

Words and Images in Arnoldus Montanus's *Gedenkwaerdige Gesantschappen*: A Study of the Dutch Edition in the Edo-Tokyo Museum Collection

TAKI Ryōsuke

Gedenkwaerdige Gesantschappen (Memorable Embassies) by the Dutch author Arnoldus Montanus (1625-83) is recognized as one of the most important travel books on Japan published in Europe in the early modern period. Nevertheless, there have been few studies that have analyzed its contents independently. Using the Dutch edition in the Edo-Tokyo Museum collection as a sample, this paper offers a comprehensive examination of the book, including its bibliographical details, narrative features, production process, and sources for the illustrations.

First, the paper will discuss the existence of two Dutch editions with the same date of 1669, which have often been confused. By focusing on the hitherto neglected iconographic differences in the illustrations, the paper supports the hypothesis that one is in fact most likely a reprint published after 1680, and thereby highlights the careful marketing strategy of the book's publisher, Jacob van Meurs, and his associates. In the narrative analysis, I will compare the text of the book with the entries in the source journal, shedding light on Montanus's technique of skillfully blending fabricated accounts with the actual eyewitness experiences of the Dutch envoys. Finally, an analysis of the illustrations will show that it is highly possible that the depictions of some of the idols in the book had consulted miniatures of the avatars of Vishnu from the famous Sloane Ms. 3290, now in the collection of the British Museum. This reveals an inverted relationship in which the image does not exist as an interpretation of a testimony, but instead, creates the testimonial.

[Introduction of Materials] *Kagaku yūgu to jisaku*
(Scientific Toys and Self-Making): Architect Nakamura Yoshihei
and the Activities of the Jidō Kagaku Kyōikukai

TORIGOE Chihiro

This paper examines *Kagaku yūgu to jisaku* (Scientific Toys and Self-Making), which is part of the Edo-Tokyo Museum's collection. The series was published by Jidō Kagaku Kyōikukai (the Society for Children's Science Education) from 1923 to 1925 as children's literature on science and crafts. A total of 19 volumes were published in the series.

Among the many science books for children published during this period, this series was new in the sense that it included detailed drawings and was aimed at acquiring practical skills. It is an excellent source of information on the Taishō period, around the time of the Great Kanto Earthquake, which was a time of scientific promotion after World War I and the new educational movement that emerged as a result of changes in the view of children.

This paper introduces the bibliographical information, contents, and format of the series, discusses the impact of the Great Kanto Earthquake on the publication, and explains the sudden change in the lineup during the publication process. It also introduces the book *Spiel und Arbeit*, which was used as a reference for the publication.

In addition, the paper will discuss the publisher, Jidō Kagaku Kyōikukai, and its founder, the architect Nakamura Yoshihei, and their involvement in science education. The society was founded by Nakamura, together with Kondō Wasaku, Shimizu Takashi, and others, to promote science education. The motivation and process that led to its establishment will be introduced with reference to Nakamura's autobiography and travel journal. In addition to publishing, Jidō Kagaku Kyōikukai was active in exhibiting Kaiser Panoramas at the "Inventions Exposition," participating in the "Power Utilization Exhibition," and giving lectures on science education. The paper examines how these activities of Nakamura were received by the children and teachers of the time.

[Introduction of Materials] Materials Discovered during the Construction of the House of Georg de Lalande (former Mishima Residence)

HAYAKAWA Noriko

This paper introduces materials that were discovered during the construction of the “House of Georg de Lalande,” which was opened to the public in April 2013 as the 30th building of the Edo-Tokyo Open Air Architectural Museum.

One is a printed document found in the broken pediment of the dining room. This is believed to be a print of a photograph of Gustav Karl Ludwig Richter’s painting *Königin Luise von Preußen* (1879) from the collection of the Wallraf-Richartz-Museum.

Another discovery was a set of four full-scale sketches of nude children from beneath a plaster relief in the dining room. The authorship of these sketches is unknown; however, a former employee of the de Lalande office wrote in a magazine published in 1957 that “Mr. de Lalande liked sculptures of nude children, and I have fond memories of him often making me draw full-size drawings with a brush, which I was not very good at.”

On Nagae Ishō of the Kyōdo Shiryō Shashinsha

WATANABE Hana

The “Materials Related to Nagae Ishō” in the collection of the Tokyo Metropolitan Edo-Tokyo Museum mainly consists of photographs of cultural properties taken and collected by Nagae Ishō (1886-1963). The details of Nagae’s career have been unknown, with only fragmentary information about him: that he was commissioned by the Ministry of Education to take photographs of cultural properties, and that he devoted himself to the restoration of *ta-asobi* (traditional agricultural ceremony for good harvests) of Itabashi after World War II. Research into documents and other sources confirmed that Nagae Hiroshi, who worked at Rokuōsha from the Taishō era to the early Shōwa era and was a photographer belonging to the Tōkyō Shashin Kenkyūkai (Tokyo Photographic Research Society), took the name Ishō after 1931.

