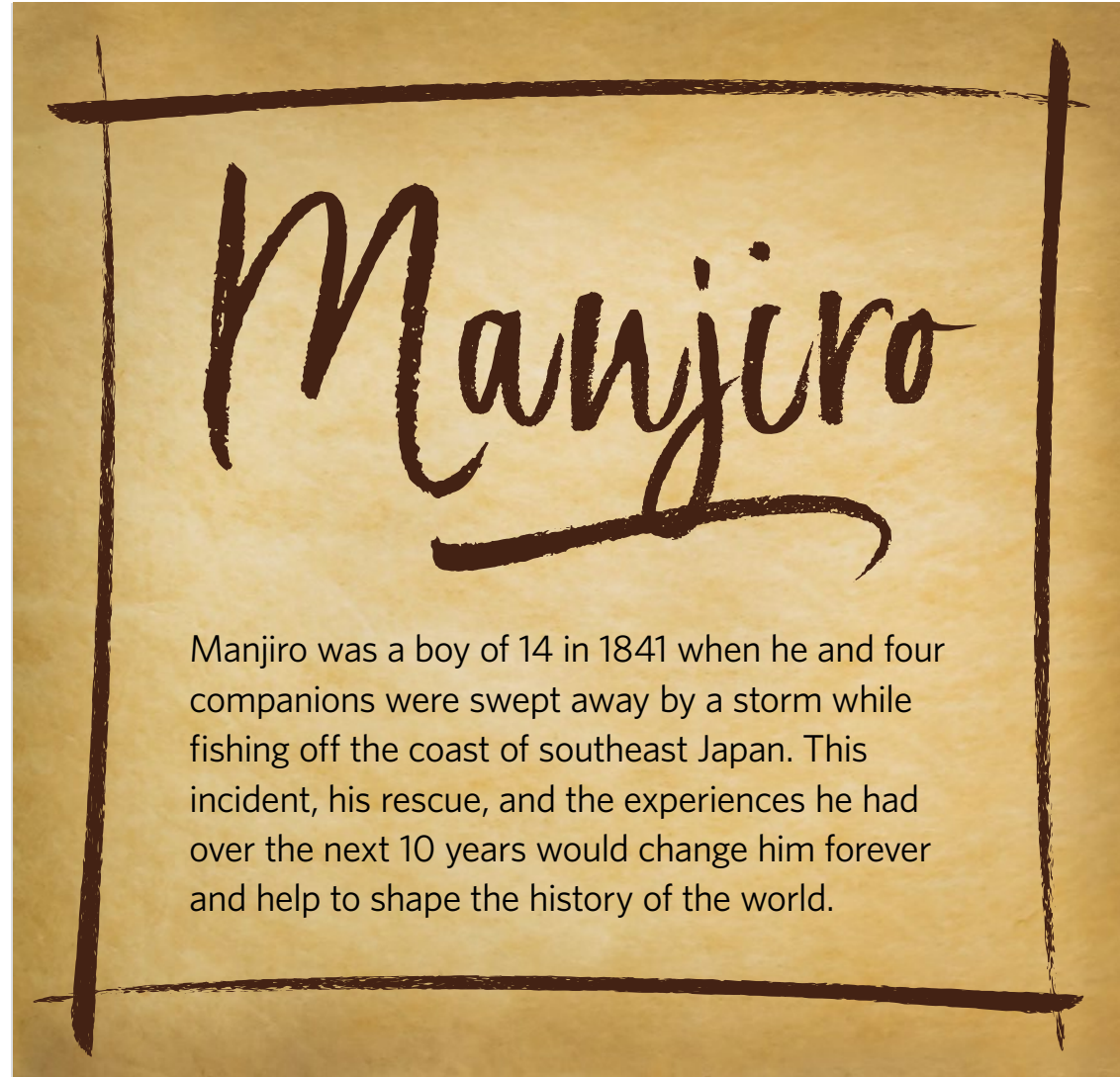
In 2012, 100 years after the Rosenbach/Manjiro manuscript left Japan for the first time, Rosenbach staff heard from colleagues at the Sakamoto Ryoma Memorial Museum in Kochi that the contemporary manuscript belonging to Kawada Shoryo, the interrogator of Manjiro, who interpreted his story and also illustrated most of his manuscript, had been located. The Rosenbach/Manjiro manuscript journeyed to Kochi to be displayed alongside the Shoryo manuscript in an historic exhibition at the Ryoma Museum.

Visitors lined up to see the two manuscripts together again for the first time since 1852! Shortly after this exhibition, another slightly later manuscript copy of *Hyoson Kiryaku* was discovered. Both of these recently discovered, related manuscripts are described in context and presented as digital interactives for you to page through at the end of this Gallery Gateway on pages 67-69.



Manjiro

DRIFTING, 1841-2020





Exhibition gallery view | East wall

Shoryo says, “Though Japan is nothing but an island in the world, a benevolent rule has been conducted since the Emperor Jinmu founded the country. No other foreign country can compare with Japan in terms of the abundance of grains grown. Therefore, there is none among those Japanese who were wrecked abroad and drifted to a foreign country that did not yearn for their native traditions and to return home. Denzo and the other Japanese castaways were washed upon an uninhabited island in the Year of the Ox of Tempo. They journeyed to the Sandwich Islands, North America, and other foreign lands, suffering many hardships and toiling day and night. For more than ten years they attempted to return to Japan, and finally fulfilled their wish in the Year of the Rat of Kaei. They are indeed what I call people who yearn after the country and its origins.”

KAWADA KORETAZU [SHORYO], *HYOSON KIRYAKU*, BOOK I

**1. Kawada Koretazu [Shoryo] (1824-1898),
Transcriber’s preface from Nakahama
Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very
handsome taile [sic]: manuscript**

1852 October 25. AMs 1296/14

Of the five original castaways—or “drifters,” from the Japanese character in the manuscript’s title—whose tale is told in this iconic manuscript, Denzo, the eldest, is mentioned in the opening lines shown here. He was 38 at the beginning of the story, but it is Manjiro, who at 14 would become its compelling central figure, and through his example, one of history’s great forces for internationalism, diplomacy, and peace.

The manuscript’s preface bears the signature of its narrator, Kawada Koretazu, a pen name of Kawada Shoryo, the government official and artist who may have transcribed but surely illustrated Manjiro’s story upon his return from a 10-year absence from Japan. The shipwreck described here took place late in the approximately 220-year period (ca. 1633-1853) during which Japan was closed to contact with much of the outside world, making it illegal for its own citizens to leave and then return from abroad. The Japanese isolationist policy is thought to have been a response to European colonialism, which was seen as a threat to traditional Japanese culture, particularly religion and governance.



2. *The Adventurer*, boat model, Japan, 20th century

Courtesy, the Fairhaven, Mass., Board of Selectmen

Manjiro's 10-year journey began with the wreck of a tiny fishing vessel and ended with his return to Japan aboard a small, refurbished whaling boat he named *The Adventurer*. This model of a sailing vessel was presented by Tosashimizu, Manjiro's hometown, to its sister city of Fairhaven, Massachusetts, his home in the United States, where he lived with the whale-ship captain who rescued him.

Of his 10-year journey, Manjiro spent 6 years aboard ships, sailing the world and working with companions who were culturally diverse. The first sailors to approach him and his companions during their rescue were African Americans. Manjiro speaks of experiences on board ship and around the globe that reflect his instincts towards kindness, learning, hard work, and collaboration. He was able to make use of his travels, both at sea and across the United States, to bring the seeds of change back to his homeland and to inspire others who could bring his ideas to fruition.

Denzo and Manjiro were at the helm while Goemon pulled the oars, and they headed for the islands. Just then the boat was tossed about on violent wind and waves. Denzo and Goemon were flurried and frightened ... afraid they might be wrecked again. Screaming in fear, Goemon could not hold onto the oar. Manjiro ... furled the sail. Taking the oar ... he rowed with all his might. ... Soon night fell and they anchored their small boat a few miles off shore.

Hyoson Kiryaku, Book IV



3. View of eastern side of Torishima, or “Bird Island,” signed “John Mung,” from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

After Manjiro and his four fishing companions, Denzo, Goemon, Jusuke, and Toraemon, had been adrift for nine days following a violent storm, they landed on a small, rocky island that was a roost for migratory birds. They lived on the meat of these birds for over five months until their rescue. The Japanese name for the island is taken from these birds.

Manjiro himself drew and signed this drawing, using the name by which he was known after his rescue, “John Mung.” The manuscript shows evidence of both cultures’ difficulties with pronunciation of the other’s language (see Object 5). Here, Manjiro’s name is transformed into an anglicized version that he employs as a signature once he learns to write in English.

Other drawings in the manuscript appear similar in style to Manjiro’s but are unsigned. They may have been copied from Manjiro’s sketches and executed by Shoryo.

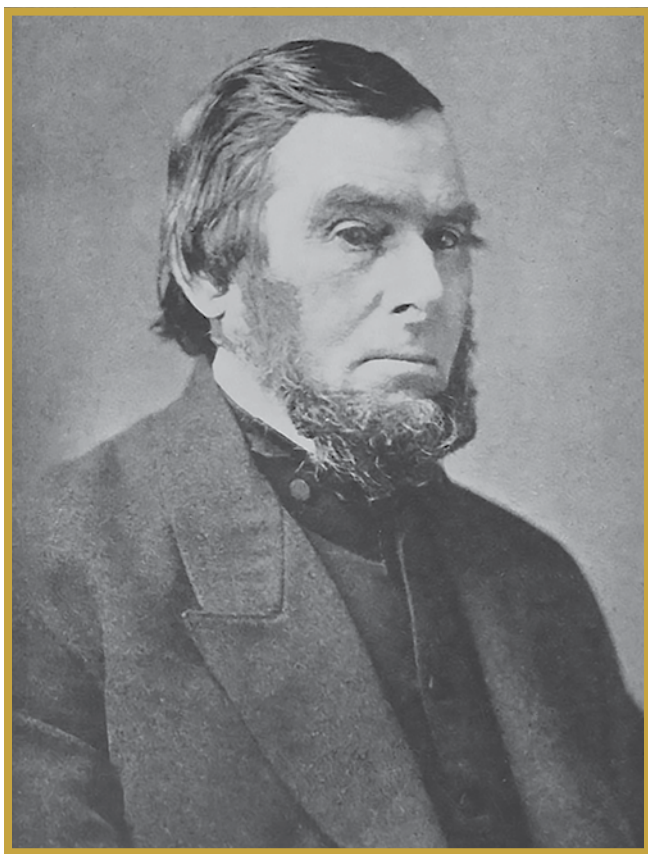


4. The *John James Howland* from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

5. Portrait of William H. Whitfield (1804-1886), captain of the *Howland*, reproduction of original photograph

Courtesy, the Fairhaven, Mass., Board of Selectmen



This two-page image of the ship (4) that rescued the castaways bears the caption:

