

In 2010, the ISEAS Library received 900 books and manuscripts from Mr Toshio Egawa, former Managing Director of Minebea Corporation and Konica Corporation, Japan. This was followed in 2016, 2017 and 2018 when Mr Egawa further donated his life-long private archive collection, including over 1,000 treasured calligraphic works, historical letters and manuscripts, philatelic collections, photographs and paintings related to prominent figures in Meiji-Taisho Japan, and handwritten research notes on a wide spectrum of subjects such as history and politics, as well as more than 1,300 books that he had collected or consulted in his research.

This 2019 expanded catalogue presents the full extent of Mr Egawa's collection at the ISEAS Library. It is a gateway not only to the study of Japanese culture and history, but also to Mr Egawa's deep insights into art, philosophy and history.

2010年日本の元ミネベア常務取締役と元コニカ常務取締役の江川淑夫氏が900冊近くの書籍や原稿をISEAS図書館に寄贈して下さいました。さらに2016年、2017年、2018年と江川氏が生涯に渡って集めた収集品を寄贈して下さい、これには明治、大正時代の日本の著名人による1,000点以上もの書道作品、歴史的書簡、原稿、切手収集品、写真、絵画などがあります。また歴史・政治など幅広い分野の手書きの研究メモや江川氏が自らの研究のために集め利用した1,300冊以上もの書籍をご寄贈下さいました。

今回の2019年拡大版目録にはISEAS図書館における江川コレクションの全てが網羅されています。日本の文化、歴史の研究のみならず、江川氏の芸術、哲学、そして歴史への深い洞察力を知る入口となることでしょう。

**ISEAS**  
LIBRARY

ISEAS – Yusof Ishak Institute  
30 Heng Mui Keng Terrace, Singapore 119614  
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**ISEAS**  
LIBRARY

江川淑夫コレクション  
**TOSHIO EGAWA COLLECTION**  
IN THE ISEAS LIBRARY, SINGAPORE



江川淑夫コレクション

**TOSHIO EGAWA COLLECTION**

IN THE ISEAS LIBRARY,  
SINGAPORE



江川淑夫コレクション

**TOSHIO  
EGAWA  
COLLECTION**

IN THE ISEAS LIBRARY,  
SINGAPORE

**AN ENLARGED CATALOGUE**





The **ISEAS – Yusof Ishak Institute** (formerly Institute of Southeast Asian Studies) is an autonomous organization established in 1968. It is a regional centre dedicated to the study of socio-political, security, and economic trends and developments in Southeast Asia and its wider geostrategic and economic environment. The Institute's research programmes are grouped under Regional Economic Studies (RES), Regional Strategic and Political Studies (RSPP), and Regional Social and Cultural Studies (RSCS). The Institute is also home to the ASEAN Studies Centre (ASC), the Nalanda-Sriwijaya Centre (NSC) and the Singapore APEC Study Centre.

ISEAS Library  
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江川淑夫コレクション

# TOSHIO EGAWA COLLECTION

IN THE ISEAS LIBRARY,  
SINGAPORE

AN ENLARGED CATALOGUE



**ISEAS**  
LIBRARY

ISEAS – Yusof Ishak Institute  
Singapore  
2019



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江川淑夫コレクション  
**TOSHIO  
EGAWA  
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IN THE ISEAS LIBRARY,  
SINGAPORE

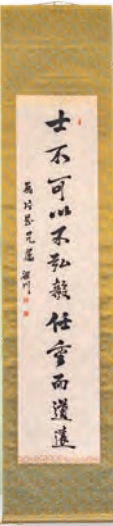


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## FOREWORD

**THIS** is the third catalogue on “Toshio Egawa’s Collections” published by the ISEAS Library. The first, published in 2014, was a catalogue of publications related to philosophy, culture, art and foreign affairs in Southeast Asia. The second, published in 2017 included documents and photographs as well as valuable letters and postcards by members of the Imperial family, the former peerage, politicians and businessmen in the Meiji, Taisho, and Showa periods. The third catalogue that we now see is a complete documentation of the entire collection Mr Egawa donated to ISEAS Library. It highlights a wide variety of valuable materials such as waka on Tanzaku written by former peerage, letters by ladies in court, records on Inner Mongolia, and reports by Toa Kenkyujo (East Asia Research Institute) which was a research institute on national policies in Japan before the war.

It was in September 2017 that I met Mr Toshio Egawa, the President of Egawa Strategics Laboratory, for the first time when a good friend of mine, Dr Koji Nakajima, Visiting Professor at Meiji Gakuin University, introduced him to me. It was at the Egawa Strategics Laboratory in Hongo, Tokyo that I had an opportunity to learn about and was overwhelmed by the great amount of Mr Egawa’s valuable collections.

Since 1995, Mr Egawa has generously contributed his collections not only to institutions in Japan, but also in Singapore. The contributed materials cover all areas of arts, cultures and religions in Asia. Collectors usually keep their collected materials close by for their own research as their collections are based on their interests. Mr Egawa, however, gave his collections back to society and made them available for public research. His voluntary spirit should be highly praised.

This third catalogue includes photographs of Japan and overseas mail from the Meiji period which I also saw at the Egawa Strategics Laboratory. All of them are precious materials for research on modern Japanese history. These materials were contributed to the ISEAS Library in Singapore.

I visited ISEAS – Yusof Ishak Institute in August 2018. I was deeply impressed that the Institute functions well as a research center on politics, social, and security in Southeast Asia under the appropriate leadership of Mr Choi Shing Kwok, the current Director, and Mr Tan Chin Tiong, who was his predecessor and now the Institute’s Senior Adviser. The Library makes great contributions as an information center in Southeast Asia. Mr Pitt Kuan Wah, Head of ISEAS Library, takes a positive stance not

only on arrangement and preservation of materials possessed by the Library, but also opening them to the public, leaving great footprints to the improvement of academic research. It is delightful to know that the valuable Egawa Collections are kept in such an organization.

The ISEAS Library has been digitising the materials to prevent deterioration of the originals and to enhance access to the materials online. This means that it is also possible to access them online from Japan. I have high expectations that we will see research outcomes using the Egawa Collections in the areas of histories on politics, foreign affairs and cultures of Japan in modern times.

In conclusion, I would like to congratulate Mr Egawa on the publication of the third catalogue of “Toshio Egawa’s Collections” with the hope that the collections will be known widely among researchers all over the world and preserved and utilized as common intellectual property.

### Makoto Takeuchi

Director, the Tokugawa Institute for the History of Forestry  
*English text translated by Yoshiko Uemura*



Mr Makoto Takeuchi (third from left) with his family members called on Mr Tan Chin Tiong (second from left), Senior Advisor, ISEAS-Yusof Ishak Institute on 24 August 2018.

2018年8月24日、竹内誠氏(左から三人目)とご家族がISEASユソフ・イシャク研究所顧問タン・チンティオン(左から二人目)を訪問

## まえがき

ISEAS図書館が発行する「江川淑夫コレクション」の目録は、今回で3冊目となります。1冊目は、東南アジアに関する哲学・文化・芸術・外交などの刊行物の目録で、2014年に刊行されました。ついで2冊目は、明治・大正・昭和期の日本の皇族・旧華族・政治家・実業家などの貴重な書簡やハガキ、文献、写真などを収録した目録で、2017年に刊行されました。今回の3冊目には江川淑夫氏がISEAS図書館に寄贈したコレクションの全文書が収められており、旧華族の和歌短冊や宮中女官の書状をはじめ、内モンゴルの記録や戦前日本の国策調査・研究機関である東亜研究所の報告書など、多岐にわたる貴重な資料群が収録されています。

私が、日頃から懇意にしている中島耕二明治学院大学客員教授の紹介で、江川国際研究所所長の江川淑夫氏に初めてお目にかかったのは、2017年9月のことでした。場所は、東京・本郷にある江川国際研究所でした。私はここで、江川氏の膨大かつ貴重なコレクションに接し、圧倒される思いを致しました。

江川氏は、1985年以降、ご自身が収集したコレクションを日本のみならずシンガポールの各機関に惜しみなく寄贈されてきました。寄贈資料は、アジアの芸術・文化・宗教の全般にわたります。江川氏が興味関心をもって収集した資料は、手もとに置いて自身の研究等に活用していくのが一般的ですが、江川氏はそれを社会へと還元し、公共の研究利用に供したのです。まさに奉仕の精神と賞賛されるべき行為といえましょう。

この3冊目の目録には、私が江川国際研究所で見せていただいた明治日本の写真や海外郵便なども収録されています。いずれも日本近代史研究において貴重な資料群です。こうした資料群が、シンガポールのISEAS図書館に寄贈されたのです。

2018年8月、私はISEASを訪れ、ISEASが、チョイ・シンクォック所長と前所長で現相談役タン・チンティオン氏の適切なリーダーシップのもと、東南アジアの政治・社会・経済・安全保障などの研究センターとして機能していることに大きな感銘を受けました。その図書館は、東南アジアの情報センターとして多大な貢献をしています。ピット・クワンワー図書館長は、所蔵資料の整理・保存はもちろん、公開にも積極的で、学術研究の環境整備に大きな足跡を残しています。このような機関に、貴重な江川コレクションが所蔵されたことは、大変喜ばしいことです。

ISEAS図書館では、原資料の劣化防止のため、すべての資料のデジタル版を作成し、オンラインアクセスの充実を図っているとのことですので、日本からでもアクセスは可能です。近現代日本の政治・外交・文化史などの分野で、江川コレクションを活用した研究成果が発表されていくことを大いに期待しています。

最後に、「江川淑夫コレクション」の3冊目の目録刊行をお祝いするとともに、江川コレクションが、世界中の研究者にさらに広く認知され、共有の知的財産として保存・活用されていくことを願っています。

### 竹内 誠

徳川林政史研究所所長



Mr Makoto Takeuchi (left) viewing research notes written by Mr Egawa at ISEAS Library repository on 24 August 2018.

2018年8月24日、ISEAS図書館の書庫にて江川氏の研究メモを閲覧する竹内誠氏(左)



## FOREWORD TO THE 2017 CATALOGUE

**TOSHIO EGAWA'S** second donation to ISEAS in January 2017 is a rare collection of books, manuscripts, paintings and letters by notable Meiji Period personalities. It follows an earlier donation of 900 books on Southeast Asia made in 2010. This catalogue of the second donation is a joint effort by ISEAS librarians working with a Japanese research team handpicked by Egawa-san. It will be updated with more in-depth research and analysis over a 3-year period. His two donations are a valuable resource for scholars.

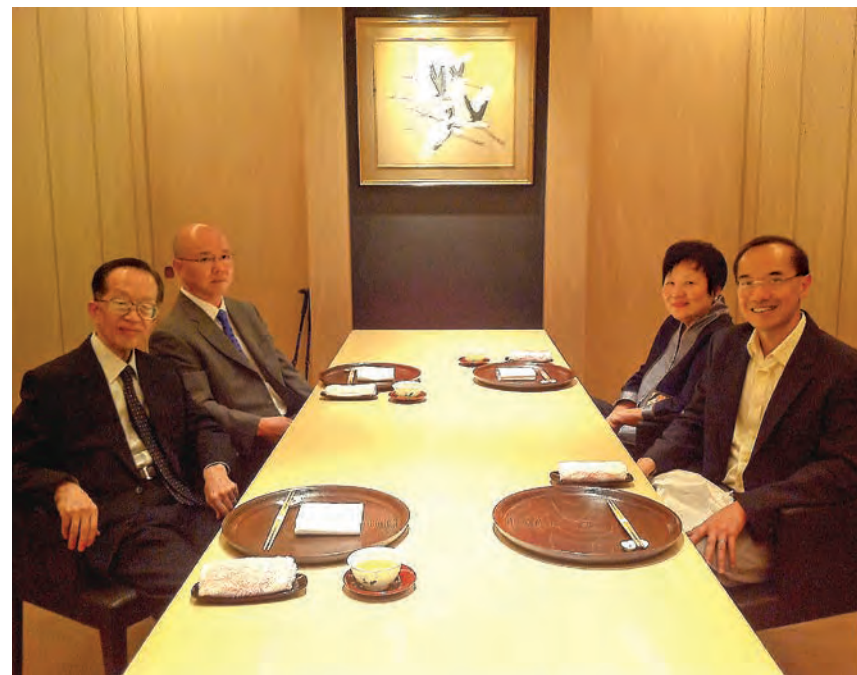
Singapore is fortunate to have a good friend in Egawa-san. Apart from his two donations to ISEAS, he made two other donations to Singapore. His first donation of Chinese and Japanese-inspired ceramics (including 300 related publications) was made to the Asian Civilisations Museum in 2007. In 2012, he donated 2000 publications (including maps focused on British Malaya during the Second World War) to the National Library.

I first knew Egawa-san in the early 90's when both of us were members of the Asian-Australia Institute. We have kept a close friendship since and he has become a mentor to me. From a samurai family, he is a wise man who combines a practical sense with a philosophical view of life. When he heard I left government after losing the 2011 elections, he sent me an old scroll written by former Prime Minister, Prince Fumimaro Konoe, with a saying in praise of Song Dynasty Neo-Confucian scholar, 朱熹 (Zhuxi), 青松终古春 (the pine trees are forever lush and green as in springtime)\*. The words were to comfort me. I have benefited much from his advice over many years.

### George Yeo

Former Minister for Foreign Affairs (12 August 2004 – 21 May 2011),  
Trade and Industry (3 June 1999 – 12 August 2004),  
Health (2 January 1994 – 25 January 1997) and  
Information and the Arts (28 November 1990 – 3 June 1999)

\* 青松终古春 can be literally translated as "the pine trees are forever lush and green as in springtime". The phrase is part of an ode to Zhuxi (朱熹, 1130 – 1200) written by Qing poet Wu Yuewen (吴燠文, 1706 – 1769) during his visit to the Zhuzi Temple (朱子祠), located at the historic Lushan Bailudong Academy (庐山白鹿洞书院) in Jiangxi Province. In the poem, Wu lauded Zhuxi as the "Number One Scholar" in the Confucian circle of Southern Song Dynasty, and likened the lasting influence of Zhuxi's Neo-Confucian philosophy to that of evergreen pines. Interestingly, the phrase seemed to have found particular favour with the Japanese - and acquired a new meaning of symbolising vitality and resilience in the Japanese philosophy, and no longer having a specific reference to Zhuxi. It is often featured in calligraphy works by eminent Japanese personalities, including former Prime Ministers Prince Fumimaro Konoe (近衛文麿, 1891 – 1945) and Satō Eisaku (佐藤栄作, 1901 – 1975).



Dinner in Tokyo with Old Friends Egawa-san and Amb & Mrs Tan Chin Tiong, Japanese Restaurant Kyoto Tsuruya, Peninsula Hotel, Tokyo

(As posted on Mr George Yeo's Facebook Dated 5 Sept 2011)

ザ・ペニンシュラホテル東京の京都つる家にて、古くからの友人江川氏とタン・チンティオン駐日大使夫妻との晚餐

(2011年9月5日付のジョージ・ヨー氏のフェイスブックより)

## 2017年目録のまえがき

2017年1月の江川淑夫氏による2度目のISEASへの寄贈品の中には、明治時代の著名人の蔵書、原稿、絵画、手紙などの珍しい収集品があります。2010年には東南アジア関連の蔵書900冊が寄贈されました。今回の目録はISEAS図書館員と江川氏により選ばれた日本の研究者の協力のもと作成されました。今後3年に渡りさらに掘り下げた研究、分析が行われ更新されていきます。江川氏の2度に渡る寄贈は学者にとって大変貴重な資料です。

江川氏という良き友人に恵まれたシンガポールは幸運です。ISEASへの2度の寄贈の他にも、シンガポールに2度、収集品を寄贈されています。1度目は2007年、アジア文明博物館に中国、日本の影響を受けた陶磁器（関連出版物300冊も含む）を寄贈しています。そして2012年、2000冊の出版物（第二次世界大戦中のイギリス領マラヤを中心とした地図など）を国立図書館に寄贈しています。

1990年代初め江川氏も私もアジア・オーストラリアン インスティテュートの会員で、そこで江川氏と出会いました。それ以来、親交を深め、今では江川氏は私の良き助言者です。武家の出で人生の哲学的見解と実践感覚を併せ持つ江川氏は賢明な人物です。2011年の選挙で落選し私が政界を去ったことを知り、江川氏は元内閣総理大臣近衛文麿公が書いた古い巻物を送ってくれました。そこには宋の朱子学者朱熹を称えた「青松終古春」（青々と繁る松はいつまでも若々しく春のようである）\*と書かれており、その言葉が私の心を癒してくれました。長年に渡り江川氏から助言を頂き得るところが多くあります。

### ジョージ・ヨー

元外務大臣（2004年8月12日から2011年5月21日）、  
貿易産業大臣（1999年6月3日から2004年8月12日）、  
保健大臣（1994年1月2日から1997年1月25日）、  
情報芸術大臣（1990年11月28日から1999年6月3日）

\* 青松終古春は文字通り「松は春のよういつまでも青々と繁っている」と訳すことが出来る。これは清の詩人 吳焯文（1706年 - 1769年）が江西省の歴史的に有名な廬山白鹿洞書院にある朱子祠を訪れた際に書かれたもので、朱熹（1130年 - 1200年）を称えたものの一部です。詩の中で呉は南宋の儒学界で朱熹が「随一の学者である」と称え、後世に及ぶ朱熹の朱子哲学の影響をいつまでも青々としている松に例えた。興味深いことに、この表現は特に日本人に好まれ、日本の哲学で活力や回復力を象徴するという新たな意味が加えられ、もはや朱熹が特に言及されることはなくなっています。元内閣総理大臣であった近衛文麿公（1891年 - 1945年）や佐藤栄作（1901年 - 1975年）など日本の著名人の書道作品で度々引用されています。



Mr Egawa seated next to Guest of Honour Mr George Yeo, then Minister for Foreign Affairs, Mrs Yeo (Jennifer Leong), and the Japanese Ambassador to Singapore Mr Makoto Yamanaka, at the official opening of The Egawa Donation: A Collection of Japanese & Chinese-inspired Ceramics, 7 January 2010.

Image courtesy of the Asian Civilisations Museum, Singapore.

江川氏の隣に当時の外務大臣で主賓のジョージ・ヨー氏、奥様のジェニファー・レオン氏、駐シンガポール大使の山中誠氏。2010年1月7日、江川氏寄贈の日本・中国の影響を受けた陶磁器コレクションの正式オープニングにて。

写真提供：シンガポールのアジア文明博物館



## PREFACE TO THE 2017 CATALOGUE

IN September 2016, Mr Toshio Egawa, who had donated a unique collection of books to ISEAS in 2010, informed me of his intention to donate his collection of rare calligraphy, manuscripts, mail cards, paintings, as well as letters of royalty and leading political figures of the Meiji Period. He felt that this collection would contribute to scholars having a better understanding of the Meiji-Taishō period from 1868 to 1914 when Japan emerged as the first Asian country to modernise and poised to take its place on the global stage.

I immediately offered ISEAS – Yusof Ishak Institute Library as the home for this valuable collection. I suggested that ISEAS could do a catalogue of this collection\* to make its contents available to all those interested in research in this period of Japanese history. He generously agreed to donate to us his lifetime's collection.

Following receipt of the collection in January 2017, a team of ISEAS librarians worked with Japanese academicians in Japan designated by Mr Egawa to sieve through, annotate and classify the various items over the last six months. I am particularly indebted to them, especially Mr Pitt Kuan Wah, Head of ISEAS Library and his Japanese collaborators in Tokyo, Dr Koji Nakajima (Visiting Professor, Meiji Gakuin University), Mr Hideaki Fujita (Researcher, Tokugawa Institute for the History of Forestry and Lecturer, Gakushuin Women's College), Mr Fusataro Oshima (Director of the Board, NPO Tsukiji Settlement Research Society) and Mr Makoto Takeuchi (Director, Tokugawa Institute for the History of Forestry, Honorary Director, The Metropolitan Edo-Tokyo Museum and a renowned scholar on near-medieval history of Japan.)

This catalogue is the first of several efforts over the next two years to document, preserve and share the rich archive of Mr Egawa with researchers. The next step is to publish a revised edition, with more detailed annotations and descriptions within the next 24 months to further enhance the research value of the collection.

I hope Mr Egawa's second donation to ISEAS, like his first donation, will further encourage research by academics, librarians and students into a period of Japan which saw it emerged as a giant on the world stage by the 20th century. Many of the items

in Mr Egawa's collection, built over a 40-year period, were purchased at higher than market prices to encourage art dealers to release the items he selected without having him to bid for them at auctions. Going through the archival materials, research papers/ manuscripts (mostly unpublished) written by him and articles on his work, reference materials, and the many graphic/visual/displayable objects (scrolls, paintings, framed maps, coins) all of high historical and fiscal value, one can feel that this was a life-long effort with which he is deeply connected emotionally. As he shared, he would have wanted to write on the collection himself. His decision to entrust this work to us is an honour for ISEAS.

On a personal level, Mr Egawa enhanced my understanding of Japan by generously sharing with me his insights on social, cultural, economic and political trends in Japan when I was Singapore's Ambassador to Japan from October 2004 to January 2012. I am privileged to count him as a close friend and mentor.

### **Tan Chin Tiong**

Director, ISEAS – Yusof Ishak Institute  
Former Ambassador to Japan (October 2004 – January 2012)

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\* The catalogue also includes Mr Egawa's August 2016 donation to ISEAS of his collection of 197 photographs - portrait prints of European and Japanese origins. (Pages 236 to 263)

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## 2017年目録の序文

江川淑夫氏は2010年に他に類を見ない蔵書をISEASに寄贈しています。2016年9月、その江川氏から連絡を頂き、大変珍しい書道作品、原稿、ハガキ、絵画、皇族や明治時代の政治の中心的人物の手紙を寄贈する意向を伺いました。1868年から1914年までの明治、大正時代は日本が現代化し国際社会の仲間入りをするアジア初の国となろうとしていた頃で、この寄贈が学者の理解を深めるのに役立つであろうと江川氏は考えました。

私はすぐにISEAS—ユソフ・イシャク研究所図書館にこの貴重な収集品の受け入れ先となるよう提案し、この時期の日本史の研究に関心のある全ての人々がこの収集品を利用出来るようISEASに収集品の目録\*を作成するよう提案しました。人生をかけて収集したコレクションを、寛大にも寄贈することを江川氏は約束して下さいました。

2017年1月に収集品を受け取り、過去半年間ISEAS図書館員チームは江川氏により選ばれた日本の学者と共に様々な収集品をふるい分け、注釈を付け、分類してきました。彼らをはじめピット・クアンワ—ISEAS図書館館長、東京の日本人協力者の方々、中島耕二教授(明治学院大学客員教授)、藤田英昭氏(徳川林政史研究所研究員、学習院女子大学講師)、大島房太郎氏(NPO法人築地居留地研究会理事)、竹内誠氏(徳川林政史研究所所長、東京都江戸東京博物館名誉館長、中世の日本史で有名な学者)に特に感謝しております。

今後2年間で研究者と共に江川氏の豊富な収集品が記載、保存、共有されますが、この目録は最初の第一歩と言えます。収集品の研究価値をさらに高めるため、2年以内に詳しい注釈、説明を加えた改訂版を出版することがその次の段階となります。

ISEASへの江川氏の1回目の寄贈同様、2回目の寄贈も、20世紀までに国際舞台の大国として出現した時代の日本を研究する学者、図書館員、学生の更なる励みとなることを願っています。40年間に渡り集められた江川氏の収集品の多くは相場よりも高値で購入されています。これは自らが選んだ美術品がオークションにかけられることなく、美術商が江川氏に対し作品を手放すよう促すためです。保管された作品、江川氏の研究論文・原稿(ほとんどが未公表)、江川氏の研究に関する記事、参考資料、多くのグラフィック・ビジュアル・展示可能な作品(巻物、絵画、枠付き地図、貨幣)は、全て歴史

的、財産価値が高く、江川氏が感情的な深いつながりを感じながら人生をかけて収集して来たことが分かります。共有するにあたり江川氏が自ら収集品について言及されたかったことと思いますが、それをISEASに託して下さいたことを大変光栄に思っています。

個人的には2004年10月から2012年1月まで私が駐日大使を務めていた頃、日本の社会的、文化的、経済、政治の動向に関する江川氏の見識を伺い、日本への理解が深まりました。江川氏が私の親しい友人であり良き助言者であることを光栄に思います。

### タン・チンティオン

ISEAS—ユソフ・イシャク研究所  
駐日大使(2004年10月—2012年1月)

\* 目録には2016年8月に江川氏がISEASに寄贈したヨーロッパや日本の肖像写真などの197の写真コレクションも含まれます(236ページから263ページ)。



# MESSAGE FROM TOSHIO EGAWA

## Launch of 2017 Catalogue

TO the distinguished guests who have assembled for the launch of this catalogue on the Egawa Collection, I send you my warmest greetings from Japan. I would have loved to be with you in person on this occasion that is important and special to me, but I seek your kind understanding that I am only able to be with you in spirit, via this recording. The ISEAS - Yusof Ishak Institute has been hard at work over the past year to put together this catalogue of my second donation of books to the Institute. I believe that the catalogue is a worthy endeavour, with the potential to contribute to our understanding of history of Japan and the region. Please allow to me to share a few sentiments on Singapore, on Japan, and on this collection that will hopefully serve as another bridge between our two countries.



