

The Lost and Preserved Japanese Landscape Architecture Portrayed in Photographs of Róbert K. Kertész

Study of Japonism in Austro-Hungarian Monarchy at
the Turn of the 20th Century



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I hereby declare that all work has been mine in this paper.

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Modern: <https://teione.exblog.jp/16707366/>. (Accessed 28.10.2022).

Old: Kertész. Early 20th century. 903015. (Original slide in colour).

Comparison of a spot with modern and old pictures made by the author.

A cherry blossom at the embarkment of Boku-tei.

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1. ABSTRACT

The aim of the essay is to discuss about the landscape architecture of Japan from the turn of the 20th century in order to illustrate how had they been changed and preserved until today.

Firstly, several publications and photographs were studied themed Japanism from dawn of the 20th century. A prominent work from this era is a book written by *Róbert K. Kertész* (1876–1951), a lecturer at the Royal Joseph Technical University, who had travelled around the world and documented detailed investigations especially ones about Japan. In addition, he had taken photographs during his stay in Japan, and they are stored as glass slides in the Department of History of Architecture and Monument Preservation. We compared them with other important publications and works about Japanism in Austrian-Hungarian Monarchy. Moreover, we investigated in Nagasaki University Digital Collection where pictures of that era have been archived.

Our main aims in this research are to recognise importance of works of *Róbert K. Kertész* and to study landscape architecture of Japan at the dawn of the 20th century.

Firstly, we researched Japanism in Eastern European countries, including Austro-Hungarian Monarchy, from the beginning of the 20th century. To our surprise, there had been great number of cultural intellections between these countries and Japan. For instance, it had been leisure and fashionable to relish Japanese theatre plays, art collections, oriental cafes, and so forth. After this probe, we could state that the works of *Róbert K. Kertész* are truly invaluable since he had been to Japan and documented by himself. Therefore, we could note that his publication and photographs show tangible landscape architecture and the life of Japan at the outset of the 20th century.

Secondly, we categorised glass slides into two types. One is the lost landscape architecture and the other is the preserved landscape architecture. Through the decades, several Japanese landscape architectures had been changed due to different reasons such as natural disasters and wars. On the contrary, various ones had been preserved as they were from the time of the journey of *Róbert K. Kertész*. Subsequently, we studied these materials and compared them with the present circumstances in Japan and we could remark that dynamic changes and firm preservations in the Japanese landscape architectures had been also based on cultural reasons.

Finally, we could conclude that the works of *Róbert K. Kertész* help us to study and understand how Japanese landscape architecture had been transformed or how it had been preserved in photographs and the publication of his journey.

2. INTRODUCTION TO JAPANISM AT THE TURN OF THE 20TH CENTURY

We often feel a nostalgia when we are far away from our homelands. In other words, we could sense unexpectedly our homelands close to us and they seem rather not a long way away from us at all.

I had been supported by Gyetvainé Balogh Ágnes PhD and Kovács Máté Gergő PhD from the department. They had informed me that the department stores more than 50 glass slides of Japan from the beginning of the 20th century, which were taken by a predecessor of the department. I was captivated instantly by this information and several questions were raised in my mind including wherefore do they hold such unparallel collections of Japan at the dawn of the previous century. We are indebted to Zsuzsanna Emília Kiss, who participated in the photographing of the slides and provided us the original copy of *Róbert K. Kertész* for research.

Needless to say, my home country has been often portrayed as a unique country which has profound history and culture. Although countless people have visited the country to relish these infamous factors, I was intrigued by the fact that there was a person who had visited the Far East around 100 years ago when there were only limited options for both domestic and overseas journeys.

Therefore, I initiated further studies on this theme supervised by Dr. Balogh and Dr. Kovács from the department.

In this section, we would like to discuss about Japanism in the turn of the 20th century in Western Europe and Austro-Hungarian Monarchy.

Firstly, it shall be described what Japanism can mean. According to Collins Online Dictionary, Japanism is “a custom, trait, or other feature peculiar to or characteristic of Japan or its people.”¹ The term of Japanism, in French originally, was created by the French art critic *Philippe Burty* who had devoted a significant number of efforts and funds to collect Japanese prints and crafts “d’art”.² He had not only collected them for his own leisure, but also invited people to study his collection and encouraged artists to be inspired by the decorative visual idiom of Japanese art. It had rapidly become popular at that time. In accordance with *Émile Zola* who had published an article about Japanism in *Au Bonheur des dames* in 1883, “4 years had just sufficed in Japan to attract all the artistic clientele of Paris.”³

2.1. Japanism and the Western painters

Japanism had begun in the middle of the 19th century when the Japanese trade with US and Europe had opened, and it lasted for a generation especially in France and England. It based upon the careful study of imported works of Japanese art, generally popular prints (*Ukiyo-e*) rather than important old paintings. It is known that *James McNeill Whistler* had discovered Japanese prints in a Chinese tearoom near London Bridge and meanwhile *Claude Monet* first came upon them used as wrapping paper in a spice shop in the Netherlands.⁴

It had a significant influence on Impressionist paintings. Several painters such as *Édouard Manet* (Figure 1), *Edgar Degas* (Figure 2), *Claude Monet* (figure 3, 4), and so forth. had collected the imported

¹ Collins Online Dictionary.

<https://www.collinsdictionary.com/dictionary/english/japanism>. (Accessed 05.10.2022).

² Panorama de l’art. <https://www.panoramadelart.com/focus-japonisme>. (Accessed 05.10.2022).

³ Émile Zola: 4 years had just sufficed in Japan to attract all the artistic clientele of Paris. *Au Bonheur des dames* (1883).

⁴ The Metropolitan Museum of Art. Japonisme. Essay.

https://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm. (Accessed 05.10.2022).

prints. Japanese prints had notable characteristics namely the clarity of line, the spaciousness of composition, and boldness and flatness of colour.



Figure 1. Portrait d'Émile Zola by Édouard Manet. 1868.⁵



Figure 2. La répétition by Edgar Degas. 1873.⁶



Figure 3. Le bassin aux nymphéas. Le pont japonais by Claude Monet. 1899.⁷



Figure 4. La Japonaise by Claude Monet. 1876.⁸

They had inspired a lot of painters including *Vincent Van Gogh* in his painting, *Portrait of Père Tanguy* (Figure 5). In the beginning, he had said in a letter to his brother, “*And we would not be able to study Japanese art, it seems to me, without becoming much happier and more cheerful, and it makes us return to nature, despite our education and our work in a world of convention.*” (*Vincent* to his brother *Theo*, 23rd or 24th of September 1888).⁹ Later, he had encountered how had it become the mail topic of the art in *Paris*, and he had begun to study Japanese prints. Since then, he had started acclimatised their unique features.