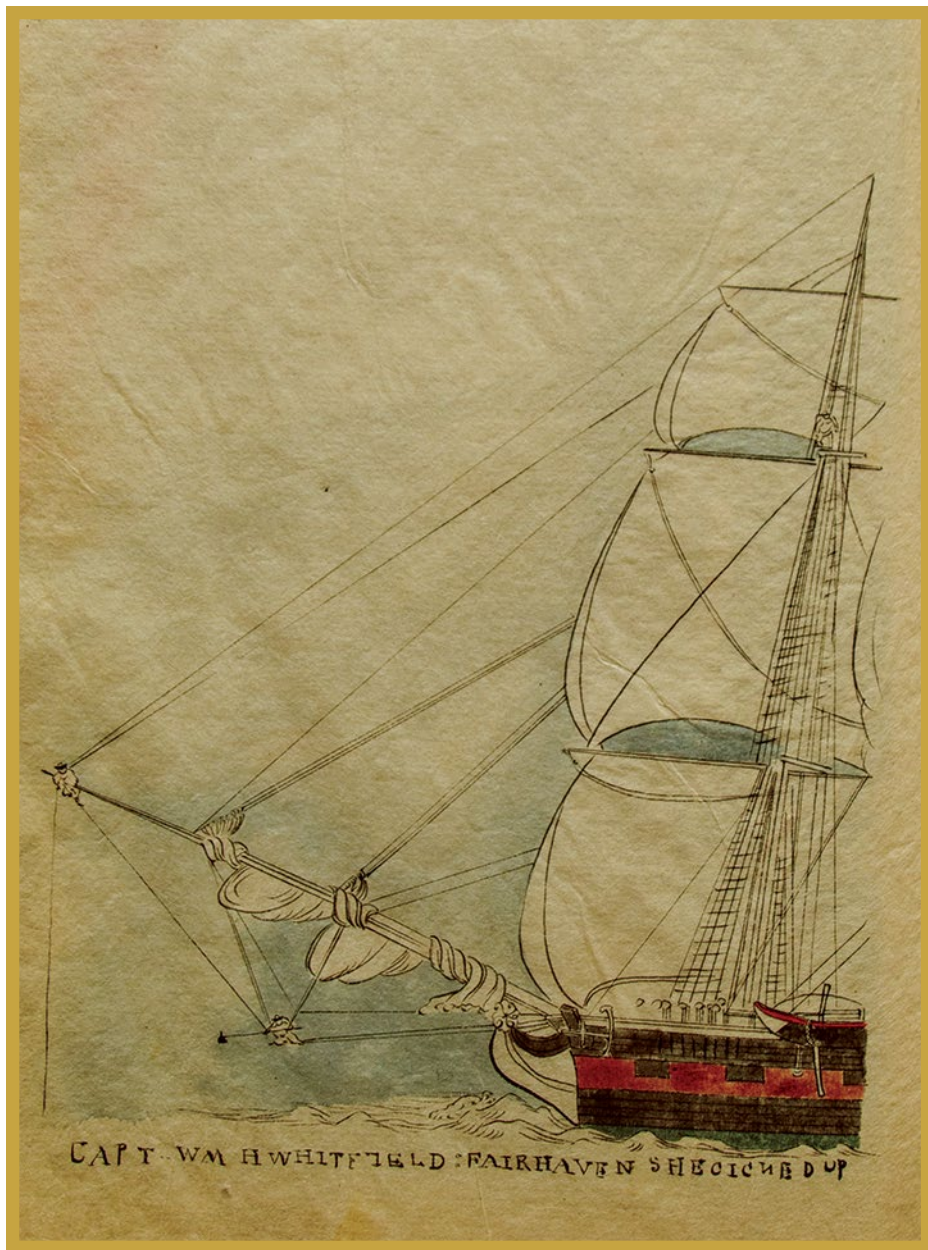
CAPT WM H WHITFIELD : FAIRHAVEN. SHE PICKED UP 5 JAPANESE. THEI WAS HAILCAIN. 1851

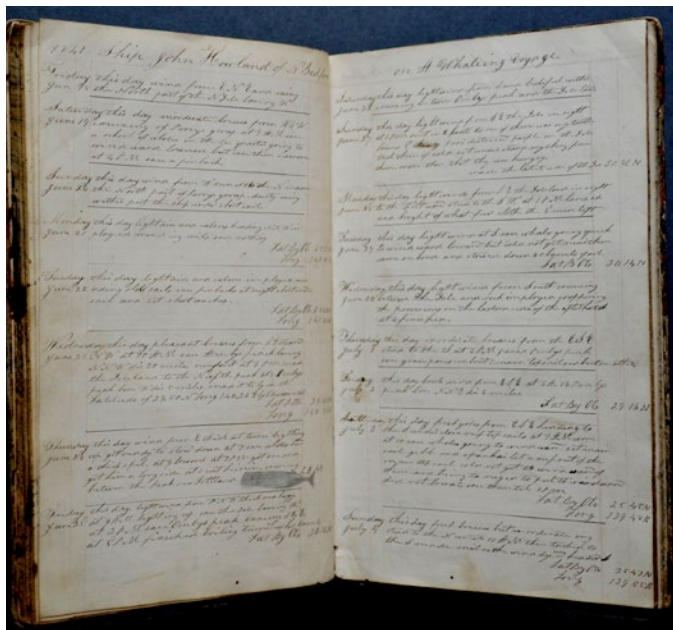
The date in the caption is incorrect, as the event took place in 1841. “Hailcain” is likely an artifact of Manjiro’s pronunciation of “hurricane,” a name by which Americans knew Torishima (see Object 3 for Americans’ difficulty pronouncing Manjiro’s name). Manjiro may have used “hurricane” to describe the island when speaking to Shoryo. A related manuscript still in Japan and copied from one of multiple 1852 original manuscripts shows the island with the English caption “HAILCAIN ISLAND.”

Captain William H. Whitfield, pictured here (5) at about 60 years old, had been whaling since he himself was 15 years old. He was 37 when his ship rescued the castaways. After a brief whale hunt with the castaways aboard the *Howland*, Whitfield helped the older four settle in Oahu, but offered young Manjiro the opportunity to remain with him on his voyage back to the United States. Manjiro gladly accepted.

They were brought inside the ship to the captain’s quarters. Here they saw a row of rooms furnished gorgeously enough to serve as a small shrine for Buddha. ... The captain was William H. Whitfield. ... He was about 40 years old, fair of skin, jet-black hair trimmed and combed straight back and clean shaven. ... He was nearly six feet tall and looked like a nobleman.

Hyoson Kiryaku, Book I





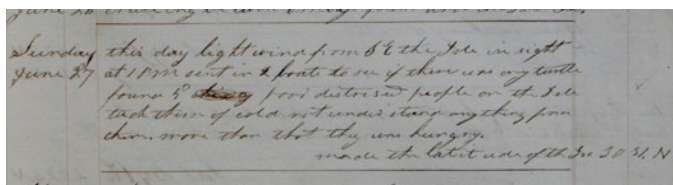
6. Captain William H. Whitfield (1804-1886), Voyage log of the whaling ship *John Howland*, United States, 30 October 1839 through 6 May 1843

Courtesy, the Whitfield Family Private Collection

This ship's log, passed through generations of Captain Whitfield's direct descendants, records daily events during the voyage of the *Howland*. The ship's proper name is the *John Howland*, but Manjiro continued to call it by both its owners' names, John and James Howland (see Object 4).

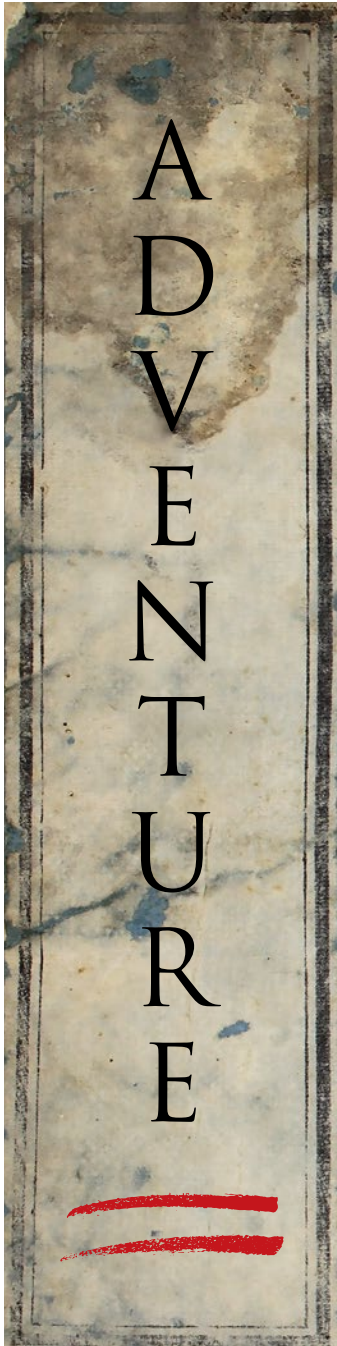
The entry for Sunday, June 27, 1841 (the second entry on the right-hand page), reads:

*The day light wind from SE the Isle in sight
At 1pm sent in 2 boats to see if there was any turtle
Found 5 [crossed out] poor distressed people on the Isle
took them of[f] co[u]ld not understand any thing from
them more than that they was hungry
made latitude of the Isle 30 31, N*