Mr Toshio Egawa delivering a pre-recorded message at the launch of the 2017 Catalogue

2017年目録発行時の江川淑夫氏の事前録画メッセージ



The Asia-Pacific is a dynamic and vibrant region. Sitting at the crossroads of the world's major races and religions for more than 3,000 years, the Asia-Pacific region today is a treasure trove of diverse cultures. Japan and Singapore are both important parts of this region. Singapore, as a microcosm of the interconnections of those cultures, is a natural home for my collection. I have been asked on many occasions the reasons for my special affinity and affection for Singapore. This is after all not the first donation that I am making to Singapore. In 2007, I donated Chinese and Japanese-

inspired ceramics to the Asian Civilisation Museum. In 2010, I donated 900 books covering a wide spectrum of topics to the Institute of Southeast Asian Studies. In 2011, I donated a collection of aviation-related materials to the National Library Board. It will take too much time to recount my history with Singapore. But I will say that my personal connection with Singapore has spanned close to half a century, almost as long as Singapore has been an independent country.

My first visit to Singapore was in the late-1960s, which turned out to be a very fateful visit. I was at the time with Minebea, a major Japanese company that produced machinery components and electronics devices. The enterprising young official from the Economic Development Board had done a splendid job, offering to lease Minebea land for 20 years rent-free, in order to build a "precision park". I subsequently realised the catch of the offer – we had to develop the land for industrial use from scratch, including by flattening the land in the first place. The factory was not profitably initially, but we grew as other investors arrived to make use of Minebea's in-house services. Minebea's workforce in Singapore eventually grew to more than 10,000. For me, this was an eye-opening experience, to witness how the young government had grown into its task, from securing basic needs such as food and water, to providing housing, and finally moving on other luxury goods. Above all, I was impressed by the dynamism and aspirations of Singapore's leaders and officials, to design and construct a new nation-state out of virtually nothing.

My professional association with Singapore also enabled me to forge close friendships with many Singaporeans. Chief among them was former Minister George Yeo, whom I got to know when we served on the board of advisors to the University of New South Wales. I have also been able to count on the friendships of successive Singapore Ambassadors to Japan, including Mr Tan Chin Tiong who now heads the ISEAS - Yusof Ishak Institute. These professional experiences and personal relationships, forged over the last 50 years, have created a special place in my heart for Singapore. I consider it only natural to donate this latest collection to Singapore. I know that the ISEAS - Yusof Ishak Institute will be a good home for them, where they will be carefully studied by the esteemed team of researchers, bringing new insights into history.



At the launch of the 2017 Catalogue

2017年目録発行時



I have also often be asked about my interest in collecting such a vast array of diverse artworks, historical documents and objects, books, etc. However, if you would allow me to be philosophical for a moment, I believe that we as individuals are passengers in this universe that is infinite in both time and space. Our existence, individually and collectively, is brief, lasting only the blink of an eye. I am therefore mindful that the associations and connections we make in our lives, whether to other individuals or to objects, and whether we believe these to be made possible by chance or by design, are temporary in nature. This mindset has shaped my attitude towards my collections. I submit to you that our relationship with material objects are best understood not as acts of possession, but as circuits or cycles. The act of acquiring or collecting a material object is not an end in itself. It is in fact the first act of “borrowing” the item from its previous owner. This in turn brings us to the next step, which is to process and extract the knowledge contained within each object for the purpose of better understanding the world.

For the time that I was in possession of my collections, I have derived great pleasure and some knowledge and wisdom from them. I have also sought to share this pleasure and wisdom, including through the various books that I have written over the years. Nevertheless, from the time we had turned seventy, my wife and I have given serious thought on how to “return” the items we have spent our lifetimes collecting to the next “borrowers”. I have often remarked on how we feel the lengthening shadows of life. But even as we do so, we are filled with deep appreciation of the wonderful yesterdays. It is in this spirit that I have taken the next step of the cycle, by passing on my collections. I hope that the donation of my collection will in its small way contribute to the collective wisdom of humanity, and lead to a brighter tomorrow. It has been an honour to address you via this video message. I would like to conclude by expressing my heartfelt appreciation to Mr Tan Chin Tiong and his colleagues at the ISEAS - Yusof Ishak Institute. I now entrust this collection of mine in your good hands.

## 江川淑夫氏のメッセージ

2017年目録発行時

今回カタログの目録の発行に於きまして、皆様にお集まりいただき、感謝いたしております。本来であれば私も本席に直接参加し、ご挨拶を差し上げたいと思っておりましたが、色々な事情で失礼いたします。このビデオでの参加でお許しを願いたいと思います。ISEASは昨年来大変なご努力を傾注されて、立派なカタログを作られました。誠に有り難く、そしてまた敬意を表する次第です。また、今回のこのコレクション、カタログ目録の発行によって、色々と研究される方々の参考になり、そしてまたシンガポールと日本がこのアジアパシフィック地域において、どのように恵まれた文化、諸々の資源を3000年を超える長い歴史を持っているかということを理解する、お役に立てるのではないかと考えております。



Launch of the 2017 Catalogue

2017年目録発行



私がシンガポールに期待し、あるいは感銘を受けますのは、極めて多様性に富み、かつ包容力があり、様々な文化、民族、そういうものを受け入れて、一つの形を作られているということに対し、敬意を表します。その意味でも私のコレクションが十分に活用していただけるのではないかと思う次第です。私が今まで集めた若干のものをシンガポールにも受け取って頂いておりますし、他の国、日本やその他の国々の学校、博物館、美術館にもかなりお納めしております。特にシンガポールのケースを思い出しますと、最初にAsian Civilisations Museumに中国、日本の骨とう品をお渡ししました。続いてISEASに第一回目、約900冊の参考書類を受け取って頂き、若干お役に立ったと伺っております。更には2011年には、National Library Boardに航空機の初期の資

料、色々受け取って頂いて、大変活用されているというふうに向っております。今回また改めてお受け取りいただく資料は、やはり多岐にわたっておりますが、さらなるご研究に役立つのではないかと考えております。

私とシンガポールとの関係といいますのは、思い起こしますと、1960年代にさかのぼりまして、それはちょうどシンガポールという国が、独立した直後でした。当時シンガポールの国づくりに、EDBその他政府機関の方々が非常に熱心に努力されておりました、私が当時ミネベア、NMBミネベアにおりましたが、是非そのPrecision Park精密工業団地を作るので協力という話があって、しかも非常に好条件、なかでも土地はご希望のということでかなり広い土地を20年間賃料なしということで、これは随分いい話だと思ったのですが、実際はそれを工場に適するように、工場用地に転化するには莫大な土木工事がかかりまして、これはまあえらいこったと思いました。そしてまた、最初の数年は様々な苦労がありましたが、お陰様で、シンガポールの方々も非常に勤勉であり、またミネベア、私は当時ミネベアにおりましたが、ミネベアの品物を必要とするという需要も増えて、数年にして従業員一万人規模、当時のシンガポールにおいてはかなり大きなオペレーションになりました。当時思い出しますと、1960年代から1970年代初めにかけて、シンガポールは国をあげて、官民一体となって建国ということで、まず、お腹一杯食べましょうということで、食事、食べ物、そして水、すなわち食べ物と水の確保と、随分努力されました。そしてそれが目途がついたと思われる頃から、やはり今度は住居、住宅問題だということで、非常に急ピッチで、団地、日本式には団地になりますが、アパートができました。しばらく経ちますと、それが非常に成功しまして、そうしますと今度は重点が少し高級品ということで、段々と色々なものが自給自足され、インフラストラクチャーも整い、そしてシンガポールの方々も非常に自信を溢れる生活をされるようになりました。

私はこのように公私にわたり、長い間シンガポールと関係がありまして、非常に素晴らしい、殆どゼロな状態から、短期間にダイナミックに、国を作り、発展されたということに、非常に感銘を受けておりました。殊にその中心というのはやはり人間ですが、シンガポールの方々が非常に勤勉に、かつ国を作るんだという高い志と、熱意をもってやっておられたことがやはり印象に残っております。大勢の方々の知遇を頂きました。中でも何人かのお名前を挙げるのを許されるのであれば、George Yeoさん、その方はこの間まで外務大臣をなさっていました。George Yeoさんとは非常に長くお付き合い頂いておりました、オーストラリアでのNSW顧問会議でも一緒しておりました。従って、シンガポール、オーストラリア、日本とまたがりまして、色々Yeoさんと一緒に、ご指導もいただきました。合わせてまた日本に於きましては、シンガポールの歴代の大使、皆立派な方々が着任され、中でも現在ISEASの所長をなさっているTan Chin Tiong大使は長く日本におられて、公私にわたり色々教えて頂いた、楽しい記憶があります。

このように申し上げますと、おわかりのように、シンガポールと私は非常に長い、しかも色々な方々の知遇、楽しいお付き合い頂いたということから、私が収集したものを寄贈するというの中では、シンガポールは当然優先的になり、また私の気持ちの中では、シンガポールと日本というよりも、シンガポールと日本は一体で、私の気持ちの中ではシンガポールはもはやその国ということではないのです。私の気持ちの中で、非常に特別なもの、むしろ一体となってシンガポール・日本という共通の場であるということが私の気持ちです。特にシンガポールでの今までの思いでいいますと、非常にシンガポールの学生、研究者、政府の方、非常に熱心に研究、勉強されます。ということも含めて、私のささやかな寄贈が大いに活用していただけるのではないかとということも私の動機の一つにあります。

私はよく色々なものを集めて、それを持っていけばいいのに、どうして寄付したり、渡してしまうのかと聞かれるのですが、私の考え、私の発想は、この広い宇宙で、この時間、空間を考えたときに、人間の存在というのはほんの一瞬、秒たる一瞬の光芒であり、短いものだと、非常に小さいものだという風に思います。もちろんその小さい中で色々ありますが、そこで物を集めた、手に入れた、あるいは持っている、としたところでどうということはありません。むしろこの一つの収集、あるいはコレクションは一つの回路であると、すなわち集めること、持つこと、そしてそれを楽しみ、勉強する、そしてそれをさらに次にロマンスの旅に出すと。言い方をかえますと、収集というのは借りることである、そしてそれを次の人にパスしていくと、次の借り手に渡していくという、一つのサイクルあるいは回路ではないかなということが、私と家内の常に思うことです。従いまして、我々も70歳になりましたときに、家内と私はそろそろ次の方にお渡しする時ではないかという話をしまして、確かにそうだなと。そして今まで、色々収集したり、そしてそれを色々持っていることで非常に楽しかったと、即ち楽しい昨日だったと、そしてそれはまた今日、明日へもつながるとすれば、さらに楽しい今日・明日を考えますと、我々がそれを持っているよりは、次の方にお渡しするほうが、我々にとっても、物にとっても、あるいは次なる受け手の方にとっても、良いことじゃないかというふうに思いまして、色々な寄贈をスピードアップしています。家内と私との人生の中で、常に物を収集していました。日本でも、アメリカでも、あるいはヨーロッパでも、色々な国に駐在し、そこで色々な物に出会い、色々な人に会いました。誠に楽しいことでありまして、収集品はまさに我々の人生のパートナーであったと思います。今回我々の人生のパートナーであるコレクションを、シンガポールにお渡しする、しかもISEASという立派な研究機関にお渡しできることは非常に幸いでありますし、またその間、Tan Chin Tiong所長、元駐日シンガポール大使には格別のご配慮いただきましたこと、重ねてお礼申し上げます。本日は本当に有難うございました。



## FOREWORD TO THE 2014 CATALOGUE

**SHORTLY** AFTER MY ARRIVAL in Japan in July 2004, I was introduced to Mr Toshio Egawa by Mr George Yeo, then Singapore's Foreign Minister. Mr Egawa and I became good friends and shared many meals and meetings in quaint traditional eating houses which he introduced me to, in the company of our wives. Mr Egawa's wife Eiko, a highly cultured lady, had helped him build-up and curate his collection.

Toshio Egawa (born on 4 November 1935) graduated from the Faculty of Economics, Meiji Gakuin University. Born into a Samurai family, he led a disciplined life from young, waking up in the early hours of the morning to practice martial arts and study the classics. Egawa was also trained in Japanese classical flower arrangement and music. This early exposure to culture “文” and martial arts “武” imbued in him a deep sense of history and culture which guided him in his lifelong quest to collect ancient Chinese bronzes, stained glass, ceramics, rare books and manuscripts.

His association with Singapore began in the late 1960s just after Singapore's independence when he was assigned to establish the pioneer Minebea Corporation factory in Jurong (Minebea specialised in the production of small ball bearings, high precision small motors, and other electronic devices and components). He went on to become the Managing Director of Minebea Corporation from 1979 to 1986 (after postings to New York, Los Angeles and London).

Mr Egawa decided to donate his lifelong collections when he became seventy. This decision is poignantly expressed in the final paragraph of the introduction to his book, *Taste & Discipline: Obligations of Life* (2001):

*Feeling the lengthening afternoon shadow of life and with an appreciation of many wonderful yesterdays, my wife Eiko and I have begun to donate our humble collections of art and antiquarian books to various public institutions in Japan and abroad. It is my hope that this small book will also be a part to shape today and tomorrow.*

Mr Egawa has donated many of his prized collections to Institutions in Japan. In 2007, he donated his collection of Chinese-and-Japanese-inspired ceramics to the Asian Civilisations Museum in Singapore. This was followed by a donation of

900 books and manuscripts in 2010 covering a wide spectrum of topics, including philosophy, area studies (Singapore, Southeast Asia, South Asia and Europe, among others), communications and the arts to the Institute of Southeast Asian Studies (ISEAS). His collection spanned several primary source materials on Japanese history, including data on Japan's negotiations with the U.S. and Russia during World War II.

In July 2012 he donated aviation-related materials, which included rare books, magazines, military-related documents and maps (many such military-related documents were destroyed in the closing days of World War II from 15 August to 2 September 1945) to the National Library.

Mr Egawa is not only a scholar and a person of culture; he is a regular commentator of current and domestic political/economic/social issues on Tokyo FM Radio on Sundays and also on regular television talk shows. During my term in Japan as Singapore's Ambassador to Japan from July 2004 to January 2012, he shared with me his deep insights into Japanese history and culture and political and domestic developments in Japan.

It is my hope that Mr Egawa's generous donation will assist the research efforts of scholars from the region and beyond who use the facilities at ISEAS Library.

### Tan Chin Tiong

Ambassador-at-Large, and Director, Institute of Southeast Asian Studies

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#### Footnote

"The Egawa Donation: A collection of Japanese and Chinese inspired Ceramics" was launched in January 2010 at the Asian Civilisations Museum (ACM). A catalogue of his ceramic collection was published by the ACM.

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## 2014年目録のまえがき

2004年7月に私が日本に赴任してまもなく、当時のシンガポールの外務大臣ジョージ・ヨーに江川淑夫氏を紹介されました。江川氏と私は良い友人となり、それぞれの夫人を伴い、彼の紹介する趣のある、伝統的な料理屋に何度も集い、食事を共にしました。夫人の英子さんは、高い教養があり、江川氏が様々な書籍、文書、地図、骨董や、素晴らしい由来のある品々のコレクションを収集、企画、管理するのを助けられました。

江川淑夫氏(1935年11月4日生まれ)は、明治学院大学経済学部を卒業しました。武士の家に生まれ、幼少時より厳しいしつけを受け、朝早く起床し、武道の練習を行い、古典を学びました。江川氏は、また、日本の古典華道や音楽も嗜みました。幼少時より文化である「文」と武道の「武」に触れたことから、歴史と文化への深い思いが備わり、その後生涯にわたり、中国の青銅器、ステンドグラス、陶磁器、希少な本や原稿などの収集へと駆り立てました。

江川氏とシンガポールの関係は、シンガポールの独立直後の1960年代後半、草分けであるミネベアの工場設立のため、ジュロンに赴任したときに遡ります。(ミネベアは小径ボールベアリング、高精度小径モーター、その他電子機器・部品の製造を専門としています)。その後江川氏は1979年から1986年(ニューヨーク、ロサンゼルス、ロンドンに赴任後)、ミネベアの常務取締役になりました。

江川氏は、70歳になると、生涯にわたって集めたコレクションを寄付すると決心しました。この決断については、江川氏の本Taste & Discipline: Obligations of Life (2001) (審美眼と規律：人生の義務(2001)\*原文より直訳)のまえがきの最終項に、感動的に描かれています。

人生の長くなった午後の影を感じて、また過ごした素晴らしい日々への感謝の気持ちを込めて、私と妻の英子は、私たちのささやかな美術品と古書のコレクションを、国内外の様々な公共機関に寄贈し始めました。私の希望は、この拙著が、今日と明日を形づくるための一部となることです。

\*原文より直訳

江川氏は、大変貴重なコレクションの多くを、日本の諸機関に惜しみなく寄贈しました。江川氏の16世紀から19世紀のステンドグラスのコレクションは、氏の母校である明治学院大学に収蔵されています。またアジアの芸術、宗教および文化に関

する、専門誌、書籍、文書も和泉市の久保惣記念美術館および久保惣記念文化財団東洋美術研究所に収蔵されています。著述家としての才能にも恵まれた江川氏は『上に立つ者の条件』を2001年に出版し、これは、江川氏のフィンランドの友人であるIkka Laakkonon氏による、2巻にわたる著作である“Life as Art, Art as life”の土台となりました。2007年には、中国と日本の影響を受けた陶磁器のコレクションを、シンガポールのアジア文明博物館にも寄贈しています。その後、哲学や地域研究(シンガポール、東南アジア、南アジア、ヨーロッパなど)、通信、芸術など様々な分野の900冊の本や文献を、シンガポール東南アジア研究所(ISEAS)に寄付されました。彼のコレクションは第二次世界大戦中の日本のアメリカ・ロシアとの交渉に関するデータを含む、日本の歴史の一次資料にまで及びます。

2012年7月、江川氏は、珍しい本、雑誌、軍関係の文書や地図を含む航空関連の資料(このような軍関係の資料の多くは、1945年8月15日から9月2日にかけての第二次世界大戦末期に破棄されました)を、国立図書館に寄付しました。

江川氏は、学識者や、文化人であるだけではありません。日曜日の東京FMで最新の国内の政治・経済・社会問題について、レギュラーでコメンテーターをしており、またテレビのトーク番組にも定期的に出演しています。2004年7月から2012年1月まで、私が駐日シンガポール大使として赴任していた際、日本の歴史・文化・政治・国内情勢について、江川氏の深い見識を伺うことができました。

江川氏の寛大な寄付が、地域を越えて、東南アジア研究所(ISEAS)図書館の施設を利用する学識者の皆様の研究に役立つこと期待しております。

タン・チン ティオン

無任所大使  
東南アジア研究所・所長

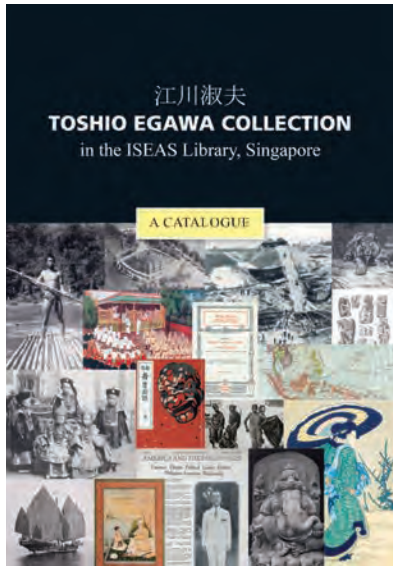
脚注

“The Egawa Donation: A collection of Japanese and Chinese inspired Ceramics”(江川寄贈品：日本と中国に影響を受けた陶磁器コレクション \*原文より直訳)はアジア文明博物館 (ACM)で、2010年1月に開始しました。江川氏の陶磁器コレクションのカタログは、ACMにより出版されました。

# INTRODUCTION

## The Toshio Egawa Collection

IN March 2010, Mr Toshio Egawa presented a large number of his books to ISEAS Library – 895 titles in total with a wide subject coverage – arts, crafts, transportation, history and civilisation. A catalogue entitled “Toshio Egawa Collection in the ISEAS Library, Singapore” published in 2014 marked the beginning of our warm relationship with Mr Egawa. Since then, between 2016 and 2018, ISEAS Library has been in regular communication with Mr Egawa. The mutual trust and respect built between ISEAS Library and Mr Egawa led to three more rounds of donations of his entire private archives to the Library. With these supplementary materials, in terms of physical volume almost double that of the earlier three rounds of donations combined, the Library decided to publish an expanded edition of the 2017 catalogue to honour his contributions.



2014 Catalogue

2014 目録



2017 Catalogue

2017 目録

Mr Toshio Egawa's association with Singapore spans more than half a century, beginning in the 1960s when he was tasked to establish the pioneer Minebea Corporation factory in Jurong. Over the past 50 years, he has forged close friendships with many Singaporeans. Among those were Mr George Yeo, a former minister in the Singapore government (1990-2011), and Mr Tan Chin Tiong, former Ambassador to Japan (2004-2012), who subsequently became Director of this Institute from 2012 to 2017. Mr Egawa is not just an ordinary businessman and corporate leader; he is also an author, journalist, art collector and a karate martial artist. Together with his wife Eiko, herself an accomplished artist, they built up a unique and precious collection of antique, historical and culturally significant objects, including books, manuscripts, maps, calligraphies, as well as photographic equipment.

Mr Egawa is however not just another collector of cultural and heritage objects. Not only did he invest most of his savings in collecting materials so that he could study and write about the subjects close to his heart, he is a “Renaissance Man” – a term which I borrow from our former Minister George Yeo, who often used this when he was the Minister in charge of the Ministry of Information and the Arts. I have no doubt that in his mind Mr Egawa, whom he knew since early 1990s, qualifies as one. As I got to know more of this elderly and accomplished gentleman, I was quite taken in by his philosophy of collecting and sharing, which is best summed up in his pre-recorded message that was screened during the 2017 workshop on the launch of the catalogue “Toshio Egawa Private Archive Collection in the ISEAS Library, Singapore”:



Collection delivered to ISEAS Library by Nippon Express, January 2017

2017年1月、日本通運によりISEAS図書館に運ばれるコレクション





Mr Tan Chin Tiong, then Director of ISEAS-Yusof Ishak Institute at the 2017 launch of the Catalogue.

2017年目録発行時のタン・チンティオンISEASユソフ・イシャク研究所所長(当時)

*“I am mindful that the associations and connections we make in our lives, whether to other individuals or to objects, and whether we believe these to be made possible by chance or by design, are temporary in nature. This mindset has shaped my attitude towards my collections.*

*I submit to you that our relationship with material objects are best understood not as acts of possession, but as circuits or cycles. The act of acquiring or collecting a material object is not an end in itself. It is in fact the first act of “borrowing” the item from its previous owner. This in turn brings us to the next step, which is to process and extract the knowledge contained within each object for the purpose of better understanding the world. For the time that I was in possession of my collections, I have derived great pleasure and some knowledge and wisdom from them. I have also sought to share this pleasure and wisdom, including through the various books that I have written over the years.”*

Mr Egawa’s views on building collections quite mirror that of the archivist’s, in that collections are seen as a circular but romantic motion of gathering, possessing, viewing, studying and passing it on to an institution that in turn takes custody and preservation care of the materials, to ensure they are available and accessible over the longer-term. This cannot be more in sync with our professional beliefs. And I fully agree with him that a collection is not a permanent possession but a tentative choice (of selecting) and the process is always in transition – in Egawa’s words, “on loan”. In the eyes of Mr Egawa, ISEAS Library is simply the “next borrower”, and our role is to pass on the accumulated knowledge and the historical and cultural values derived from the collection to benefit others and generations to come. In fact, soon after the 2017 catalogue was published, Mr Egawa offered more rare archival materials of historical significance that he recently acquired from his art dealers, to make his collection in the ISEAS Library an even more extensive one. These included supplementary materials of calligraphies, letters, photographs and publications related to the imperial palace and circles during the Edo-Meiji period, as well as the subsequent Japanese imperialism with specific attention on the Russo-Japanese War (1904-1905) and the Japanese invasion of Manchuria.



Conservation of hanging scrolls by PIA Studio Conservation, April 2017

2017年4月、PIAスタジオ・コンサーベーションによる掛け軸保存

From a collector's perspective, it is not difficult to conclude that to build up such comprehensive materials requires networks, intelligence and sensitivity. In a nutshell, it represents the outcome of a journey between Mr Egawa and his trusted art dealers, namely, Bunkodo, Genkido, Froisdo and Nankaido, among others, as their relationship has gone way beyond "buyer and seller", as exchange and sharing of views leading to acquisition, has certainly led to friendship being built up. Indeed, the collection, in spite of the wide time span and diversified material types, was not gathered by Mr Egawa at random, but based on certain rationales and are consistent across the past five decades.

Poems and classic literature in the form of calligraphy were used as a medium for political discourse along with the imperial poetry parties and ceremonies in the Meiji era, as the textual content of the calligraphy work plays a role in determining the artist's state of mind as he or she inscribes it. With the specific focus on the imperial family members, court nobles and ladies in court, calligraphy works in particular Tanzaku (vertical poem card) and Shikishi (poem on decorated paper) are the core of the Toshio Egawa Collection, consisting of over 200 items. Notable works include Tanzaku written by Princess Masako, the sixth daughter of the Meiji Emperor, and Prince Kuninomiya Taka. The relevance of such poems in Mr Egawa's collection continues to be felt today, as can be seen from the recently-released trove of 252 waka poems about WWII composed by Emperor Hirohito in the final decades of his life.

The invitation and menu cards in the collection give many glimpses into the dining culture, social status and interaction among the imperial circle and the upper class, whilst letters, postcards and airmail covers are primary research materials for the study of all aspects of real life during the Meiji period, including economics, politics, transportation and so on. Letters and postcards are the largest of the archival materials – over 1,000 items. Among them are some 500 correspondences exchanged between soldiers, officers and their families during the Russo-Japanese War. Other highlights of the postcard collection include a set of 11 postcards addressed to Manjiro Inagaki (稲垣満次郎, 1861-1908), Japan's first deputy resident minister to the Kingdom of Siam (Thailand), from his Japanese friends in Hong Kong, Singapore, Vietnam, and London between 1897 and 1903; as well as a postcard album featuring views of various places in East and Southeast Asia, including Burma, China, Indonesia, Laos, and Singapore. With Japanese texts written in some of the postcards, these are potentially useful for the study of Japanese presence and their social networks in East and Southeast Asia.