Figure 5. Portrait of Père Tanguy by Vincent Van Gogh. 1887.¹⁰

The key feature of Japanese prints (Figure 6,7) is that the artists had often left the middle ground of their composition empty, meanwhile the objects in the foreground had been sometimes enlarged. They had regularly excluded horizon or sharply cropped the elements of the picture at the edge. It had been a whole new style for the western artists, and they had learned from all this that they had not always had to arrange artworks in the traditional way, in which had been from the close to the far away as if in a scene of a stage performance.

Vincent Van Gogh had adapted these Japanese visual inventions in his own works. For instance, he had made an imitation of one of the most infamous Japanese prints (Figure 8). He had preferred the

⁵ Figure 1. Portrait d'Émile Zola by Édouard Manet. 1868. Paris. Musée d'Orsay. Rez-de-chaussée, Salle 14. Source: Musée d'Orsay. <https://www.musee-orsay.fr/en/artworks/emile-zola-713>. (Accessed 19.10.2022).

⁶ Figure 2. La répétition by Edgar Degas. 1873. Fogg Art Museum. Source: Edgar Degas. 1834-1917. Le Catalogue Critique Numérique. <https://www.degas-catalogue.com/fr/la-repetition-220.html?direct=1> (Accessed 19.10.2022).

⁷ Figure 3. Le bassin aux nymphéas. Le pont japonais by Claude Monet. 1899. Princeton University Art Museum. Source: La Montagne. Le Japonisme ou l'influence de l'art nippon sur les artistes occidentaux en dix oeuvres. https://www.lamontagne.fr/brioude-43100/loisirs/le-japonisme-ou-l-influence-de-l-art-nippon-sur-les-artistes-occidentaux-en-dix-uvres_13521565/. (Accessed 19.10.2022).

⁸ Figure 4. La Japonaise by Claude Monet. 1876. Museum of Fine Arts, Boston. Source: La Montagne. Le Japonisme ou l'influence de l'art nippon sur les artistes occidentaux en dix oeuvres. https://www.lamontagne.fr/brioude-43100/loisirs/le-japonisme-ou-l-influence-de-l-art-nippon-sur-les-artistes-occidentaux-en-dix-uvres_13521565/. (Accessed 19.10.2022).

⁹ Inspiration from Japan. Van Gogh Museum. <https://www.vangoghmuseum.nl/en/stories/inspiration-from-japan#1>. (Accessed 05.10.2022).

¹⁰ Figure 5. Portrait of Père Tanguy by Vincent Van Gogh. 1887. Paris. Rodin Museum. Source: Van Gogh Museum. Portrait of Père Tanguy, 1887 by Vincent Van Gogh. <https://www.vincentvangogh.org/portrait-of-pere-tanguy.jsp>. (Accessed 24.10.2022).

unique spatial effects, the expanses of strong colour, the daily objects, and the attention to details from nature. Gradually, several key features of Japanese prints could be seen in his works (Figure 9).



Figure 6. Courtesan wearing uchikake with dragon design (Unryu Uchikake-no Oiran) by Keisai Eisen. 1830.¹¹



Figure 7. Sudden Shower over Shin Ohashi Bridge and Atake, from the Series One Hundred Scenic Spots of Edo (Ōhashi Atake no yūdachi, Meisho Edo hyakkei) by Utagawa Hiroshige. 1857.¹²



Figure 8. Bridge in the rain, after Hiroshige by Vincent Van Gogh. 1887.¹³



Figure 9. Butterflies and Poppies by Vincent Van Gogh. 1889.¹⁴

In another letter to his brother, he had quoted *“Japanese art is something like the primitives, like the Greeks, like our old Dutchmen, Rembrandt, Potter, Hals, Vermeer, Ostade, Ruisdael. It does not end.”* (To Theo from Arles, 15.07. 1888).¹⁵ He had firmly studied Japanese prints to modernise his own art (Figure 10, 11).



Figure 10. The Sower by Vincent Van Gogh. 1888.¹⁶



Figure 11. La Berceuse (Portrait of Madame Roulin). 1889.¹⁷

¹¹Figure 6. Courtesan wearing uchikake with dragon design (Unryu Uchikake-no Oiran) by Keisai Eisen. 1830. Chiba City Museum of Art. Source: Scholten Japanese Art. <https://www.scholten-japanese-art.com/printsV/1032>. (Accessed 20.10.2022).

¹²Figure 6. Sudden Shower over Shin Ohashi Bridge and Atake, from the Series One Hundred Scenic Spots of Edo (Ōhashi Atake no yūdachi, Meisho Edo hyakkei) by Utagawa Hiroshige. 1857. Tokyo. Source: Tokyo Fuji Art Museum. https://www.fujibi.or.jp/en/our-collection/profile-of-works.html?work_id=1173. (Accessed 20.10.2022).

¹³ Figure 8. Bridge in the rain, after Hiroshige by Vincent Van Gogh. 1887. Van Gogh Museum, Amsterdam. Source: Inspiration from Japan. Van Gogh Museum. <https://www.vangoghmuseum.nl/en/collection/s0114V1962>. (Accessed 19.10.2022).

¹⁴ Figure 9. Butterflies and Poppies by Vincent Van Gogh. 1889. Van Gogh Museum, Amsterdam. Source: Inspiration from Japan. Van Gogh Museum. <https://www.vangoghmuseum.nl/en/stories/inspiration-from-japan#16>. (Accessed 19.10.2022).

¹⁵ Japan in Paris. Inspiration from Japan. Van Gogh Museum. <https://www.vangoghmuseum.nl/en/stories/inspiration-from-japan#9>. (Accessed 05.10.2022).

¹⁶ Figure 10. The Sower by Vincent Van Gogh. 1888. Van Gogh Museum, Amsterdam.

<https://www.vangoghmuseum.nl/en/collection/s0029V1962>. (Accessed 20.10.2022).

¹⁷ Figure 11. La Berceuse (Portrait of Madame Roulin). 1889. The Metropolitan Museum of Art, New York.

Source: <https://www.vangoghmuseum.nl/en/stories/inspiration-from-japan#14a>. (Accessed 20.10.2022).

2.2. JAPANISM IN EASTERN EUROPE

Meanwhile, there were significant number of examples from Eastern Europe, especially from the territory of Austro-Hungarian Monarchy. In this section, we would like to analyse the Japanism movements in two major cities of the Monarchy at that time: *Kraków* and *Budapest*.

Japanism and notable cases had appeared around the time when the diplomatic relations between Austro-Hungarian Monarchy and Imperial Japan had initiated in 1869, when the two nations had concluded their friendship, trade, and shipping agreement.

There was a captivating example showing the dawn of the Japanism in Eastern Europe before the diplomatic relations had established. A company called *Kuhn & Co.* which had built upon fine art and curio business had located in *Yokohama*, Japan (Figure 12). The company had been active between 1897 and 1919 and had the headquarter in *Yokohama* and branches in *Kobe*, *Shanghai*, and *Hong Kong*. It had several depots around the world including *Calcutta* (now *Kolkata*), *London*, and *Singapore*. It had been established by Hungarian Jewish *Isidor Komor* and his cousin *Arthur Kuhn*. The firm had manufactured decorative objects which had been often given as diplomatic gifts by the Japanese government. It had carried works of art in silver, bronze, *Satsuma ware*, *Cloisonné*, ivory, wood, lace, silk, and other materials.¹⁸



Moreover, *the Archduke, Franz Ferdinand* had collected Japanese crafts as well as several aristocracies at that time.

