

# Discarded Drafts of the Novel *Meian* (Light and Dark) by NATSUME Sōseki

HASHIMOTO Yukiko

NATSUME Sōseki (1867–1916) is one of the most famous novelists in Japan. He published many novels from the latter half of the Meiji period to the early Taishō period. One of them, *Meian*, is his last and unfinished novel, which was serialized in the Tokyo Asahi Shimbun newspaper from May 26th to December 14th, 1916. Sōseki passed away on December 9th, 1916, and the serial novel ended with the publication of the manuscripts up to the 188th installment, which he had written and accumulated before his death.

Incidentally, the Edo–Tokyo Museum houses 431 sheets of *hogo sōkō* of *Meian*. The term *hogo sōkō* refers to discarded drafts that had become unnecessary for a writer in the process of polishing their work. Apart from *Meian*, Sōseki's *hogo sōkō* has only been confirmed with the novel *Michikusa* (Grass on the Wayside, 1915), and not a single sheet has been confirmed among other novels and short pieces.

To date, not only have the complete works of NATSUME Sōseki been published more than a dozen times, but his letters, fragments, and even essays and reports from his student days have also been put into print. The *hogo sōkō* of *Meian* in the museum's collection appeared in print for the first time in Volume 26 of *The Complete Works of NATSUME Sōseki*, published by Iwanami Shoten, Publishers in 1996. However, the points where supplementary writing was added using insertion symbols, where crossed-out words were not transcribed, and information written in ink and pen, like “graffiti,” were also omitted. Nevertheless, such unpublished information is evidence of Sōseki's commitment to writing, shows the traces of his daily life behind his writing activities, and is one of the important elements which make up this material. Accordingly, this paper introduces the features of this material by focusing on the matters written in the *hogo sōkō* of *Meian* that were not printed, and considers the significance of primary materials in the study of modern literature.

# [Introduction of Material] Depiction of Korean Envoys and *Gozabune Ship*: Deciphering of the *Scroll of Kokusho Sendōsen Ship* in the Edo-Tokyo Museum Collection

PARK Mihee

Korean envoys, who visited Japan 12 times from 1607 to 1811, were official diplomatic missions dispatched to the Edo Shogunate, and brought about a variety of interactions between the two countries, not only in politics and economy but also arts and culture. In recent years, works depicting the envoys and their suites have drawn attention, and paintings from the Joseon period brought by the envoys have attracted interest as materials and research is currently underway.

This paper verifies the existing pictures depicting a procession of ships, which are extremely valuable materials in the research of the envoys, and introduces the *Scroll of Kokusho Sendōsen Ship* (Material No. 17200001) in the Edo-Tokyo Museum Collection. In addition, since this material is considered to have portrayed aspects of 1711, the paper also verifies other materials rendering aspects of the same year, 1711. Some of the above-mentioned materials have no depiction of the figures of envoys, and in the case in which they are painted, the number of them is extremely small, indicating formalized depiction. This study could not confirm all the existing pictures of ship procession: however, it could broadly classify the pictures of the envoy procession themed on *gozabune* (ships for those of high rank) into two types: one notably portraying the aspect of the envoys, and the other focusing on *gozabune*. The difference may well be due to different purposes of depiction: however, the author would like to leave the consideration of this point to another paper.

Recently, pictures of the procession of envoy ships have been discovered in succession, leading to the dissemination of information on procession pictures. The *Scroll of Kokusho Sendōsen Ship* in the Edo-Tokyo Museum Collection is a precious material for considering all the details of procession pictures themed on *gozabune*, although it is only a part of a picture of ship procession. The material will also provide diverse information through new approaches in future research. The author hopes that, as the first step, the introduction of this material will be helpful to the research.

# **Report on Participation in a Conference of the Association of European Open Air Museums (AEOM) and about Skansen**

**HAYAKAWA Noriko**

The Association of European Open Air Museums (AEOM) is a subordinate organization of the International Council of Museums (ICOM). Similarly to the ICOM, the AEOM hosts a conference once every few years. It is an organization that takes the lead in the activities of open-air museums in Europe, and aims to share scientific, technical, practical, and organizational experiences concerning open-air museums and to make open-air museums' activities widely known.