A studio photograph from Toshio Egawa Collection in the ISEAS Library

ISEAS図書館保存の江川コレクションのスタジオ写真



Fumigation treatment for reference publications, September 2018

2018年9月、参考文献発行のための燻蒸処理

To grasp visual facets of the Edo-Meiji era, Mr Egawa also included close to 200 studio photographs in his second batch of donations. These are carte de visits and cabinet cards that he acquired from Japan and Europe – thin paper portrait photographs mounted on thicker card, reproduced and made popular by photograph studios and photographers of the mid-19<sup>th</sup> century until as late as pre-WWII. These studio portraits exchanged among friends and visitors convey the visual reality of life. ISEAS Library understands that this collection is not the entire collection of Mr Egawa, as he also donated an earlier lot along with his entire collection of antique cameras and peripherals to the Japan Camera Industry Institute (JCII) in 2016. Drawing on comments by Ms Naomi Izakura, a photo historian in Japan reviewing the Egawa Collection of photographs in JCII, we know that the images in the collection were primarily produced between the 1860s to the 1910s and through them “we can see the changes in paper materials used for mounts including designs, thickness of papers, colors, etc.... As for designs, there are of course many Japanese ones mimicking foreign designs. Some of the Japanese designs, however, are unique to Japan. You can feel different atmospheres from the foreign designs. There are many designs depicting cameras and buildings of photo studios... Mr Egawa placed importance on designs used on the mounts and I believe his collections are valuable as research materials for photographs”<sup>\*</sup>.

<sup>\*</sup> Original text in Japanese, translated by Ms Yoshiko Uemura.

For archivists like me, when we assess a collection, it is important to know not just about the contents of the collection, but equally important, the collector and how he or she gathered the materials across time. In this context, I am extremely pleased that Mr Egawa included all his research work on the collection as well as his philosophy in life and work in the form of manuscripts as part of the collection. Some of the works were in fact published in journals and magazines, and a selected few also appear in his book first published in Japanese in 2001, and subsequently translated by his daughter Ako Egawa, and edited by my former colleague Dr Ooi Kee Beng, who is now heading a think tank in Malaysia, the Penang Institute. Dr Ooi recalled his impression of Mr Egawa and how he has benefitted from reading the articles written by Mr Egawa: in his concluding remarks at the launch of *The Criteria for Those Who Reach the Top – To Lead with Mind and Heart*, Dr Ooi shared, “Much of the advice may appear [to be] meant for Japanese corporations and people working in them, but Mr Egawa’s words are much more general than that, and they easily apply to all of us ... I was therefore



Dr Koji Nakajima, Team Leader, Japanese Research Team (right), presenting research report of Toshio Egawa Collection at the 2017 launch of the catalogue. To his left is Mr Hideaki Fujita, Researcher, Tokugawa Institute for the History of Forestry.

2017年目録発行時、江川淑夫コレクションの研究報告を発表する日本調査チームの中島耕二チーム長(右)。中島氏の左隣は徳川林政史研究所の藤田英昭研究員。

deep in the process of restructuring and leading my new institute when I did most of the editing on the book – over two months of long evenings. This was fortunate because the new job put me in the right frame of mind, and there was a lot in the book to reflect ideas going through my own head.” I too benefitted in learning from Mr Egawa through our two short meetings in 2016 and 2017 and many correspondences on how to arrange the collection and structure the three catalogues, throughout my tenure with ISEAS Library.

Reference publications collected by Mr Egawa are also useful tools for the research of historical materials in the Toshio Egawa Collection. In fact, these are publications that Mr Egawa consulted for his own research work. As he shared, he would have wanted to write about the collection himself, but would like them to be exposed to more scholars. With a great amount of publications focused on the emperor, imperial circle and Manchukuo (Manchuria), there is a small but scarce series of reports published by Toa Kenkyujo (東亜研究所), a war-time research institute serving directly under the prime minister of Japan and responsible for comprehensive policy design of war-time national mobilisation. These internal reports are surviving copies from the war and indispensable materials for the study of Japan’s foreign relations from 1937 to 1945. Another unique highlight is the set of 53 issues of journals published by Nanyō Kyōkai (南洋協會), a semi-private, semi-governmental organisation that existed from 1915 to 1945, with great interest in the region known to the Japanese as the South Seas (a region that more or less corresponds to present day Southeast Asia). The journal articles mainly discussed economic-related matters, covering a wide spectrum of topics dealing with various aspects of the territories in the South Seas. Although there are missing issues, it is still by far the most comprehensive in volume among research and academic libraries in Singapore. A complete set of the association’s journals does not seem to be located at any single institution worldwide.

This 2019 expanded catalogue, now in two volumes, with a brief description list, serves as a gateway to the study of many aspects of Japanese history and culture, from the eyes of Toshio Egawa. The catalogue is still arranged according to the material type or art form, largely following Mr Egawa’s original arrangement order. Volume I consists of two sections. Section One is the core collection of calligraphy works, letters and documents pertaining to the imperial families in the Meiji period and subsequent Japanese imperialism; photographs, prints and paintings; philatelic materials such as airmail covers and stamps; and objects of cultural significance. Section Two holds



Mr Egawa's private papers which consist of his research notes, speeches as well as his publications and articles featuring him. His research notes, the majority of which in manuscript form, are arranged alphabetically by broad subjects in accordance with Library of Congress Subject Headings (LCSH). His other private papers are arranged chronologically by date for easy reference. Volume II holds Section Three which comprises more than 2,000 reference books Mr Egawa consulted in his research work which he donated to ISEAS Library between 2010 and 2018, predominantly on arts, economics, history and political science. ISEAS Library has decided to also arrange them using the broad framework of LCSH subject categories, then followed by author name or title. The compilation was generally guided by the Chicago Manual of Style. To facilitate cross checking, an index of names of individuals, events and organisations that play a creative role for the publication or related to the subject matter is also compiled at the end of this section. Most of the materials are in Japanese and spans the end of the Edo era (1868) to the present day. All publications in Japanese are searchable by original Japanese script and transliterations via ISEAS Library online catalogue.

The original archive materials are now housed in a climatic-controlled repository in the ISEAS Library. Items created in early ages have been gradually conserved by in-house and external specialists. In order to protect the original materials and reduce the risks caused by handling, the Library has digitised all the historical materials and research notes to allow reader to access via digital surrogate as well as via the online content management platform, the SeaLionPLUS.

Many parties have contributed to the success of this publication. The Singapore Embassy in Tokyo was instrumental in helping the Library in shipping arrangements. Research conducted by Dr Koji Nakajima and his team in Tokyo on Mr Egawa's Tazaku and Shikishi collection has shed light on Mr Egawa's unique approach of selecting items for his collection based on the authors of the Tazaku or Shikishi. The translation skills of Ms Yoshiko Uemura and Mr Kazuhiro Sato will enable this catalogue to reach a wider audience with selective bilingual text. Finally, this publication could not have been produced without the advice of the management of ISEAS – Yusof Ishak Institute and the efforts of the staff of ISEAS Library. It would do Mr Egawa proud to see his Collection in the ISEAS Library being explored and studied by many others from both outside Japan and within the country. ISEAS Library is therefore pleased and honoured to be entrusted with this responsibility.

### **Into the Mind and Thoughts of a Collector: Mr Egawa Shares His Collecting Philosophy**

ISEAS Library is not only fortunate to have taken custody of Mr Egawa's archive collection but to have been able to work with him directly from arranging shipment to physically possessing the collection across almost four calendar years. This led to the publication of a full catalogue in 2019. As a trained archivist, the publication of the catalogue is as important as the collection itself. To begin with, we have an accurate account of the provenance of the materials, documented in both writing and face-to-face discussions with Mr Egawa, when I met him at his home in Tokyo to discuss the different categories of materials that he had put aside for the Library. Mr Egawa has kept most of the receipts of materials that he purchased from auction houses and dealers who know of his interest. During the discussion, Mr Egawa shared that his agents had always considered him a good customer as he did not bargain much – thus, it is not surprising that he managed to get the best materials.

Archivists and museum curators pay great attention to the provenance of items they have acquired for several reasons, the most important being that well-documented provenance allows them to ascertain the authenticity of the materials on hand. In this context, buying through auction houses and known dealers further reduces the risk of unknown sources, which indirectly helps in proving that the items have not been stolen and that the current owner has a clear title that can legally be passed to the next custodian. And this brings me to write about Mr Egawa's collecting philosophy and why he has decided to part with his (almost) entire archive to the ISEAS Library.

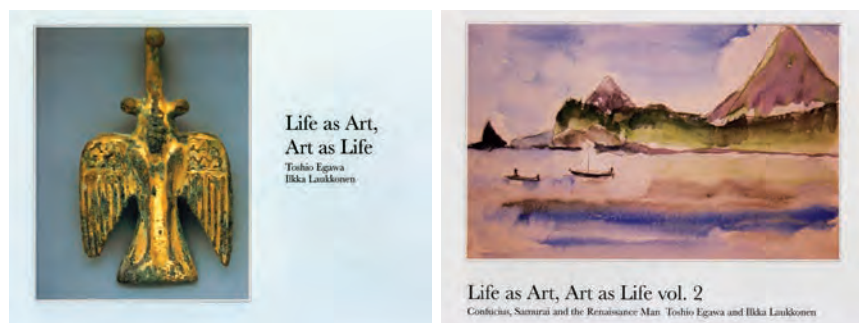
I see Mr Egawa's approach in collecting and sharing cultural objects (recorded information included) as being rather similar with the work of archivists and museum curators. To him, it is not just a simple process of gathering something but the process embracing, possessing, utilising, and discarding some of the materials and even starting all over again – and collecting different items. He called it “a circuit motion” – which in turn is constantly entangled and affected by a diverse range of factors including feelings, logics, and circumstances (opportunities). He broadly classified the motives of collecting as:

- (1) Desire to show off
- (2) A sense of superiority
- (3) A sense of differentiation

- (4) A sense of obligation
- (5) Forcing their self-assertion, standards, and sense of values
- (6) Desire for evaluation of their own creations or creation values
- (7) Supporting their understanding of themselves by exposing their view of life and death or the lifestyle to the public

The manifestation of this process would be the many relationships between the collector and dealers and owners, as well as the collector and the built-up collection. One of the important relationships that Mr Egawa described is about “disposition”, a term that archivists should be very familiar with. To Mr Egawa, there will come a time of the “discarding” stage in collecting - when the collection could be either discarded negatively or positively. He shared that when collectors “lose interest” at some point or, for specific pieces, they might “lose interest” in the act of collecting those pieces itself. There are various reasons. For example, if their insights, knowledge, and senses have been “upgraded” to a middle or higher level, they may start to be disgusted with pieces that they had collected at an earlier stage. In some cases, they may have changed their interests in specific pieces or collections.

Collectors discard their collections positively when they want to “utilise” their collections in some way, either for themselves or for society. In the case of the former, they make something commemorative. For example, they establish art museums or they will sell collections and make money as a result (they might lose money but learn



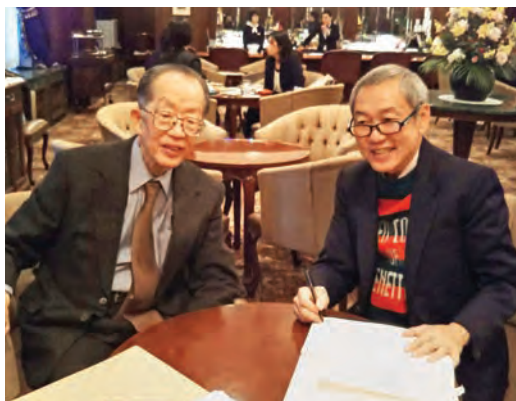
Life as Art, Art as Life (in two volumes), containing extracts from Mr Egawa's works, especially the book *The Criteria for Those Who Reach the Top: To Lead with Mind and Heart*.

「ライフ アズ アート、アート アズ ライフ」(全2巻)に江川氏の「上に立つ者の条件—強いリーダーはこうして作られる」に記された研究が抜粋される

something from the process). They can also try and check the levels of their collections. For society, they feel that they may have to return “borrowed” goods; in such instances, they will then contribute these collections for some social purposes, or they feel they may need to let go of a collection after listening to opinions from influential people, or, out of a sense of obligation, they feel that the collection should continue on their course of journey. Such are the noble thoughts of collectors with a long view.

In one of the articles written by Mr Egawa that was featured in his recent translated/edited book by ISEAS *'The Criteria for Those Who Reach the Top: To Lead with Mind and Heart'*, he advocated that donation is a way of discarding collections. He wrote: “There are two cases behind donations: collectors’ reasons and receivers’ reasons. The collectors’ reasons have been discussed above. But for the latter, there are various reasons for receiving. These two cases do not necessarily match. Even if they match closely at the time of the donation, there would be a gap between the two depending on the changes after the donation. “Lost materials” catch our eye, especially those which are not displayed and seem to be forgotten and stored in warehouses of many leading art museums. There are diverse reasons: such as the perceived quality of the materials or the background at the time of the donation. As for documents, the rate of becoming lost is even higher especially when these are expanded volumes. The US, as a pragmatic country, has an established custom and law for discarding donations. Because they place importance on self-management and independence in running a business, “experts in managing a business” oversee the art museum operations as a business. The infrastructure of the art market is also established. As a result, donations take place smoothly but they become lost. Heads of art museums are evaluated not based on their abilities as curators, but how well they invite donations, manage collections and discard within their limited budgets and staff members.”

Mr Egawa thus put his philosophy of collecting and sharing into practice when he “discarded” his life-long collection to ISEAS Library. And he has done so expecting not material rewards in return, but the recipient to respect and honour his life-long act with a proper catalogue of the collection that would reflect on the gathering process and why the collection is what it is today. In Mr Egawa's own words, when he communicated with ISEAS Library on 27 Jan 2019, “the action of collecting and sharing must be seen a part of one's life.” To translate this into action, it means when ISEAS Library arranged and described the archive collection, we had to bear in mind the provenance of collecting and preserving as much as possible the intent of the collector.



Mr Egawa (left) reviewing the list of additional materials to be donated to ISEAS Library, Tokyo, January 2018.

2018年1月、東京にてISEAS図書館への追加寄贈資料のリストを吟味する江川氏(左)

The great American archivist T. R. Schellenberg wrote about the importance of provenance in 1965 (The American Archivist, Vol. 28, No. 1, January 1965), that it “enables an archivist to deal with records collectively, to treat records from a given organic source or a given organic activity as a unit, to deal with groups and series instead of single record items or single record volumes.” Schellenberg further argued that the principle of provenance should be extended in breadth and in depth. The former refers to applying the same principle to not only public records but private archives and the latter implies that the collection should be arranged or grouped by meaningful sub-categories of “Series” which are “the units of records arising from organic activities or transactions being kept intact”. It is based on this archival principle of provenance that the Library arranged the archive of Mr Egawa, and with the full endorsement of the owner. In other words, although the Library has “arranged” the archive, making some changes in the original “internal order”, to improve the consistency of information flow, at the higher order of provenance, the integrity of the archive is very much intact, based on how the collection was arranged and used by Mr Egawa in his research work. It is almost as what Schellenberg had advocated more than half a century ago: “They are generally the result of function; they are used in relation to function; and they should, therefore, be classified according to function. Only records that are accumulated for informational purposes as distinct from functional purposes should be classified under library subject heads.” Both the archives professor and Mr Egawa would have been very pleased to see this catalogue.

### Pitt Kuan Wah

Head, Library, ISEAS – Yusof Ishak Institute

## はじめに

### 江川淑夫コレクション

2010年3月江川淑夫氏がISEAS図書館に芸術、工芸、交通、歴史、文明など多岐にわたる895作品もの多数の資料を寄贈して下さいました。2014年発行の「シンガポールISEAS図書館の江川淑夫コレクション」と題した目録が江川氏と我々の心温まる関係の始まりとなりました。それ以来2016年から2018年の間に、図書館は江川氏と定期的に連絡を取り合っています。ISEAS図書館と江川氏の間で構築された互いの信頼と敬意が、その後の江川氏のプライベート コレクションからの3回にわたる寄贈へと繋がりました。それまでの3回の寄贈合計数の約2倍の量の補足資料を寄贈していただきましたので、今回、江川氏の貢献に敬意を表し2017年目録の改訂版を発行することに致しました。

江川氏のシンガポールとの関係は1960年代初頭、ジュロンにミネベア工場を先駆的に立ち上げた頃にさかのぼり、50年以上に及ぶものです。過去50年間、江川氏は多くのシンガポール人と親交を深めてこられました。その中にはシンガポールのジョージ・ヨ一元大臣(1990–2011年)、駐日シンガポール大使(2004–2012年)、ならびに2012年から2017年まで当研究所所長を務めたタン・チンティオン氏もいます。江川氏は単なる普通のビジネスマンで企業のトップではなく、作家、ジャーナリスト、美術品収集家、空手の武道家でもあります。優秀な芸術家である英子夫人と共に、江川氏は人生を通じ珍しい貴重な骨董品、書籍、原稿、地図、書道、カメラ機器など歴史的文化的に重要な物を収集してきました。



Library staff moving the newly arrived Collection to ISEAS Library

ISEAS図書館に到着したコレクションを移動する図書館員





Photographs from Toshio Egawa Collection in the ISEAS Library

ISEAS図書館保存の江川コレクションの写真



Photography of calligraphy collection, March 2017

2017年3月、書道コレクションの写真

しかしながら江川氏は普通の文化的遺産収集家ではありません。貯金の多くを投じご自身の心に響く題材について研究し、書き残すために作品を収集しただけでなく、江川氏は「ルネサンスマン」でもあります。これはジョージ・ヨー元大臣が情報芸術大臣の頃、よく使っていた言葉です。1990年代初めから交流を深めてきた江川氏がそのお一人であるとヨー元大臣が考えていたことを私は確信しております。成功をおさめたこの熟年の紳士を知るにつれ、収集し共有するという江川氏の哲学を理解するようになりました。2017年「シンガポールISEAS図書館の江川淑夫プライベートコレクション」の目録発行の際に行われたワークショップで事前収録メッセージが上映されました。ここにこの江川氏の哲学が的確に要約されています。

「個人や物、それが偶然なのか計画的なのかに関わらず、我々の人生で関わり、関係するものはすべて一瞬の出来事であるととらえています。この考え方が私の収集に対する見方を形作ってきたと思います。

収集品との関係は手に入れることではなく、コレクションは一つの回路であると理解していることです。作品を手に入れて収集するという行為が終着点ではありません。実は収集というのは前の所有者から「借りる」という最初の行為なのです。これはつまり私たちが次なるステップへ進むことでもあります。つまり世界をよりよく理解するためにそれぞれの物に蓄積された知識を処理し抽出することなのです。私が自分のコレクションとして所有していた間、大きな喜び、知識、英知を得ました。この喜びや英知を長年に渡り書き綴ってきた様々な本でも共有しようと試みてきました。」

江川氏の収集への考え方は収集家としての見解を反映したものです。つまり収集品を巡り巡ってくる回路ととらえながらも、収集、保有、鑑賞、研究に対するロマンを追い求める情熱であり、そしていずれはその収集品を保管し保存、保護する機関へ受け渡し、長期的に鑑賞でき利用できるようにするというものです。我々の信念と一致しています。収集というのは永久に保管するのではなく、一時的な選択(選ぶこと)その過程は常に変化するという考えに賛成です。江川氏の言葉を借りると「お借りしている」ということです。江川氏の視点では、ISEAS図書館は単に「次の借り手」であり、我々の役目は収集品から得られる蓄積された知識や歴史的文化的価値が世のためとなるよう次の世代へと受け渡すことです。実際、2017年の目録が発行された直後、江川氏は美術商から手に入れたばかりの大変珍しく歴史的意味のある収集品を、江川コレクションがより充実したものになるようにとISEAS図書館にご寄贈くださいました。江戸、明治時代、またその後の日露戦争(1904—1905年)や日本の満州侵略などに焦点をあてた日本の帝国主義の時代の皇族や皇室関連の書道、書簡、写真、出版物などの補足資料です。

収集家の視点から見ると、このような総合的な収集品を集めるためには人脈、知的能力、感性が必要であると結論づけるのはそう難しいことではありません。要するに江川氏と信頼おける美術商である文行堂、源喜堂、フロイス堂、南海堂、などとの関係が「売り手と買い手」の関係を大きく超えて培ってきた関係ゆえ得られた結果であると言えます。意見交換、共有、収集へとつながり、お互いの親交を深めてきました。実際、50年間という長期間、江川氏は多岐にわたる収集品の種類を適当に収集してきたわけではなく、一定の合理性と一貫性に基づいて行ってきました。



Selected antique cameras donated by Mr Egawa to JCII in 2016

2016年、JCIIへ寄贈された江川氏厳選の旧式カメラ

書道という形の詩や古典文学は明治時代の皇室の詩会や儀式などと共に政治議論の手段として用いられました。書道の内容がそれをしたための芸術家の心理を決定づける役割を果たすからです。江川淑夫コレクションでは皇族、公家、女官に特定の焦点が当てられ、200作品以上ある短冊や色紙が中核をなしています。代表的なものには明治天皇の第六皇女の昌子内親王や久邇宮多嘉王が書かれた作品があります。最近公開された裕仁天皇が晩年詠まれた第二次世界大戦に関する252の和歌作品にも見られるように、江川氏のコレクションには今日でもその関連性が感じられます。

皇族や上流階級の食文化、社会的地位、交流などがコレクションに収められた招待状や献立表から多くを読み取ることができます。一方、書簡、葉書き、航空郵便の宛名は経済、政治、交通など明治時代における実生活のあらゆる側面を研究する際に重要な研究材料となります。書簡や葉書きは1,000通以上あり最も多く収められています。その中には日露戦争中の兵士、将校やその家族とのやり取りが500通ほどあります。また葉書きのコレクションで特に目を引くのが1897年から1903年までの間、香港、シンガポール、ベトナム、ロンドンの友人から日本人初のシャム国(タイ)弁理公使となった稲垣満次郎(1861-1908年)に宛てられた11通の葉書きです。またビルマ、中国、インドネシア、ラオス、シンガポールなど東、東南アジアの様々な場所の景色をとらえた葉書きアルバムも目を引きまします。日本語が書かれた葉書きは東、東南アジアにおける日本の存在や彼らの社会的つながりを研究する上で役に立つかもしれません。

江戸、明治時代を視覚的にとらえるために、江川氏はまた200枚近くのスタジオ撮影写真を寄贈第2弾におさめて下さいました。日本やヨーロッパで収集した名刺写真やキャビネットカードがあります。これは薄い紙の肖像写真を厚紙に複写したもので、写真館や写真家の間で19世紀半ばから第二次世界大戦前ごろまで人気のあったものです。写真館で撮影された写真は友人や訪問客の間で交換され、視覚的な現実をかきまみることが出来ます。江川氏はこれに先駆け2016年にJCCIに収集したカメラや周辺機器のすべてを寄贈しています。ISEAS図書館ではこれが江川氏の全コレクションではないと理解しています。JCCIの江川氏の写真コレクションをご覧になられた写真歴史家の井桜直美さんの言葉を用いますと、コレクションの印象は主に1860年代から1910年代のもので、それを通じ「デザイン、紙の厚さ、色など台紙に使われている紙の素材などからその変化が分かります・・・デザインについては、日本製のものとは当然外国製の台紙をまねたものも多くあるが、中には日本独特なものもあり、外国製のものとまた違った雰囲気や味を味わえる。カメラや写真館の建物などの絵をあしらったものも多くある。江川

<sup>1</sup> 上村淑子氏が日本語の原文を英語に翻訳



Carrying out minor repair works on publication collection by ISEAS Library conservator



Mr Kazuhiro Sato cataloguing research notes written by Mr Egawa

コレクション内の出版物を小規模修復をするISEAS図書館管理者

江川氏の研究メモを分類する佐藤和宏氏

氏が台紙に使われたデザインを重視して収集されたこのコレクションは、写真の研究資料として貴重なものであると思う。」<sup>1</sup>

私のような収集家にとってコレクションを評価するさい、単にコレクションの中身を知るのみが重要ではなく、収集した人、また時間をかけてどのように収集してきたのかという点も同様に重要なことです。この意味でコレクションの一部として江川氏のご自身の研究成果や人生哲学、原稿という形の研究もおさめて下さり大変うれしく思います。その成果のいくつかは実際、記事や雑誌として出されており、その一部は2001年に日本で初めて出版された本にもおさめられています。その本は娘さんの江川亜子さんがのちに翻訳し、私の元同僚であるウィ・キーベン博士が編集を手がけました。ウィ博士は現在、マレーシアのシンクタンク、ペナン インスティテュートを率いています。江川氏の印象を語って下さり、江川氏の記事を読みどれだけ多くを学んだかを話して下さいました。「上に立つ者の条件—強いリーダーはこうして作られる」の出版時の締めくくりの言葉を例に挙げ「アドバイスのほとんどが日本企業やそこで働く日本人向けのように見受けられるかもしれませんが、江川氏の言葉はもっと一般的なもので、すべての人々にも当てはまるものです・・・本の編集を手掛けた当時、我が機関を整理、統率することに深く関わっていたため、二か月間に渡り長い夜を過ごすこととなりました。新しい仕事のお陰で思考が冴え自分の頭の中にある考えを本に反映することができたことは幸運なことでした。」と書かれており、私自身も2016年と2017年の2回、江川氏にお目にかかり学ぶことが多くありました。ISEAS図書館の任期を通じてどのようにコレクションを配置し、3つ目の目録を整理するか多くをやりとりする中で学ぶことも多々ありました。



江川氏が集めた参考文献も「江川淑夫コレクション」の歴史的収集物の研究の際に役立つものだと思います。実際、江川氏ご自身も研究の際に参考にした出版物です。公開にあたりご自身でコレクションについて語りたかったかと思いますが、多くの学者が利用できるようにとお考え下さいました。多くの出版物が天皇、皇室、満州に焦点を置く中、戦時中の日本の総理大臣直轄であり、国家総動員の包括的政策を打ち立てた東亜研究所が出版した数少ない希少なシリーズもあります。これらの内部報告書は戦争の現存する資料であり、1937年から1945年の日本の外交関係を研究する際になくはない資料です。この他にも特徴的なものとして、南洋協会出版の53冊の雑誌があります。この協会は南洋（現在の東南アジアとほぼ同じ地域）として知られる地域への高い関心を持ち、1915年から1945年まで存続した半官半民の協会です。当雑誌では南洋における領土の様々な面を広範囲に取り上げ、主に経済関連記事が書かれた雑誌です。全部そろってはいませんが、それでもシンガポールにおける研究および学術図書館の中では量が一番多くそろっています。世界中のどの機関にも当協会の全ての雑誌がそろっているところはないようです。

簡潔な概要リスト付きの今回の2019年拡張版目録は全2巻ですが、江川淑夫氏の目を通じた日本の歴史と文化の様々な側面を研究する入口となります。この目録は江川氏の元々の順番に沿って資料の種類や芸術形式ごとに並べてあります。第1巻は二部に分かれています。第一部は主に明治時代とそれに続く日本の帝国主義の時代の皇族に関する書道作品、書簡、資料、写真、印刷物、絵画、動物の封筒や切手などの切手収集品、文化的意義のある物などで構成されています。第二部は江川氏の研究メモ、スピーチ、出版物、江川氏に関する記事などを含む江川氏の手記です。研究メモは原稿形式がほとんどですが、米国議会図書館件名標目表(LCSH)に従って広範な題目ごとにアルファベット順になっています。その他の江川氏の手記は分かりやすく年代順になっています。第2巻の第三部は江川氏が研究に使用した2,000冊以上の主に芸術、経済、歴史、政治学に関する参考文書で、これらは2010年から2018年にISEAS図書館に寄贈されています。ISEAS図書館はLCSHの主題目録、さらに著者名または題名で検索できる一般的な枠組みを使用することに決めました。主にシカゴ・マニュアル・オブ・スタイルののっって編集されています。相互検索を可能にするため 個人名、行事、出版のために創造的な役割を果たした団体、主題に関したものの索引を第三部の最後に掲載しています。ほとんどの資料が日本語で、江戸時代(1868年)終わりから現在までに渡ります。ISEAS図書館のオンライン目録で、すべての日本語の出版物はオリジナル版もしくは翻字版で検索可能です。



Mr Makoto Takeuchi, Director of the Tokugawa Institute for the History of Forestry (centre), and Dr Koji Nakajima, Team Leader, Japanese Research Team (right), Tokyo, January 2018.