Figure 12. An Advertisement for *Kuhn & Co.* The weekly box of curios. 1889¹⁹.



Figure 13. The Japanese collection of *Archduke Franz Ferdinand* at his private museum at *Beatrixgasse 25 Österreichs Illustrierte Zeitung*. No. 28 (1907). 660. Unknown photographer.²⁰

It had been a fashionable and a widely relished trend for them to collect the crafts of the far east. They had admired unique craftsmanship from distant lands and studied their culture through collections.

The collection and interests of the Archduke of Austro-Hungarian Monarchy had not been an exception (Figure 13). By this time, several institutions had been established in the territory of the monarchy. Subsequently, distinguished artists, critics, collectors, and merchants who had been fascinated by the art and handicrafts from the Far East.

¹⁸ 80303-0039-PP - Kuhn & Komor Shop. Meijisowa. Yokohama. <https://www.meijisowa.com/photography/3974/80303-0039-pp-kuhn-komor-shop>. (Accessed 26.10.2022).

¹⁹An Advertisement for *Kuhn & Co.* The weekly box of curios. 1889. Dénes et al. 2021. 128

²⁰The Japanese collection of *Archduke Franz Ferdinand* at his private museum at *Beatrixgasse 25 Österreichs Illustrierte Zeitung*. No. 28 (1907). 660. Unknown photographer Dénes et al. 2021. 96.

2.2.1. Kraków

One notable place in the monarchy where Japonism had been flourished is *Kraków*, modern days in Poland. The city had been a part of the monarchy from 1795 to 1918, intermittently, except a few years. This beautiful Polish city has been significantly known as a centre of profound culture and industry. It has not been a surprising fact that Japonism had blossomed and influenced on great number of people in the city, and nearby regions.

The reason why the city had played a prominent role in embracing Japonism and the people who had contributed to the movement is that it has been possible to notice the process how they had been inspired by those oriental crafts and how they had adapted them profoundly into their own arts and even to their lifestyle.

This process has been noticeably recognised in figure 14. The painting had been themed about the flourishing city with one of the symbols, *Wawel castle*. It has been fascinating to see that the city had been shown with the painting technique which somehow reminds us of Japanese paintings and prints. Furthermore, several elements had given bright characters in the composition such as the Japanese flag, the rising sun, which is the symbol of Japan, towers of the castle which had been portrayed by pagodas, and the unique bird in the centre. This has been a significant case when they had harmonised Japonism with indicating their identity and symbol.

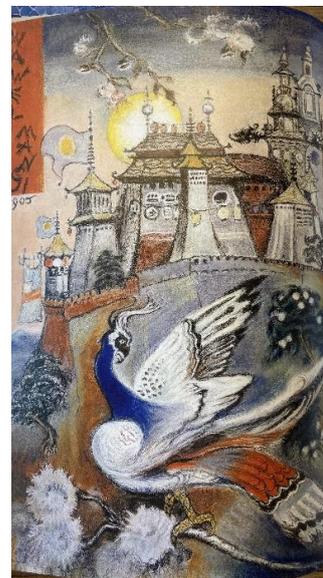


Figure 14. Jasiński's Wawel. 1905(original). Helena Lustgarten Ogrodzka's copy. 1955.²¹

We will look into following cases in order to illustrate how Japonism had inspired people and gradually became part of their life.

The time when Japonism had drawn up, it had been the era when the Japanese objects had merged into motives of paintings. *Olga Boznańska* (1865-1940), a renowned Krakowian painter, had painted a portrait titled *portrait of a Young Woman with Japanese Parasol* in 1892. It has been firmly noticeable several influences of Japonism in this portrait. The red had been a popular choice of colour amongst artists who had been inspired by Japanese art. Furthermore, the red dress of a lady and the Japanese parasol have absorbed the focus of the portrait with the help of bright background.

Subsequently, the motif of the painting, a young woman in the middle, seems enlarged on the canvas. She had availed the technique of the Japanese prints which had been discussed before in order to achieve the composition of the portrait.



Figure 15. Portrait of a Young Woman with Japanese Parasol. Olga Boznańska. 1892.²²

²¹Karol, Frycz: Jasiński's Wawel. 1905(original). Helena Lustgarten Ogrodzka's copy. 1955. Dénes et al. 2021. 233.

²²Portrait of a Young Woman with Japanese Parasol. Olga Boznańska. 1892. Dénes et al. 2021. 255.

One of the breath-taking works which related to Japanism has been the stained-glass window of *Church of St. Francis of Assisi in Kraków* by *Stanisław Wyspiański* (1869-1907). The design of windows had been inspired by formal and stylistic Japanese pictorial appliances.

It has been worth mentioning that the Japanese motif had been utilised in the religious figure, in which has been a prominent part of people (Figure 16).



Figure 16. (Left) *Stanisław Wyspiański* (Design). Design for God the father. 1897. (Middle) Fragment of the above. (Right) Stained glass window. *Church of St. Francis of Assisi in Kraków*. 1904. ²³

Feliks Jasiński, an art collector and an artist who had been forefront of Japanism in the region during that time, must have been mentioned from the perspective of preservations and acute studies in Japanese artifacts. He had contributed to shed light on Japanism to the society by inviting people to his priceless collections of Japanese items in order to not only admire them, but also to profoundly study them one after the other. It could possibly motivate great number of people to relish and adapt Japanese forms to their artworks and lifestyles (Figure 17).

The thorough collections of him had made an impact on the society at that time (Figures 18, 19).



Figure 17. *Feliks Jasiński* on the balcony of his apartment at the corner of *The Market Square* and *St John's Street* in *Kraków*. ca.1903-1904. Unknown photographer. ²⁴

²³*Stanisław Wyspiański* (Design). Design for God the father. 1897. Fragment of the above. Stained glass window. *Church of St. Francis of Assisi in Kraków*. 1904 Dénes et al. 2021. 255.

²⁴*Feliks Jasiński* on the balcony of his apartment at the corner of *The Market Square* and *St John's Street* in *Kraków*. ca.1903-1904. Unknown photographer. Dénes et al. 2021.



Figure 18. *Feliks Jasiński* in *Leon Wyczółkowski's* atelier (fragment). ca. 1910. Unknown photographer. ²⁵



Figure 19. *Feliks Jasiński* Museum in *St John Street* in *Kraków*. Large Drawing Room. ca. 1910. *Tadeusz Jabłoński*. ²⁶



Figure 20. *Tadeusz Skalski* as the *Mikado*. *Kraków*. 1890. *Stanisław Bizański*. ²⁷



Figure 21. *Japanese Woman*. 1908. *Józef Pankiewicz*. ²⁸

Those artists and collectors had been an important factor in advancing Japanism further. Moreover, their works and collections had gradually become well-preserved and prominent samples of Japanism. It had been not only study and imitation of the oriental culture, but also it had thoroughly influenced on leisure of people (Figures 20,21).