In 2022, the commemorable 30th AEOM conference was held at Skansen in Stockholm, Sweden, under the theme of "Sustainability in Open Air Museums." The author participated in this conference and received valuable suggestions.

Skansen, the conference venue, is the world's oldest open-air museum. During her visit after a long interval, the author saw the newly constructed zoo and aquarium buildings, and learned that Skansen is working on the creation of facilities emphasizing biodiversity. When she visited 12 years ago, she heard the director's policy that the museum promotes new developments while maintaining the old facilities and making the most of people without using advanced technologies; she confirmed the museum dares not to advance digitization.

In open-air museums in Europe, farmers' exhibits are often displayed together with clothing of the time, garden plants, chickens, and horses as one unit. These museums have a shared understanding that "buildings," "plants," "animals," "clothing," and "food" are all key elements that make up an open-air museum comprehensively. It is not easy to visit open-air museums across Europe; however, it was a valuable experience for the author to have learned about many examples of such museums in various countries at an occasion like the AEOM conference.

# Development of Hyper Edohaku, an Official App of the Edo-Tokyo Museum: A New Example of DX, Digitalization, and Online Development of Museums

HARUKI Shōko

With the large-scale renovation of the Edo-Tokyo Museum, “Hyper Edohaku” was developed, which is an app that allows users to enjoy the museum’s exhibits and collections online. This paper reports the content of the app and its production background, significance, and challenges.

With Hyper Edohaku, users walk around a virtual space created in 3D computer graphics, modeled after the area of the Ryōgokubashi Bridge during the late Edo period. While exploring, they collect one hundred items from the Edo-Tokyo Museum Collection. Users take on the role of “Edohakun,” a boy who lives in Edo, and as they collect items from the collection, their field of activities expands, and the story develops.

By tapping on a specific character or tool according to the tips displayed, users can acquire images of and information about the materials in the collection. While playing the game, they encounter diverse characters designed based on the materials, and experience events such as fire and fireworks. Thus, the users are expected to be able to learn about the materials from the collection and the history and culture of Edo while having fun with the game.

There is no precedent for apps or digital content equipped with a full-fledged game engine provided by museums. On April 22nd, 2022, the iOS version was released, followed by the Android version on June 30th. By the end of October, the app was downloaded 38,020 and 1,137 times, respectively.

In conjunction with measures to prevent the spread of COVID-19, online services were released at several museums in Japan, many of which were VR exhibitions. In contrast, the Edo-Tokyo Museum decided on a policy of developing content with “interactivity” and “drama” that would appeal to new groups, and chose to create an app.

The paper reports on the possibilities and challenges of new ways to display exhibits and materials utilizing digital technology, which have been revealed through the joint production with Rhino Studios Inc.

# Report on the Implementation of Special Exhibitions Related to the Tokyo Local History Museum

MATSUI Kaoru

The Edo-Tokyo Open Air Architectural Museum, located in Koganei Park in Koganei City, is an annex of the Edo-Tokyo Museum, and takes over the materials from its predecessor, the Musashino Folklore Museum. It holds collection exhibitions as needed to open them up to the public. The author took charge of the collection exhibitions from 2012 to 2016, and while studying the history of the Musashino Folklore Museum, she learned that the Tokyo Local History Museum was built by the city of Tokyo when Arisugawa-no-miya Memorial Park opened in the former Azabu-ku, Tokyo City (present-day Minato-ku, Tokyo) before World War II. She also discovered that some of the materials formerly owned by the Musashino Folklore Museum were from the Tokyo Local History Museum.

The purpose of this paper is to record the outlines of the following two exhibitions: (1) “The Story of the Tokyo Local History Museum – The Beginning of a Regional Museum in Tokyo,” which was planned and held as a collection exhibition in 2015; and (2) “Tokyo Local History Museum and Archeology,” a regional exhibition opened as part of the “Exhibition of Excavations in the Japanese Archipelago 2018,” a special exhibition at the Tokyo-Edo Museum in 2018.