2018年1月、徳川林政史研究所の竹内誠所長(中央)と日本調査チームの中島耕二チーム長(右)

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今回の出版が成功するよう多くの方々にご貢献頂きました。東京の駐日シンガポール大使館に運送の手配をご尽力いただきました。東京の中島耕二教授と研究員の方々が江川氏の収集した短冊、色紙を研究して下さい、短冊や色紙を作者を基に収集するという江川氏の独創的な収集方法を明らかにして下さいました。上村淑子氏と佐藤和宏氏の翻訳により、一部二か国語の資料が整い今回の目録がより多くの方々にご利用いただけるようになりました。最後にISEAS - ユソフ・イシャク研究所幹部の助言やISEAS図書館職員の努力なしには今回の出版を実現することはできませんでした。今後ISEAS図書館に寄贈された江川氏の収集物を日本国内外の多くの方々調査し研究する姿をご覧になることで、江川氏が誇りに思っていただけだと思います。ISEAS図書館がこの責任を任せられましたことを大変喜ばしく、また光栄に思っております。



## 収集家の心と思考：江川氏が収集の哲学を

共有 ISEAS図書館は江川氏のコレクションを保管するという幸運に恵まれただけでなく、およそ4年間に渡り、発送の手配から実際にコレクションを受け取るまで直接、江川氏とやり取りすることが出来ました。それが今回の2019年の完全版目録の発行へとつながりました。訓練を受けたアーキビストにとって目録の発行はコレクション自体と同様に重要なものです。東京の江川氏の自宅でISEAS図書館用に保管していた資料の異なる分類について話し合った際、まず初めに資料の出所が正確であり、それを江川氏との直接の話し合いの中で文書に付記しました。彼の関心を熟知したオークション会社や販売業者から購入した際の領収書のほとんどを江川氏は保管していました。あまり値引き交渉をしなかったこともあり販売側の人達が江川氏を常に得意客と考えてくれていたと、その時に話して下さいました。このようにして最高の資料を手に出すことが出来たことは当然の成り行きとも言えます。

アーキビストや博物館職員はいくつかの理由から収集した作品の出所に大変大きな関心を寄せています。最も重要なのは出所が明確に文書化されているという点です。これにより手にした作品が本物であるかどうかを確認することが出来るからです。この意味でオークション会社や熟知している販売業者から購入することは出所の分からない物へのリスクをさらに軽減します。そして間接的にはそれらが盗品ではないことを証明するのに役立ち、現在の保有者が正当な権利を有し、法的に次の保管者へと受け渡すことが出来るということでもあります。これによって、私が江川氏の収集哲学や、なぜ江川氏が(ほぼ)全部のコレクションをISEAS図書館に手放す決意をしたのかについて書くに至ったのです。

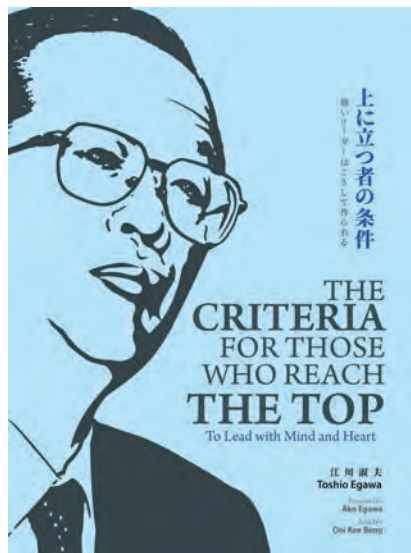
江川氏の文化的作品(記録情報を含む)の収集、共有の仕方はアーキビストや博物館職員のものと同様良く似ています。江川氏にとって単に何かを収集するという単純な過程ではなく、取り入れ、保有し、利用し、いくつかの作品を手放し、また別の物を収集するのにすべて最初からやり直す過程なのです。江川氏はこれを「回路の動き」と呼んでいます。これは感情、論理、状況(機会)など常に多岐に渡る要素と絡み合い影響を受け合うものです。江川氏は収集の動機を大まかに次のように分類しています。

- (1) 誇示願望
- (2) 優越感
- (3) 差別化
- (4) 義務感
- (5) 自己主張、基準、価値観の押し付け
- (6) 自分の創造物や創造価値の評価願望
- (7) 生と死または世間に対する生き方をさらすことによる自己理解の支持

この過程は収集家と販売業者、所有者など、または収集家と増強された収集品などの多くの関係で見受けられます。江川氏が説明した重要な関係の一つに「処分」があります。これはアーキビストにはよく知られている言葉です。江川氏は収集とは「処分」の段階が伴うものであり、収集品が否定的にあるいは肯定的に処分された時がその段階なのです。ある時点で収集家が「興味を失う」または収集する過程で、特定の作品に関して収集家が「興味を失う」ことがあると江川氏は語ります。それには多くの理由があります。例えば収集家の洞察力や知識、感覚が中級または上級レベルに「格上げされた」場合、初期に収集した物を処分し始めることもあります。場合によっては特定の作品や収集物への関心が変化することもあります。

収集家が何らかの方法で収集品を自分たちのために、または社会のために「利用」したいと考えた時に、収集品を肯定的に処分することになります。前者の場合、何らかの記念となるような形をとります。例えば美術館を設立したり、収集品を売り結果としてお金に換えたりします(損をするかもしれませんがそこから何かを学ぶかもしれません)。また自分の収集品のレベルを確認することができます。社会のためには、「借りた」物を返さなければならないという思いがあります。その場合、これらの収集品を社会的目的のために寄贈したり、または影響力のある人々の意見を聞いた後、収集物を手放さないと感じないと感じていたり、義務感から収集品は旅を続けなければならないと感じている場合もあります。これらは収集家の長期的な視野に立った崇高な考え方です。

ISEASによって翻訳、編集された「上に立つ者の条件—強いリーダーはこうして作られる」の中でも取り上げられています。江川氏は記事の中で寄贈は収集品の処分の一つの方法であると主張しています。「寄贈の背景には二つの状況があります。収集家側の理由と受け取る側の理由です。収集家側の理由は上記にあります。受け取る側の理由には様々あります。この双方の理由は必ずしも一致しません。寄贈の際には理由が似通っていたとしても、寄贈後の変化により双方には溝があくこともあります。「失われた作品」が我々の目を引きまします。特に多くの一流美術館で展示されずに忘れ去られたかのように倉庫に眠っている作品ですが、これには作品の知覚品質、寄贈時の背景など様々な理由があります。文書に関しては特に量が膨大な場合は失われる確率がより高くなります。実用主義のアメリカには寄贈品を処分する際の確立した慣習と法があります。経営をする際に自己管理と自立に重きを置くため「経営を管理する専門家」が美術館をビジネスとしてその運営を監督しています。美術市場の基盤も整っています。結果として寄贈が円滑に行われますが失われることにもなります。美術館の館長は館長としての能力よりも、いかに寄贈してもらい、コレクションを管理し、限られた予算と人材の中で処分することができるのかで評価されます。」



*The Criteria for Those Who Reach the Top: To Lead with Mind and Heart*

上に立つ者の条件：強いリーダーはこうして作られる

江川氏はISEAS図書館に人生を通じて集めたコレクションを「処分」する際に、ご自身の収集哲学を述べ共有して下さいました。見返りに物質的な報酬を求めず、収集の過程やなぜ今日のようなコレクションに至ったのかが綴られた正確なコレクションの目録を通じて、受け取り手が人生を通じて集めた収集品に対して尊敬と敬意を表してくれればと望んでいます。2019年1月27日、江川氏とISEAS図書館が連絡を取った際の江川氏の言葉をお借りすると「収集と共有の行為は人生の一部と見なされなければならない」のです。これを我々の行動に置き換えますと、ISEAS図書館は収集の出所と保管への江川氏のその思いを心に刻みつつ、コレクションを整理し説明を加えたのだということです。

偉大なアメリカのアーキビストであるT.R.シェンバーク氏は1965年に出所の重要性について書き残しています(ジ・アメリカン・アーキビスト、第28巻、1、1965年1月)。そこには「アーキビストが記録を一括して扱い、与えられた基本的な出所や活動の一つの単位として記録を取り扱い、単一の記録項目や記録集ではなく集団もしくはシリーズとして扱うことが出来るようになる」と記されています。さらにシェンバーク氏は出所の原則は幅、深さともに拡大されるべきだと主張しています。前者の幅とは公的記録のみならず、プライベートコレクションに対しても同じ原則を用いることを意味しており、後者の深さとは「基本的な活動から得られた記録の単位もしくは取引当時のままの」「シリーズ」という意義のある小カテゴリーによって整理され、もしくはグループ分けされるべきであることを意味しています。当図書館における江川氏のコレクションの整理はこの出所の保管原則に基づいており、所有者の完全なる支持を得ています。つまり当図書館がコレクションの「整理」をし、元の「内部順」を多少変更し、情報の流れに一貫性をもたせるよう改善し、出所の高度な順に並べましたが、コレクションの統合性はそのままであり江川氏が研究の際に整理し使用した順番を基にしています。シェンバーク氏が半世紀以上に主張したのとほぼ同じです。それは「一般的に機能性の結果であり、機能性を重視して使用され、そのため機能性を鑑みて分類されるべきなのです。機能的な目的ではなく情報目的で蓄積された記録は図書館の件名標目に分類されるべきです。」シェンバーク氏と江川氏には今回の目録を大変お喜び頂けることと思います。

ピット・クアン ワー

ISEASユーソフ・イシャク図書館 館長

## BIOGRAPHICAL DATA



TOSHIO EGAWA

### BORN

4 November 1935

### EDUCATION

1959

Graduated from the Faculty of Economics,  
Meiji Gakuin University

### CAREER

1972 – 1986

Member of the Board of Directors, Minebea Corporation  
(posted to New York, London and Los Angeles)

1979 – 1986

Managing Director, Minebea Corporation

1986 – 1996

Various Executive Positions, Konica Corporation

1992 – 1996

Managing Director, Konica Corporation

1996 – 1998

Executive Advisor, Konica Corporation

1998 to date

President, Egawa Strategics Laboratory

### AWARDS

2002 February

Commander of the Order of Lion of Finland awarded by  
the Government of Finland

### PUBLIC SERVICE

2001 – 2008

Commentator with Tokyo FM Broadcasting Station News

### HOBBIES

Art collector (ancient Chinese bronzes, stained glass,  
ceramics, rare books and manuscripts)

Karate martial artist (since age of 16), member of Japan  
Karate Association Judo

Classic Japanese flower arrangement

Classical music

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Embassy of the Republic of Singapore –  
Tokyo



# Section ONE

MAIN COLLECTION



The Characteristic  
and Value of Mr.  
Egawa's Archive &  
Collections

江川淑夫氏のアーカイブ・コレクションの特色と価値

An Overview  
on Section One

江川淑夫コレクション・  
カテゴリー I 概説

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Egawa Collections

江川コレクションにおける和  
歌蒐集

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(Mounted/Framed)

Shikishi (Poem on  
Decorated Paper)

Tanzaku  
(Vertical Poem Card)

Historical Documents

Research Notes on  
Postcards and Letters  
Collected by Toshio Egawa

江川淑夫氏による葉書き、書  
簡の研究メモ

Philatelic

Photographs, Prints  
and Paintings

Memorabilia



## THE CHARACTERISTIC AND VALUE OF MR. EGAWA'S ARCHIVE & COLLECTIONS

The archives collected by Mr. Toshio Egawa cover the periods from the end of the Edo period to pre-war Showa period, but mainly personal archives of the Imperial family and nobilities during the Meiji period. The details are diverse, but they were not collected at random, but systematically collected based on certain themes. The archives stand out conspicuously as they contain not only commonly seen collections such as hanging scrolls, Waka (Japanese poems) written on colored papers and Tanzaku (vertical poem cards), letters, and photos, but also a great amount of invitations to parties and party menus, which tell social intercourses and the food culture, name cards, picture postcards sent from overseas to Japan, and air mail envelopes.

The characteristic of these collections is that Mr. Egawa did not simply collect celebrities' materials with high market values based on the collector's interests, but he tried to grasp the overall situations such as political and social roles played by the elite, who constructed and run the modern nation, cultures, educations and human relations. He also had an international vision. I believe Mr. Egawa donated these collections to the ISEAS-Yusof Ishak Institute in Singapore with the hope of contributing to international and interdisciplinary academic exchanges. Realizing it is the way to reward Mr. Egawa for his efforts and kindness.

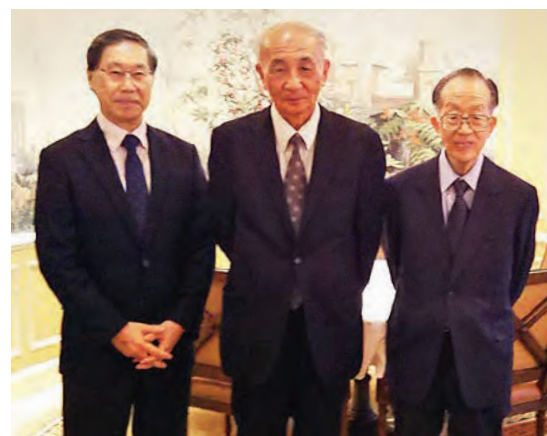
**Osamu Oto**  
Professor Emeritus, Tohoku University

## 江川淑夫氏のアーカイブ・コレクションの特色と価値

江川淑夫氏が収集されたアーカイブは幕末期から昭和戦前期にわたるが、主体をなすのは明治期の皇族・華族層の個人アーカイブである。内容は多岐にわたるものの、決してアトランダムに収集されたものではなく、一定のテーマのもとに系統的に収集されている。通常のコレクションにみられる書幅、和歌色紙・短冊、書簡、写真のみならず、社交や食文化のわかる宴会招待状、宴会メニューや名刺、それに海外から日本に発信された絵葉書や航空郵便封筒も大量に含まれており、ひととき異彩を放っている。

こうしたコレクションの特色は、単なる好事家的関心から著名人の市場価値の高いものを集められたのではなく、日本の近代国家建設と運営を担ったエリート階級の果たした政治的・社会的役割や文化・教養、人間関係など、その態様を総体的に、しかも国際的視野でとらえようとされていたことを示す。江川氏がこのコレクションをシンガポールの東南アジア研究所に寄贈されたのは、国際的・学際的な学術交流に資することを願ったことであろう。それを実現することが、江川氏のご努力とご厚意に報いる道であろう。

**大藤 修**  
東北大学名誉教授



中島耕二、大藤 修と江川淑夫

## AN OVERVIEW ON SECTION ONE

**SECTION** One features the main collection of Toshio Egawa Private Archives, as arranged by Mr Egawa himself, and contains the following categories of materials:

1. Hanging Scrolls
2. Shikishi (*waka* – 31-syllable Japanese poems)
3. Tanzaku (*waka*)
4. Letters
5. Postcards
6. Invitation and Menu Cards
7. Business Cards
8. Official Documents
9. General Documents (various bills, receipts, balance sheets of payments, and memorandums)
10. Photographs (people, groups, buildings and landscapes)
11. Paintings
12. Maps and Illustrations
13. Artefacts (silver wares, lacquer work, and domestic and foreign memorial medals)
14. Antiques (a telephone, a globe and a scale)
15. Airmail Envelopes
16. Others

The collection predominantly consists of private historical materials related to Imperial Family members and the peerage in the Meiji period when Japan went through the period of the establishment and completion as a modern state. It also includes historical materials of the Taisho-Showa period. The breakdown of the details is described below.

### <Hanging Scrolls>

There are 20 hanging scrolls, featuring Chinese poetries, Japanese poems (*waka*), letters and review comments related to the Imperial Family members and the peerage who worked as politicians in the Taisho-Showa period. Among all, there is a hanging scroll with Chinese poetry written by Fumimaro Konoe, who served as the Prime Minister three times between 1937 and 1941 during the Showa period. It has a high historical value as it is a hanging scroll written by a Prime Minister.

### <Shikishi>

*Waka* (31-syllable Japanese poems), a symbol of the court culture, was passed down as the art of *waka* poetry among the Imperial Family members, *kuge* (court nobles), and *daimyo* (feudal lord) families. It was regarded as their necessary accomplishments and sometimes used for political purposes. “The New Year’s Imperial Poetry Party”, which was introduced as an Imperial court event in the Edo period, was renamed “The New Year’s Poetry Reading” in 1928. The general public has been participating in poetry reading since 1947 after the Pacific War. It still remains as an Imperial court event even up to today. This collection comprises 39 shikishi (decorated paper) with *tanka* (a part of *waka* poetry) written by poets of *kuge* and the peerage in the Edo-Meiji period. It seems that poems written by Yoshinobu Onakatomi and Yoshitsune Kujyo were hand-copied in later years (possibly the Meiji period).

### <Tanzaku>

Like the Shikishi, Tanzaku is a stripe of fancy paper on which *tanka* was written. This collection contains 140 *tanka* written on tanzaku by poets of *kuge* families in the Edo period and the peerage in the Meiji period. It has been said that the Meiji Emperor wrote about 100,000 *tanka*. In this collection, there is one *tanka* written by Princess Masako, the sixth daughter of the Meiji Emperor.

### <Letters>

Majority of the letters collected are private letters from the peerage, in the Meiji period. These relationships were made up of family members, relatives, former lords and vassals. The following is the descending order of the senders: ten letters from Nobuko, the wife of Tsuneo Matsudaira of the Matsudaira family addressed to her parents, Mr Naohiro Nabeshima and Mrs Nagako Nabeshima; eight letters from the Arisugawa-no-miya family to former Imperial court ladies; seven letters from Nobuaki Makino to his wife, Mineko; five letters from Iesato Tokugawa to his friends and acquaintances; four letters from Iemasa Tokugawa to his friends and acquaintances; four letters from Naotada Nabeshima to his biological parents, his foster father and others. We can catch a glimpse of the daily life of the upper class at that time through the letters.

The three letters from Sanetomi Sanjo addressed to Kaishu Katsu, Takato Oki and Takemichi Koga draw attentions as Sanjo mentioned political affairs on personnel in the government. As for the other letters, the various individuals often wrote one or two letters each. These senders include prominent politicians and high government officials such as Nobuyoshi Sawa, Michitomi Higashikuze, Sanetsune Tokudajji, Sakimitsu Yanagihara, Masayoshi Matsukata, Yoshimoto Hanabusa, Hisayoshi Hijikata, Kagenori Ueno, Takamori Irie, Suetomo Sanjonishi, Kiyonari Yoshida, Kenjiro Shigeno, Shuzo Aoki, Kentaro Kaneko, Kogoro Takahira, Taro Katsura, Kumao Harada, Reijiro Wakatsuki, Eigo Fukai, Hiroshi Saito, and Yotaro Sugimura. The letters were addressed to their colleagues and friends.



## <Postcards>

The biggest volume and the core of this collection are postcards and others which were sent to Japan from the western countries, other parts of Asia, and as far as South America. Postcards were expensive during that time. Valuable information on local manners, customs and as well as cultures can be drawn from such photographic postcards. Postcards have high academic value as we can learn from the contexts on how the upper class Japanese people who were living overseas dealt with different cultures. The following is the descending order of the postcards.

The largest number of postcards was addressed to Prince Kitashirakawa Naruhisa and Princess Fusako (the seventh daughter of the Meiji Emperor). Those were from relatives and people from both within and outside of Japan. The breakdown of postcards from the relatives is as follows: 26 postcards from Gokichiro Date; 12 from Teruhisa Komatsu, ten from Tadataka Date; eight from Prince Asaka Yasuhiko and Princess Nobuko (the eighth daughter of the Meiji Emperor); seven from Prince Higashikuni Naruhiko and Princess Toshiko (the ninth daughter of the Meiji Emperor); seven from Masao Ueno, six from Yoriyasu Arima; four from Sadako Arima; four from Yoshinori Futara; and three from Mitsuko Kanroji. As for non-relatives, the breakdown is as follows: 49 from Masanao Matsudaira; 19 from Shigetada Seki; three from Eikichi Okada, 16 postcards from 16 different people; 14 from unknown senders.

The second largest number of postcards was addressed to Mr Kokichi Sonoda, who served as the president of Yokohama Specie Bank, Ltd, and Mrs Keiko Sonoda. Their family members, relatives, and friends sent these postcards from overseas. Among them, nine were from the Toyota clan such as Mr and Mrs Ichizo Kodama, Risaburo Toyoda, and Kiichiro Toyoda since Yoneko Sonoda, the first daughter of Mr and Mrs Sonoda, married to Ichizo Kodama, the first President of Toyota Jidosha Kogyo. Other postcards were sent from people such as Shiro Fukushima, the heir of Army General Yasumasa Fukushima, Kinjiro Hirose, the third son of Saneomi Hirose and inherited his father's title of count, Keishiro Matsui when he was the Ambassador to the U.K.

The third largest number of postcards was addressed to Manjiro Inagaki when he was the Minister to Siam (Thailand). There are ten postcards sent from within and outside of Japan. It is particularly interesting to see two postcards sent from a former lord family member Mamoru Matsura (who later became Nobutsune Okuma and the Honorary President of Waseda University) in 1900 and 1902. This is because the contexts of the postcards show that the lord and the feudal retainer under the *shogunate* system still kept their deep trusting relationship even in the mid Meiji period.

The fourth largest number of postcards was addressed to Nagafumi Aruga who was a director of Mitsui Goshi. There are eight postcards. Apart from that, there are 18 postcards from Prince Kacho Hiroyasu, the peerage, and diplomats such as Renzo Sawada and Shigeru Yoshida who later became a Prime Minister.

## <Invitation and Menu Cards>

The quantity of this collection is equivalent to that of the postcards. Most of them were related to Kinsaku Maruo and Keijiro Nabeshima. Firstly, the senders were the Emperor, the Empress, the Imperial Family members, the peerage, high government officials and others. The invitations were sent from 1889 to 1921 to Kinsaku Maruo when he was serving as a chamberlain to the Crown Prince and a court councilor. The parties include the Imperial Cherry Blossom Viewing Parties, the Imperial Chrysanthemum Viewing Parties, Imperial luncheon parties, Imperial banquets, Imperial New Year Parties, *Kigensetsu* Ceremony (the day commemorating the ascension to the throne of the first Emperor), *Tenchosetsu* Ceremony (Emperor's Birthday), wedding ceremonies of the Imperial Family members including princes and princesses, and luncheons, evening parties, poetry parties held by high government officials.

This collection was made under the theme of parties. As there is an overwhelming number of invitations and other materials covering a long time period, these materials serve as a valuable means to learn about the historical transitions created by the upper class in Japan. The collection of menus for parties is also a valuable historical material for the research into modern Japanese history of food culture.

Secondly, there are invitation and party menu cards addressed to Keijiro Nabeshima who was posted as a diplomat to the legations in the U.K. and the U.S.A., the Minister to Belgium, and a member of the House of Peers. The historical materials can be divided into two categories: one is when he was in Japan and the other is when he was posted overseas. There are 60 invitations, programs and menus for the Imperial garden parties, dance and music parties, evening parties, wedding receptions, and cherry blossom viewing parties during the period of 1885 to 1899. The senders were Imperial Family members, the peerage, former Ministers of the Ministries, the Governor of Tokyo, Ministers to Japan from various countries. The invitation to the 10<sup>th</sup> anniversary of the bomb attack against Shigenobu Okuma is quite unique.