This paper firstly supplements the background of Nagae Hiroshi, including his employment at the Court of Justice in Lushun before joining Rokuōsha, his years of employment in photography-related companies, his own photographic material shop, and research groups. Second, it examines his activities related to cultural property photographs both as Nagae Hiroshi and Nagae Ishō. In the Taishō era, Nagae seems to have participated in the Committee for the Investigation of the Conservation of Horyūji Murals of the Ministry of Education, and in the Shōwa era, he joined the Association for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments of the Ministry of Home Affairs (later the Ministry of Education) and participated in its field trips. He was also active in local history research groups in the Kanto area before World War II.

Furthermore, around 1933, he founded the Kyōdo Shiryō Shashinsha (Local History Photography Company) and began selling photographs of cultural properties he had taken and collected, as well as producing and selling collections of photographs of cultural properties. After World War II, while continuing to take photographs of cultural properties, he also became involved in the preservation of folk cultural properties as the leader of the Nihon Mindozoku Kenkyūkai (Society for the Study of Japanese Folklore and Folk Customs).

[Introduction of Materials] Materials Related to Nagae Ishō in the Edo-Tokyo Museum Collection

MIYAMOTO Hanae

This article introduces materials related to Nagae Ishō from the museum's collection. The Edo-Tokyo Museum has more than 11,000 items, which are mainly photographs taken by Nagae Ishō (1886-1963). This paper is a report on what we have achieved in the process of organizing the data for the digital archives in fiscal year 2022. It outlines the materials related to Nagae Ishō, focusing mainly on their characteristics.

Among the unique materials in the collection are photographs taken and collected in the Taishō and early Shōwa Eras, including views of Dalian in Lushun, photographs related to trials, photographs of people involved in the assassination of Ito Hirobumi, aerial photographs of the Great Kanto Earthquake, and valuable records of tangible and intangible cultural properties in various parts of Japan. In addition, after the war, Nagae presided over the Society for the Study of Japanese Folklore and Folk Customs, and took photographs of folk customs, particularly of the Kanto region, many of which are in the museum's collection.

Furthermore, *Kagayaku chōkoku* (The Shining Origins of the Nation), with photographs by Nagae and published in March 1940, is a record of "sacred places since the age of Jinmu Tennō." The calligraphy of the preface of *Kagayaku chōkoku* is written by then Prime Minister Yonai Mitsumasa, Araki Sadao, Hiranuma Kiichirō, and others. In addition, the authorization of the Hōyo Fortress Headquarters, Shimoda Fortress Headquarters, and Yura Fortress Headquarters is noted at the beginning of the book, indicating that the photographing of cultural properties was conducted under the authorization of the Army. This is a valuable case study in understanding the reality of cultural property surveys during World War II.

The research associated with the organization of the digital archives of this collection has enabled us to get closer to the life of Nagae. We hope that this report will contribute to the future use of materials related to Nagae.

[Introduction of Materials] The Birth of Kinshi Park and Related Materials in the Museum Collection

TANAKA Miho

Kinshi Park, opened in 1928, is one of the reconstruction parks built as part of the reconstruction project after the Great Kanto Earthquake. The 52,124 m² park, which stretches in front of Kinshichō Station, has playground equipment, a fountain, the Sumida City Gymnasium, a baseball field, and other facilities that are popular with many people.

The Honjo and Fukagawa wards (present-day Sumida and Kōtō wards of Tokyo) had been overcrowded with people and factories since the Meiji Era, but they were not blessed with parks. It was believed that the lack of parks was the cause of the extensive damage by the earthquake in these two wards, and after the earthquake, plans were made to create large parks. This article traces the movements surrounding the designation of these large park locations through the minutes of the meetings and newspaper articles of the time.

The Kinshi Park was built as a place for factory workers to exercise and rest, and as an evacuation shelter in case of earthquake or fire. However, due to war damage and the expansion and renovation of the park's facilities after its opening, little remains of the park's original appearance. This article offers an overview of Kinshi Park at the time of its opening through drawings and documents in the Edo-Tokyo Museum's collection that were made from the time of the park's creation and its opening.

[Project Report] Edo-Tokyo Museum Visual and Audio System Improvements (Renewal) Phase I - Progress and Challenges

TOMONO Chizuko

In 1998, five years after its opening, the Edo-Tokyo Museum renewed the audiovisual system, due to the expiration of its lease. This paper describes the work done by the department in charge from the preparation to the completion of the renewal of the system used for the display of the museum's audiovisual materials, as part of the Phase I renewal work. The following is a step-by-step report of the issues, analysis of their causes, and solutions.

The system itself at that time cannot be compared to the current system because this type of technology is ever evolving. However, the establishment of the system operation regulations and the liaison and coordination work with copyright and other related organizations that accompanied the renewal of the equipment include points that museums as archives facilities should keep in mind when digitizing materials and introducing new systems in the future. The regulations of use are indispensable when taking over the operation of the museum without delay in the case of a museum like ours, which constantly undergoes reorganization. In addition, the interpretation of copyrights is changing with the times as we live in an internet society. Some of the copyright agreements that were concluded by the museum in the past are outdated and need to be reviewed. As a museum and archives facility, it is necessary to carefully inspect and prepare the future operation system and the rights related to the materials, as well as explore the materiality of audiovisual materials.