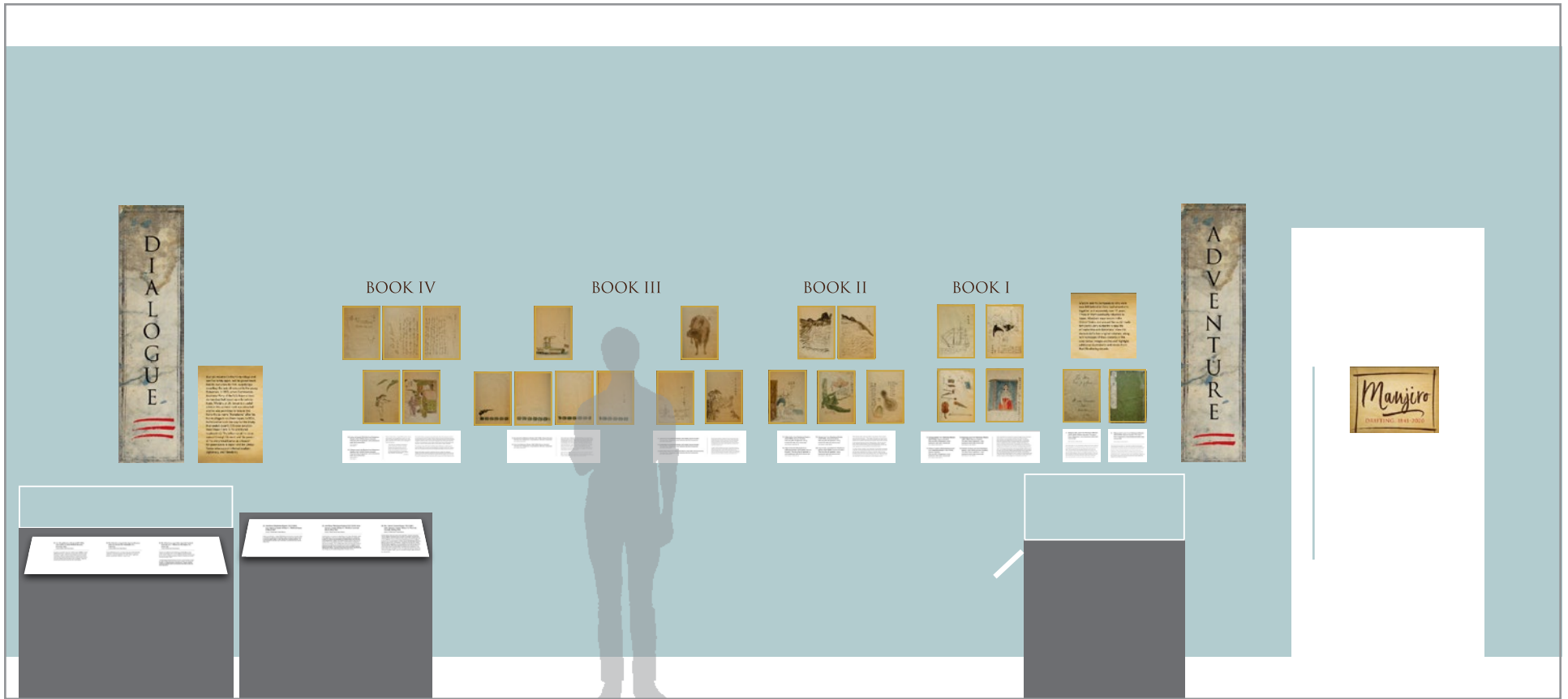


Logbook detail

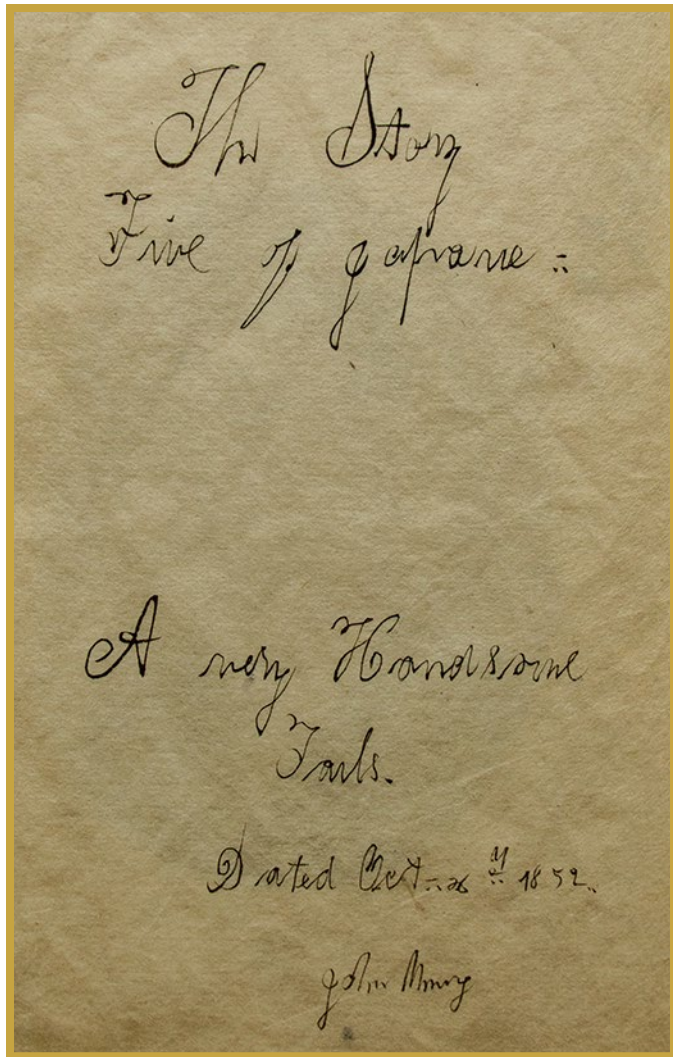
These few words are the ship's official record of the rescue of the five shipwrecked fishermen on the very day it happened. The manuscript reports the rescue in great detail from the castaways' point of view, describing their mixed feelings of fear, curiosity, confusion, and relief.



Manjiro and his companions who were now left behind in Oahu had adventures together and separately over 10 years. Three of them eventually returned to Japan. Manjiro's experiences in the United States and around the world made him particularly suited for a new life of leadership and diplomacy. View the manuscript's four original volumes along with synopses of their contents here, followed by sections representing each of these four books with additional illustrations and stories from that life-altering decade.



Exhibition gallery view | West wall



7. Manjiro's title page from Nakahama Manjiro (1827-1898), [Hyoson kiryaku]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

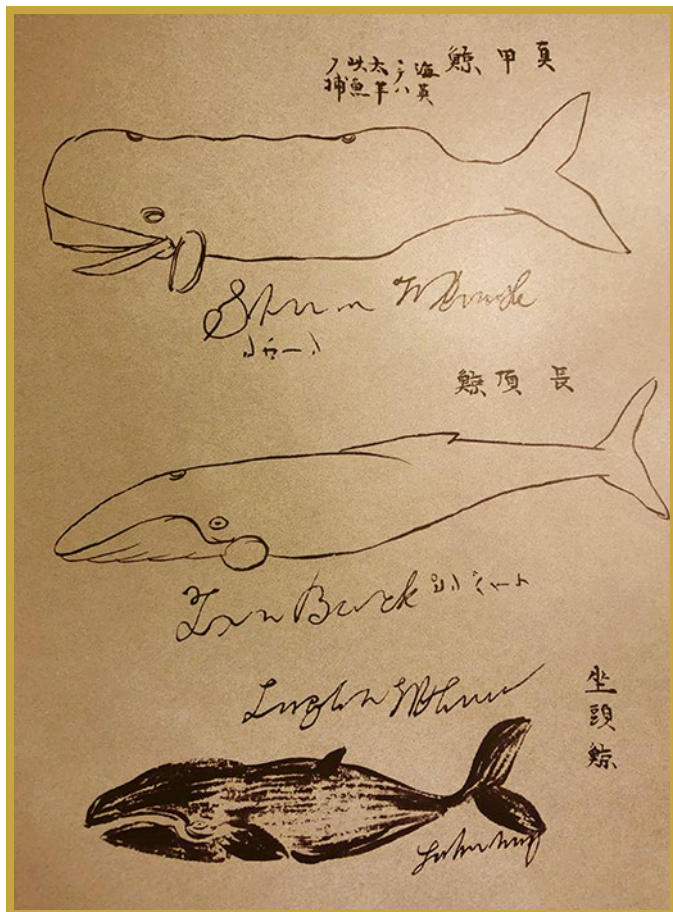
On the title page in his own hand Manjiro calls the manuscript "The Story Five of Japan[se]: a very Handsome taile." It tells of his own adventures and those of his companions from their shipwreck to their return to Japan. The Rosenbach's copy belonged to Manjiro and contains his own drawings, as well as those of his interrogator, Kawada Shoryo. The personal copy belonging to Shoryo was recently discovered in Japan and can be viewed using the kiosk in the gallery. Other contemporary copies were distributed to government officials to inform them of Manjiro's return and potential as an informant about cultures beyond Japan.



8. Manuscript's cover from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

The manuscript was written by a transcriber—possibly the interrogator and artist Shoryo, but likely more than one person given the appearance of several hands—into blank books that were traditionally used for personal journals or diaries. The embossed-paper cover of each volume was coated with a waterproofing substance, probably made from the juice of the persimmon fruit. The color of the cover, now a drab green, may have darkened over time. A simple paper label, with its inked border, displays the four-character name of the work and horizontal hash-marks indicate the number of each of the four volumes.



9. Manjiro's drawings of whales from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

Book I of the manuscript tells the story from the fishing voyage and shipwreck detailed in the "Drifting" section of this exhibition to the arrival of the ship *Howland* in Oahu and Manjiro's departure with Captain Whitfield for the United States. After the castaways were rescued, the *Howland* takes an excursion to hunt whales. Like his contemporary Herman Melville, Manjiro is attentive to the technical details of whaling, from the layout of the ship to the equipment and its use, to the processing of the animal itself. Book I is filled with images and text dedicated to whaling, perhaps because Manjiro's Japanese interrogators were interested in American whaling practices. This is one of Manjiro's own drawings, focusing on the differences among whale species, showing sperm, finback, and humpback whales. Once he returned home again, Manjiro endeavored to introduce American-style whaling to Japan.

Additional images and stories from Book I appear below (see Objects 13-16).



10. “Naked island” from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

Book II of the manuscript focuses on the lives of the other castaways on Oahu and their desire to find passage back to Japan. Jusuke, who had been injured in the shipwreck at Torishima, succumbed to his injuries. Not long afterward, Captain Whitfield returned to Oahu, assisting the castaways financially, and helping Denzo and Goemon find passage home. Although their ship brought Denzo and Goemon to northern Japan, making land in Hokkaido where the inhabitants ran away in fear, the captain would not leave them ashore without assurance of their safety. Denzo and Goemon remained aboard ship, once again bidding goodbye to their homeland.

This image shows the indigenous people Denzo and Goemon later described to Manjiro as living on “naked island” somewhere on their route from New Guinea to Australia during this same voyage.

Additional images and stories from Book II appear below (see Objects 17-20).



11. Boston harbor from Nakahama Manjiro (1827-1898), [Hyoson kiryaku]. The story five of Japanese: a very handsome taile [sic]: manuscript

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Book III describes Manjiro's voyage from Oahu to his new home in the United States and his education there, his further voyages aboard ship, and then his decision to leave for California to earn money for passage back to his homeland. Manjiro's adventures aboard ship on his own began in Boston, seen here.* He sailed around the world—hunting whales and learning from and about diverse crewmembers onboard and people he met around the world. He even fished in the waters off Hurricane/Torishima Island again. In Oahu, he found his friend Toraemon—and Denzo and Goemon, whose ship had just returned from an unsuccessful visit to Japan.

Additional images and stories from Book III appear below (see Objects 21-25).

**This very image of Boston Harbor convinced Stewart Culin (1858-1929), a Brooklyn Museum curator who visited the Tokyo Booksellers Club sale in 1912, that this manuscript had something to do with New England. He bought the four volumes "without further examination." The manuscript's early history—between its creation by Manjiro and Shoryo and its later appearance in Tokyo—is not known. Collector Perc Brown purchased it at auction after Culin's death. The Rosenbach purchased the manuscript at auction in 1966.*



12. *Fumie* from Nakahama Manjiro (1827-1898), [Hyoson kiryaku]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

In Book IV, after Manjiro's financial success in California, he headed for Oahu to convince his companions to return to Japan with him. Toraemon did not want to attempt what appeared to be a risky voyage, but Denzo and Goemon agreed to go along. Manjiro purchased an old whaling boat and repaired it, planning to use it to row from a larger ship to the Ryuku Islands (Okinawa) in southern Japan. Their voyage was successful and the villagers were kind, offering them food. But government officials also came, asking questions, notifying their superiors, and moving the returnees from place to place.

They were ordered to step on a brass plate of 11 inches square engraved with two human figures. The image of this plate, featuring human figures of the Madonna and Child, is shown here in a drawing by Manjiro. The practice of *fumie* began in 1613 in Japan to assure that its citizens who had been in contact with outside cultures had not adopted Christianity. Manjiro reports stepping on the plate without hesitation, but we are left not knowing his true, internal feelings about faith. Manjiro spoke regularly about God in his letters (see Objects 28, 31), noting that Captain Whitfield was his "best friend on earth after the great God." Captain Whitfield had moved his family from their original church in Fairhaven to a Unitarian church when the congregation forbade Manjiro from sitting with them in the pews.

Additional images and stories from Book IV appear below (see Objects 26-27).

BOOK I



**13. Cutting a whale from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript**

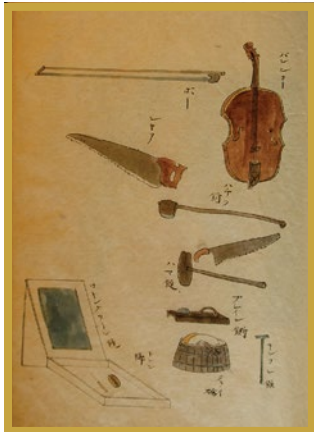
1852 October 25. AMs 1296/14

14. Picture of a giant whale jumping around from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

**15. American tools from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript**

1852 October 25. AMs 1296/14



**16. Portrait of a loved one from Nakahama Manjiro (1827-1898),
[*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]:
manuscript**

1852 October 25. AMs 1296/14

Manjiro describes his time aboard the *Howland* through technical information about whaling. His own drawing of cutting a whale (13) shows how these giant creatures were disassembled at the side of the ship. Contrast these details with the artistry of Shoryo's breaching whale (14), accompanied by his note in Japanese that informs the reader, "viewed from the back, the body of a breaching whale looks short," explaining the artist's technique of foreshortening. Manjiro reports on the layout of the ship and the tools used in whaling, such as this selection (15), which also includes grooming tools and a musical instrument labeled a banjo in Japanese, even though it appears to be a violin. And, perhaps most touching for the castaway Manjiro, was the portrait of a sailor's wife (16), which Manjiro reported was placed where a sailor would see it as he fell asleep at night and arose in the morning. As described to Shoryo, the woman depicted here has a mix of western and Japanese attributes. As with other images Manjiro had conveyed to him verbally, Shoryo had difficulty imagining accurately sights that he himself had never seen.