The materials can be compared in research in history as this collection related to Kinsaku Maruo and Kinjiro Nabeshima was collected under the same theme. It is significant in that sense.

There are about 70 materials addressed to Nabeshima when he was working overseas. They include the invitations, menus, and concert programs and tickets. He received most of them during 1888 and 1891 when he was stationed in London. These historical materials show the spectacular and extremely busy life led by a diplomat at that time.

Apart from this, there are several materials addressed to Tokiyoshi Kusama who was an official of the Ministry of Education and the Ministry of Communication. They include the invitations to *Tenchosetsu* Ceremony (Emperor's Birthday), and the Imperial Chrysanthemum Viewing Parties during the Taisho period. There are unique materials such as the invitations to *Tenchosetsu* garden party held at the Governor-General of Korea's office and a "tea and snack party" hosted by the Commander of the Korean Army in the Showa period.

### <Business Cards>

In the historical materials related to Keijiro Nabeshima, there is a great number of business cards of distinguished people, politicians, and diplomats from both inside and outside Japan. As for the breakdown, 95 business cards were exchanged in Japan in total. Many of them were exchanged at the Imperial New Year Party. As for overseas, 185 business cards were exchanged with Japanese and local influential people at diplomatic parties etc.

### <Official Documents>

There are not many official documents as these are usually not available to outsiders. There are four replies from the Ministers to Japan including those from the U.K., Russia, the Netherlands, and Hawaii to a dinner party hosted by Minister of Education Takato Oki at his official residence in January 1892.

It's interesting to highlight two other documents—an English telegram and a receipt of the telegram fee in Japanese which was sent from the British Consul to Nagasaki to the French Minister to Yokohama in April 1877. There is also an original telegram from Foreign Minister Jyutaro Komura to Governor Nagasaki Yoshitaro Arakawa on the 14<sup>th</sup> of February 1904 to inform him that the U.S., Italy, Denmark and the Netherlands had proclaimed neutrality in the Russo-Japanese War. There is also a printed historical material of “the current situation and expansion plan of the telegraph and telephone facility between Nagasaki and Shanghai” dated the 25<sup>th</sup> of February 1938.

### <General Documents>

This collection comprises 40 documents related to Nagao Aruga, who was a chief of industrial agency at the Ministry of Agriculture and Commerce and became the executive director of Mitsui Goshi. This collection includes documents in the final years of the Meiji period such as invoices and receipts of building a new house in Azabu Tokyo, constructing a garden, furniture, written notices to the authority, records of housekeeping expenditures, lamp fees, tea cakes fees, etc. They also include a certificate of a successful bid of selling tea utensils from an antique dealer. Collectively, they give us a very good idea of the living conditions of the wealthy class and of the commodity price at that time could be gleaned from these historical materials.

### <Photographs>

In addition to the postcards, invitation and menu cards, another type of important historical materials is photographs. Majority of them are portrait photographs in the Meiji period. They include politicians such as Kaoru Inoue, Toshitsugu Maeda, Naomasa Nabeshima, Naohiro Nabeshima, Fumimaro Konoe, and Shigeru Yoshida as well as families and people of the middle class, portraits of rural commoners, and group photographs of foreign students. Apart from that, there are photographs of foreign buildings and landscapes. Historical materials of photographs visually show manners and customs as well as cultures of that time. This photograph collection is a useful historical material to understand the social situation of the Meiji period.

### <Prints and Paintings>

There are 23 prints and paintings including two large portrait-paintings in oil of Kaoru Inoue and Takeko Inoue (probably by Kiyoo Kawamura), original Japanese paintings of the Edo-Meiji period, colored woodblock prints, and prints of European gardens.

### <Maps and Illustrations>

There are six printed maps of Africa, Eurasian and Asian regions.

### <Artefacts>

This collection comprises 15 artefacts. There are a cigarette case made of silver with the Imperial Chrysanthemum Crest, a small lacquer article container with the Imperial Chrysanthemum Crest and *Gosannokiri* (in the form of paulownia's leaf with flowers), a silver-plated bowl with a crest of the Nabeshima family's *Daki-myoga* (in the form of two ginger leaves facing each other), a Taisho Emperor Enthronement Commemorative Medal, a Kyoto Grand Exposition Medal in Commemoration of the Showa Emperor's Coronation, a hat used by postmen, and a commemorative medal in Europe.

### <Antiques>

There are three-dimensional materials: a telephone, a globe and a scale.

### <Airmail Envelopes>

This collection comprises an outstanding number of airmail envelopes, 127 in total, majority from the 1930's to the 1940's. It has a high historical value as all of the envelopes sent from overseas have stamps with clear postmarks.

### <Others>

Some of the materials in this collection are difficult to classify such as newspaper articles. The largest number of articles are about the airplane Fuji's crash happened on the 8<sup>th</sup> of December 1938. There is also a small collection of photographic postcards about Toyama city.

In conclusion, the core of the main collection is personal historical materials belonging to the Imperial Family members and former *kuge* class (court nobles). It reflects Mr Egawa's historical view that the Meiji Restoration was realized under the strong political leadership by the Imperial Family members and *kuge* class. The modernization of Japan plays an important role in understanding Mr Egawa's collection.

After the Tokugawa shogunate opened the country to six Great Powers including the USA, Great Britain, and Holland, the anti-shogunate movement intensified, leading to the collapse of the shogunate in 1868. The Meiji Government which took over political power was built under the leadership of the middle and lower class of feudal retainers in the Satsuma, Choshu, Tosa and Saga clans, as well as Imperial families, Court nobles, former feudal lords, former shogunate retainers and Court ladies.

The imperial families, former feudal lords, court nobles, and court ladies of this group gathered in a waka poetry group called the Outadokoro Group with Masakaze Takasaki as a leader. Through the Emperor, this Group had a strong political influence over the Meiji Government. However, this group has so far not been studied well in Japanese modern history.

From this point of view the Egawa Collection pays special attention to the political activities of court nobles and court ladies in particular among Outadokoro Group members. Three representative court ladies are Toshiko Takakura, Michiko Koike and Atsuko Saisho. Mr Egawa's collection of waka includes Tanzaku written by Toshiko Takakura and Atsuko Saisho, and a letter and waka written by Michiki Koike.

Moreover, the historical materials were collected under certain themes. That is the main characteristic of this collection which enhances its value. The collection is not a combination of separate historical materials, but is connected to each other. It means this collection maintains the variety and continuity that is important for the empirical and historical research.

#### Koji Nakajima

Team Leader, Research Team (Japan)

## 江川淑夫コレクション・カテゴリー I 概説

江川淑夫コレクション・カテゴリー I の内訳は以下のように分類される。

1. 掛軸
2. 色紙(和歌)
3. 短冊(和歌)
4. 書簡
5. 絵はがき
6. 宴会招待状・宴会メニュー
7. 名刺
8. 公文書
9. 一般文書(各種請求書・領収書、収支明細表、覚書)
10. 写真(人物、集合、建物・風景)
11. 絵画
12. 地図・絵図
13. 工芸品(銀製品、蒔絵、内外記念メダル、)
14. アンティーク(電話受話器、地球儀、秤)
15. 航空便封筒
16. その他

本コレクションは、日本の近代国家建設から完成に至る明治期の皇族、華族層の個人的史料を中心に収集されている。ただし、補完的に大正・昭和期の史料も含まれる。以下、それぞれの内訳に従って、内容を概説する。

### <掛軸>

明治期および大正・昭和期に政治家として活躍した、皇族、華族層の人々による漢詩幅、和歌幅、書簡幅、書賛幅20点が収集されている。中でも昭和期の1937年から1941年の間に三度にわたり内閣総理大臣を務めた、近衛文磨の漢詩掛軸は宰相の書幅として史料価値が高い。

### <色紙>

宮中文化の象徴でもある和歌は、歌道として天皇家・皇族・公家さらに大名家のたしなみとして継承され、時によっては政治的道具として利用されることもあった。江戸期に年の始めの宮中行事として制度化された「歌御会始」は、1928(大正15)年に「歌会始」と改称され、太平洋戦争後の1947(昭和22)年からは一般国民も参加して現在も宮中行事として引き継がれている。本コレクションには江戸・明治期の公家・華族の歌人たちの短歌色紙39枚が納められている。尚、大中臣能宣および九条良経の両作品は後年(明治期?)に筆写されたものと思われる。



## <短冊>

色紙と同様に、短歌を短冊に詠んだものである。江戸期の公家歌人、明治期の華族歌人たちの作品140枚が所蔵されている。ちなみに明治天皇の御製はおよそ10万首と言われるが、本コレクションには明治天皇の第六皇女である昌子内親王の作品も一点含まれている。

## <書簡>

収集された書簡の多くは、明治期を中心に華族層におけるプライベートな書状である。家族・親族内、旧主従関係あるいは職務上の上司と部下の関係などである。

発信者として数が多い順から並べると、松平恒雄ファミリーから彼の妻信子の親元である鍋島直大・栄子夫妻への書簡が10通、有栖川宮家から宮家旧職員であった女官への便りが8通、牧野伸顕から妻の峰子への書状が7通、徳川家達の友人・知人たちへの手紙が5通、徳川家正から同様の手紙が4通、鍋島直綱から実父母・養父への書状が4通などである。こうした書状からは当時の上流階級の日常を垣間見ることができる。

三条実美から勝海舟、大木喬任、久我建通へ宛てた3通の書簡は、政権の人事に触れた政治的内容が含まれていて注意を引く。その他の書簡は一人が1通ないし2通出状したものであるが、政治家・高級官僚として活躍した澤宣嘉、東久世通禧、徳大実実則、柳原前光、松方正義、花房義質、土方久敬、上野景範、入江為守、三条西季知、吉田清成、重野謙次郎、青木周蔵、金子堅太郎、高平小五郎、桂太郎、原田熊雄、若槻礼次郎、深井英五、齋藤博、杉村陽太郎らが発信した同僚や友人宛ての書簡が所蔵されている。

## <絵はがき>

本コレクションで最もボリュームが多く中核を形成しているのが、海外から日本に発信された絵はがき類である。欧米や一部アジアや南米を含む地域から届けられる絵はがきは、写真が高価な時代、当時の現地の風俗や文化を知る上で貴重な情報であり、また便りの内容は当時海外生活を送っていた日本の上流階級の人々の異文化との接し方を知る上でも、学術的に価値の高いものである。ここでは受信数の多い順に詳細を見て行こう。

最も数が多いのは、北白川宮成久王・房子内親王(明治天皇の第七皇女)への国内外の親族や関係者からの便りである。親族では伊達剛吉郎26通、小松輝久12通、伊達紀隆10通、朝香宮鳩彦王・充子内親王(明治天皇の第八皇女)8通、東久邇宮稔彦王・聰子内親王(明治天皇の第九皇女)7通、上野正雄7通、有馬頼寧6通、有馬貞子4通、二荒芳徳4通、甘露寺満子3通等で、親族以外では松平正直49通、関重忠19通、岡田栄吉3通、その他1通が16通、発信者不明が14通で、合計188通を数える。

二番目に多いのは横浜正金銀行頭取を務めた園田孝吉・銚子夫妻への絵はがきで45通ある。その全てが海外からの家族・親族および知人からの便りである。園田夫妻の長女米子はトヨタ自動車工業の初代社長となった児玉一造と結婚した関係で、児玉一造夫妻、豊田利三郎、豊田喜一郎などトヨタ一族からの便りが9通含まれる。その他、福島安正陸軍大将の嫡男福島四郎、廣澤眞臣の三男で伯爵家を継いだ廣澤金次郎、駐英大使時代の松井慶四郎などからの便りが納められている。

三番目は駐シャム(タイ)公使時代の稲垣万次郎宛ての絵はがきで10通ある。これらは日本および海外から発信されたもので、特に興味深いのは1900(明治33)年と1902(明治34)年の旧主君家の松浦常(のちの大隈信常早稲田大学総長)からの便り2通である。その文面から幕藩時代の主君と藩士の信頼関係が明治中期になってもまだ深いことが知られる。

四番目は三井合資の理事であった有賀長文宛ての8通である。その他は、華頂宮博恭王のほか華族、澤田兼三やのちの内閣総理大臣吉田茂などの外交官の絵はがき18通が収集されている。

## <宴会招待状・宴会メニュー>

このコレクションも量的には絵はがきの枚数に匹敵する。最も多いのは丸尾錦作と鍋島桂次郎関係のものである。第一は、丸尾錦作が東宮侍従、宮中顧問官に在職中であった1889(明治22)年から1921(大正10)年の間に天皇・皇后、皇族、華族、政府高官等から諸々の宴会に招待を受けた際の招待状類である。それは観桜会、観菊会、宮中午餐会、宮中晚餐会、宮中新年会、紀元節、天長節、天皇家・皇族の親王・内親王の結婚式、政府高官主催の午餐会・夜会、歌会などの招待状および宴会メニュー等封筒も含め361点におよぶ。

こうした宴会という一定のテーマのもとに収集が行われ、長期確かつ数量的にも圧倒的な豊富さから、日本の上流階層形成の歴史の変遷を知る上で、貴重な史料と言える。また宴会時のメニューのコレクションは、近代日本の食文化史研究においても貴重な史料である。

第二は外交官として在英米公使館勤務を経てベルギー公使を務め、のち貴族議院議員となった鍋島桂次郎宛ての宴会招待状および宴会メニューである。史料は日本におけるものと海外在勤時代のものと二種類に分けられる。日本では1885(明治18)年から1899(明治32)年の間に、皇族、華族、歴代各省大臣、東京府知事、駐日諸外国公使らからの園遊会、舞楽会、夜会、結婚披露宴、観桜会等の招待状、プログラムおよびメニュー等60点余りが所蔵されている。中でも「大隈重信遭難十周年会」の招待状は珍しいものである。

丸尾錦作および鍋島桂次郎の同一テーマによるコレクションは、比較史料として歴史研究において意義あるものである。

一方、鍋島の在外勤務時代の招待状および料理メニュー、コンサートプログラム・チケットなど約70点は、主として1888～1891年のロンドン駐在時代のもので、これら史料から当時の外交官生活の華やかさと同時に極めて多忙な毎日であったことがわかる。

その他に、教育者・通信省官吏であった草間時福の大正期の天長節、観菊会の招待状も数点含まれている。ユニークなものでは昭和期の朝鮮総督府で催された天長節園遊会、朝鮮軍司令官主催の「茶菓会」などの招待状等がある。

## <名刺>

鍋島桂次郎関連史料には、内外の貴顕、政治家、外交官の名刺が大量に含まれている。内訳をみると日本国内に於いては、宮中新年会で名刺交換をしたものが多く、全体で95枚ある。海外では外交上のパーティー等で在留邦人および現地の有力者と名刺交換されたもの185枚が数えられる。

## <公文書>

公文書は基本的に市場に出回らないので、本コレクションでもその数は少ない。1892(明治25)年1月の文部大臣大木喬任主催の大臣公邸における晩餐会への英国、ロシア、オランダおよびハワイの各国公使からの出欠通知が4通所蔵されている。

その他に、明治10(1877)年4月に駐長崎英国領事から駐横浜フランス公使に打たれた電報の英文と日本語の電報料金の領収書および1904年(明治37)年2月14日に小村寿太郎外務大臣から荒川義太郎長崎県知事に打電された、日露開戦に伴いアメリカ、イタリア、デンマーク、オランダの各国政府が局外中立を宣言した旨の電報の現物がある。また1938(昭和13)年2月25日付け「長崎上海間電信電話施設ノ現況及拡張計画書、通信省工務局」の印刷史料がある。

## <一般文書>

このコレクションの中心は農商務省工務局長から三井合資常務理事となった有賀長文が、明治末年に東京麻布に新居を建築した際の住宅、庭園造成、家具等の請求書および領収書、役所への届出書、家計の支払い記録、電灯代、茶菓子代等の一連の文書および所蔵する茶道具を手放した際の骨董商からの落札通知など約40点である。当時の富裕層の生活状況や物価が確認できる史料である。

## <写真>

本コレクションの特徴として外国絵はがきの収集、宴会招待状とメニューが指摘できるが、もう一つの特徴として大量の明治期の人物写真が挙げられる。井上馨、上野景範、前田利嗣、鍋島直正、鍋島直大、近衛文麿、吉田茂などの政治家に加え中産階層の家族や人物の写真、地方の庶民のポートレート、外国留学生集合写真などの人物写真が約100枚所蔵されている。その他に外国の建築物や風景なども所蔵されている。

写真は具体的にその時代の風俗、文化をリアルに伝える史料であり、この写真コレクションは明治期の世相を理解する上で有効な史料である。

## <絵画>

井上馨および夫人武子の大きな油絵肖像画(川村清雄作?)をはじめ、江戸・明治期の肉筆日本画、錦絵および欧州庭園のプリントなど23点が収蔵されている。

## <地図・絵図>

アフリカ、ユーラシア・アジア地域のプリント地図6点が含まれる。

## <工芸品>

菊御紋入り銀製煙草入れ、菊御紋と五三の桐紋蒔絵入り小物入れ、鍋島家抱苜蓿紋入り銀杯、(大正天皇)御即位大札之記念メダル、(大正天皇)大札記念京都大博覧会メダル、郵便配達人編傘、欧州の記念メダル等15点がある。

## <アンティーク>

電話受話器、地球儀およびPostal Scaleの3点がある。

## <航空郵便封筒>

本コレクションで異彩を放っているのが、大量の航空郵便封筒である。1930~1940年代の初期航空郵便封筒の一大コレクションで、各国から発信された封筒全てに切手が貼られ、消印も明瞭に押印されていて史料の価値が高い。全数で127通を数える。

## <その他>

分類の難しい新聞記事などが挙げられる。量的に多いのは昭和13(1938)年12月8日に起きた旅客機富士号の遭難記事がある。その他、地方都市の富山市を紹介する写真集なども含まれる。

本コレクションは皇族および旧公家階級に属する人々の個人史料が中核となっている。それは江川氏の、明治維新は皇室、皇族・公家層の強い政治的リーダーシップのもとに成し遂げられたもの、とする歴史観の反映でもある。江川氏のコレクションを理解する上で日本の近代化が重要な役割を果たしている。

米国、英国、オランダなどの六大国に対し徳川幕府が開国した後、反幕運動が強まり1868年の幕府崩壊へとつながった。その後政権を引き継いだ明治政府は薩摩藩、長州藩、土佐藩、佐賀藩の中級、下級藩士が中心となり、皇族、公家、元藩主、御家人、女官も活躍した。

この集団に属する皇族、元藩主、公家や女官は高崎正風率いる御歌所と呼ばれる和歌の集まりに参加していた。この集団は天皇を通じ明治政府に対し大きな政治的影響力を持っていたが、日本近代史ではあまり研究されていない。

この観点から江川コレクションは公家、女官、特に御歌所の顔ぶれの政治的活動が注目に値する。代表的な三人の女官は高倉壽子氏、小池道子氏、税所敦子氏だ。江川氏の和歌コレクションには高倉壽子氏や税所敦子氏作の短冊や小池道子氏作の書簡や和歌が収められている。

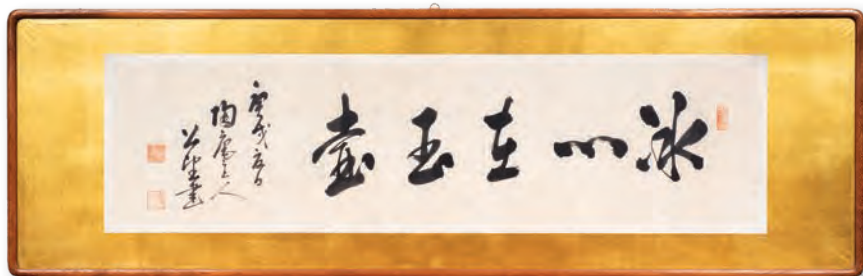
さらに本コレクションの大きな特徴でありその価値を高めているのは、史料収集が一定のテーマのもとにひとつの塊として行われていることである。いわゆる孤立した単一史料ではなく、史料間に連関を持つ史料群になっていることである。これは実証的歴史研究において重要とされる、史料の多様性や連続性が保たれていることに他ならない。

## 中島耕二

研究チーム、チームリーダー(日本)

## CALLIGRAPHY WORKS

**THE** collection of calligraphy works comprises 208 pieces, many of them traceable to the Edo period. These works, in a variety of formats and forms such as mounted or framed scrolls, Shikishi and Tanzaku, documented various aspects of Japanese culture and society, through the various subject matters covered. Of these, 29 pieces of mounted/framed scrolls were predominantly calligraphed by Japanese politicians in the Meiji-Taisho period from 1868 to 1938. All of them are signed by the author, often complete with a seal, while a few of them come with further illustrations. The remaining 179 pieces of calligraphic works were written on Shikishi and Tanzaku. Shikishi is a special decorated and square-shaped paper affixed to a backing, typically used in calligraphy or painting works. Tanzaku is a poem card of vertical format. The calligraphy on poem cards were created largely by Japanese poets and politicians in the Edo-Meiji period from 1603 to 1912.



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## THE WAKA IN THE EGAWA COLLECTIONS

**THERE** are nearly 200 pieces of Tanzaku (vertical poem cards) and Shikishi (poems on decorated paper) in this collection which may be regarded as the core of the Egawa Collections. Waka (Japanese poems) were written on them. Many of the collected pieces were composed by people from the upper classes of the society, including Court nobles and samurai families (lords of domains) from the late Edo period to the Meiji period (the 1800s). They include Naishinno (princesses), O-jo (princesses), ladies in the Imperial Court, the Imperial Family and Court nobles as well as wives of Court nobles and samurai families, and female poets.

Close examination of the individual authors of this great amount of Tanzaku and Shikishi, we notice that many of them belonged to the anti-Shogunate faction. There are only limited pieces composed by people who were Sabaku-ha (supporters of the Shogun).

The Egawa Collections with these particular tendencies (characteristics) reflect Mr Egawa's historical view that Court nobles and samurai families who opposed the Shogunate had a major political influence on the collapse of the Edo Shogunate, the establishment of the new Meiji government, and the policies of the new government after the Meiji Restoration. In other words, it shows that many of the people who appear in the Tanzaku and Shikishi in this collection played roles in overthrowing the Shogunate, and in the Meiji Restoration.

There are no other collections in Japan in which a collector has selected authors based on a historical perspective such as this, bringing together a great amount of Tanzaku and Shikishi written in the late Edo period to the Meiji period. This waka collection will not only contribute to the study of literature on waka itself, but also provide very valuable historical materials for researchers of Japanese art history and modern Japanese history.

The following are brief historical descriptions of ryoshi (writing papers) that are kaishi (Japanese tissue), Tanzaku (vertical poem cards) and Shikishi (decorated paper used for poetry).

### Ryoshi (Writing Papers)

Ryoshi means papers used for writing. It is sometimes narrowly defined as papers used for books or scriptures. When the demand for paper increased in the upper classes from the Nara period (710 – 784) to the early Heian period (794 – 1185), the paper materials and purposes started to become clear.



In terms of materials, papers were distinguished by raw materials such as asashi (hemp papers), kozoshi (mulberry papers), hishi (high-quality paper made from the gampi tree, also known as ganpishi), and mitsumatashi (paper bush). In particular, kozoshi started to be used mainly as the kozo plant grew everywhere in Japan, was easy to obtain, and had strong fibres. Hishi was valued highly as the gampi tree fibres were thin and short, and the texture was strong and beautiful. After the Heian period, as manufacturing technology developed, demand also increased for craft papers. These were developed especially for poems with high art value such as watermarking, kin-gin sunago (sprinkling gold or silver powders), kirihaku (sprinkling gold or silver foils cut into different shapes), nogehaku (sprinkling gold or silver filamentous leaves) and momihaku (rubbing gold or silver foils). Those papers were not used for sutras, but used as kaishi, Tanzaku and Shikishi.

### **Kaishi (Japanese Tissue)**

Kaishi is a kind of ryoshi which has existed since the early Heian period. It was folded into eight sections and kept in one's pocket for unexpected occasions. The paper was also used for writing letters and poems. In the beginning, there was no rule on the paper width or size, but by the end of the Heian period, kaishi papers used as official papers were standardized. There were certain rules on the lengths, thicknesses, and the sizes of creases according to social status. The size of papers for Emperor's poems were to be larger than 42.42cm, but just 42.42cm for Sessho (Regent) and Kanpaku (chief advisor to the Emperor), and smaller sizes for Dainagon (chief counselor of state) and the lower ranks. There was a format for waka written on kaishi. There should be space before a title and foreword. Next to them, a ranking (consisting of an official rank and full name) and waka should be written. There are several waka written on kaishi in the Egawa Collections.

### **Tanzaku (Vertical Poem Cards)**

Tanzaku (短冊) may also be read as "tanjaku". It is also written as 短尺. It is used as part of ryoshi for poems. In the 7<sup>th</sup> to 8<sup>th</sup> centuries, Tanzaku was used as hineribumi (twisted pieces of paper), lotteries, vouchers, and meal tickets in the noble society. In the early Heian period, waka was written on Tanzaku. Tanzaku was said to be used for kikuawase (a game played with chrysanthemums), but there are no such Tanzaku left now. In the Heian period, waka and Chinese poems were mainly written on kaishi. In the Kamakura period (1192 – 1333), when the noble society had lost its power, kaishi was used to write waka for official occasions, but Tanzaku was used for unofficial cases. There was no set rule for paper widths until the early Muromachi period (1338 – 1573). The size was the same as kaishi divided into eight equal parts vertically. The standard size was 5.54cm in width and 36.36cm in length. Smaller or wider types of Tanzaku were also used.