In the following section, we would like to investigate further different cases from a different city in the monarchy.

2.2.2. *Budapest*

There are several cases could be found from *Budapest*. As one of the capital cities of the monarchy alongside with Vienna, the city had been another place where Japanism had had an impact on people by that time. The monarchy had made borders between the western and eastern Europe and including further far east. During that time, it had been a general review that it could have been expected to be familiar with Japanese attire. Therefore, it would have been a firm base to build this new movement. ²⁹

²⁵ Dénes etal. 2021. 107.

²⁶Dénes etal. 2021.

²⁷Dénes etal. 2021.

²⁸Dénes etal. 2021.

²⁹Dénes etal. 2021. 237.

For instance, there had been a café named *Japán Kávéház (Café Japan)* at *Andrássy avenue 45, in Budapest*. A key Japanese décor could have been seen in this café. I had provided the extant stucco decorative scheme on the ceiling, composed of bamboo motifs and *uchiwa* fans (Figure 22).³⁰



Figure 22. Stucco decorative scheme at *Café Japan* in *Andrássy avenue 45* in *Budapest*.³¹



Figure 23. Teapot from *Café Japan*. Early 20th century.³²

The café had been well-known for the oriental character in the interior and additionally, items including a teapot (figure 23), equipment, and so forth which had been also inspired by the Japanism movement. It had been a distinct place to embrace the oriental culture including Japanese one. Since cafes and salons had been places where people had relished social activities and leisure, it had prompted introducing Japanism as a latest trend and study back in the time.

Another relevant notion of Japanism in the city had been stage performances and exhibitions themed on demonstrations of the far eastern culture. At the turn of the 19–20th century, various tours had been organised where Japanese musicians and acrobatics had performed across the world. In addition, numerous European people had held exhibitions where they had displayed their collections. The visitors had been astounded and inspired by those cultural occurrences (Figures 24,25).



Figure 24. Advertisement of a stage performance at the *Uránia színház*.³³



Figure 25. Japanese exhibition.³⁴

We had investigated influence and importance of Japanism in the society at that time. Naturally, those cases above had played an important part in comprehension and preservation of Japanese culture,

³⁰Source: Dénes et al. 2021.236.237.

³¹Source: Dénes et al. 2021.236.

³²Source: Dénes et al. 2021.237.

³³Source: Tóth, 2010.

³⁴Source: Tóth, 2010.

through the inspired people and their endeavour. On the other hand, in the following chapter, we will discuss unparalleled case when a predecessor had in fact travelled to Japan in the early 20th century.

3. NOTABLE WORKS OF RÓBERT K. KERTÉSZ

3.1. Biography of Róbert K. Kertész

Róbert K. Kertész (1876–1951) (Figure 26) had received his diploma at *the Royal Joseph University of Technology, the predecessor of Budapest University of Technology and Economics in Budapest* where he had been an assistant lecturer in the Department of Architecture of Classical Antiquity on the side of Győző Czigler between 1900 and 1905, and on the side of Virgil Nagy between 1905–1907, and assistant professor until 1908.³⁵ In 1908, he had been the head of the construction department in the *Ministry of Religion and Public Education*, then following years the art department between 1922 and 1934, and the state secretary. He had visited Europe, America, and the Far East. In 1906, he had published a book titled *Képek Ázsia Keletéről (Pictures of Eastern Asia)* from his study trip. In 1918, he had obtained a qualification of private teacher in the subject area of South Asian architecture at *the Academy of Fine Arts in Budapest*. As an architect, he had designed *the Premonstre Gymnasium in Gödöllő (today the University of Agricultural Sciences)* with Gyula Sváb. Moreover, he had prepared the plans for *the City Center,*

so-called *Forum*) with Károly Weichinger in Budapest, and they had won the first prize in the design competition for *the new City Hall* (the plans were not implemented). Their joint work had been also the layout plan and public buildings of the residential complex of *the Lőrinc power plant*. He had published several books such as *The Art of Japan (Building Industry, 1905)*, *Architecture of Ceylon (Magyar Mérnök és Építész Egylet Commun. 1906)*, *Pictures of Eastern Asia (Budapest, 1906)*, *The Hungarian farmhouse (collection of plans, together with Gyula Sváb, Budapest, 1907)*, *National architectural art (Budapest, 1916)*.³⁶



Figure 26. Róbert K. Kertész.³⁷

3.2. The Global Travel

As previously mentioned above, Róbert K. Kertész had travelled to Europe, America, and the Far East. He had quoted in his publication, *Képek Ázsia Keletéről (Pictures of Eastern Asia)*, that travellers had formed more serious journeys and more and more western nations had published books about trips to the distant lands since the interests and imaginations had grown towards the Far East.³⁸ It had been the era when people had started visiting Japan and introduced their culture in return, or

³⁵ Kiss, 2021. 67.

³⁶ Source: Arcanum. <https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-eletrajzi-lexikon-7428D/k-760F2/kertesz-k-robot-76383/>. (Accessed 27.10.2022).

³⁷ Source: Nemzeti Örökség Intézetét. <https://intezet.nori.gov.hu/nemzeti-sirkert/budapest/farkasreti-temeto/kertesz-k-robot-kertesz-karoly-robot/>. (Accessed 27.10.2022).

³⁸Kertész 1906. Előszó. 1.

Japanese people had started embarking on trips abroad, and the country had become the centre of curiosity.

He had phrased furthermore that the vast majority of people from his country had not accustomed to travel afar even it would be possible to make a trip to *Venezia* or *Dalmatian* seaside (part of the monarchy at that time) with a sufficient amount of money and time. On the contrary, he had further emphasised the remarkableness of being in different countries, breathing in the air and experiencing unique culture, so that we could have felt connections towards surroundings and profoundly understood ourselves.³⁹ It had firmly shown his knowledge and interest in the Far East when he had cited a quote from *the Buddha* (Figure 27). *“The soul takes on a body anew, lives anew, begins its wander anew.”*⁴⁰ According to him, travels to the far distant lands had made people realise the importance of their own homeland and the bond between their own country.



Figure 27. *The Buddha*⁴¹.

Furthermore, he had urged the significance of exploring the Far East so that nations would not be enclosed, rather, they could have been keen on gaining unknown knowledge just as a child.⁴²

One of the unknown materials from the travel had been the architecture from those eastern countries. He had a grand impression of the eastern architecture as an architect.⁴³

He had quoted that *“There had been 2 stones. One had an interesting, angular, mossy surface. The other had been almost spherical, a smooth surface, and it had travelled a long way to this point.”*⁴⁴

Curiosity, adventure, pureness, sophistication, and joyfulness. These words could have been commemorated while analysing the departure of the journey. We will further discuss on this from following sections.