In the exhibition, “The Story of the Tokyo Local History Museum – The Beginning of a Regional Museum in Tokyo,” panels were created assuming the display of those days, based on the photographs (building exterior and interior of the exhibition rooms), as-built drawings, and other materials remaining in the Edo-Tokyo Open Air Architectural Museum, Tokyo Metropolitan Park Association, and Tokyo Metropolitan Archives. The exhibition also consisted of the items on display at the time and the captions from the time were used as much as possible, making it a unique and reconstruction-like exhibition. In addition, as a related project, a guided tour was conducted, visiting *jōsui ishi masu* (square stones used for waterworks) that remain in Tokyo.

The “Tokyo Local History Museum and Archeology” exhibition featured archaeological materials and archaeological model samples from the former collection of the Tokyo Local History Museum and introduced the first curator, KATAKURA Nobumitsu.

This paper focuses on these two exhibitions; however, there is no room for mentioning the entire picture of the materials formerly owned by the Tokyo Local History Museum and currently kept in the Edo-Tokyo Open Air Architectural Museum, and the related projects carried out in the “Tokyo Local History Museum and Archeology” exhibition. The author would like to discuss them in another paper.

# ***Ishi Masu* (Stone Square Box Joint) of Edo Waterworks: A Compilation with Relics and Historical Materials and the First Stage toward the Elucidation of the Structure**

HIRUMA Hiroshi

*Jōsui* (water works) in Edo distributed and supplied water through pipes laid underground in the city. In the middle of the pipelines, *masu* boxes serving as water tanks were placed for the purpose of divergence, change of direction, and sand sedimentation, and water was dipped out from *Josui* wells (equipment for water storage) installed at the end of branch lines or main lines. The *toi* (water pipes) and *masu* in the distribution pipelines were generally made of wood, but some of the facilities of the key main lines were built with stone, and they were called *ishi doi* (stone water pipes) and *ishi masu* (stone square boxes), respectively.

There are 16 examples of *ishi masu* that have been preserved as relics away from their original locations. Their structure is limited to a combination of box-shaped stones stacked in layers, each made by hollowing out andesite (Izuishi stone). The specifications of the constructed facilities are recorded in detail in the booklets *Kanda Jōsui-tome* and *Tamagawa Jōsui-tome*, documented by the officials of the Shogunate's Construction Bureau, and *ishi masu* in the above-mentioned shape were called *horinuki* (hollowed out). The booklets also have records of other names, *kumitate* (assembly) and *ishigaki* (stone wall), which confirmed that there were three types of *ishi masu* structures in total.

For the *kumitate ishi masu*, walls were constructed with cut stones. There were two types of cut stone assembly: (1) assembly with soil hardened by pounding; and (2) splice assembly.

The *ishigaki ishi masu* were built at the key points of the main pipelines made of stone walls; the structure consisted of stacked wedge-shaped stones and filled backs, the same as the stone wall pipes. They were classified into two types: (1) a basement-like structure made up of wedge-shaped stones; and (2) *masu* rimmed with stones installed on the ground level over the stone wall pipe.

The *horinuki ishi masu* was classified into three types according to the differences in the installation height: (1) protruding *masu*; (2) buried *masu*; and (3) *masu* rimmed with stones installed on the ground level. The mechanism of the lid of the protruding *masu* was clarified by putting together the relics from various places and comparing them with the specifications. In addition, it is possible to point out that the *horinuki ishi masu* were concentrated along the pipelines to Edo Castle or in the area around the castle. Moreover, the *ishi masu* at the Edo-Tokyo Open Air Architectural Museum were identified to have been the components at the top of the protruding *masu*, and installed at a key point along the main pipeline under the Nishinomaru Palace of Edo Castle.

The use of plenty of clay for the inside and outside of the buried *masu* and the ground level *masu* could be considered to have been introduced to deal with *sashimizu* (the entry of muddy water from the ground surface or groundwater).