BOOK II



17. Oahu harbor from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

18. Ships docked at Oahu harbor from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

19. Banana tree from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

20. A gourd and a pumpkin from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

When Manjiro's fellow castaways settled on Oahu Island in 1841, the harbor was a busy international port. These images of the harbor are Manjiro's more technical view (17) and Shoryo's more artistic impression (18). Manjiro shows defensive cannons installed in the hills above, and stone walls, houses, and shops in the commercial area near the port, along with ships in the inner and outer harbor. Shoryo's image depicts a man in outdated Dutch dress—possibly known to the artist from remaining prints from periods of Dutch contact with Japan—gazing out on an obscured view of the ship-filled harbor. The other castaways, tending to their livelihoods, provided Manjiro with details of daily life. The Hawaiian banana (19), described as the color of a ripe orange and very sweet, is drawn here by Shoryo in a manner similar to the way European scientific specimens were collected and subsequently depicted. Again, it is possible that Shoryo had some exposure to earlier images of these specimens. The gourds (20) were described by Denzo as being used to create storage containers.

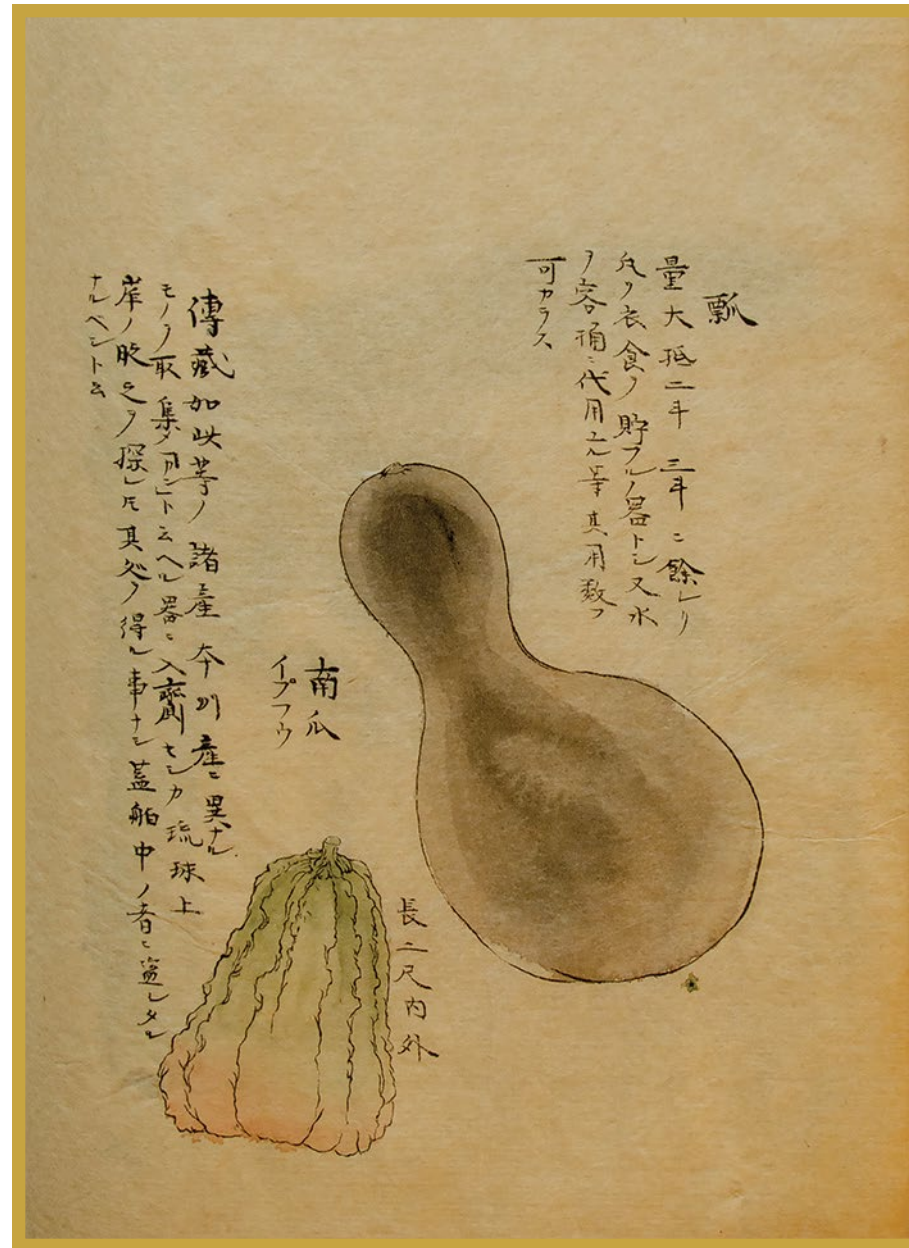




18



19



BOOK III



**21. “Sea horse” from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript**

1852 October 25. AMs 1296/14

**22. Drawbridge from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript**

1852 October 25. AMs 1296/14

23. New Bedford harbor from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

During Manjiro’s voyage to Massachusetts aboard the *Howland*, as the ship rounds Cape Horn a strange animal appears on the ice floes. Manjiro describes it to Shoryo and this result (21) doesn’t quite capture what is called here a “sea horse,” but was likely an elephant seal. Images of Captain Whitfield’s home harbor of New Bedford-Fairhaven offer the same contrast in style that Manjiro and Shoryo have previously presented: Manjiro offers a close-up view of the mechanics of the harbor’s drawbridge (22), while Shoryo gives a hybrid version of Manjiro’s description (with a drawbridge in the distance) and his own references to Japanese-influenced architecture, landscape, and inhabitants (23).



21



22



スーバツホー 港頭之圖



**24. Steamboat from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript**

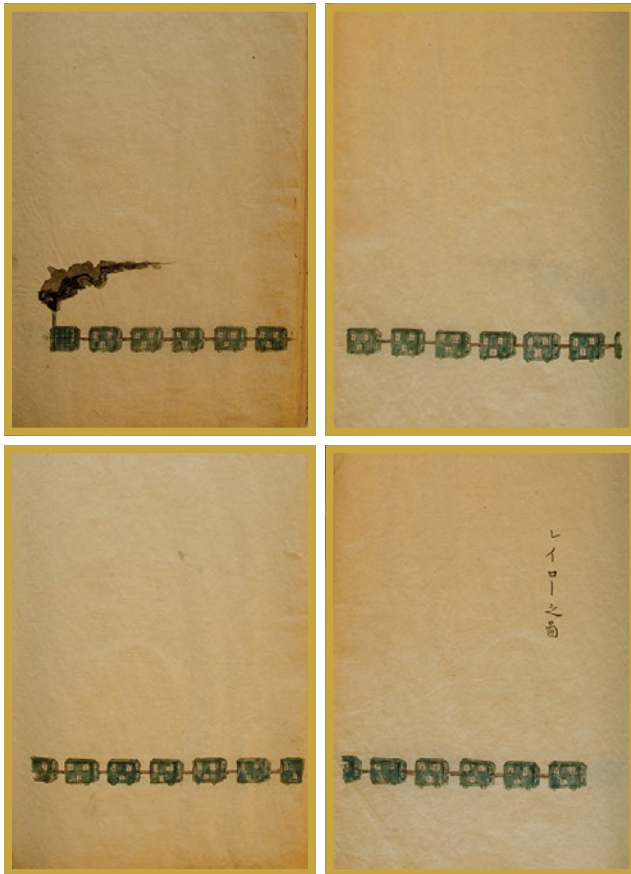
1852 October 25. AMs 1296/14

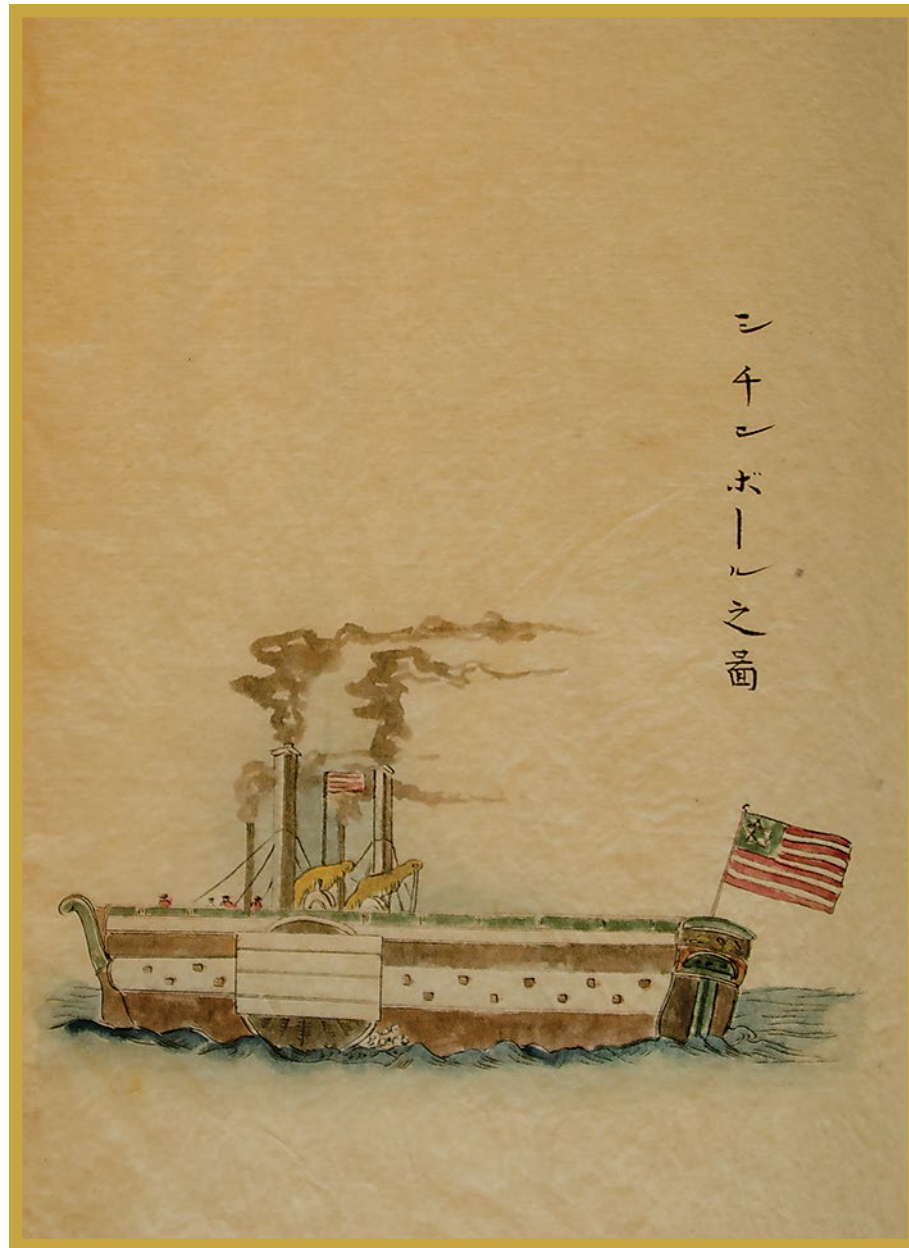
**25. Train from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*].
The story five of Japanese: a very handsome taile [sic]: manuscript**