3.3. Travel to Japan

Firstly, he had landed to *Fiume* (Modern days *Rijeka, Croatia*) and continued the way to *Trieste, Bologna, Firenze*, and so forth.⁴⁵ Thereafter, he had embarked upon the further path towards east from *Napoli*. He had made countless investigations in several eastern countries before he had eventually arrived in Japan. His first impression on this newly modernised country had rather been pleasant surprise. He had phrased that, when he had been in Hungary, it had been peculiar to be enquired by foreign people, even from neighbouring countries, with questions which made him realised his country had not been known well by other nations including whether it had been safe to

³⁹Kertész 1906. Előszó. 1-2.

⁴⁰ Kertész 1906. Előszó. 3.

⁴¹Kertész 1906. Előszó. 1.

⁴²Kertész 1906. Előszó. 3-4.

⁴³ Kertész 1906. Előszó. 4.

⁴⁴Kertész 1906. Előszó. 4.

⁴⁵ Kertész 1906. Előszó. 6.

wander around *Budapest* or *Bakony* forest without a revolver gun. Therefore, he had noted that he had eventually not been surprised at all to face discoveries when he had thought that Japan had been way further east than his country.⁴⁶ Subsequently, he had remarked on street, people, and houses that they had been well-organised, stylish, and clean⁴⁷.

He had made a detailed study of Japanese houses. Pursuant to his reports, there had been significant differences between Japanese residential buildings and European ones ⁴⁸(Table 1).

	Japan	Europe
Storey height(s)	Ground floor level to one storey height (rarely two storey height)	Four or more storey heights
Structure	Wooden (timber and paper for indoor separations)	Stone
Number of families per house	One to two families	Several families
Type of houses	One detached house for one family	One apartment / tenant house for several families
Orientation of façade	Closed to streets and opened to inner garden (Figure 28)	Opened to streets and inner courtyard

Table 1. Comparison of Japanese and European houses. (The table was made by the Author).

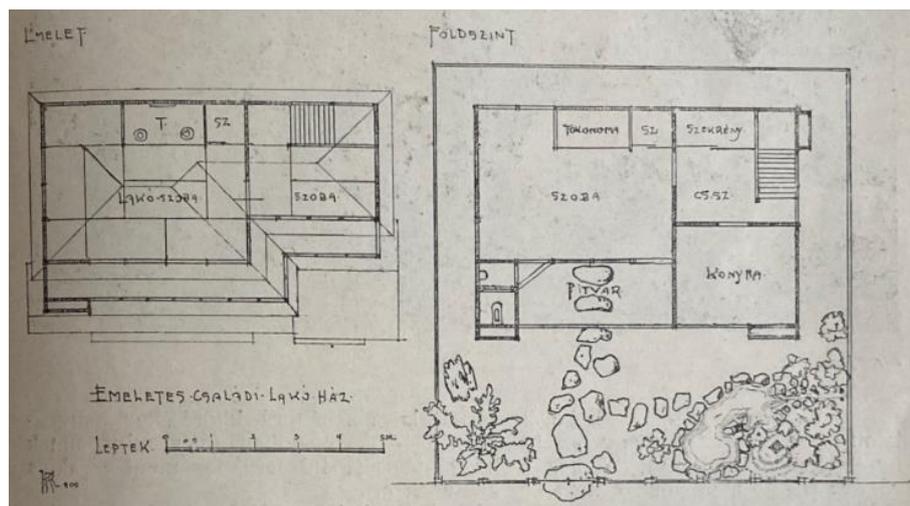


Figure 28. One storey height Japanese family house. ⁴⁹

As a matter of fact, he had indicated the population per one kilometre in Japan is 114 while it had been 55 in Hungary. ⁵⁰It has been for the reason of the dense construction in Japan. On the other hand, he had also commented that the closeness of typical Japanese houses had been similar to the houses and villas of ancient *Greeks and Romans*. ⁵¹It has not been puzzling to hear this similarity since they had lived in high-density conditions, especially with ancient *Romans*. One difference had been that they had lived in two storey height, central courtyard building in cities.

One of the most significant and unique features of Japanese houses had been gardens, according to his observations. He had inquired into the quintessence of the Japanese gardening.

⁴⁶Kertész 1906. Japán 168.

⁴⁷Kertész 1906. Japán 170.

⁴⁸ Kertész 1906. A lakóház. 171-172.

⁴⁹Kertész 1906. A lakóház. 169.

⁵⁰Kertész 1906. A lakóház. 171.

⁵¹Kertész 1906. A lakóház. 171.

The essence of the gardening in Japan had been that to bring and see the eternal nature by recreating them in smaller scales. It would have been collaborations of stones, trees, sands which represent flow of water, and various natural elements. Japanese people had been truly fascinated to see the formidable mountains and vast rivers behind their gardens.⁵²

Furthermore, they had carefully arranged interior decoration as well. A small flower vase would have been placed on a wooden self so that they could feel sense of seasons and the simple beauty of life itself.⁵³ (Figures 29,30).

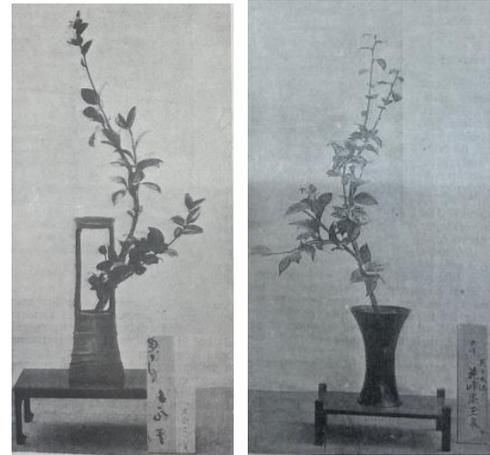


Figure 29. A wooden flower vase.⁵⁴ Figure 30. A ceramic flower vase.⁵⁵

It had been regarded as one of the most essential notions of Japanese philosophy, in the other word, the way of living. The meaning and purpose of the life could be seen through eternal nature. The humankind had been part of perpetual nature. People could have felt this in the gardens where they could have been close to the essence. The significance of Japanese philosophy had appeared in the houses and the gardens (Figure 31, 32).



Figure 31. Daiou-en. Kenninji.⁵⁶



Figure 32. Ginkaku-ji.⁵⁷

He had also made sophisticated analysis for Japanese custom, daily life, celebrations, stage performances, and so on in Japan. Noteworthily, they had cautiously been mentioned in the book. These elements had been a prominent part of life of people at that time. He had managed to indicate them well so that they could seem more familiar figures even if they had been from the far eastern lands.

⁵²Kertész 1906. Kert. 174.

⁵³Kertész 1906. Kert. 174.

⁵⁴Kertész 1906. Kert. 175.

⁵⁵Kertész 1906. Kert. 174.