# Archaeological Material Models from the Former Collection of the Tokyo Local History Museum: Exhibition of the Stone Age and the Kofun Period in Tokyo City, Organized by Archaeologist KATAKURA Nobumitsu

HIRATA Takashi

This paper introduces archaeological material models formerly owned by the Tokyo Local History Museum (Tokyo Kyōdo Shiryō Chinretsukan), and clarifies the use of archaeological material models for purposes other than school teaching materials.

The Tokyo Local History Museum was built in Arisugawa-no-miya Memorial Park, which opened in 1934, and 13 archaeological material models from its collection are currently in the possession of the Edo-Tokyo Open Air Architectural Museum. The breakdown of these models is as follows: one clay figurine and one shell bracelet from the Jōmon period; three pieces of human figurine *haniwa*, one piece of cylindrical *haniwa*, and seven pieces of Sue ware from the Kofun period. The models were produced and sold by the Shimadzu Factory, which was a major manufacturer of archaeological and anthropological material models from the 1900s to the 1940s.

The Tokyo Local History Museum, intended for elementary school children, used many paintings and photographs to assist the explanations given by teachers who accompanied them. The staff member in charge of the prehistoric and proto-historic periods was a young archaeologist, KATAKURA Nobumitsu (1909-1985). While at Kokugakuin University, he received instruction in archaeology from TORII Ryōzō (1870-1953). After that, he joined the Tokyo Kōko Gakkwai under the presidency of MORIMOTO Rokuji (1903-1936) and was active in fieldwork at the Kugahara Site in Tokyo and other archaeological sites.

When planning an exhibition, KATAKURA referred to the supplementary reader *Kokushi wo Irodoru Warera no Kyōdo* for local education published by Tokyo Prefecture in 1934. From the museum catalog issued in 1940, the author confirmed that the model of the shell bracelet from the Jōmon period was on display. Most of the seven Sue ware models coincide with the photographic illustrations inserted in the supplementary reader. The models of human figurine *haniwa* were also frequently adopted in textbooks and the like as materials showing the costumes and customs of the Kofun period.

Many of the archaeological artifacts were unearthed in fragments, and it is difficult to display them in complete forms like those found in supplementary readers and history textbooks. The archaeological material models could be thought to have been displayed with consideration to the use of the museum by teachers who were not archaeologists. In the background, there was a vision held by KATAKURA Nobumitsu, who was trying to position the Tokyo Local History Museum as a museum for local education.

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[Introduction of Material] *Kaidan Komasarae*  
by JŌKAMBŌ Kōa: Evolution from a Collection of Tales of the  
Supernatural to *Dangibon* (Books of Sermons)

IWASAKI Akane

*Kaidan Komasarae* is a collection of tales of the supernatural written by JŌKAMBŌ Kōa, known as an author of *dangibon* (books of sermons written in a humorous style), such as *Imayō Heta Dangi* (1752). The work was published in 1767 by TAKEKAWA Tōbei, a publisher in Edo, with illustrations by KITAO Shigemasa, and its printed books are deposited at the Edo-Tokyo Museum (Material No. 02151804, 02151805). This paper introduces the bibliographic information of *Kaidan Komasarae* and the printed books deposited at the Edo-Tokyo Museum, and examines the teachings found in the ghost stories within and the evolution from the collection of tales of the supernatural to *dangibon* in Kōa's writings.

According to the preface and colophon, the version of *Kaidan Komasarae* deposited at the museum is considered to be the first printed edition. Among other museums' collections, reprints issued by different publishers in Edo and Kyoto were confirmed, suggesting the work gained a large number of readers.

*Kaidan Komasarae* is a revised edition of *Shoshū Kijidan* written by Kōa in 1750; the author added the preface to the latter and reissued it under the new title. There are also other editions of *Shoshū Kijidan* under new titles, such as *Hōnen Chinwadan* (1760). The work includes 41 ghost stories in total, in most of which the readers can find teachings of karmic retribution and warnings of evil deeds, or advocacy for the importance of meritorious deeds and prayers to deities. These stories were modeled after collections of ghost stories circulating as handwritten copies in those days, such as *Kōtō Towa* (1739). Kōa found some kind of teachings and education in these stories, and incorporated them into content that sounded like sermons, based on his interpretations. This style could be thought to have, in due course, led to the writing of *dangibon*, which are books on the theme of sermons, not ghost stories. Kōa's tales of the supernatural containing teachings could be considered to have served as a run-up to the subsequent development toward *dangibon*; they hold an important position in studying his literary activities.