1852 October 25. AMs 1296/14

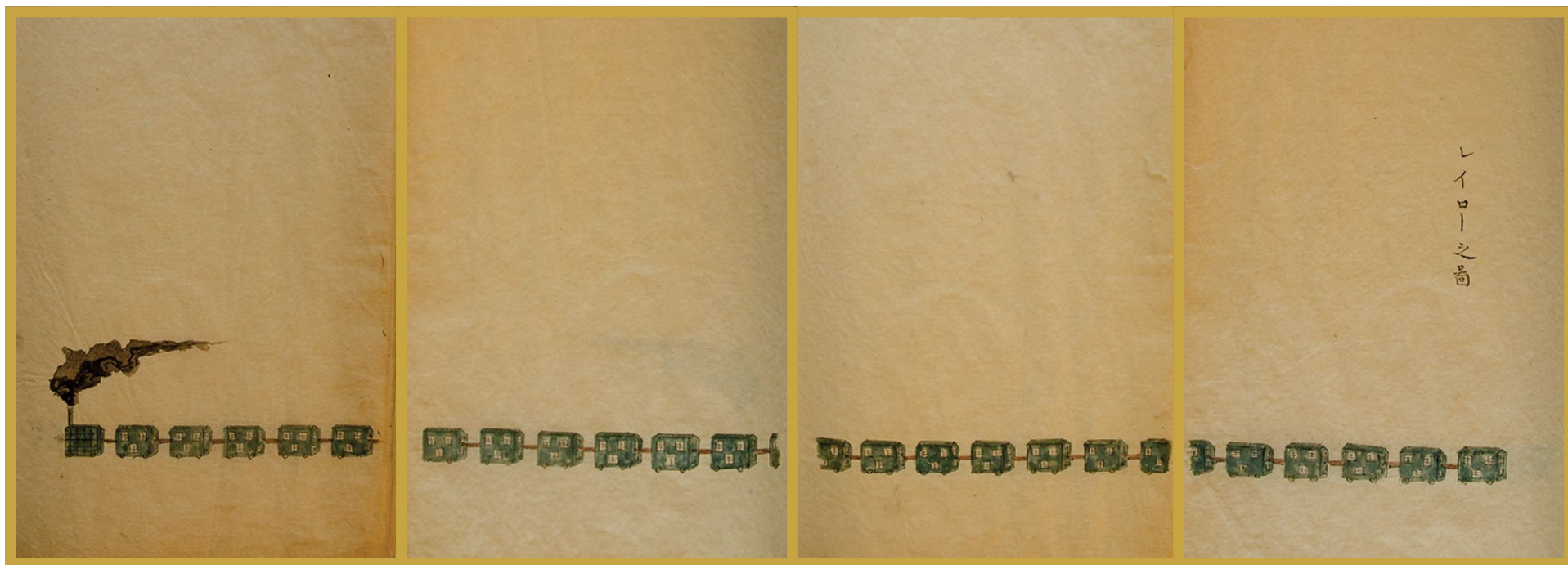
After returning from his whaling voyage (1846-49), Manjiro saw an opportunity to travel west to California, where working in gold mines could prove lucrative. Captain Whitfield granted his permission. Manjiro and a former crewmate boarded a ship and sailed around South America to San Francisco, where they had their first ride on this steamboat (24) to reach Sacramento. And Manjiro described exactly how the boat worked, of course. Once there, they also saw another peculiar, American vehicle: the railroad (25). Manjiro noted that they existed elsewhere in the United States and he had even ridden in one before. He also detailed how it worked, describing 23 or 24 iron boxes connected together. The image, possibly created by Shoryo based on a sketch by Manjiro, stretches over four pages in the manuscript, emphasizing the impressive length of the train.

Manjiro and his friend were employed as workers at a mine for 30 days and earned \$180. They quit, bought their own equipment, and set out on their own, earning \$600 in 70 days. Manjiro had enough money to seek out his friends for the trip home to Japan. He paid \$25 to board a ship from San Francisco to Oahu.



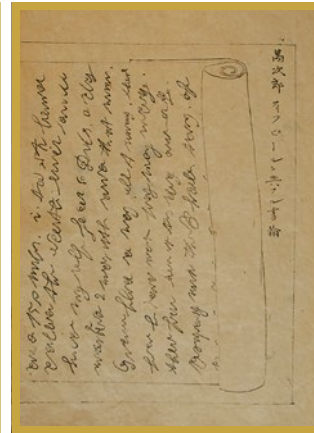
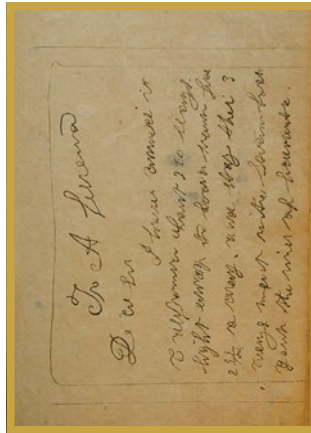
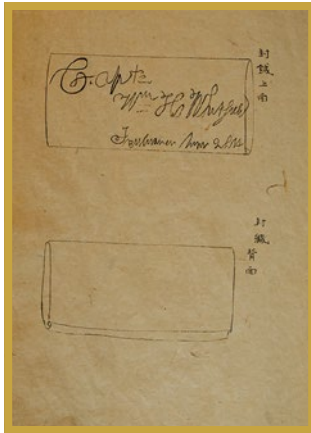


24



25

BOOK IV



26. Letter to Captain Whitfield from Nakahama Manjiro (1827-1898), [Hyoson kiryaku]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

27. Village scene in the Ryukus from Nakahama Manjiro (1827-1898), [Hyoson kiryaku]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

Manjiro landed in Oahu in August 1850, found his friends, and arranged for their passage back to Japan. He wrote a letter to Captain Whitfield (26) to let him know of their plans, to thank him for his kindness, and to apologize for his abrupt departure:

I never forgot your benevolence of bringing me up from a small boy to manhood. I have done nothing for your kindness till now. Now I am going to return with Denzo and Goemon to my country. My wrong doing is not to be excused but I believe good will come out of this changing world, and that we will meet again. -John Mung

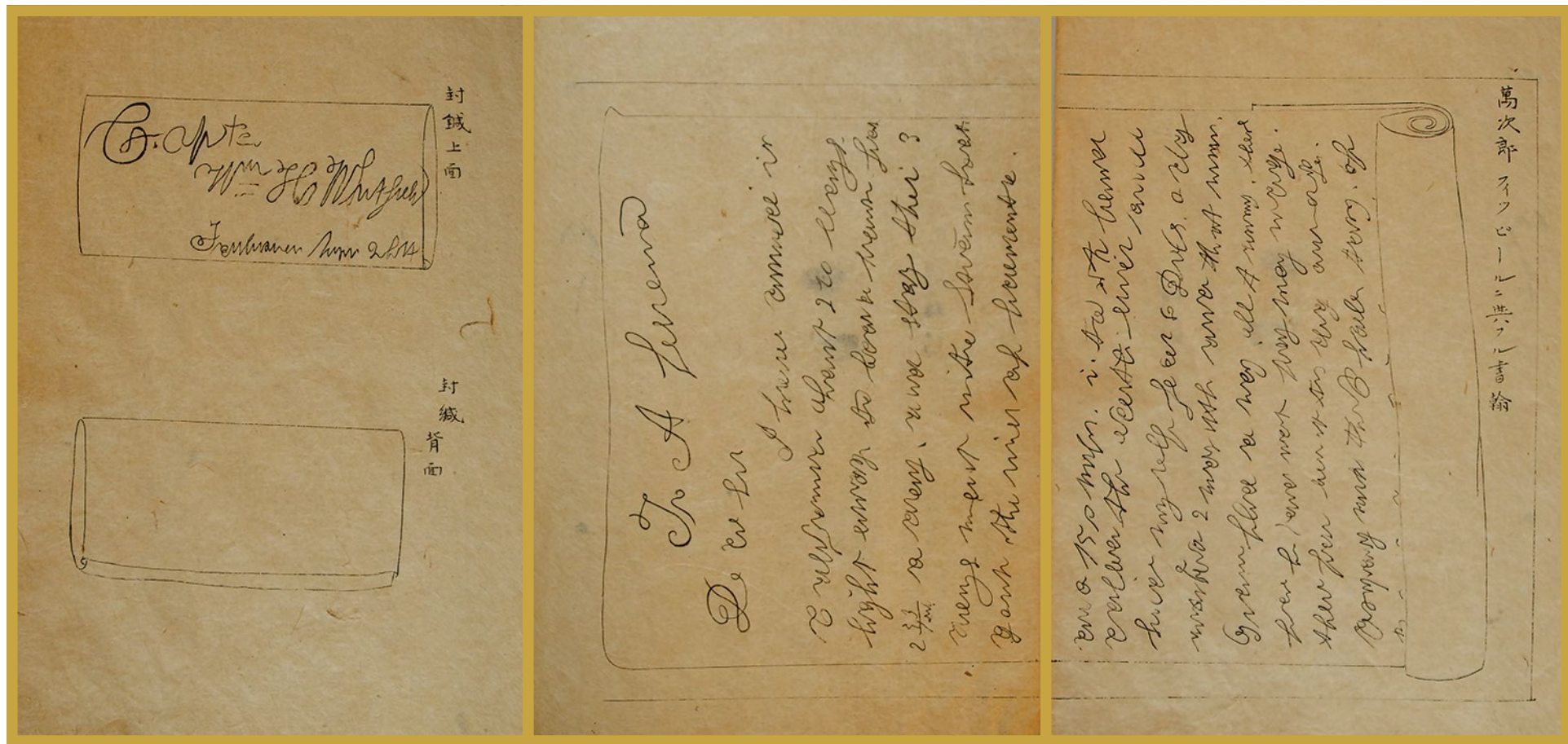
This quote and other details from this letter appear in the manuscript as part of Manjiro's interrogation, but are not replicated exactly in any extant letter he sent to Captain Whitfield.

The artist (probably Shoryo copying Manjiro) draws the letter as a Japanese-style scroll, but also shows the envelope into which it is to be folded and mailed to

Captain Whitfield. Manjiro's interest in technology may have prompted him to show an envelope, for which the automated machinery was first patented in England in 1845. Its novelty may have been intriguing to him. Perhaps more important, on the eve of his departure for home, Manjiro indicates here that he is Japanese, yet sometimes feels and is treated as an outsider, a tension he will describe in a future letter to Captain Whitfield (see Object 29).

The castaways' January 1851 return to the Ryuku Islands (Okinawa) in southern Japan is shown in bright colors and with welcoming inhabitants serving them hot food (27). Officials soon came to question the returnees and eventually allowed Manjiro to return to his home.

Manjiro brought a map of the world back with him to explain the castaways' voyages. Government officials contacted local artist Kawada Shoryo to redraw the map with Japanese place names, which Manjiro translated from the English on his own map. This was the beginning of their relationship and the manuscript that tells Manjiro's story.







D I A L O G U E

Manjiro returned to his home village and saw his family again, but his government had its own plans for him, surprisingly awarding the rank of samurai to the young fisherman. In 1853, when Commodore Matthew Perry of the U.S. Navy arrived demanding that Japan open to outside trade, Manjiro, at 26, became a useful advisor. His samurai rank was elevated and he was permitted to take on the surname "Nakahama" after his home village in southern Japan. In 1854, he helped smooth the way for the treaty that ended Japan's 220-year isolation (see Objects 1 and 12 for additional explanation). The influence of his ideas spread through his work and the power of his story would serve as a beacon for generations in Japan and the United States who support internationalism, diplomacy, and friendship.

(COPY OF ORIGINAL)

Guam, March 12, 1847

Captain William H. Whitfield
Ship William & Eliza
New Bedford, U.S.A.