⁵⁶大雄苑。建仁寺。庭園ガイド。Daiou-en. Kenninji temple. The garden guides. Source: <https://garden-guide.jp/spot.php?i=kenninji>. (Accessed 28.10.2022).

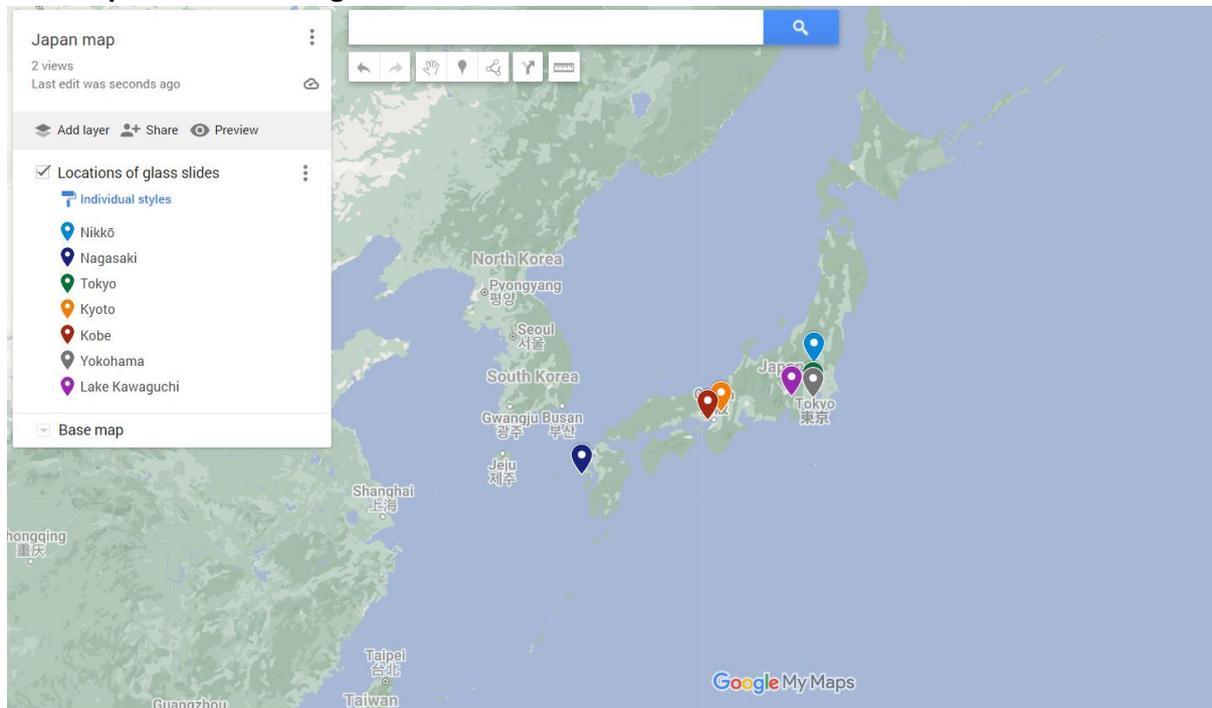
⁵⁷ギャラリー。銀閣寺臨濟宗相国寺派。The gallery. Ginkaku-ji temple. Source: <https://www.shokoku-ji.jp/ginkakuji/>. (Accessed 28.10.2022).

3.4. Slides made by Róbert K. Kertész

The photographs which he had taken during his journey had been remarkable sources to analyse and simply admire the sceneries from those distant lands. There had been meaningful cases of Japanism, where great number of people had dedicated themselves to study and collect Japanese crafts and had been inspired by their unique culture. Meanwhile, it has been truly fascinating that he had been to Japan in those days when there had been limited ways of going abroad, in particular, to the Far East. This had been the uniqueness and valuableness of his glass slides and studies.

The slides which he had made in Japan had been selected from the entire collections with the purpose of investigating main topics. The slides are archived at the Archives of BME Department of History of Architecture and Monument Preservation, since *Róbert K. Kertész* was lecturer of the predecessor of the Department, the Department of Architecture of Classical Antiquity between 1900–1908, as it is mentioned in chapter 3.1. They have been listed in the following section below. Incidentally, the categorised numbers of each panel are kept as original sorted numbers from the department.

3.5. Map of locations of glass slides



3.6. Table of slides and titles

Identification number	Category	Title	Location
903000	Landscape	The port of Nagasaki	Nagasaki
903003	Nature	The dragon head waterfall of Nikkō	Nikkō
903005	Architecture	The main temple of Nikkō	Nikkō
903006	Landscape	Mt. Fuji	Lake Kawaguchi
903007	Architecture	Ryutei street	Yokohama
903015	Landscape	Mukaijima	Tokyo
903016	Nature	Kirifuri waterfall	Nikkō
903017	Architecture	The gate	Nikkō
903019	People	People with cherry blossoms	Kyoto
903020	Architecture	The restaurant	Kyoto
903022	Architecture	The port	Kobe
903023	Nature	The pine tree	Kyoto
903028	Sculpture	The wooden decoration	Nikkō
903029	Architecture	The decoration	Nikkō
903035	Architecture	Shinto shrine	Nikkō
903040	Sculpture	The three monkeys on stable Shinto shrine	Nikkō
903041	Architecture	Torii gates of Fushimi Inari Taisha	Kyoto
903042	Architecture	The behind view of Yomeimon gate (Shinto temple)	Nikkō
903049	People	Boy and pony	Nikkō
903051	Architecture	Ceiling	Nikkō
903052	People	An old couple	Unknown
903053	Architecture	The gate	Nikkō
903055	Architecture	The gate	Nikkō
903057	Architecture	The stall	Nikkō
903058	Architecture	Bell tower	Nikkō
903061	Architecture	Imperial palace	Tokyo
903062	Nature	Maple tree of Oji	Tokyo
903063	Nature	Cherry tree	Kyoto
903064	Architecture	Kiyomizu-dera	Kyoto
903065	Sculpture	Three monkeys	Nikkō
903074	Nature	Trees	Nikkō

Table 2. The list of the panels. (The catalogue was made by the Author.)

The key slides had been selected in order to discuss further topics in the following section from this table.

4. RESEARCH ON LOST AND PRESERVED ARCHITECTURAL ENVIRONMENT FROM THE TRAVEL OF RÓBERT K. KERTÉSZ

The selected slides had been categorised into two: the lost and preserved architectural environment.

4.1. Lost landscapes and architecture

The lost architectural environment had resolutely illustrated changes in landscapes and architecture in Japan. There had been two major cities, *Tokyo* and *Nagasaki*, where this transition could patently be seen. Both had been impacted by devastations of *the World War II* and the expansion of the cities towards coastlines.

4.1.1. Tokyo

One of the significant cases where the landscape and architecture of the city had changed to large extent had been the *Imperial Palace*. It has been clear that the palace itself had been preserved, however, the surrounding had been noticeably changed (Figures 33,34).