# NAGAI Kafū and Ginza

YUKAWA Setsuko

This paper closely analyzes the works by NAGAI Kafū, a novelist who lived in Tokyo in the Meiji, Taishō, and Shōwa periods, particularly those that describe changes in the townscape specific to Ginza and people's imagined scenery, thereby ascertaining the aspects of the depicted city and Kafū's relationship with Ginza.

In his essay *Ginza Kaiwai*, Kafū expresses his expectations for the district, which was becoming a harmonious space by introducing Western civilization through the "efforts and creativity of inventors." In the work *Kazegokochi*, he manifests the sorrow of a man and woman against the backdrop of the disharmony in a run-down brick house. In *Kaketori*, a woman who places herself in the gay quarters in the late Meiji period is buffeted by a clock and streetcars, which appear as symbols of modernization. *Tsuyu no Atosaki* was born from the author's experience of paying frequent visits to Ginza; with a café waitress as the protagonist, he depicts items of the latest trends.

The analysis of his works, as described above, reveals that Kafū marvelously captured the transformation of the district of Ginza and extensively used it as the background of stories. He also described in his diary, *Danchōtei Nichijō*, the scenery and customs of Ginza as a place for his own life and socializing. This act of recording supported the expressions in his works. Moreover, he incorporated the workings of nature in such an urban space; for example, he described the changing seasons and the greenery of parks or portrayed the moon over new buildings, which shows this novelist's unique characteristics.

By using the transforming district, Ginza, as the setting for his works, Kafū expressed his qualities as a city observer.

# Livelihoods and Sidelines of *Gokenin* Retainers of the Edo Shogunate: An Aspect of Handicraft Industry in Edo

TAHARA Noboru

The Shogunate's *gokenin* (low-level retainers) had to contrive to pay for their consumption in Edo from their limited salaries, and their livelihoods gradually became tense as the socio-economic development progressed and commodity prices soared. To make up for a shortage of livelihood, they engaged in various sidelines: as a result, they have long been considered as having partial responsibility for the local industries of Edo. However, there has been no sufficient study that covers the overall livelihood with attention given to the actual state of *gokenin*'s sidelines, especially the balance between the salary earned from the duties of the Shogunate (main occupations) and the income from the sidelines (secondary occupations).

Accordingly, this paper clarifies the details of *gokenin*'s salary income by including incidental supplies, such as allowances and *hairiyōchi* (land bestowed by the Shogunate), in addition to the base salary. The paper then examines the actual state of their incomes from the sidelines to reveal *gokenin*'s overall livelihood obtained by balancing their main and secondary occupations and both incomes.

Firstly, it was found that their sidelines (secondary occupations) were premised on stable incomes from the salaries paid for their duties (main occupations). On that basis, making the most of the advantage of being able to live in the same *hairiyōchi* and engage in sidelines with fellows in a group, they developed sidelines into regional specialties. It was also confirmed that although *gokenin*'s sidelines were originally jobs that evolved from personal pleasures, masters of these jobs in the *hairiyōchi* improved their skills, having a ripple effect on enhancing the skills of fellow group members in the same area. In the background, there was the samurai's characteristic sincere attitude toward the sidelines, not limited to increasing income; such an attitude was precisely the genuine value of the sidelines engaged in by *gokenin* from the samurai families. Furthermore, their sidelines had an aspect in which miscellaneous expenses incurred in their duties were covered by the sideline profits; there was a recognition that sidelines should be allowed to support their main occupations.

Such involvement with various sidelines continued even after the Meiji Restoration, and in the former *hairiyōchi* and regions associated with *gokenin*, a sideline shifted to a main business, and developed into a local industry in and after modern times.