Respected Friend:

I will take the pen to write you a few lines and let you know that I am well and hope you were the same. First thing I will tell you about the home, the time I left. Well sir, your boy, William, is well all the summer but the cold weather sets in he will smart a little cunning creature I ever saw before. He will cry after me just as quick as he would to his mother. Your wife and Amelia and Mr. Bonney's family and your neighborhoods they are all well when I last saw them. I did want to Mr. Huzzey's and stayed there about six months and then I left them. Reason is this - they were a good family but very poor living. They only gave us dry hard bread for supper and breakfast and dinner. That's doing well for apprentices, only gave us old Nantucket Dumpling. We have got three apprentices. That is two more besides me. They were left all to once. I was last one in the whole. I thought after them two apprentices left I will stand a better chance, but in vain, so I left too and I was sick in that month three or four times. Then I went to see your wife. Mrs. Whitfield very glad to receive me, so I went to your home and go to the school. After the school out I did try find the place to finish my studies. One gentleman wished to receive me but the same time United States talks about the war and then I thought make up my mind to go the sea. I went to see Mr. John Howland. He says to me if that I like any kind of a trade he will get it for me. I told him the Bark Franklin the last voyage saw a great many of Japanese fishing boats and the (punk) Capt. Ira Davis thought that I might get a chance to reach these; so I shipped for the steward 140th lat. We have caught 30 barrels of sperm oil and have sent it home fifty barrels same last summer we have not got in about 50 barrels, 50 bushel apples, 115 bushel potatoes and eight or nine tons of hay, and have sold between three to four tons of hay and we have plenty of milk to drink. I wish you had some of that milk. Your wife is careful and industrious respectful and good woman. I am glad for you that you have such good wife. I hope you will forgive me. I hope you never will forget me for I have thought about you day after day. You are my best friend on earth beside the great God. I do hope the Lord helps us whole my friend. Oh my friend, I wanted to see that boy more than little. His cunning little thing I ever saw before. When you get home give my best respects to whole. We were ten months out, sixteenth of this mo. After this we shall go North and Westward toward the Loochue Islands, Japan, and I hope get a chance to go ashore safely. I will try to open a port for purpose for the whaler come there to recruit. We came here to anchor 3rd of this month and saw number of whalers. One of them touched the Loochue Islands and send the boat ashore in order to see if they can get some of refreshment. Natives gave them two boats and tell go away. One of chief officers says to them in two days if you no sail he cut your float name of this Abram Howland of New Bedford, Capt. Harper. He is going to Japan Sea. He want me to go with him but Capt. Davis he would not let me go. When you see Mr. Warren Woodward give him my best friendly respects. Here I have got letter for you written by your wife. She will tell you more about the home.

John Mung, Japanese

28. John Mung [Nakahama Manjiro] (1827-1898), letter signed to Captain William H. Whitfield. Guam, 12 March 1847

Courtesy, Whitfield Family Private Collection

Manjiro wrote this letter to Captain Whitfield during his time at sea described in Book III. He tells of his departure and his whaling voyage, remembers the captain's family at home, and calls the captain "my best friend on earth beside the great God." He hopes that when his ship nears Japan, he'll be able to go ashore and open a port for whalers there.

Captain William H. Whitfield
Ship William & Eliza
New Bedford, U.S.A.

Respected Friend:

I will take the pen to write you a few lines and let you know that I am well and hope you were the same. First thing I will tell you about the home, the time I left. Well sir, your boy, William, is well all the summer but the cold weather sets in he will smart a little cunning creature I ever saw before. He will cry after me just as quick as he would to his mother. Your wife and Amelia and Mr. Bonney's family and your neighborhoods they are all well when I last saw them. I did went to Mr. Huzzey's and stayed there about six months and then I left them. Reason is this – they were a good family but very poor living. They only gave us dry hard bread for supper and breakfast and dinner. That's doing well for apprentices, only gave us old Nantucket Dumpling. We have got three apprentices. That is two more besides me. They were left all to once. I was last one in the whole. I thought after them two apprentices left I will stand a better chance, but in vain, so I left too and I was sick in that month three or four times. Then I went to see your wife. Mrs. Whitfield very glad to receive me, so I went to your home and go to the school. After the school out I did try find the place to finish my studies. One gentleman wished to receive me but the same time United States talks about the war and then I thought make up my mind to go the sea. I went to see Mr. John Howland. He says to me if that I like any kind of a trade he will get it for me. I told him the Bark Franklin the last voyage saw a great many of Japanese fishing boats and the (punck) Capt. Ira Davis thought that I might get a chance to reach these; so I shipped for the steward 140th lat. We have caught 30 barrels of sperm oil and have sent it home fifty barrels same last summer we have not got in about 50 barrels, 50 bushel apples, 115 bushel potatoes and eight or nine tones of hay, and have sold between three to four tons of hay and we have plenty of milk to drink. I wish you had some of that milk. Your wife is careful and industrious respectful and good woman. I am glad for you that you have such good wife. I hope you will forgive me. I hope you never will forget me for I have thought about you day after day. You are my best friend on earth beside the great God. I do hope the Lord helps us whole my friend. Oh my friend, I wanted to see that boy more than little. His cunning little thing I ever saw before. When you get home give my best respects to whole. We were ten months out, sixteenth of this mo. After this we shall go North and Westward toward the Loochue Islands, Japan, and I hope get a chance to go ashore safely. I will try to open a port for purpose for the whaler come there to recruit. We came here to anchor 3rd of this month and saw number of whalers. One of them touched the Loochue Islands and send the boat ashore in order to see if they can get some of refreshment. Natives gave them two boats and tell go away. One of chief officers says to them in two days if you no sail he cut your float name of this Abram Howland of New Bedford, Capt. Harper. He is going to Japan Sea. He want me to go with him but Capt. Davis he would not let me go. When you see Mr. Warren Woodward give him my best friendly respects. Here I have got letter for you written by your wife. She will tell you more about the home.

John Mung, Japanese

COPY OF ORIGINAL

Sandwich Island May 2, 1860

Capt. Wm. H. Whitfield

My Honored friend - I am very happy to say that I had an opportunity to say to you a few lines. I am still living and hope you were the same blessing. I wish to meet you in this world once more. How happy we would be. Give my best respect to Mrs. and Miss Amelia Whitfield. I long to see them. Capt. you must not send your boys to the whaling business; you must send them to Japan. I will take care of them or him if you will. Let me know before send and I will make arrangement for it.

Now I will let you know how I am arrived to my native country. You know that I have been to the gold mine; here stayed four month, average eight Dolls per day, besides expenses. From here I made my mind to get back and to see Dear Mother and am also Shiped in one of the American Merchantmen. In this vessel I arrived to Sandwich Island. I found our friend Mr. Damon and through his kindness bought a whale boat and put her into a Merchantman. This vessel was going to Shanghai in China. It was January very cold that part of country; Time I went on shore south off Great Loo Choo it was gail with snow. The Capt. of vessel he wish me to stay with him and to go to China, but I refused it, because I wanted to see Mother. The boat is ready for me to get in, myself, Denovo and Goyemon jump into the boat, parted with ship at 4 P.M. After ten hours hard pull we arrived lee of island and anchored till morning. I went on shore amongst the Loo Choos, but I cannot understand their language I have forgot all Japanese words. I stay here six months under the care of the King of Loo Choo, waiting for Japanese junk to come. In the month of July get on board junk and went into the harbor of Nagashiriki Island, off Kieu-see-u, waiting to get permission for thirty month before we were send to our residence. It was great joy to Mother and all the rest relations. I have stay with my Mother only three day and night the Emperor called me to Jedo. Now I became one emperian officer. At this time I am attached this vessel.

This war steamer were send by Emperor of Japan to the compliment of the President of America. We went to San Francisco, California and now homeward bound, at Sandwich to touch island to secure some coal and provision. I wish to send the letter from San Francisco but so many Japanese eyes I cant/ I wrote this between passage from San Francisco to island. Excuse me many mistakes, I can write better after our arrived Japan Jedo.

I wish for you to come to Japan. I will now lead my dear friend to my house, now the port opened to all the nations. I found our friend Samuel C. Damon. We was so happy each other I cannot write it all. When get home I will write better amount. I will send to you sut of my cloths. It is not new, but only for remember me.

I remain your friend,

John Mungero (May 25, 1860)

29. John Mung [Nakahama Manjiro] (1827-1898), letter signed to Captain William H. Whitfield. Sandwich Island, 2 May 1860

Courtesy, Whitfield Family Private Collection

In this first letter since his return to Japan, Manjiro tells Captain Whitfield the details of his voyage home. At the time of writing, Manjiro is aboard a ship heading back to Japan from California, but now docked in the Sandwich Islands (the former name of the Hawaiian Islands). Manjiro notes that he'd wanted to send his letter from San Francisco "but so many Japanese eyes I cant/ I wrote this between passage from San Francisco to island." On his first diplomatic mission as an interpreter, Manjiro is feeling a sense of suspicion from his countrymen even as he is engaged in work on behalf of his homeland. With his elevated status of samurai and attention-getting internationalist celebrity, conservative forces spread rumors that he was a traitor and even a foreign spy. He needed a bodyguard due to threats on his life.

Capt. Wm. H. Whitfield

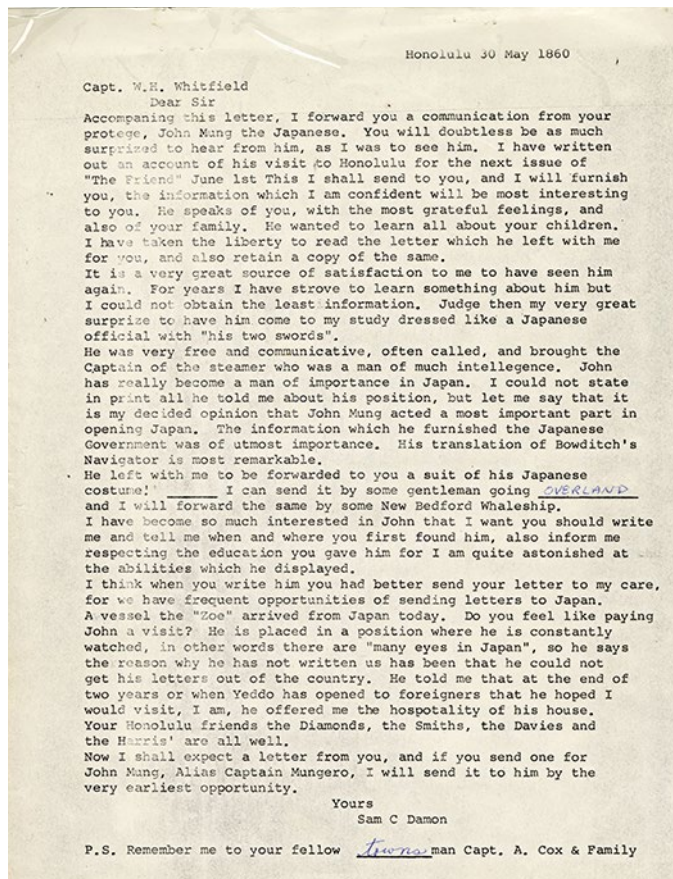
My Honored friend – I am very happy to say that I had an opportunity to say to you a few lines. I am still living and hope you were the same blessing. I wish to meet you in this world once more. How happy we would be. Give my best respect to Mrs. And Miss Amelia Whitfield. I long to see them. Capt. you must not send your boys to the whaling business; you must send them to Japan. I will take care of them or him if you will. Let me know before send and I will make arrangement for it.