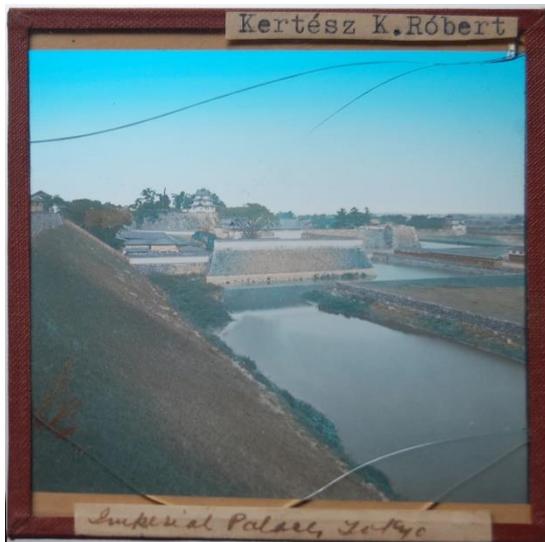


Figure 33. Imperial palace. ⁵⁸



Figure 34. Imperial palace (Modern). ⁵⁹

There had been two main reasons behind this transformation. Firstly, the city had been heavily damaged by *the Great Kantō earthquake* in 1923 and the major parts of the city had been burned down by the following fire. Secondly, it had been fiercely destroyed by several bombing during the WW2, especially it had had severe destructions by *the Bombing of Tokyo*, in 1945. The city had been completely replanned and reconstructed after those devastations. There had been numerous examples of the reconstruction and the further development. For instance, it has been known that there have been countless streets and ramps called "*Fuji-mi zaka*" (Ramp with the view of *Mt. Fuji*). They had used to be viewpoints of *Mt. Fuji* and had obtained their names before the 20th century; however, it has been not possible to see the mountain from those points these days while they had kept their names. Nevertheless, *Róbert K. Kertész* had visited *Tokyo* before those disastrous events. Therefore, this photograph of him had been valuable sample to see the old cityscape of the city.

⁵⁸Imperial palace. Early 20th century. Róbert K. Kertész. Tokyo. Collection of the BME Department of the History of Architecture and Monument Preservation (Accessed 10.03.2022).

⁵⁹皇居展望台からの眺め。(View from the Imperial Palace Observatory). 時代小説県歴史小説村。(Jidai Novel Prefecture Historical Novel Village). <https://www.loungecafe2004.tokyo/tokyo-chiyoda-edojo>. (Accessed 28.10.2022).

4.1.2. Nagasaki

The city had flourished for centuries when it had been a pivotal role as a port city in trading amongst *Dutch* and *Chinese* merchants. This port city had gradually expanded the coastline with the aim of providing more lands for residents. It had been completely destroyed and vanished by the atomic bomb explosion in 1945. Consequently, with these reasons, the city had varied the landscape (Figures 35,36), in spite it had been rebuilt after the catastrophe and it had maintained own unique diversity of different culture.

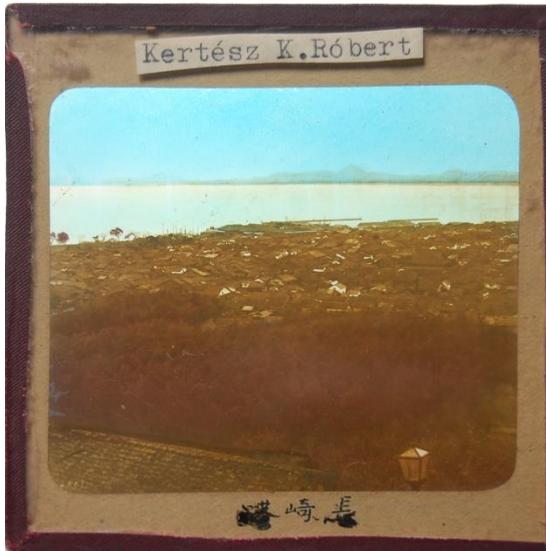


Figure 35. Nagasaki port. ⁶⁰



Figure 36. Nagasaki port (Modern). ⁶¹

It has been a relevant example to indicate both landscape development through ages and replanning after the catastrophic incident. In fact, the small island where *Dutch* merchants had settled by the seashore, it has currently been in the middle of the city surrounded by high-rise buildings. To say the least, the city had still been known as a cultural diversity and this nature had not been valued since the time when *Róbert K. Kertész* had explored the area.

4.2. Preserved landscape and architecture

The preserved architectural environment had firmly told the tales of long-passed time to the new generations. There could have been respective amount of example for this such as *Kyoto* and *Nikko*. They had been well-preserved by various reasons. However, both has in common, that they had been irreplaceable places for countless people.

4.2.1. Kyoto

Kyoto. The eternal city where the history had still remained. The city had been a capital of the nation for a thousand year till the unification and modernisation of Japan in the end of the 19th century. It had been known for innumerable Shinto shrines, Buddhism temples, peaceful gardens, lively markets, and traditional houses including their lifestyles. Needless to say, residents and people from all over the world had gladly devoted to preserve the city. To tell the truth, it had been burned down by fire and civil wars on several occasions. Moreover, it had been flooded by the main river which had caused stern damages to the city and the people. A prominent point had been that no matter how it had been

⁶⁰Nagasaki port. Early 20th century. Róbert K. Kertész. Nagasaki. Collection of the BME Department of the History of Architecture and Monument Preservation (Accessed 10.03.2022).

⁶¹みなと長崎。長崎港の風景。鶴の港。天然の良港。異国情緒豊かな長崎港。(Harbour Nagasaki. The view of the Nagasaki port. The port of crane. Beautiful harbour. The port of diversities). <http://shirasakisekkei.in.coocan.jp/minato.nagasaki.fuukei.html>. (Accessed 28.10.2022).

unwell conditions, it had been restored time and time again. This had been because, unique and profound culture of the city had been so much significant to the people, and they could possibly not live without them. Such an example could be seen in the riverside even to this day. There had been restaurants which had been raised above the water surface so that they could keep cold air and ventilate well during the summer (Figure 37, 38). People has still relished those unique restaurants in season. As a matter of fact, it had been a traditional custom to notice the beginning of the summer after hearing the news that those restaurants would open soon. People from both the city and outside, they had relished the time at those restaurants above the river with the fresh air from the water source below. This refreshment had been one of the traditional leisure of the city.