In the earlier historical period, Tanzaku for waka was a plain white paper without any underdrawings or patterns, but later, decorations such as kin gin sunago, kirihaku and others mentioned above, were added to enhance the observation value. People also used Tanzaku on which both sides were painted gold with a brush. Contrary to kaishi that was used in formal occasions, Tanzaku was used for informal occasions, where a title was written on one third of the upper part and waka was written on two thirds of the lower part. There was no official rank and family name, only a first name written on Tanzaku.

### **Shikishi (Poems on Decorated Paper)**

Shikishi became an individual ryoshi in the early Muromachi period. Ryoshi used for Chinese poems and waka was called "irogami" which was also referred to as irogamigata until then. It was used for folding screens or paper sliding doors. This irogamigata changed its form to Shikishi when it started to be used along with Tanzaku.

Shikishi used for waka was rectangular with a vertical/horizontal ratio of 10:9. Among Shikishi, there are "cloud papers" which are blue on the upper part with purple clouds (uchigumori) on the lower part, as well as dyed "irogami". Like Tanzaku, most Shikishi were decorated with various techniques using foils such as kin-gin sunago. As Shikishi and Tanzaku were later used for the same purpose, they were combined and referred to as "Shikishi-Tanzaku".

#### *References:*

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## ANNEX: List of Waka Authors on Shikishi and Tanzaku in the Egawa Collection

Waka (Type of document)		Author	Author (English)	Birth & Death	Gender	Class	Home	Court Rank	Title*
	Tanzaku	有馬韶子	Arima, Tsunako	1825-1913	Female	Feudal lord's wife	Imperial Princess Shoshi, the fourth daughter of Arisugawanomiya Imperial Prince Tsunahito		Princess
		She was adopted by the 12th Shogun Ieyoshi TOKUGAWA. She was called Kiyohime. She became the lawful wife of Yoshishige Arima, the lord of Kurume Domain.							
Shikishi		姉小路公遂	Anegakoji, Kinsui	1794-1857	Male	The Urin Family, a Court noble		Senior Second Rank	(Count)
		He was promoted to a provisional vice-councilor of state in 1834. He was one of the seven noblemen who escaped from Kyoto in the incident called shichikyo-ochi. He was the father of Nobuyoshi SAWA who became the chief of Foreign Ministry under the Meiji Government.							
	Tanzaku	綾小路有長	Ayanokoji, Arinaga	1792-1881	Male	The Urin Family, a Court noble		Senior Second Rank	(Viscount)
		A Court noble from the late Edo period to the Meiji period. The family business was ancient court music. Arinaga played ancient Japanese court dance and music in the Music Department after the Meiji Restoration.							
	Tanzaku	有栖川宮慰子	Arisugawanomiya, Yasuko	1864-1923	Female	Imperial Prince Arisugawanomiya Takehito's wife	Fourth daughter of lord of the Kaga Domain, Yoshiyasu MAEDA		Empress
		She had a profound knowledge of Chinese classics, paintings, and calligraphy. She inherited the Arisugawa school of calligraphy. She served as the Director of Jikei University School of Medicine.							
	Tanzaku	有栖川宮董子	Arisugawanomiya, Tadako	1855-1923	Female	Imperial Prince Arisugawanomiya Taruhito's wife	Seventh daughter of lord of Echigo Shibata Domain, Naohiro MIZOGUCHI		Empress
		She was devoted to establish Hakuaisha (later called the Japan Red Cross Society) and served as a chief manager of the Jikei University School of Medicine for ten years until 1896.							
	Kejijuku	有栖川宮熾仁親王	Prince Arisugawa, Taruhito	1835-1895	Male	Imperial family			Prince
	(Tanzaku)	He was a member of the Imperial family from the late Edo period to the Meiji period. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs) in the end of Edo period. After the Meiji Restoration, he was appointed to the President of the Meiji Government, Toshō Daishōtoku (military commander for the Eastern provinces), a chairman of Genroin (the Chamber of Elders), the head of the Military General Staff Office, the President of the councilor, and the Chief Priest of the Shrine at Ise.							

	Tanzaku	<b>池田慶徳</b>	Ikeda, Yoshinori	1837-1877	Male	Feudal lord		Junior First Rank (posthumously awarded)	(Marquis)
		He was the fifth son of Nariaki TOKUGAWA, the lord of the Mito Domain. He was the last feudal lord of the Tottori Domain and the governor of the domain. He encouraged studies in the domain and was devoted to the reform of the military system. He assumed the position of Gijo (one of the top three posts) in the Meiji Government and also participated in the Boshin War.							
	Tanzaku	<b>池田茂政</b>	Ikeda, Mochimasa	1839-1899	Male	Feudal lord		Junior First Rank	(Marquis)
		He was the ninth son of Nariaki TOKUGAWA, the lord of the Mito Domain and the ninth lord of the Okayama Domain. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners).							
	Tanzaku	<b>一条悦子</b>	Ichijo, Etsuko	1877-1945	Female	Lady in Sekke (line of regents and advisers), Court noble	Third daughter of the 13th lord of Kumamoto Domain, Morihisa HOSOKAWA		(Duke)
		She became the second wife of Saneteru ICHIJO.							
	Tanzaku	<b>一条実輝</b>	Ichijo, Saneteru	1866-1924	Male	Sekke (line of regents and advisers), Court noble		Senior Second Rank	Duke
		He worked as a captain in the navy, the Crown Prince's Grand Chamberlain, and the Imperial Court councilor. He became the chief priest of Meiji-Jingu Shrine.							
	Tanzaku	<b>一条忠香</b>	Ichijo, Tadaka	1812-1863	Male	Sekke (line of regents and advisers), Court noble		Junior First Rank	(Duke)
		A Court noble in the late Edo period. His daughter Haruko became the Empress of Meiji Emperor, Empress Shoken. He was devoted to the integration of the imperial court and the shogunate. He assumed the post of Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs) in the end of Edo period.							
	Tanzaku	<b>入江為守</b>	Irie, Tamemori	1868-1936	Male	The Urin Family, a Court noble		Senior Second Rank	Viscount
		He was the third son of Tametada REIZEI. He worked as a member of the House of Peers, the Crown Prince's Grand Chamberlain, and the Master of the Empress Dowager's Household. He edited the "Collection of waka poetry written by the Emperor Meiji" and the "Collection of waka poetry written by Empress Shoken" as a poet.							
	Tanzaku	<b>入江為福</b>	Irie, Tamesachi	1855-1874 ?	Male	The Urin Family, a Court noble		Junior Fifth Rank, Lower Grade	(Viscount)
		A court noble from the end of Edo period to the Meiji period. He was Taisho Emperor's uncle and Tamemori IRIE's adoptive father. The Irie family business was the art of waka poetry. He went to Germany to study medicine from 1872-1874 and became a court physician.							



	Tanzaku	<b>植松有經</b>	Uematsu, Aritsune	1839-1906	Male	Retainer of the Nagoya Domain		Senior Eighth Rank	
		He was born in the family of a Japanese classic scholar. He was appointed as an official in charge of literature at the Imperial Household Ministry after the Meiji Restoration. He worked for the Imperial Poetry Bureau of the Imperial Household Ministry in 1888 and taught waka and calligraphy to the peerages.							
	Tanzaku	<b>梅園季保</b>	Umezono, Sueyasu	1645-1691	Male	The Urin Family, a Court noble		Senior Third Rank	(Viscount)
		A Court noble in the mid Edo period.							
	Tanzaku	<b>裏辻公愛</b>	Uratsuji, Kinyoshi	1821-1882	Male	The Urin Family, a Court noble		Junior Third Rank	(Viscount)
		A court noble in the late Edo period and the Meiji period. He was appointed to Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs)							
Shikishi		<b>裏松千代子</b>	Uramatsu, Chiyoko	1855-1942	Female	Lady in Meike (the fourth highest status for court noble), a Court noble	Third daughter of Hirofusa MADENOKOJI		(Viscount)
		The wife of Yoshimitsu URAMATSU (the Army major, a member of the House of Peers, and viscount)							
	Tanzaku	<b>正親町実徳</b>	Ogimachi, Saneatsu	1814-1896	Male	The Urin Family, a Court noble		Senior Second Rank	(Count)
		A Court noble from the late Edo period to the Meiji period. He assumed the post of an administrator at the Imperial Poetry Bureau. He worked as an active Imperialist and became Sanyo (Councillor) in the new Meiji Government after the Meiji Restoration. He served as the Master of the Empress Dowager's Household in the first year of the Meiji period.							
	Tanzaku	<b>正親町三条実愛</b>	Ogimachi-Sanjo, Sanenaru	1820-1909	Male	The Urin Family, a Court noble		Junior First Rank	(Marquis)
		A Court noble from the late Edo period to the Meiji period. He had supported the integration of the imperial court and the shogunate but later changed his position to support the anti-Shogunate group. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He later became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). He worked for the Ministry of Justice under the new Meiji Government. The family name was changed to Saga in 1871.							
Shikishi	Tanzaku	<b>大田垣蓮月</b>	Otagaki-Rengetsu	1791-1875	Female	Poet	Daughter of Yoshikiyo TODO, castle keeper's chief retainer of the Ueno Domain in Iga Province		
		A poet in the late Edo period. She was called Nobu but entered the priesthood. She also used the name of Rengetsu. She learned waka from Kageki KAGAWA. Shikibu TAKABATAKE was her waka friend. Rengetsu was also good at pottery.							

Shikishi		<b>大中臣能宣</b>	Onakatomi-No, Yoshinobu	921-991	Male		One of the Thirty-six Master Poets, nobility	Senior Fourth Rank, Lower Grade	
		A poet in the Heian period. He became the Lord Custodian of the Great Shrine of Ise. He was devoted to read the Chinese characters in the Japanese pronunciations written in Manyoshu as a key member of waka house.							
	Tanzaku	<b>大原重徳</b>	Ohara, Shigenori	1801-1879	Male	The Urin Family, a Court noble		Senior Second Rank (posthumously awarded)	(Count)
		He was a court noble politician deeply involved in the politics in last days of Edo period and became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). He became Sanyo (Councilor) in the new Meiji Government and Gijo (one of the top three posts). He served as the President of the Upper House.							
	Tanzaku	<b>大原重朝</b>	Ohara, Shigetomo	1848 – 1918	Male	The Urin Family, a Court noble		Senior Second Rank	Count
		A Court noble in the end of Edo period. He became Sanyo (Councilor) in the new Meiji Government. He worked for the Imperial Household Ministry and the Ministry of Foreign Affairs. He was selected as a member of the House of Peers. He often composed waka and did calligraphy.							
	Tanzaku	<b>小川直子</b>	Ogawa, Naoko	1840-1919	Female	Lady of the imperial court			
		A daughter of a retainer of the Kanazawa Domain. She became a widow. After the Meiji Restoration, she obtained a teacher's license and taught at women's schools in Ishikawa and Aomori prefectures. She became a lady of the imperial court in the Imperial Household Minister and served as a general affairs official for Imperial Princess Masako and Imperial Princess Fusako.							
	Tanzaku	<b>香川景樹</b>	Kagawa, Kageki	1768-1843	Male	Retainer of the Tottori Domain, poet		Senior Fifth Rank (posthumously awarded)	
		A poet from the mid to the late Edo period. A son of a retainer of the Tottori Domain. When he was 26, he went to Kyoto and worked for court nobles such as the Takatsukasa family. He was adopted by a poet Kagemoto KAGAWA. He later advocated shirabe (tuning) and established a new principle for poetry. He influenced Masakaze TAKAHASHI via Tomonori HATTA. He also influenced the Meiji Emperor to compose poems via the Imperial Poetry Bureau. He also used the name of Keien.							
Shikishi		<b>花山院家厚</b>	Kazanin, Ieatsu	1789-1866	Male	The Seiga Family, a Court noble		Junior First Rank	(Marquis)
		A Court noble in the late Edo period. He was good at waka and paintings (the Kano School).							

	Tanzaku		<b>交野時萬</b>	Katano, Tokitsumu	1832-1914	Male	Meike (the fourth highest status for court noble), a Court noble		Senior Third Rank	Viscount
			A Court noble from the late Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. After the Meiji Restoration, he became the chief priest of Hikawa-jinja Shrine and Hiyoshi-jinja Shrine, and an official of the Imperial Poetry Bureau.							
	Tanzaku		<b>華頂宮郁子</b>	Kachonomiya, Ikuko	1853-1908	Female	Lady of the Imperial Family	First daughter of the 15th lord of the Nanbu Domain, Toshihisa NANBU		Prince's wife
			She married to Imperial Prince Kachonomiya Hirotsune in 1874, but became a widow two years later. She was good at playing imperial court music, Japanese harp and hand drum.							
Shikishi	Tanzaku		<b>亀井養子</b>	Kamei, Yasuko	1869-1926	Female	Feudal lord's wife	Daughter of the lord of the Obi Domain, Suketomo Ito		(Count)
			Wife of Koreaki KAMEI, the 13th head of the Kamei family and the former lord of the Tsuwano Domain							
Shikishi	Tanzaku		<b>烏丸光政</b>	Karasumaru, Mitsumasa	1812-1863	Male	Meike (the fourth highest status for court noble), a Court noble		Junior First Rank	(Count)
			A Court noble in the late Edo period. His daughter was adopted by Sanetsumu SANJO who became the wife of Yudo Yamauchi, the lord of the Kochi Domain.							
	Tanzaku		<b>勘解由小路資生</b>	Kadenokouji, Sukeyori	1827-1893	Male	Meike (the fourth highest status for court noble), a Court noble		Senior Third Rank	Viscount
			A poet in the late Edo period. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). He worked for the Imperial Household Ministry under the new Meiji Government and later became a member of the House of Peers.							
	Tanzaku	Kakejiku	<b>近衛忠照</b>	Konoe, Tadahiro	1808-1898	Male	Sekke (line of regents and advisers), Court noble		Senior First Rank (posthumously awarded)	
		(Kaishi)	The Konoe family was the head of Gosekke (five Sekke regent families) and Kanpaku (chief adviser to the Emperor). The family has a deep relationship with the Shimazu family through intermarriage. He taught poems to Lord of the Kagoshima Domain Nariakira SHIMAZU. He used the name of Suizan. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs) in the end of Edo period.							
	Tanzaku		<b>近衛忠房</b>	Konoe, Tadafusa	1838-1873	Male	Sekke (line of regents and advisers), Court noble		Junior First Rank	
			The fourth son of Tadahiro KONOE. He became the head of the Konoe family. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). After the Meiji Restoration, he became the Lord Custodian of the Great Shrine of Ise. He died at the age of 36 in 1873.							



Shikishi	Tanzaku	<b>久我建通</b>	Koga, Takemichi	1815-1903	Male	The Seiga Family, a Court noble		Junior First Rank	(Marquis)
		A Court noble in the late Edo period. He was one of the main figures of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He was appointed to the Interior Minister. After the Meiji Restoration, he became an official of Kamo-jinja Shrine and Koten Kokyusho (research institute for Shinto sect).							
	Tanzaku	<b>久我通久</b>	Koga, Michitsune	1841-1925	Male	The Seiga Family, a Court noble		Junior First Rank	Marquis
		A Court noble in the late Edo period. He became Sanyo (Councilor) in the new Meiji Government. He participated in the Boshin War and suppressed the war. He became an Army Major General. He later became Genroin-gikan (councilor of the Senate) and a court councilor.							
Shikishi		<b>九条良経</b>	Kujo, Yoshitsune	1169-1206	Male	Peerage at the end of Heian period	Gokyogoku Regent Grand Minister		
		A Court noble from the end of Heian period to the early Kamakura period. He became Sessho (regent) and Dajodaijin (Prime Minister) but died at the age of 38. He was good at waka, calligraphy and Chinese poetry.							
	Tanzaku	<b>柳筈隆韶</b>	Kushige, Takatsugu	1823-1874	Male	The Urin Family, a Court noble		Junior Third Rank	(Viscount)
		A Court noble in the late Edo period.							
	Tanzaku	<b>黒田清綱</b>	Kuroda, Kiyotsuna	1830-1917	Male	Retainer of the Kagoshima Domain		Senior Second Rank	Viscount
		He was Tomonori HATTA's pupil. He learned waka with Masakaze TAKAHASHI and others. He played an active role as a senior vassal of his Domain at the end of Edo period. After the Meiji Restoration, he was appointed to Genroin-gikan (councilor of the Senate), a member of the House of Peers, and privy councilor. He taught waka to the Meiji Emperor and the Taisho Emperor.							
	Tanzaku	<b>小池道子</b>	Koike, Michiko	1845-1929	Female	Lady of the imperial court			
		A poet from the Meiji period to the Taisho period. She learned waka from Utako NAKAJIMA. She worked for the Arisugawa Family as a lady of the imperial court. She later became a Naishi no jo (a woman officer who carried the Emperor's sword when he went out) and served for Empress Haruko (the Empress Dowager Shoken). She left many collections of poems.							
	Tanzaku	<b>小出 桑</b>	Koide, Tsubara	1833-1908	Male	Retainer of the Hamada Domain, poet		Senior Fifth Rank	
		He learned from waka, paintings, carving, Go, to sojyutsu (art of spearmanship). After the Meiji Restoration, he worked for the Imperial Household Ministry and became an official in charge of literature. He served for the Imperial Poetry Bureau and later became Yoryudo (scribe) and Shuji (deputy secretary).							
Shikishi		<b>五条為定</b>	Gojo, Tamesada	1804-1862	Male	Hanke (family of lower ranking court nobles), a Court noble		Junior Second Rank	(Viscount)
		A Court noble in the late Edo period.							

	Tanzaku	<b>税所敦子</b>	Saisho, Atsuko	1825-1900	Female	Lady of the imperial court			
		A poet from the end of the Edo period to the Meiji period. She was born in Kyoto as a daughter of a retainer of the Kagoshima Domain. She learned waka from Akikoto CHIGUSA. She served for the Shimazu and Konoe families. She worked for the Imperial Household after the Meiji Restoration and became a Gon no naishi (a court lady of the first rank). She served for Meiji Emperor and Empress Haruko (the Empress Dowager Shoken) and taught poems to ladies of the imperial court. She was evaluated highly as a person representing the old style Japanese poetry. She left many collections of poems and essays.							
	Tanzaku	<b>三条実美</b>	Sanjo, Sanetomi	1837-1891	Male	The Seiga Family, a Court noble		Senior First Rank	Duke
		He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) from the position of a Court noble co-operating with the Chochu Domain and stroved for the anti-shogunate movement. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). After the Meiji Restoration, he became Dajodaijin (Prime Minister) and the Interior Minister. He concurrently held the position of the Prime Minister in 1889.							
Shikishi	Tanzaku	<b>三条実萬</b>	Sanjo, Sanetsumu	1802-1859	Male	The Seiga Family, a Court noble		Senior First Rank (posthumously awarded)	(Duke)
		Suetomo SANJOUNISHI's father. He became a liaison officer between the imperial court and the military government in 1848. He delt with political negotiations between the Edo Shogunate and the Imperial Court. He was punished in the Ansei Purge in 1859 and became a Buddhist priest.							
	Tanzaku	<b>三条西季知</b>	Sanjonishi, Suetomo	1811-1880	Male	Court noble, minister's household		Senior Second Rank	(Count)
		A Court noble from the late Edo period to the Meiji period. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and fell from power. He became one of the seven noblemen escaped from Kyoto in the incident called shichikyoochi. He came back to power after the Meiji Restoration and assumed the post of Daikyosei (minister over religions) of Kyobusho (the Ministry of Religion). The Sanjonishi family had been masters of art of waka poetry for generations. He taught waka poetry to the Emperor Meiji together with Kiminari NISHIYOTSUTSUJI (Governor of Osaka Prefecture) whose family had also been the masters in the art. He served as an official in charge of literature.							
	Tanzaku	<b>三条西乘禪</b>	Sanjonishi, Jozen		Male	Court noble, minister's household	Hogen (the second highest rank for Buddhist priests)		(Count)
		He was a son of Suetsumu Sanjo. He served as the 240th chief abbot of the To-ji Temple Shingon sect.							

	Tanzaku	<b>芝山益子</b>	Shibayama, Masuko	1843-1906	Female	Lady of a Court noble	Daughter of Kuninori SHIBAYAMA, Meike (the fourth highest status for court noble), a Court noble		(Viscount)
		She was adopted by Toshiakira BOJO. She later took over the head of the Bojo family and the Shibayama family.							
	Tanzaku	<b>清水谷公正</b>	Shimizutani, Kinnao	1809-1883	Male	The Urin Family, a Court noble		Junior Second Rank	(Count)
		A Court noble from the late Edo period to the Meiji period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. She was an expert in calligraphy as well as waka.							
Shikishi	Tanzaku	<b>下田歌子</b>	Shimoda, Utako	1854-1936	Female	Lady of the imperial court			
		A daughter of a retainer of the Iwamura Domain in Mino Province. Utako began to work for the Imperial Court in 1872. Her work was recognised by Empress Haruko and she gained the Empress's trust. She taught waka to ladies of the imperial court. She taught at the Peerages' Schoiol and became its president. In 1893, she was dispatched overseas to study the educational systems in Europe and the U.S. as part of the education for imperial princesses. In 1907, she resigned from the director for the department of women at Gakushuin. She established Jissen Women's School and was devoted her whole life to women's education.							
Shikishi		<b>持明院基延</b>	Jimyoin, Motonobu	1792-1855	Male	The Urin Family, a Court noble		Junior Second Rank	(Viscount)
		A Court noble in the late Edo period.							
	Tanzaku	<b>白川寛訓</b>	Shirakawa, Sukenori	1841-1906	Male	Hanke (family of lower ranking court nobles), a Court noble		Senior Third Rank	(Viscount)
		A Court noble in the end of Edo period. The Shirakawa family head, for generations, served as Jingikan (officer of the ritsuryo office in charge of administration of Shinto worship) by succession. He became Sanyo (Councilor) after the Meiji Restoration. He became Gijo (one of the top three posts), Shinto priest, and a state affairs official of Shikiburyo (department of rites).							
Shikishi		<b>鈴木重胤</b>	Suzuki, Shigetane	1812-1863	Male	Scholar of Japanese classical literature in the end of Edo period			
		A scholar of Japanese classical literature in the late of the Edo period. He was a child of a village headman in Awaji Island. He moved to Osaka and learn Japanese classical literature while working for the Konoike family. He later studied under Takamasa OKUNI in Edo.							
Shikishi	Tanzaku	<b>園基祥</b>	Sono, Motosachi	1833-1905	Male	The Urin Family, a Court noble		Senior Second Rank	Count
		A Court noble from the end of Edo period to the Meiji period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. The family business was imperial court music and theology. He was excellent in flower arrangement and waka. His second daughter Sachiko became Naishi no suke (a court lady of the first rank).							



	Tanzaku	<b>園 基茂</b>	Sono, Motoshige	1793-1840	Male	The Urin Family, a Court noble		Senior Second Rank	(Count)
		A Court noble in the mid Edo period.							
	Tanzaku	<b>賀陽宮好子</b>	Daigo, Yoshiko	1865-1941	Female	Lady of the Imperial Family	First daughter of Tadaosa DAIGO. The Seiga Family, a Court noble		Prince's wife
		She married to Kayanomiya Prince Kuninori in 1892. The Kayanomiya House became independent in 1895. Prince Kuninori was the heir of the Kuninomiya family, but he handed over the title to his younger brother Prince Kuniyoshi.							
	Tanzaku	<b>高倉永房</b>	Takakura Nagafusa	1688-1755	Male	Hanke (family of lower ranking court nobles), a Court noble		Senior Second Rank	(Viscount)
		He was the 15th head of the Takakura family. A Court noble in the mid Edo period.							
	Tanzaku	<b>高倉壽子</b>	Takakura, Toshiko	1840-1930	Female	Lady of the imperial court			
		She served for Tadaka ICHIJO. When Tadaka's third daughter Haruko married to the Meiji Emperor and became the Empress in 1868, Toshiko also joined the Imperial Court and became Naishi no suke (a court lady of the first rank). She later became a chief court lady.							
	Tanzaku	<b>高崎正風</b>	Takasaki, Masakaze	1836-1912	Male	Retainer of the Kagoshima Domain	Poet	Senior Second Rank	Baron
		He worked in Kyoto as a promoter of the movement for reconciliation between the imperial court and the shogunate led by the father of the Satsuma Domain Hisamitsu SHIMAZU. After the Meiji Restoration, he went to the U.S. and Europe to study as a member of the Iwakura Mission for nearly two years. After returning to Japan, he began to work for the Imperial Court and became a chamberlain, and worked for Outagakari (a former Outadokoro that is Imperial Poetry Bureau). He became the head of Outagakari in 1886. He later was appointed as the first director of the Imperial Poetry Bureau. Her served as the head of Kokugakuin, and a privy councilor. He presided Masakazeshu.							
	Tanzaku	<b>鷹司輔照</b>	Takatsukasa, Sukehiro	1807-1878	Male	Sekke (line of regents and advisers), Court noble		Junior First Rank	(Duke)
		He became the Minister of the Right at the end of Edo period. He participated in the anti-shogunate movement and became a Buddhist priest after Ansei Purge, but after the death of Chief Minister Ii, he became Kanpaku (chief adviser to the Emperor). He served as Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs) and Gijo (one of the top three posts) after the Meiji Restoration.							
	Tanzaku	<b>高倉式部</b>	Takabatake, Shikibu	1785-1881	Female	Poet			
		A daughter of a merchant in Matsusaka, Ise Province. She learned poems from Kageyuki KAGAWA and Arikoto CHIGUSA. She left her name as a female poet along with Otagaki-Rengetsu. She released "Shikibu Rengetsu Nijo Wakashu" (a Japanese poem collection by the two ladies: Shikibu and Rengetsu) with Rengetsu.							