Now I will let you know how I am arrived to my native country. You know that I have been to the gold mine; here stayed four month, average eight Dolls per day, besides expenses. From here I made my mind to get back and to see Dear Mother and am also Shiped in one of the American Merchantmen. In this vessel I arrived to Sandwich Island. I found our friend Mr. Damon and through his kindness bought a whale boat and put her into a Merchantman. This vessel was going to Shanghai in China. It was January very cold that part of country; Time I went on shore south off Great Loo Choo it was gail with snow. The Capt. of vessel he wish me to stay with him and to go to China, but I refused it, because I wanted to see Mother. The boat is ready for me to get in, myself, Denovo and Goyemon jump into the boat, parted with ship at 4 P.M. After ten hours hard pull we arrived lee of island and anchored till morning. I went on shore amongst the Loo Choos, but I cannot understand their language I have forgot all Japanese words. I stay here six months under the care of the King of Loo Choo, waiting for Japanese junk to come. In the month of July get on board junk and went into the harbor of Nagashirki Island, off Kieu-see-u, waiting to get permision for thirty month before we were send to our residence. It was great joy to Mother and all the rest relations. I have stay with my Mother only three day and night the Emperor called me Jedo. Now I became one emperian officer. At this time I am attached this vessel.

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I remain your friend,
John Mungero (May 25, 1860)



30. Rev. Samuel Chenery Damon (1815-1885), letter signed to Captain William H. Whitfield. Honolulu, 30 May 1860

Courtesy, Whitfield Family Private Collection

Reverend Samuel Damon, the pastor of the Oahu Bethel Church and editor of the Christian magazine *The Seamen's Friend*, also acted as postmaster in Honolulu and was thereby known not only to Manjiro, but also to others who passed through, such as Herman Melville. Here he writes to Captain Whitfield about having met Manjiro during his visit to Honolulu detailed in the letter dated 2 May 1860 (Object 29), which appears to have been the "communication" enclosed with this cover letter. Damon describes Manjiro's appearance, as he now dresses not as an American sailor, but as a Japanese samurai. Manjiro has detailed to Damon the story of his role in Perry's arrival in Japan and the negotiations of the treaty that opened trade between Japan and the United States (see Objects 34, 35). Yet, Manjiro also reported to Damon that "there are 'many eyes in Japan,'" just as he had noted directly to Captain Whitfield in the enclosed letter.

Capt. W.H. Whitfield

Dear Sir

Accompanying this letter, I forward you a communication from your protege, John Mung the Japanese. You will doubtless be as much surprized to hear from him, as I was to see him. I have written out an account of his visit to Honolulu for the next issue of "The Friend" June 1st This I shall send to you, and I will furnish you, the information which I am confident will be most interesting to you. He speaks of you, with the most grateful feelings, and also of your family. He wanted to learn all about your children. I have taken the liberty to read the letter which he left with me for you, and also retain a copy of the same.

It is a very great source of satisfaction to me to have seen him again. For years I have strove to learn something about him but I could not obtain the least information. Judge then my very great surprize to have him come to my study dressed like a Japanese official with "his two swords".

He was very free and communicative, often called, and brought the Captain of the steamer who was a man of much intelligence. John has really become a man of importance in Japan. I could not state in print all he told me about his position, but let me say that it is my decided opinion that John Mung acted a most important part in opening Japan. The information which he furnished the Japanese Government was of utmost importance. His translation of Bowditch's Navigator is most remarkable.

He left with me to be forwarded to you a suit of his Japanese costume! ____ I can send it by some gentleman going OVERLAND and I will forward the same by some New Bedford Whaleship.

I have become so much interested in John that I want you should write me and tell me when and where you first found him, also inform me respecting the education you gave him for I am quite astonished at the abilities which he displayed. I think when you write him you had better send your letter to my care, for we have frequent opportunities of sending letters to Japan.

A vessel the "Zoe" arrived from Japan today. Do you feel like paying John a visit? He is placed in a position where he is constantly watched, in other words there are "many eyes in Japan", so he says the reason why he has not written us has been that he could not get his letters out of the country. He told me that at the end of two years or when Yeddo has opened to foreigners that he hope I would visit, I am, he offered me the hospotality of his house.

Your Honolulu friends the Diamonds, the Smiths, the Davies and the Harris' are all well. Now I shall expect a letter from you, and if you send one for John Mung, Alias Captain Mungero, I will send it to him by the very earliest opportunity.

Yours

Sam C Damon

P.S. Remember me to your fellow townsman Capt. A. Cox & Family

Honolulu Oct. 30th 1868

Kind friend

I take pen with much pleasure this evening to inform you that I am in good health and spirit. Hope most sincerely that - these few lines will find you and your friends enjoying the health and happiness. I find Toleman is living with Mr. Heart, and few days after Denoro & Goman came in with Capt. Cox in the ship Florida promise them they were going to Japan sea, after his mind went North West Capt. Cox is getting ship for them. I wanted to go with them to learn the language, Capt. would not give me discharge, I went to see Mr. Damon and Mr. Smiths family they all glad to see me, and told me you are a good friend to them, and wanted me to write to you, and gave best respect to you and your wife, Mr Damon gave me paper and Semi-monthly journal, which is contain some of your writings. Oh Capt, how can I forget your kindness when can I pray for your fatherly treatment? Thank God ten thousand times and never will forget your name, I was sorry to hear that your ship being leaky, and obliging you into the part before your season, however God will see all this, I often offer my prayers to God to give you the Success should it please to God your Success will under divine providence in a great measure depend upon your own good conduct the God will direct you into the straightest and clearest path of the sea, hope you have return safely and self preservation and my good Albertina & Amelia find them enjoying the health and happiness We were lying with 700 barrels of Sperma oil, and have to go another season on the line, July the 9th had the gun with Capt. W. Woodward, I follow him up on the deck, inquire for home and find the death of my boy Wm. Henry, I was very sorry, every time think about you and think Wm. Henry. Wm. Henry will think about you, give my best respect to all you friends and your Kali neighbors and my affectionate regards to your wife Amelia and Mr. Donney family, tell them what quarter of the world that I may in I can never forget kindness they have done for me. It is hard to thing for me to form the words together therefore come so close

John Mung

Please tell Mr. Willcox, Phillip is well also to Mr. Akins and give thanks to Mr. Jenny, our school master.

31. John Mung [Nakahama Manjiro] (1827-1898), letter signed to Captain Whitfield. Honolulu, 30 October 1868

Courtesy, Whitfield Family Private Collection

Once again, we see Manjiro writing from Honolulu to Captain Whitfield—and again aided by Reverend Damon. He references God several times in this letter, noting that he prays for Captain Whitfield and all good things surrounding him, possibly connecting him with his formal religious experiences in Fairhaven. Among others noted in this letter, Manjiro mentions his old friend and fellow castaway, Toreamon, who was left behind in Hawaii, and notes his current whereabouts. Manjiro has remained a loyal friend nearly 20 years after their initial fishing trip.

Kind friend

I take pen with much pleasure this evening to inform you that I am in good health and spirit. Hope most sincerely that – these few lines will find you and your friends enjoying The health and happiness. I find Toleman is living with Mr. Heart, and few days after Denoro & Goman came in with Capt. Cox in the ship Florida promise them they were going to Japan sea, after his mind went North West Capt. Cox is getting ship for them. I wanted to go with them to learn the language, Capt. would not give me discharge, I went to see Mr. Damon and Mr. Smiths family they all glad to see me, and told me you are a good friend to them, and wanted me to write to you, and gave best respect to you and your wife, Mr Damon gave me paper and Semi-monthly journal, which is contain some of your writings. Oh Capt. how can I forget your kindness when can I pray for your fatherly treatment? Thank God ten thousand times and never will forget your name, I was sorry to hear that your ship being leaky, and obliging you into the part before your season, however God will see all this, I often offer my prayers to God to give you the Success should it please to God your Success will under divine providence in a great measure depend upon your own good conduct the God will direct you into the straightest and clearest path of the sea, hope you have return safely and self preservation and my good Albertina & Amelia find them enjoying the health and happiness We were lying with 700 barrels of Sperm oil, and have to go another season on the line, July the 9th had the gun with Capt. W. Woodward, I follow him up on the deck, inquire for home and find the death of my boy Wm. Henry, I was very sorry, every time think about you and think Wm. Henry. Wm. Henry will think about you, give my best respect to all you friends and your knid (kind) neighbors and my affectionate regards to your wife Amelia and Mr. Donney family, tell them what quarter of the world that I may in I can never forget kindness they have done for me. It is hard to thing for me to form the words together therefore come so close

John Mung

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THE WHITE HOUSE
WASHINGTON

9 July, 1918

My dear Mr. Ambassador:

May I not give myself the pleasure of saying how much I have been interested in reading your addresses at Fairhaven, Massachusetts, and how gratified I am that the people of that region should have had an opportunity of showing you their genuine cordial feeling for yourself and the the great country you represent? The story of Manjiro Nakahama has particularly interested me. Such links between Japan and America are delightful to remember.

Cordially and sincerely yours,

Woodrow Wilson

^{by}
Viscount Kikujiro Ishii,
Ambassador of Japan,
Washington, D.C.

32. The White House, typed letter signed by Woodrow Wilson to Viscount Ishii. Washington, D.C., 9 July 1918

Courtesy, Whitfield Family Private Collection

The story of Manjiro has grown in importance in both Japan and the United States over the years. In this letter, Woodrow Wilson's White House sent a brief note of thanks to the Japanese ambassador for his remarks offered to a gathering in Fairhaven, Massachusetts, on the topic of Manjiro's story.

THE WHITE HOUSE
Washington

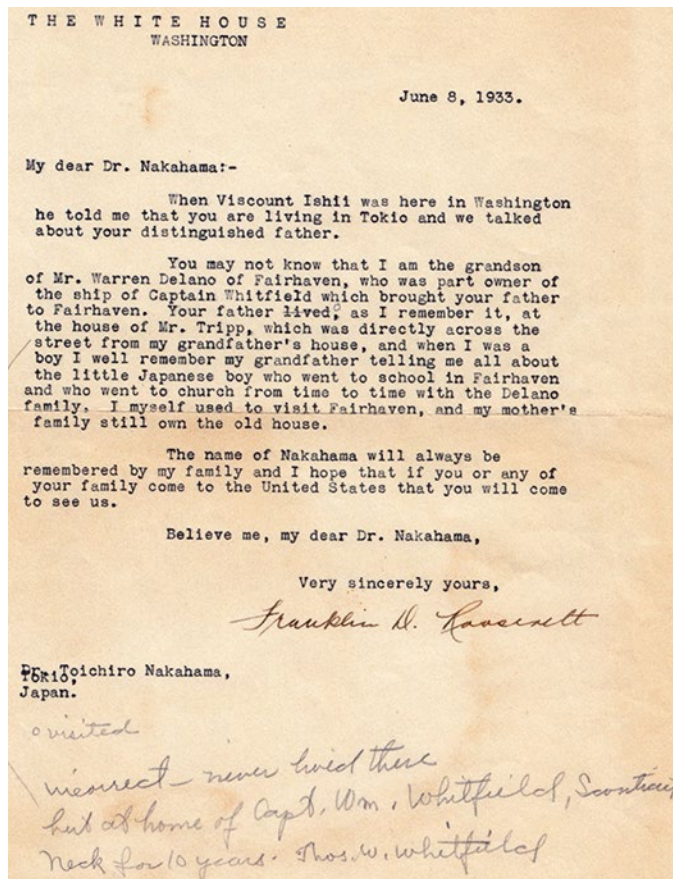
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Cordially and sincerely yours,
[signature, Andrew Hilsaw?]

Viscount Kikujiro Ishii,
Ambassador of Japan,
Washington, D.C.



33. The White House, typed letter signed by Franklin D. Roosevelt to Dr. T. Nakahama. Washington, D.C., 8 June 1933

Courtesy, Whitfield Family Private Collection

This letter from Franklin Roosevelt's White House is distinctly different in tone. Written to one of Manjiro's sons, Dr. Toichiro Nakahama (Nakahama being the surname Manjiro took on with his elevated samurai status), the letter reveals that Roosevelt's maternal family, the Delanos, hailed from Fairhaven and knew of the Whitfields and Manjiro himself.

