

Aiming for the International Exchange of Food and Rich Eating Habits

The late Dr. Edwin O. Reischauer, former U.S. ambassador to Japan, with his international tastes and style, was a well-known authority on Japan. Dr. Reischauer provided the Kikkoman Corporation with a message stating that the “international exchange of food culture” enriched the lifestyles of the peoples of the world. An example of this is the successful introduction to America of the basic seasonings and soy sauce upon which Japanese cuisine is based.

The critic Kiyoteru Hanada has said that even a singularly Japanese product or concept becomes international

when it finds its way to other countries. This can clearly be said about soy sauce as well. In this way, entirely new food cultures are born and nurtured when the food culture of one country combines with the food cultures of the world.

The goal of the Kikkoman Institute for International Food Culture is not simply introducing the histories of eating habits and food cultures of the world, but also contributing to the “international exchange of food culture” and to education regarding food safety, diet, and nutrition.

Kikkoman Institute for International Food Culture



Reading Corner



Media Corner



The buildings of Kikkoman's Noda headquarters harmonize nicely with the surrounding neighborhood



Library



Exhibition Corner

<http://kiifc.kikkoman.co.jp/>

Kikkoman Institute for International Food Culture

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Hours: 10:00am–5:00pm, Monday–Friday The Institute is closed for the year's end and New Year's holiday, Golden Week and Obon

Call for details regarding dates.



Cover: *Uki-e Edo Nihonbashi Odawara-cho Sakana-ichi no Zu* (fish market at Odawara-cho, Nihonbashi in Edo) by Rekisentei Eiri

Uki-e is a style of painting that adopted the Western technique of perspective to represent depth, and was popular around the mid-Edo period (1603–1867). This work by Eiri was presumably illustrated near the end of the Kansei era (1789–1801). While the straight lines of the fish market are emphasized, the figures in the foreground are so pronounced that scale is incongruous. Despite its title indicating that it is the fish market at Odawara-cho, the main avenue shown is that of the uogashi at Honfuna-cho. As Odawara-cho, adjacent to Honfuna-cho, is the birthplace of the uogashi, “Odawara-cho” was often used to refer to any uogashi.

In addition to the fish merchants, this illustration depicts various tradesmen, a man pulling a large two-wheeled cart, shop mistresses, a party transporting fish destined for Edo castle, sweets and book peddlers, and even a person that looks like a male geisha. Across the Nihonbashi river, Yokkaichi-cho is lined with thriving shops selling salted and dried fish. The slender, flat-bottom boats moored along the bank were used as piers, which should actually be on the Honfuna-cho side of the river. Though this illustration raises several issues as to accuracy (such as the sacks of rice stacked in spaces for selling fish), it is humorous and enjoyable.

The precise dates of Eiri's birth and death are unknown. He created a wide variety of works, including portraits of women and actors, over a long period of time beginning at the end of the Tenmei era (1781–1788) through the Bunka era (1789–1800), and was ranked with such well-known artists as Kitagawa Utamaro and Chobunsai Eishi. Some even believe that he and Chokosai Eiri, a well-known apprentice of Eishi, were one and the same.

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