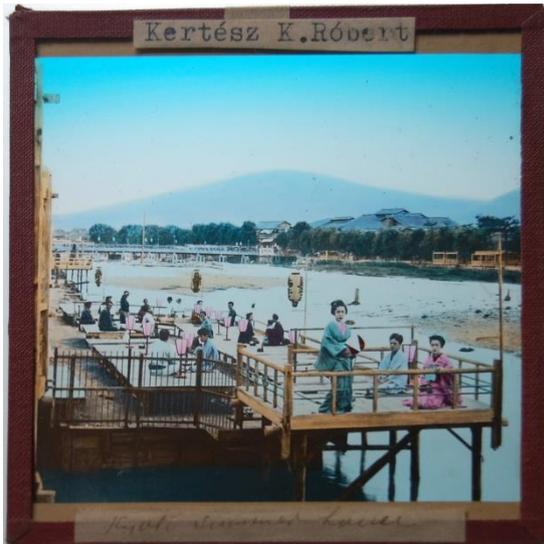


Figure 37. Restaurant above the river. ⁶²



Figure 38. Restaurant above the river (Modern). ⁶³

Another example from the city had been *Kiyomizu-dera* (*Kiyomizu* temple). This temple had located on the slope of the eastern mountain. It had had distinct and rigid wooden construction to support vast structure of the temple. From the distance, the temple could remind the observers of an island floating on the ocean of leaves. Surrounding leaves had transformed their colour accordingly to the seasons and this occurrence had constantly given the temple characteristic appearance. The temple had harmonised with surrounding nature. None of them should not be absent from this scenery with the view of preserving the amity.

It had stood steady and outlined own silhouette in trees and the vast sky (Figures 39,40). It had fascinated people through the year, for all seasons.

⁶²Restaurant above the river. Early 20th century. Róbert K. Kertész. Kyoto. Collection of the BME Department of the History of Architecture and Monument Preservation (Accessed 10.03.2022).

⁶³WebTRAVEL. <https://www.webtravel.jp/blog/3026.html>. (Accessed 28.10.2022).

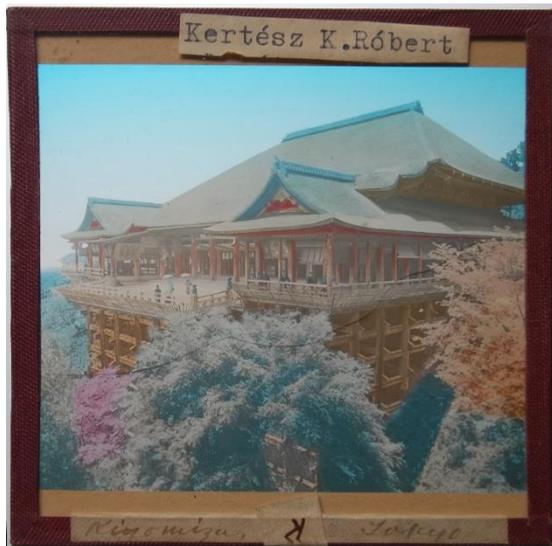


Figure 39. Kiyomizu-dera. ⁶⁴



Figure 40. Kiyomizu-dera (Modern). ⁶⁵

4.2.2. Nikkō

During the trip to *Nikko*, *Róbert K. Kertész* had expressed that this area had been well-preserved and maintained in terms of a landscape. Moreover, he had commented on railway systems which had been effectively connected with the landscape. ⁶⁶His impression on this site had been favourable one. In his book, he had stated that the site had been one of the most beautifully preserved places in the country since the balance, between human interventions towards nature and natural intervention towards humankind and their artworks, had been exceptionally maintained (Figures 41, 42). ⁶⁷

According to his information from the turn of the century, $\frac{3}{4}$ of Japanese territory had been covered by forests. Therefore, the forestry had developed in Japan. ⁶⁸ For instance, they had preferred to use timber materials based on towards which directions trees had used to stand. In which means, if a tree had stood towards south, the timber material could be used in southern façade since it had endured with the natural conditions. This had been why wooden architecture had elaborated in Japan. They had favoured natural artistic decorations and simple symmetry on the buildings. Furthermore, they had often utilised recycled materials.

Hereafter, he had pointed out that the wooden architecture had not been stood by itself, however, rather, it had composed with nature. ⁶⁹

⁶⁴Kiyomizu-dera. Early 20th century. Róbert K. Kertész. Kyoto. Collection of the BME Department of the History of Architecture and Monument Preservation (Accessed 10.03.2022).

⁶⁵清水寺。ツバメの京都案内。(Kiyomizu-dera. The Kyoto guide by a sparrow). <https://kyoto-travel-guide.net/kiyomizudera/>. (Accessed 28.10.2022).

⁶⁶Kertész 1906. Tájképek. 178-9.

⁶⁷Kertész 1906. Tájarchitektura. 182-183.

⁶⁸Kertész 1906. Tájképek. 179.

⁶⁹Kertész 1906. Tájarchitektura. 182-183.



Figure 41. Staircase in Nikko.⁷⁰



Figure 42. Staircase in Nikkō(Modern).⁷¹

5. DISCUSSION

5.1. Lost landscapes and architecture

The importance of the slides from the perspective of studying the landscape and architecture had been unquestionable. This had been because that they had been completely changed, therefore, the slides indeed had become one of the few pieces of evidence which we could see the lost architectural environment.

On the contrary, it could have also discussed that the unique character of the architectural environment could have been protected from the lose even if their forms would have been transmitted to large extent (Table 2).

5.2. Preserved landscapes and architecture

The significance of the preservation works could have been noticed in the panels. It could have noted that the stories and daily life of people had been rightly preserved when certain architectural environment related to them had been preserved over the course of time. In the other word, it had been not only the preservation works of landscape and architecture, but also the securing the memories and customs of people.

In contrast, it could have been additionally mentioned that specific monuments or areas could be preserved although the surrounding had been utterly changed. In this case, the preserved works would have been rather symbols which had reminded people of past days. They could have been preserved works, needless to say, however, they would have been conserved with the purpose of rather the remembrances of the past than continuing same customs as predecessors had used to.

⁷⁰Kertész 1906. Tájéképek. 180.

⁷¹Photock. <https://www.photock.jp/detail/institution/4617/>. (Accessed 28.10.2022).

In any cases, the slides had indicated the importance of the preservation work from the perspective of architecture and humanity.

Architectural environment	Location	Character	Reasons of transmissions / preservation	Glass slides
Lost	Tokyo	Centre of economy, politics	Earthquake, war	903061
Lost	Nagasaki	Centre of trades, interexchange	War	903000
Preserved	Kyoto	Centre of culture, history, art, religion, tradition	Heritage	903020
Preservation	Nikko	Religion, nature	Heritage, religion	Kertész 1906. Tájképek. 180

6. CONCLUSION

It had been fascinating and entertaining to investigate this topic. As a person from the Far East, it had been clearly noticeable that *Róbert K. Kertész* had faced those Japanese people at those times as a person to a person, a mere curious wanderer to a captivating land which had been full of wonders. To study different culture from the distant lands had been to understand the people who had lived in them. By turning pages of his publications and observing his glass slides, it had been practically a conversation between the past.

As he had quoted in this book, it had been possible to realise the importance and valuableness of their own homeland when they had been to the afar land. Studying the materials which had shown the life of the turn of the 20th century could have been considered as a long journey. We could remember the significance and preciousness of our homelands, our life, by travelling to the past and noticing the change of familiar places.

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