Shikishi	Tanzaku		<b>高松公祐</b>	Takamatsu, Kinsachi	1774-1851	Male	The Urin Family, a Court noble		Senior Second Rank	(Viscount)
			The family is the master of the Nijo Shool of Kado (the art of Japanese poetry). A Court noble in the late Edo period. He was the father of Kiminari NISHIYOTSUJI who worked actively as an Imperialist.							
	Tanzaku		<b>高松保実</b>	Takamatsu, Yasuzane	1817-1878	Male	The Urin Family, a Court noble		Senior Third Rank	(Viscount)
			The third son of Kinsachi TAKAMATSU. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce concluded in 1858.							
	Tanzaku		<b>竹田宮昌子</b>	Takedanomiya, Masako	1888-1940	Female	Lady of the Imperial Family	The sixth princess of the Meiji Emperor, Imperial Princess Tsunenomiya Masako		Princess
			She married to Takedanomiya Prince Tsunehisa and became Princess Masako in 1908. She devoted herself into social work by assuming the post of the president of Tokyo Jikei Kai (Jikei Hospital).							
	Tanzaku		<b>多嘉王</b>	Taka-O	1875 – 1937	Male	Member of the Imperial Family			Prince
			The fifth prince of Asahiko Kuninomiya. He became a member of the House of Peers and the Lord Custodian of the Great Shrine of Ise.							
	Tanzaku		<b>伊達宗城</b>	Date, Munenari	1818-1892	Male	Feudal lord		Junior First Rank	Count
			The 8th lord of the Uwajima Domain in Iyo Province. He was ordered to retire and enter into disciplinary confinement after Ansei Purge as a member of Hitotsubashi group. In the new Meiji Government, he became Gijo (one of the top three posts), the governor of foreign affairs, and the Minister of Treasury, but retired from politics after a short while.							
	Tanzaku	Kakejiku	<b>千種有功</b>	Chigusa, Arikoto	1796-1854	Male	The Urin Family, a Court noble		Senior Third Rank	(Viscount)
		(Shikishi)	A Court noble in the late Edo period. He was good as waka as well as calligraphy.							
	Tanzaku		<b>千種有任</b>	Chigusa, Arito	1836-1892	Male	The Urin Family, a Court noble		Junior Third Rank	Viscount
			A Court noble in the late Edo period and the Meiji period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce concluded in 1858. After the Meiji Restoration, he served as a general affairs official of the Imperial Household and an official of the Imperial Poetry Bureau.							
	Tanzaku		<b>千種有文</b>	Chigusa, Arifumi	1815-1869	Male	The Urin Family, a Court noble		Junior Third Rank	(Viscount)
			Arikoto CHIGUSA's second son who was good at waka. He lost his position together with Tomomi IWAKURA over an issue on the marriage of Imperial Princess Kazunomiya Chikako to a commoner. After the Meiji Restoration, he made a come back to the Imperial Household Ministry and served as Kunai taijo (Senior Secretary of Imperial Household Ministry). He, however, passed away soon after that.							

Shikishi		<b>千種梁子</b>	Chigusa, Yanako/Haruko	1897- ?	Female	The Urin Family, a Court noble	First daughter of Ariharu CHIGUSA, a viscount		(Viscount)
		She married to Shinhichi Tanaka, a bussiness person in Yokohama. Her grave designed by Chuta ITO is located at Sojiji Temple in Tsurumi.							
Shikishi		<b>千種有敬</b>	Chigusa, Arinori	1687-1738	Male	The Urin Family, a Court noble		Junior Second Rank	(Viscount)
		A Court noble in the mid Edo period. The Chigusa family was well-versed in Yusoku kojitsu (court and samurai rules of ceremony and etiquette). The family business was Kado (the art of Japanese poetry).							
	Tanzaku	<b>長谷信成</b>	Hase, Nobunari	1841-1921	Male	Meike (the fourth highest status for court noble), a Court noble		Senior Third Rank	Viscount
		A Court noble in the end of Edo period. In the new Meiji Government, he became Sanyo (Councilor), chamberlain, an official of the Imperial Poetry Bureau.							
	Tanzaku	<b>津軽承昭</b>	Tsugaru, Tsuguakira	1840-1916	Male	Feudal lord		Junior First Rank	Count
		The 12th lord of the Hirosaki Domain in Mutsu Province. In the Boshin War, he supported the new government and participated in the Ouetsu-reppan alliance. He changed the position of the Domain and participated in the Hakodate War as the government army. He was good at waka.							
	Tanzaku	<b>津崎矩子</b>	Tsuzaki, Noriko	1786-1873	Female	Court lady for the Konoe family		Junior Fourth Rank (posthumously awarded)	
		She was a court lady for the Konoe family in the late of Edo period. She was a daughter of Sakyō TSUZAKI, a retainer of Daikakuji monseki (head priest of Daikaku-ji Temple). She acted as an Imperialist and was sentenced to be confined for 30 days during the Ansei Purge. She was also called Muraoka no Tsubone.							
	Tanzaku	<b>鶴久子</b>	Tsuru, Hisako	1830-1900	Female	Poet			
		She was from Ise. She married to Mitsuyo Hachiya, a shogun's retainer, but became a widow. After the Meiji Restoration, she worked for the Imperial Household Ministry. She hosted waka gatherings at her house in Matsumachi Honjoku.							
	Tanzaku	<b>徳川慶勝</b>	Tokugawa, Yoshikatsu	1824-1883	Male	Feudal lord		Junior First Rank	(Marquis)
		The 14th lord of the Nagoya Domain in Owari Province. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He was ordered to retire and enter into disciplinary confinement during the Ansei Purge. He served as Gijo (one of the top three posts) in the new Meiji Government.							
	Tanzaku	<b>徳川達孝</b>	Tokugawa, Satotaka	1865-1941	Male	Tayasu-Tokugawa family		Senior Second Rank	Count
		The 9th head of the Tayasu-Tokugawa family. He served as a member of the House of Peers for a long time. He became the Grand Chamberlain for the Taisho Emperor in 1922. His hobby was to play baseball. He made a baseball field in his garden.							



	Tanzaku	<b>徳川斉昭</b>	Tokugawa, Nariaki	1800-1860	Male	Feudal lord		Senior First Rank (posthumously awarded)	(Duke)
		The 9th lord of the Mito Domain in Hitachi Province. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) at the end of Edo period and protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He was ordered to be under house arrest for life during the Ansei Purge. He suddenly died after the Sakuradamon Incident.							
	Tanzaku	<b>徳大寺公純</b>	Tokudaiji, Kinito	1821-1883	Male	The Seiga Family, a Court noble		Junior First Rank	(Duke)
		A Court noble from the late Edo period to the Meiji period. He protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He was ordered to enter into disciplinary confinement. After that, he became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). Sanetsune TOKUDAIJI and Kinmochi SAIONJI were his sons.							
	Tanzaku	<b>徳大寺実則</b>	Tokudaiji, Sanetsune	1839-1919	Male	The Seiga Family, a Court noble		Junior First Rank	Duke
		A Court noble from the end of Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. In the Meiji Government, he became Sanyo (Councilor), Gijo (one of the top three posts), the Grand Chamberlain for the Meiji Emperor, the Minister of the Sovereign's Household, and the Interior Minister.							
	Tanzaku	<b>富小路敬直</b>	Tominokoji, Hironao	1842-1892	Male	Hanke (family of lower ranking court nobles), a Court noble			Viscount
		A Court noble from the end of Edo period to the Meiji period. He was active as a Court noble supporting the integration of the imperial court and the shogunate. He was severely criticised by advocates of Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners). After the Meiji Restoration, he worked for the Meiji Government and became a chamberlain for the Meiji Emperor.							
	Tanzaku	<b>中山愛親</b>	Nakayama, Naruchika	1741-1814	Male	The Urin Family, a Court noble		Senior Second Rank	(Marquis)
		A Court noble from the mid to the late Edo period.							
Shikishi	Tanzaku	<b>西大路隆明</b>	Nishiooji, Takaaki	1780-1846	Male	The Urin Family, a Court noble		Junior Second Rank	(Viscount)
		A Court noble in the late Edo period. The family business was calligraphy.							
	Tanzaku	<b>西四辻公業</b>	Nishiyotsuji, Kiminari	1838-1899	Male	The Urin Family, a Court noble		Senior Fourth Rank, Lower Grade	Viscount
		A Court noble from the late Edo period to the Meiji period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. After the Meiji Restoration, he became the Governor of Osaka. He served as a chamberlain for the Meiji Emperor, and taught waka as an official of the Imperial Poetry Bureau.							

	Tanzaku	錦小路頼徳	Nishikikoji, Yorinori	1835-1864	Male	Hanke (family of lower ranking court nobles), a Court noble		Senior Fourth Rank	
		A Court noble in the late Edo period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era and was one of the seven noblemen escaped from Kyoto in the incident called shichikyo-ochi. He escaped to the Choshu Domain. He fell ill and died young in Yamaguchi.							
	Tanzaku	二条基弘	Nijo, Motohiro	1859-1928	Male	Court noble		Senior Second Rank	Duke
		He was from a noble family and a politician from the Meiji period to the Taisho period. He served as the Imperial Court councilor and later worked as a member of the House of Peers for 30 years. He was good at waka and calligraphy.							
	Tanzaku	庭田重胤	Niwata, Shigetane	1821-1873	Male	The Urin Family, a Court noble		Senior Second Rank	(Count)
		The family business was Kagura (Shinto music and dance). A Court noble in the late Edo period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs).							
	Tanzaku	庭田重能	Niwata, Shigeyoshi	1782-1842	Male	Court noble			(Count)
		A Court noble in the late Edo period.							
	Tanzaku	野宮定功	Nonomiya, Sadaisa	1815-1881	Male	The Urin Family, a Court noble		Senior Second Rank	(Viscount)
		A Court noble from the late Edo period to the Meiji period. He was one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He served as a negotiator between the court nobles and samurai as a liaison officer between the imperial court and the military government. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs).							
	Tanzaku	八田知紀	Hatta, Tomonori	1799-1873	Male	Retainer of the Kagoshima Domain	Poet, Kageki KAGAWA's pupil		
		A poet from the late Edo period to the Meiji period. He was Kageki Kagawa's pupil. When he was working at the hantei residences in Kyoto, Tomonori became a pupil and learned waka. After the Meiji Restoration, he started to work for the Imperial Household Ministry and became an official in charge of poetry. Masakaze Takasaki is his pupil. He trained Kiyotsuna Kuroda and Atsuko Saisho. He led the poetry style of the Imperial Poetry Bureau towards the Keien style.							

	Tanzaku		<b>東久世通禧</b>	Higashikuze, Michitomi	1834-1912	Male	The Urin Family, a Court noble		Junior First Rank	Count
			A Court noble and politician from the end of Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He was also one of the seven noblemen escaped from Kyoto in the incident called shichikyo-ochi. He later became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs). After the Meiji Restoration, he became the Minister of Foreign Affairs. He was appointed as the Chief of the Hokkaido Development Commission, the Deputy Chairman of the House of Peers, and the Vice Chairman of the Privy Council.							
Shikishi	Tanzaku		<b>日野西延光</b>	Hinonishi, Tomitsu	1771-1846	Male	Meike (the fourth highest status for court noble), a Court noble		Senior Second Rank	(Viscount)
			A Court noble from the mid to the late Edo period.							
		Gakuso	<b>広橋伊光</b>	Hirohashi, Koremitsu	1745-1823	Male	Meike (the fourth highest status for court noble), a Court noble		Junior First Rank	(Count)
		(Shikishi)	A Court noble from the mid to the late Edo period. He worked as a liaison officer between the imperial court and the military government for a long time.							
	Tanzaku		<b>福羽美静</b>	Fukuba, Bisei	1831-1907	Male	Retainer of the Tsuwano Domain		Senior Second Rank	Viscount
			A poet and scholar of Japanese classical literature from the late of the Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and served for Emperor Komei. After the Meiji Restoration, he was involved in the establishment of the shrine system. He was an imperial tutor for the Meiji Emperor, and an official in charge of poetry in the Imperial Household Ministry. Genroin-gikan (councilor of the Senate), and the president of Tokyo Joshi Shihan Gakko (women's school). He served as a member of the House of Peers.							
	Tanzaku		<b>伏見宮文秀尼</b>	Fushiminomiya, Bunshuni	1844-1926	Female	Member of the Imperial Family	The seventh Princess of Imperial Prince Fushiminomiya Kuniie		Princess
			She was born as an Imperial Princess. She became the 6th head priest of Nara Enshoji Temple She was good at waka and calligraphy (the Arisugawa School).							
	Tanzaku		<b>堀河親賀</b>	Horikawa, Chikayoshi	1822-1880	Male	The Urin Family, a Court noble		Senior Third Rank	(Viscount)
			A Court noble from the late Edo period to the Meiji period. Tomomi IWAKURA was his younger brother. His younger sister Motoko became Komei Emperor's Naishi no suke (a court lady of the first rank) and gave birth to a princess.							



	Tanzaku	<b>堀河康隆</b>	Horikawa, Yasutaka	1836-1896	Male	court noble		Senior Third Rank	Viscount
		He was the heir of Chikayoshi HORIKAWA. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He served as a chamberlain for Emperor Komei and the Meiji Emperor.							
	Tanzaku	<b>前田利保</b>	Maeda, Toshiyasu	1800-1859	Male	Feudal lord		Junior Fourth Rank, Lower Grade	(Count)
		The 10th lord of the Toyama Domain in Ecchu Province. He was devoted himself into the financial reconstruction of the Domain.							
	Tanzaku	<b>松浦 詮</b>	Matsura, Akira	1840-1908	Male	Feudal lord		Senior Second Rank	Count
		The 12th lord of the Hirado Domain in Hizen Province. After the Meiji Restoration, he became an official in charge of poetry in the Imperial Household Ministry and served as a member of the House of Peers for a long time. He was the head of the School of Tea Seremony, and an educationist. He was good at waka and calligraphy.							
	Tanzaku	<b>松平容保</b>	Matsudaira, Katamori	1839-1893	Male	Feudal lord		Senior Third Rank	(Viscount)
		The 9th lord of the Aizu Domain. He assumed the post of Kyoto shugoshoku (Military Governor of Kyoto) at the end of Edo period. He lost both in the Battle of Toba-Fushimi and the Boshin War. He was imprisoned in Tottori and Wakayama. He was pardoned and served as the priest at Nikko Toshogu Shrine.							
	Tanzaku	<b>松平慶永</b>	Matsddaira, Yoshinaga	1828-1890	Male	Feudal lord		Junior First Rank	(Marquis)
		The 16th lord of the Fukui Domain in Echizen Province. He was also called Shungaku. He protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era together with Nariaki TOKUGAWA and others. He was ordered to retire and enter into disciplinary confinement during the Ansei Purge. After the Meiji Restoration, he served as the Minister of Popular Affairs and the Minister of Treasury,							
Shikishi	Tanzaku	<b>松平乗承</b>	Matsudaira, Noritsugu	1851-1926	Male	Nobility		Junior Second Rank	Viscount
		The fifth lord of the Nishio Domein in Mikawa Province. He was an adopted son of the last lord Noritsune MATSUDAIRA. He served as a general affairs official of the Imperial Household Ministry, a member of the House of Peers, and the vice president of the Japanese Red Cross Society.							
	Tanzaku	<b>松平斉民</b>	Matsudaira, Naritami	1814-1891	Male	Feudal lord		Senior Third Rank	(Viscount)
		The 8th lord of the Tsuyama Domain in Mimasaka Province. He was a younger half-brother of the 12th Shogun Ieyoshi TOKUGAWA. He integrated the view of the Domain towards Imperialists in the end of the Edo period.							

Shikishi	Tanzaku		万里小路建房	Madenokoji, Takefusa	1780-1846	Male	Meike (the fourth highest status for court noble), a Court noble		Junior First Rank	(Count)
			A Court noble in the late Edo period. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs).							
	Tanzaku		壬生基修	Mibu, Motonaga	1835-1906	Male	The Urin Family, a Court noble		Junior First Rank	Count
			A Court noble from the late Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the seven noblemen escaped from Kyoto in the incident called shichikyochi. He escaped to the Choshu Domain. He became Sanyo (Councilor) in the new Meiji Government, the Governor of Tokyo, Genroin-gikan (councilor of the Senate), and a member of the House of Peers.							
	Tanzaku		村田多世子	Murata, Taseko	1776-1847	Female	Poet in the mid Edo period			
			A poet in the late Edo period. She was a daughter of Koyo WATANABE, a scholar of Japanese classical literature. She was adopted by Harumi MURATA who was a scholar of Japanese classical literature and poet. She taught poetry.							
Shikishi	Tanzaku		柳原白蓮	Yanagiwara, Byakuren	1885-1967	Female	Poet	A daughter of Sakimitsu YANAGIHARA, Meike (the fourth highest status for court noble), a Court noble		
			She played an active role as a poet from the Taisho period to the Showa period. Her aunt Naruko YANAHIHARA was the mother of the Taisho Emperor. She lived a turbulent life, but kept composing waka throughout her life. She published not only collections of poems but also novels.							
	Tanzaku		山本実政	Yamamoto, Sanenori	1825-1900	Male	The Urin Family, a Court noble			(Viscount)
			A Court noble from the late Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He served as the deputy director of the Imperial Poetry Bureau after the Meiji Restoration.							
Shikishi		Kakejiku	四辻公説	Yotsuji, Kinkoto	1780-1849	Male	The Urin Family, a Court noble		Senior Second Rank	(Count)
			A Court noble in the late Edo period. He served as a councilor.							
	Tanzaku		冷泉為紀	Reizei, Tamemoto	1854-1905	Male	The Urin Family, a Court noble		Junior Second Rank	Count
			A Court noble from the end of Edo period to the Meiji period. He was known as a poet. He served as a member of the House of Peers and the Chief Priest of Ise-jingu Shrine.							
		Kakejiku	冷泉為村	Reizei, Tamemura	1712-1774	Male	The Urin Family, a Court noble		Senior Second Rank	
		(Kaishi)	A Court noble in the mid Edo period. A poet with many pupils. He published collections of poems and essays on poetry. He became a priest in his late years.							

	Tanzaku	<b>冷泉為理</b>	Reizei, Tametada	1824-1885	Male	The Urin Family, a Court noble		Senior Second Rank	(Count)
		A Court noble from the late Edo period to the Meiji period. He was known as a poet. His third son was Tamemori IRIE.							
	Tanzaku	<b>六条有容</b>	Rokujo, Ariosa	1814-1890	Male	The Urin Family, a Court noble		Senior Second Rank	(Viscount)
		A Court noble from the late Edo period to the Meiji period. He advocated Sonno Joi (the principle of advocating reverence for the Emperor and the expulsion of foreigners) and became one of the Eighty-eight court nobles who protested against the U.S.-Japan Treaty of Amity and Commerce in the Ansei era. He later changed his position to support the integration of the imperial court and the shogunate. He became Kokuji goyogakari (a general official of the Imperial Household in charge of the state affairs).							
	Tanzaku	<b>六条有義</b>	Rokujo, Ariyoshi	1830-1903	Male	The Urin Family, a Court noble			(Viscount)
		A Court noble from the end of Edo period to the Meiji period. He was the first son of Ariosa ROKUJO.							
	Tanzaku	<b>若江薰子</b>	Wakae, Nioko	1835-1881	Female	From tenjobito (a high-ranking courtier allowed into the Imperial Palace), a Court noble, lady of the imperial court		Senior Fifth Rank (posthumously awarded)	
		A scholar of Chinese classics from the end of Edo period to the Meiji period who was originally from a Court noble. She became an education grand master of Haruko ICHIJO (later became the Meiji Empress). She was implicated in the assassination of Shonan YOKOI and sentenced to the confinement.							
Shikishi		<b>風早実積</b>	Kazehaya, Ōanetsumi	1691-1753	Male	The Urin Family, a Court noble		Junior Second Rank	(Viscount)
		A Court noble in the mid Edo period.							
Shikishi		<b>綾小路俊宗</b>	Ayanokoji, Toshimune	1690-1770	Male	The Urin Family, a Court noble		Senior Second Rank	(Viscount)
		A Court noble in the mid Edo period. He became Gon Dainagon (provisional major counselor). The family business was imperial court music.							
Shikishi		<b>烏丸光榮</b>	Karasumarū, Mitsuhide	1689-1748	Male	Meike (the fourth highest status for court noble), a Court noble		Senior Second Rank	(Count)
		A Court noble in the mid Edo period. He established his reputation as a poet. He taught waka to Emperor Sakuramachi and members of the Imperial family.							
Shikishi		<b>広幡長忠</b>	Hirohata, Nakatada	1711-1771	Male	The Seiga Family, a Court noble		Senior Second Rank	(Marquis)
		A Court noble in the mid Edo period. He became a priest in his late years.							
Shikishi		<b>四条隆文</b>	Shijo, Takafumi	1689-1738	Male	The Urin Family, a Court noble		Senior Third Rank	(Marquis)
		A Court noble in the mid Edo period. The family business was ryori-hocho do (cooking and knives) and playing the Shinto flute.							

\*Note: Titles shown in the brackets () mean that the titles were not held by the people in the list, but descendants of the families conferred the titles later on.



## 江川コレクションにおける和歌蒐集

江川コレクションの中核とも言える蒐集の一つに、200点近い短冊および色紙の群れがある。いずれも和歌が書かれたものである。蒐集された作品の多くは、徳川時代後期から明治期(1800年代)の公家および武家(藩主)階級の上流の人々によるもので、一部、内親王、王女、宮中・皇族および公家に仕えた女官、公家や武家の夫人および女流歌人の作品も含まれる。

そして、この大量の短冊および色紙の個々の作者に目をやると、その多くが倒幕派に属する人々であることがわかる。旧佐幕派に属した人物の作品はかなり限定的である。

こうした一定の傾向(特徴)を持つ江川氏の和歌の蒐集は、江戸幕府の崩壊と明治新政府の成立および維新後の新政府の政策に、上記の倒幕派の公家および武家が大きな政治的影響を及ぼした、とする江川氏の歴史観が反映されたものである。換言すれば、ここに集められた短冊や色紙の和歌の作者の多くが、倒幕および明治維新の担い手たちであったことを示している。

日本国内でこのような歴史観あるいは視点から作者を厳選し、江戸時代後期から明治期に至る短冊および色紙を大量かつ集中して蒐集されたコレクションは他に類を見ない。この和歌コレクションは、和歌そのものの文学的研究に資することはもちろん、日本美術史および日本近代史の研究者にとっても貴重な史料を提供するものとなっている。

以下に和歌が書かれた料紙である懐紙、短冊および色紙について、その歴史を概説する。

### 料紙(りょうし)

料紙とは書き物に使用される紙のことで、典籍や経典用の紙と狭義に理解されることもある。奈良時代(710~784)から平安時代(794~1185)の初期に上流社会で紙の需要が増えると、紙の材質と用途が明確になり始めた。材質でみると麻紙、楮(こうぞ)紙、斐(ひ)紙(雁皮紙とも言う)、三椏(みつまた)紙など紙の原料によって区別された。中でも楮は日本国中に生えている植物で手に入りやすい原料であることと、繊維が丈夫であることから料紙の中心として使われるようになった。斐紙は繊維が細く短いため紙肌が美しくまた丈夫であることから珍重された。平安時代以降、時代を経るとともに製法技術が発達し、特に詩歌用として漉き模様紙や金銀砂子、切箔(金・銀箔を種々に切ったものを蒔く技法)、ノゲ箔(金銀の糸状箔を蒔く技法)、揉み箔(金銀箔を揉んで蒔く時報)などの技巧が施された美術価値の高い工芸紙が開発され、需要も増加していった。用途としては、写経用は別にして、懐紙、短冊そして色紙として使われた。

### 懐紙(かいし)

料紙の一種で、平安時代の初めには存在していた。ハツ折りにして懐に入れて緊急時に使用された。そのほか書簡や詩歌を書く用途にも使われた。初期には紙幅(紙の大きさ)の決まりはなかったが、平安時代末期に公用として使用される懐紙には、ある程度の規則が出来ていた。御製(天皇)は高さ一尺四寸(42.42cm)以上、摂政・関白は一尺四寸、大納言以下はそれ以下とされ、身分に従って長さや紙の厚さおよび皺の大きさにもある程度の決まりがあった。

懐紙に書かれる和歌は書式が決められ、端をあけて題その他の端作(はしづくり)を書き、次に位署(官・位、姓名)そして和歌を書いた。江川コレクションには懐紙に書かれた和歌も数点蒐集されている。

### 短冊(たんざく)

短冊はたんじやくとも読まれ、また短尺とも書かれ、詩歌などを書くための料紙の一種として用いられた。短冊は古代(七、八世紀)には貴族社会で捻文(ひねりぶみ)、籤(くじ)、物品の引換券や食券などに使用された。平安時代初期になると和歌が書かれるようになり、菊合(きくあわせ)で用いられたとされるが現物は残っていない。平安時代はまだ和歌や漢詩は主に懐紙に書かれていたが、鎌倉時代(1192~1333)になると貴族階級が衰え、和歌は式正には懐紙に書かれたが、略儀として短冊が用いられた。紙幅も当初はさまざまで一定していなかったが、室町時代(1338~1573)初期には規定ができ、懐紙を縦に八等分した形に定まった。幅一寸八分(5.45cm)、高さ一尺二寸(36.36cm)がほぼ標準とされ、ほかに小型形の小短冊、幅の広い広短冊も使われた。

初期の和歌用の短冊は、白い紙で裏打ちもなく、金・銀砂子、切箔、ノゲ箔、揉み箔などは蒔かれず、下絵や文様も刷られていない素地の白短冊であったが、やがて鑑賞価値を高めるため技巧が施され、全面刷毛で金泥を塗った金短冊なども使用された。短冊に書かれる和歌は、