THE WHITE HOUSE
Washington

June 8, 1933.

My dear Dr. Nakahama:-

When Viscount Ishii was here in Washington he told me that you are living in Tokio and we talked about your distinguished father.

You may not know that I am the grandson of Mr. Warren Delano of Fairhaven, who was part owner of the ship of Captain Whitfield which brought your father to Fairhaven. Your father lived, as I remember it, at the house of Mr. Tripp, which was directly across the street from my grandfather's house, and when I was a boy I well remember my grandfather telling me all about the little Japanese boy who went to school in Fairhaven and who went to church from time to time with the Delano family. I myself used to visit Fairhaven, and my mother's family still own the old house.

The name of Nakahama will always be remembered by my family and I hope that if you or any of your family come to the United States that you will come to see us.

Believe me, my dear Dr. Nakahama,
Very sincerely yours,
Franklin D. Roosevelt [signature]

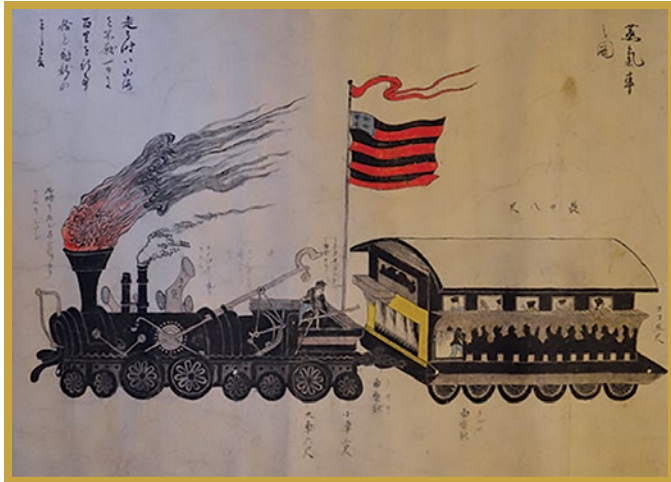
Dr Toichiro Nakahama,
Tokio,
Japan.



34. [An account of Commodore Perry's first visit to Japan] [Japan] c. 1855

1217/4

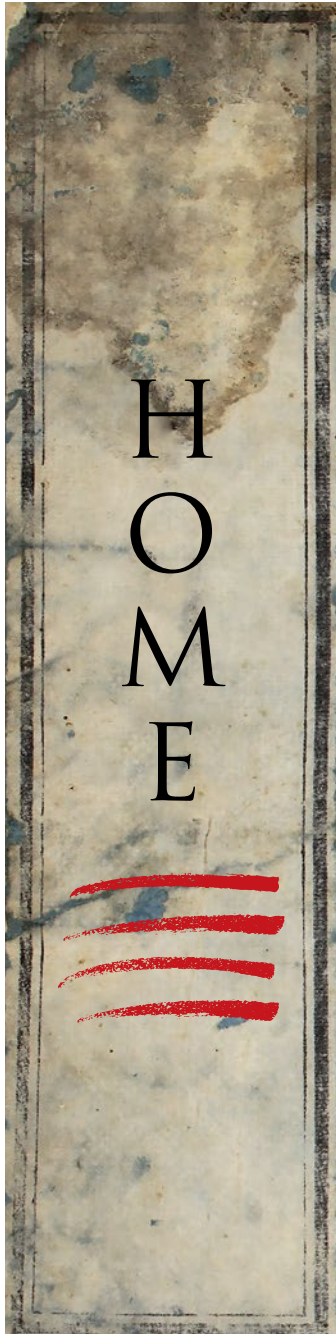
This Japanese block-printed book is a contemporaneous telling of Perry's arrival in Japan. This book and the scroll (Object 35) were purchased at the same auction at which The Rosenbach purchased the *Hyoson Kiryaku*—the Manjiro manuscript—in 1966.



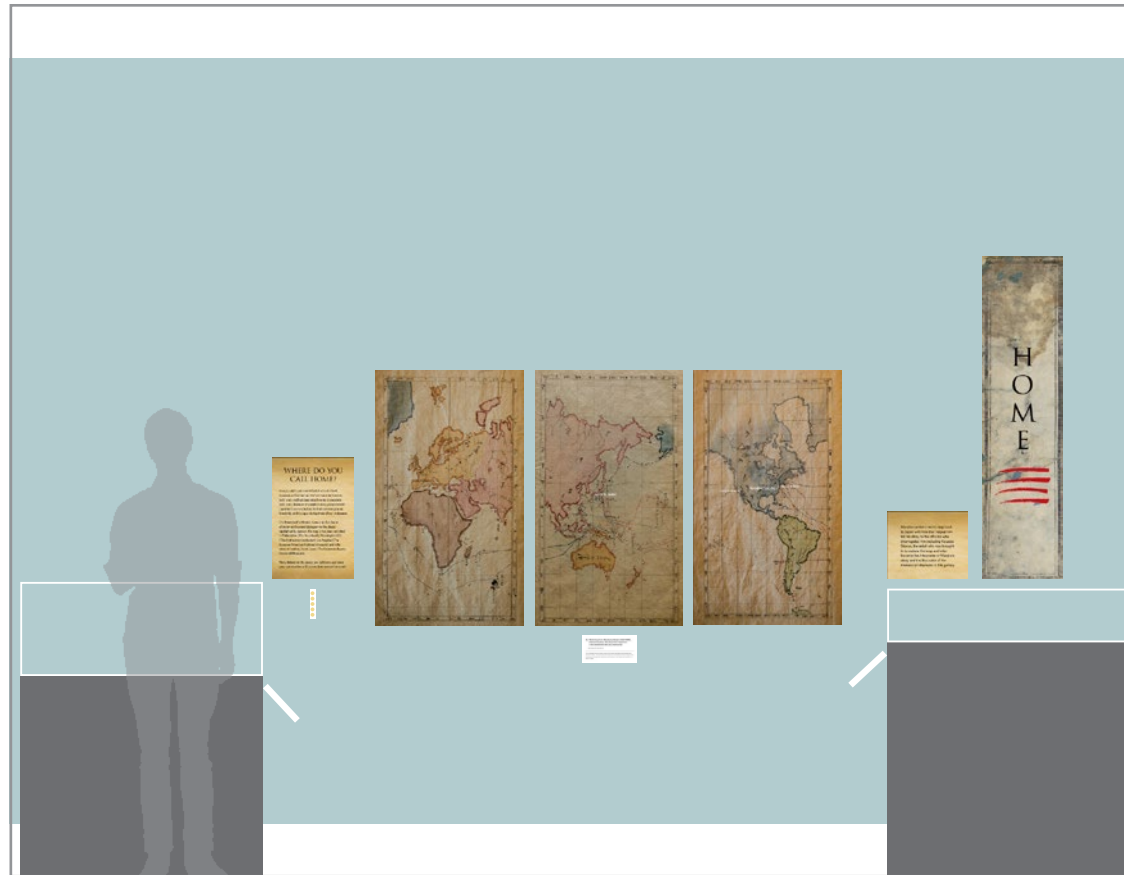
35. [Scroll: U.S. Naval expedition to Japan] [Japan] 1854

AMs 1296/17

This is a traditional scroll made in Japan to commemorate Perry's arrival there in 1854, shortly after Manjiro's return. The scroll was owned by one of the signers of the treaty with Perry. It shows the famed "black ships," pictures of U.S. Naval uniforms, as well as portraits of officers and President Millard Fillmore. Gifts presented to Japan included a railroad steam engine and coach.



Manjiro carried a world map back to Japan with him that helped him tell his story to the officials who interrogated him including Kawada Shoryo, the artist who was brought in to redraw the map and who became the interpreter of Manjiro's story and the illustrator of the manuscript displayed in this gallery.



Exhibition gallery view | South wall



36. World map from Nakahama Manjiro (1827-1898), [*Hyoson kiryaku*]. The story five of Japanese: a very handsome taile [sic]: manuscript

1852 October 25. AMs 1296/14

This is Kawada Shoryo's redrawn version of the world map Manjiro brought back with him to Japan. The color-coded lines drawn on it represent the various voyages of the castaways on whaling boats, adventures, and attempts—both failed and successful—to return to Japan.

WHERE DO YOU CALL HOME?

After 10 years living and working in the United States and on American ships, Manjiro longed for Japan, the country he left as a boy, and for his family. He had made his home in both lands and had deep attachments to people in both lands. Because of Manjiro's story, people in both countries have reached out to find common ground, friendship, and dialogue during times of war and peace.

The Rosenbach's Manjiro manuscript has found a home—and created dialogue—in the places highlighted on the map. It has been exhibited in Philadelphia (The Rosenbach); Washington, D.C. (The Smithsonian Institution); Los Angeles (The Japanese American National Museum); and in its place of creation, Kochi, Japan (The Sakamoto Ryoma Memorial Museum).

Inspired by Manjiro's journeys, please share stories of the places you've traveled, the people you've met, and the homes you've left behind.

#InspiredByManjiro



SPECIAL FEATURES

RELATED MANUSCRIPTS

KAWADA SHORYO (1824-1898), ILLUSTRATOR, *HYOSON KIRYAKU*: MANUSCRIPT

Kochi, Japan, [1852]

Original manuscript: Private collection, Japan

Digital copy: Courtesy, Sakamoto Ryoma Memorial Museum, Kochi, Japan

Kawada Shoryo, an artist and government official, was called to redraw the world map that Manjiro had brought back with him to Japan (redrawn map, Object 36). Shoryo found Manjiro's story of adventure so compelling that he, along with Manjiro, created the manuscript now in the Rosenbach collection (Objects 9, 10, 11, 12). He also created a version of the manuscript for himself that you see here. It is recognized as Shoryo's from his distinctive artwork, as he copied the drawings into this manuscript from the ones that Manjiro (signing them as "John Mung") had drawn in Manjiro's own copy of the manuscript they had created together, and from the unique papers Shoryo had printed for himself, on which he entered his writing.

Using this interactive (on page 69), view Shoryo's manuscript and compare his notebooks to those of the Manjiro/Rosenbach manuscript (Objects 9, 10, 11, 12). How do the pages differ? Compare the drawings signed by John Mung (the name Manjiro's American shipmates called him) in the Manjiro/Rosenbach manuscript (Objects 3, 7, 9, 12, 13, 17, 22) to the copies that Shoryo made of them. Why did Shoryo copy Manjiro's drawings? How do they differ and can you imagine why that might be?

RELATED MANUSCRIPTS

HYOSON KIRYAKU: MANUSCRIPT

Japan, [1860s]

Original manuscript: Sakamoto Ryoma Memorial Museum, Kochi, Japan

Digital copy: Courtesy, Sakamoto Ryoma Memorial Museum, Kochi, Japan

This manuscript is one of about a dozen illustrated manuscripts now known to exist in various states of completion and of different dates and circumstances of origin—two having been copied from the Manjiro/Rosenbach manuscript in the early 20th century.

When you open this manuscript (on page 69), you will see that it begins immediately with the shipwreck on Torishima, or Bird Island. The Manjiro/Rosenbach manuscript begins not only with a unique English title page (Object 7), but also with a section of maps of the castaways' journeys (including Object 36), and portraits of the castaways in their later years, as well as preliminary text. This material is believed to be the content of a now missing, first volume of a rare, five-volume reproduction of this famed story. Because of its bright colors, scholars believe that this recently discovered manuscript, copied from one of the manuscripts made in 1852, was produced during the end of the Edo period (the Tokugawa shogunate or bakufu) in the 1860s.

KAWADA SHORYO
MANUSCRIPT



SAKAMOTO RYOMA MEMORIAL
MUSEUM MANUSCRIPT



Click here to view the original manuscripts online.



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