懐紙が式正であったのに対し略儀であったことから、題を上の三分の一に書き、和歌を下の三分の二に書き、官位、姓は書かず名だけを書く略儀のものであった。

### 色紙(しきし)

色紙は室町時代の初めに単独の料紙となった。それまでは漢詩や和歌が書かれた料紙は「いろがみ」で色紙形(いろがみがた)と呼ばれ、屏風や障子に押された。この色紙形が短冊と同じように用いられるようになったのが、色紙(しきし)である。和歌が書かれる色紙は、縦横一〇対九の比率の矩形(さがた・長方形)で、上部に青色、下部に紫色の雲形の模様(打曇)のある「雲紙」や色を染めた「いろ紙」などが用いられ、短冊と同様に金銀砂子のほか種々の箔の技巧による装飾が施されたものがほとんどである。やがて色紙と短冊が同じ用途になったことから、「色紙・短冊」と合わせて呼称されるようになった。

参考文献: 春名好重「和歌短冊」『墨美』第244号(墨美社、1974年)  
『和歌文学大辞典』(明治書院、1962年)

### 中島耕二

研究チーム、チームリーダー(日本)

## 付属文書: コピー江川コレクション和歌作者リスト

種類 Waka (Type of document)	作者名 Author	英姓名 Author (in English)	生没年 Birth & Death	性別 Gender	身分・家格 Class	出自 Home	位階 Court Rank	爵位* (Title)
Tanzaku	有馬韶子	Arima, Tsunako	1825-1913	女	大名夫人	有栖川宮韶仁親王四女韶子女王		女王
	第12代將軍徳川家慶(いえよし)の養女となり精姫(きよひめ)と称し、のち久留米藩主有馬頼咸(よししげ)の正室となった。							
Shikishi	姉小路公遂	Anegakoji, Kinsui	1794-1857	男	公家・羽林家		正二位	(伯爵)
	1834年に権中納言に出世する。七卿落ちの一人で、明治政府の外務卿となった澤宣嘉(のぶよし)の父。							
Tanzaku	綾小路有長	Ayanokoji, Arinaga	1792-1881	男	公家・羽林家		正二位	(子爵)
	江戸時代後期・明治期の公家。綾小路家は雅楽を家業とする。有長は明治維新後、雅楽局神楽人(かぐらびと)となった。							
Tanzaku	有栖川宮慰子	Arisugawanomiya, Yasuko	1864-1923	女	皇族・威仁親王妃	加賀藩主前田慶寧四女		王妃
	漢学、絵画、書道にも造詣が深く、有栖川流書道を継承した。東京慈恵会総裁を務めた。							
Tanzaku	有栖川宮董子	Arisugawanomiya, Tadako	1855-1923	女	皇族・熈仁親王妃	新発田藩主溝口直薄七女		王妃
	博愛社(現在の日本赤十字社)の創設に努力し、東京慈恵病院の幹事長を1896年まで10年間務めた。							
	Kakejiku	有栖川宮熈仁親王	Prince Arisugawa, Taruhito	1835-1895	男	皇族		親王
	(Tanzaku)	江戸時代後期・明治期の皇族。幕末に国事御用掛を務め、維新後は政府総裁、東征大総督、元老院議長、陸軍参謀本部長、参謀総長、神宮祭主を務めた。						
Tanzaku	池田慶徳	Ikeda, Yoshinori	1837-1877	男	大名		贈従一位	(侯爵)
	水戸藩主徳川斉昭の5男で、鳥取藩最後の藩主。藩知事。藩内の学問の奨励、軍制の改革に努力した。明治政府の議定となり戊辰戦争にも出兵した。							
Tanzaku	池田茂政	Ikeda, Mochimasa	1839-1899	男	大名		従一位	(侯爵)
	水戸藩主徳川斉昭の9男。岡山藩9代藩主。尊王攘夷を説いた。							
Tanzaku	一条悦子	Ichijo, Etsuko	1877-1945	女	公家・摂家夫人	熊本藩13代藩主細川護久三女		(公爵)
	一条実輝(さねてる)の後妻となる。							
Tanzaku	一条実輝	Ichijo, Saneteru	1866-1924	男	公家・摂家		正二位	公爵
	海軍大佐、東宮侍従長、宮中顧問官を歴任後、明治神宮宮司を務めた。							
Tanzaku	一条忠香	Ichijo, Tadaka	1812-1863	男	公家・摂家		従一位	(公爵)
	江戸時代後期の公家。娘の美子は明治天皇后・昭憲皇太后。公武合体に努めた。幕末に国事御用掛となった。							
Tanzaku	入江為守	Irie, Tamemori	1868-1936	男	公家・羽林家		正二位	子爵
	冷泉為理の三男。貴族院議員。東宮侍従長、皇太后宮大夫を歴任。歌人として「明治天皇御集」、「昭憲皇太后御集」を編纂した。							

	Tanzaku	入江為福	Irie, Tamesachi	1855-1874?	男	公家・羽林家		従五位下	(子爵)
		幕末・明治期の公家。大正天皇の叔父。入江守の養父。入江家は歌道を家業とした。1872-1874年ドイツに医学留学し、侍医を務めた。							
	Tanzaku	植松有経	Uematsu, Aritsune	1839-1906	男	名古屋藩士		正八位	
		国学者の家に生まれ、明治維新後宮内省文学御用掛に出仕。1888年同省御歌所に勤め、華族に和歌と書道を教授した。							
	Tanzaku	梅園季保	Umezono, Sueyasu	1645-1691	男	公家・羽林家		正三位	(子爵)
		江戸時代中期の公家。							
	Tanzaku	裏辻公愛	Uratsuji, Kinyoshi	1821-1882	男	公家・羽林家		従三位	(子爵)
		江戸時代後期・明治期の公家。国事御用掛に就いた。							
Shikishi		裏松千代子	Uramatsu, Chiyoko	1855-1942	女	公家・名家夫人	万里小路博房三女		(子爵)
		裏松良光（陸軍少佐、貴族院議員、子爵）の妻。							
	Tanzaku	正親町実徳	Ogimachi, Saneatsu	1814-1896	男	公家・羽林家		正二位	(伯爵)
		江戸時代後期・明治期の公家。御歌所別当を務めた。尊王派として働き、維新後は新政府参与となる。明治初年皇太后宮大夫を務めた。							
	Tanzaku	正親町三条実愛	Ogimachi-Sanjo, Sanenaru	1820-1909	男	公家・羽林家		従一位	(侯爵)
		江戸時代後期、明治期の公家。公武合体派から討幕派となった。勤王十八廷臣の一人。その後、国事御用掛となった。明治新政府で刑部卿を務めた。1871年家名を嵯峨に改姓した。							
Shikishi	Tanzaku	大田垣蓮月	Otagaki-Rengetsu	1791-1875	女	歌人	伊賀上野藩城代家老藤堂良聖娘		
		江戸時代後期の歌人。誠（のぶ）と称したが仏門に入り蓮月と号した。和歌を香川景樹らに学び高畠式部は歌友。陶芸にも優れていた。							
Shikishi		大中臣能宣	Onakatomi-No, Yoshinobu	921-991	男		貴族・三十六歌仙の一人	正四位下	
		平安時代の歌人。伊勢神宮祭主、和歌所寄人となり「万葉集」の訓読を務めた。							
	Tanzaku	大原重徳	Ohara, Shigenori	1801-1879	男	公家・羽林家		贈正二位	(伯爵)
		公家政治家として幕末の政治に大きくかかわり、国事御用掛に就いた。明治新政府の参与、議定となり集議院長官を務めた。							
	Tanzaku	大原重朝	Ohara, Shigetomo	1848 - 1918	男	公家・羽林家		正二位	伯爵
		幕末の公家。明治新政府の参与となり、宮内省、外務省出仕を経て貴族院議員に選ばれた。和歌、書を能くした。							
	Tanzaku	小川直子	Ogawa, Naoko	1840-1919	女	女官			
		金沢藩士の子。夫と死別し維新後教師の資格を取り石川県、青森県女子師範学校で教える。宮内省女官となり昌子、房子両内親王の御用掛を務めた。							
	Tanzaku	香川景樹	Kagawa, Kageki	1768-1843	男	鳥取藩士・歌人		贈正五位	
		江戸時代中・後期の歌人。鳥取藩士の子で26歳の時、京に出て鷹司家をはじめ公家に仕出し、歌人香川景樹の養子となり、やがて「調の説」を提唱し新しい歌論を打ち立てた。高崎正風に八田知紀経由の影響を与え、御歌所を介して明治天皇の御製御歌にも影響を及ぼした。号を桂園と称した。							
Shikishi		花山院家厚	Kazanin, Ieatsu	1789-1866	男	公家・清華家		従一位	(侯爵)
		江戸時代後期の公家。和歌および絵画（狩野派）にも優れていた。							



	Tanzaku	交野時萬	Katano, Tokitsumu	1832-1914	男	公家・名家		正三位	子爵
		江戸時代後期・明治期の公家。尊王攘夷派として勤王八十八廷臣の一人となった。維新後、氷川神社・日吉神社の大宮司となり、御歌所参候を務めた。							
	Tanzaku	華頂宮郁子	Kachonomiya, Ikuko	1853-1908	女	皇族夫人	南部藩15代藩主南部利剛長女		親王妃
		1874年に華頂宮博経親王と結婚したが、2年後に死別。雅楽および琴や鼓に長けていた。							
Shikishi	Tanzaku	亀井養子	Kamei, Yasuko	1869-1926	女	大名夫人	飢肥藩主伊東祐相の娘		(伯爵)
		旧津和野藩主亀井家の第13代当主亀井茲明(これあき)の妻。							
Shikishi	Tanzaku	烏丸光政	Karasumaru, Mitsmasa	1812-1863	男	公家・名家		従一位	(伯爵)
		江戸時代後期の公家。娘の正子は三條実万の養女となり、のち高知藩主山内容堂の妻となる。							
	Tanzaku	勘解由小路資生	Kadenokouji, Sukeyori	1827-1893	男	公家・名家		正三位	子爵
		江戸時代後期の歌人。国事御用掛となった。明治新政府となり宮内省に出仕し、のち貴族院議員になった。							
	Tanzaku	近衛忠照	Konoe, Tadahiro	1808-1898	男	公家・摂家		贈正一位	(公爵)
	(Kaishi)	五摂家筆頭、関白。島津家との姻戚関係が深い。鹿児島藩主島津斉彬に歌の指導をした。翠山と号した。幕末に国事御用掛となった。							
	Tanzaku	近衛忠房	Konoe, Tadafusa	1838-1873	男	公家・摂家		従一位	(公爵)
		近衛忠照の四男。近衛家当主となる。国事御用掛に就いた。明治維新後、伊勢神宮祭主。1873年に36歳で死去した。							
Shikishi	Tanzaku	久我建通	Koga, Takemichi	1815-1903	男	公家・清華家		従一位	(侯爵)
		江戸時代後期の公家。日米修好通商条約に反対した八十八廷臣の中心の一人。内大臣となり、明治維新後は加茂社司、皇典講究所副総裁を務めた。							
	Tanzaku	久我通久	Koga, Michitsune	1841-1925	男	公家・清家		従一位	侯爵
		江戸時代後期の公家。明治新政府で参与となる。戊辰戦争で奥羽鎮撫に参戦し平定、陸軍少将となる。のち元老院議員、宮中顧問官を歴任した。							
Shikishi		九条良経	Kujo, Yoshitsune	1169-1206	男	平安末期貴族	後京極摂政前太政大臣		(公爵)
		平安時代末から鎌倉時代前期の公家。摂政、太政大臣となったが、38歳で死去した。和歌、書、漢詩に優れていた。							
	Tanzaku	榊原隆韶	Kushige, Takatsugu	1823-1874	男	公家・羽林家		従三位	(子爵)
		江戸時代後期の公家。							
	Tanzaku	黒田清綱	Kuroda, Kiyotsuna	1830-1917	男	鹿児島藩士		正二位	子爵
		八田知紀の門下で高崎正風らと和歌を学んだ。幕末には藩の重臣として活躍し、維新後元老院議員、貴族院議員を務め、枢密顧問官に任じられた。明治、大正の両天皇に和歌を指導した。甥の黒田清輝を養子に迎えたが、彼は洋画家として大成した。							
	Tanzaku	小池道子	Koike, Michiko	1845-1929	女	女官			
		明治、大正時代の歌人。中島歌子に和歌を学んだ。女官として有栖川家に勤め、のち宮中に入り掌侍となり皇后美子に仕えた。多くの歌集を残した。							
	Tanzaku	小出 粲	Koide, Tsubara	1833-1908	男	浜田藩士・歌人		正五位	
		和歌をはじめ絵画、彫刻、囲碁、槍術まで学び、維新後は宮内省に出仕し、文学御用掛となり御歌所に勤め、のちに寄人(よりゆうど)・主事となった。							

Shikishi		<b>五条為定</b>	Gojo, Tamesada	1804-1862	男	公家・半家		従二位	(子爵)
		江戸時代後期の公家。							
	Tanzaku	<b>税所敦子</b>	Saisho, Atsuko	1825-1900	女	女官			
		幕末・明治期の歌人。鹿児島藩士の娘として京都で生まれ、干種有功に和歌を学んだ。島津、近衛家に仕え、明治維新後宮内省に出仕し権掌侍となり、明治天皇・皇后美子（昭憲皇太后）に仕え、女官に歌の指導を行った。旧派を代表する歌人として高く評価された。歌集、随想の著書を残している。							
	Tanzaku	<b>三条実美</b>	Sanjo, Sanetomi	1837-1891	男	公家・清華家		正一位	公爵
		尊王攘夷派の公家として長州藩と連携し討幕運動に奔走した。国事御用掛に就いた。明治維新後、太政大臣、内大臣1889年に内閣総理大臣を兼任した。							
Shikishi	Tanzaku	<b>三条実萬</b>	Sanjo, Sanetsumu	1802-1859	男	公家・清華家		贈正一位	(公爵)
		三条実美の父で、1848年武家伝奏となり、江戸幕府と朝廷の間の政治問題の交渉を行った。1859年安政の大獄で処分され出家した。							
	Tanzaku	<b>三条西季知</b>	Sanjonishi, Suetomo	1811-1880	男	公家・大臣家		正二位	(伯爵)
		江戸時代後期・明治期の公家。国事御用掛となる。尊王攘夷派として活動し失脚し七卿落ちの一人となる。明治維新後復権し、教部省大教正に就いた。三条西家は代々歌道の宗匠家であり、もう一つの宗匠家である西四辻公業とともに明治天皇の作歌を指導した。文学御用掛を務めた。							
	Tanzaku	<b>三条西乗禪</b>	Sanjonishi, Jozen		男	公家・大臣家	法眼		(伯爵)
		三条西季知の子で東寺真言宗の240代管長を務めた。							
	Tanzaku	<b>芝山益子</b>	Shibayama, Masuko	1843-1906	女	公家夫人	公家・名家の芝山国典の娘		(子爵)
		坊城俊明（ぼうじょう・としあきら）の養女となり、のち芝山家を継いだ。							
	Tanzaku	<b>清水谷公正</b>	Shimizutani, Kinnao	1809-1883	男	公家・羽林家		従二位	(伯爵)
		江戸時代後期・明治期の公家。勤王八十八廷臣の一人。書道とともに和歌に熟達していた。							
Shikishi	Tanzaku	<b>下田歌子</b>	Shimoda, Utako	1854-1936	女	女官			
		美濃岩村藩士の娘。1872年に宮中に出仕し、皇后美子から才能を認められ信頼を得た。女官に和歌の指導を行う。華族女学校で教えず監を務め、1893年皇女教育のため欧米教育事情の視察に派遣された。1907年学習院女学部長を辞任し、実践女学校を開校し、女子教育に生涯携わった。							
Shikishi		<b>持明院基延</b>	Jimyouin, Motonobu	1792-1855	男	公家・羽林家		従二位	(子爵)
		江戸時代後期の公家。鷹匠、書道、神楽を家業とした。							
	Tanzaku	<b>白川資訓</b>	Shirakawa, Sukenori	1841-1906	男	公家・半家		正三位	(子爵)
		幕末の公家。白川家は代々神祇官を世襲。明治維新後新政府の参与、議定となり、神祇官、式部寮御用掛を務めた。							
Shikishi		<b>鈴木重胤</b>	Suzuki, Shigetane	1812-1863	男	江戸末期国学者			
		江戸時代後期の国学者。淡路島の庄屋の子。大阪に出て鴻池家で働きながら国学を学び、のち江戸で大国隆正に師事した。							
Shikishi	Tanzaku	<b>園基祥</b>	Sono, Motosachi	1833-1905	男	公家・羽林家		正二位	伯爵
		幕末・明治期の公家。勤王八十八廷臣の一人。園家は雅楽、神楽を家職とし、華道や和歌にも秀でていた。二女の祥子は明治天皇の典侍となった。							

	Tanzaku	園 基茂	Sono, Motoshige	1793-1840	男	公家・羽林家		正二位	(伯爵)
		江戸時代中期の公家。							
	Tanzaku	賀陽宮好子	Daigo, Yoshiko	1865-1941	女	皇族夫人	公家・清華家、醍醐忠順の長女		親王妃
		1892年、賀陽宮邦憲王と結婚。1895年に賀陽宮家として独立した。邦憲王は久邇宮家の継嗣であったが、次弟の邦彦王に譲った。							
	Tanzaku	高倉永房	Takakura Nagafusa	1688-1755	男	公家・半家		正二位	(子爵)
		高倉家15代当主。江戸時代中期の公家。							
	Tanzaku	高倉壽子	Takakura, Toshiko	1840-1930	女	女官			
		一条忠香に仕え、1868年忠香の3女の美子が明治天皇の皇后として入内した時に宮中に入り典侍となった。のちに女官長を務めた。							
	Tanzaku	高崎正風	Takasaki, Masakaze	1836-1912	男	鹿児島藩士	歌人	正二位	男爵
		薩摩藩国父島津久光の公武合体運動の推進役として京都で活動した。明治維新後は岩倉使節団の一員として2年近く米欧を視察した。帰国後宮中に出仕し、侍従、御歌掛となった。1886年に御歌掛長となり、その後御歌所初代所長に任命された。国学院院長、枢密顧問官を務めた。正風社主宰。							
	Tanzaku	鷹司輔照	Takatsukasa, Sukehiro	1807-1878	男	公家・摂家		従一位	(公爵)
		幕末に右大臣となったが尊王運動に加わり安政の大獄で落飾させられたが、井伊大老死去後閑白に就いた。国事御用掛を務め維新後、議定となった。							
	Tanzaku	高昌式部	Takabatake, Shikibu	1785-1881	女	歌人			
		伊勢国松坂の商人の娘。香川景樹および千種有功から歌を学び、女流歌人として太田垣蓮月とともに名を残した。蓮月と「式部蓮月二女和歌集」を出した。							
Shikishi	Tanzaku	高松公祐	Takamatsu, Kinsachi	1774-1851	男	公家・羽林家		正二位	(子爵)
		二条派の歌道の宗匠家。江戸時代後期の公家。勤王派として幕末に活動した西四辻公業の父。							
	Tanzaku	高松保実	Takamatsu, Yasuzane	1817-1878	男	公家・羽林家		正三位	(子爵)
		高松公祐の3男。1858年日米修好通商条約の締結に反対した勤王八十八廷臣の一人。							
	Tanzaku	竹田宮昌子	Takedanomiya, Masako	1888-1940	女	皇族夫人	明治天皇第六王女・常宮昌子内親王		内親王
		1908年竹田宮恒久王と結婚し、昌子王妃となる。東京慈恵会（慈恵病院）総裁など社会事業に尽くした。							
	Tanzaku	多嘉王	Taka-O	1875 - 1937	男	皇族			親王
		久邇宮朝彦親王の第5王子。貴族院議員、伊勢神宮祭主となった。							
	Tanzaku	伊達宗城	Date, Munenari	1818-1892	男	大名		従一位	伯爵
		伊予宇和島藩8代藩主。一橋派として安政の大獄で隠居謹慎となった。明治新政府の議定、外国官知事、大蔵卿に就いたが短期間で政界を引退した。							
	Tanzaku	千種有功	Chigusa, Arikoto	1796-1854	男	公家・羽林家		正三位	(子爵)
	(Shikishi)	江戸時代後期の公家。和歌のほか書画にも優れていた。							
	Tanzaku	千種有任	Chigusa, Arito	1836-1892	男	公家・羽林家		従三位	子爵
		江戸時代後期・明治期の公家。1858年日米修好通商条約の締結に反対した勤王八十八廷臣の一人。明治維新後、宮内省御用掛、御歌所参候を務めた。							

	Tanzaku	千種有文	Chigusa, Arifumi	1815-1869	男	公家・羽林家		従三位	(子爵)
		千種有功の二男で和歌に優れていた。和宮降嫁問題で岩倉具視らとともに失脚した。維新後復活し宮内省に任官し宮内大丞を務めたが直後に死去した。							
Shikishi		千種梁子	Chigusa, Yanako/Haruko	1897- ?	女	公家・羽林家	子爵・千種有梁長女		(子爵)
		横浜の実業家田中新七に嫁す。鶴見総持寺に伊東忠太の設計した墓がある。							
Shikishi		千種有敬	Chigusa, Arinori	1687-1738	男	公家・羽林家		従二位	(子爵)
		江戸時代中期の公家。千種家は有識故実、歌道を家業とした。							
	Tanzaku	長谷信成	Hase, Nobunari	1841-1921	男	公家・名家		正三位	子爵
		幕末期の公家。明治新政府の参与となり、侍従、御歌所参候などを務めた。							
	Tanzaku	津軽承昭	Tsugaru, Tsuguakira	1840-1916	男	大名		従一位	伯爵
		陸奥弘前藩12代藩主。戊辰戦争では新政府恭順、奥羽越列藩同盟参加、官軍として箱館戦争参戦と藩の方針を変えた。和歌に優れていた。							
	Tanzaku	津崎矩子	Tsuzaki, Noriko	1786-1873	女	近衛家女官		贈従四位	
		江戸時代後期の近衛家女官。京都大覚寺門跡津崎左京の娘。勤王家として活動し安政の大獄で押し込み30日の刑を受けた。村岡局と称した。							
	Tanzaku	鶴久子	Tsuru, Hisako	1830-1900	女	歌人			
		伊勢の出身。幕臣蜂谷光世に嫁いたが死別し、維新後宮内省に勤め、本所松井町の自宅で和歌の集会を開いた。							
	Tanzaku	徳川慶勝	Tokugawa, Yoshikatsu	1824-1883	男	大名		従一位	(侯爵)
		尾張名古屋藩14代藩主。尊王攘夷を説き、日米修好通商条約締結に反対したため安政の大獄によって隠居謹慎となる。明治新政府の議定を務めた。							
	Tanzaku	徳川達孝	Tokugawa, Satotaka	1865-1941	男	田安德川家		正二位	伯爵
		田安德川家9代当主。貴族院議員を長く務め、1922年に大正天皇の侍従長となった。野球を趣味とし、自宅庭園に球場を作った。							
	Tanzaku	徳川斉昭	Tokugawa, Nariaki	1800-1860	男	大名		贈正一位	(公爵)
		常陸水戸藩9代藩主。幕末に尊王攘夷を説き、日米修好通商条約締結に反対したため安政の大獄で永蟄居となった。桜田門外の変のあと急逝した。							
	Tanzaku	徳大寺公純	Tokudaiji, Kinito	1821-1883	男	公家・清華家		従一位	(公爵)
		江戸時代後期・明治期の公家。日米修好通商条約締結に反対し謹慎に処せられた。その後、國事御用掛に就いた。子に徳大寺実則、西園寺公望がいる。							
	Tanzaku	徳大寺実則	Tokudaiji, Sanetsune	1839-1919	男	公家・清華家		従一位	公爵
		幕末から明治期の公家。尊王攘夷派で勤王八十八彦臣の一人。明治政府の参与、議定となり、明治天皇の侍従長、宮内卿、内大臣を務めた。							
	Tanzaku	富小路敬直	Tominokoji, Hironao	1842-1892	男	公家・半家			子爵
		幕末・明治期の公家。公武合体派の公家として活動し、尊王攘夷派から糾弾された。維新後明治政府に出仕し、明治天皇の侍従となった。							
	Tanzaku	中山愛親	Nakayama, Naruchika	1741-1814	男	公家・羽林家		正二位	(侯爵)
		江戸時代中期・後期の公家。							
Shikishi	Tanzaku	西大路隆明	Nishioji, Takaaki	1780-1846	男	公家・羽林家		従二位	(子爵)
		江戸時代後期の公家。西大路家は書道を家業とした。							



	Tanzaku	西四辻公業	Nishiyotsuji, Kiminari	1838-1899	男	公家・羽林家		正四位下	子爵
		江戸時代後期・明治期の公家。勤王八十八廷臣の一人。維新後大阪府知事になった。明治天皇の侍従を務め、御歌所参候として和歌の指導にあたった。							
	Tanzaku	錦小路頼徳	Nishikikoji, Yorinori	1835-1864	男	公家・半家		正四位	
		江戸時代後期の公家。勤王八十八廷臣の一人で、七卿落ちとして長州藩に逃れた。山口で病を得て若くして亡くなった。							
	Tanzaku	二条基弘	Nijo, Motohiro	1859-1928	男	公家		正二位	公爵
		明治期・大正期の華族、政治家。宮中顧問官ののち貴族院議員を30年務めた。和歌および書に長けていた。							
	Tanzaku	庭田重胤	Niwata, Shigetane	1821-1873	男	公家・羽林家		正二位	(伯爵)
		庭田家は神楽を家業とした。江戸時代後期の公家。勤王八十八廷臣の一人。国事御用掛を務めた。							
	Tanzaku	庭田重能	Niwata, Shigeyoshi	1782-1842	男	公家		従一位	(伯爵)
		江戸後期の公家。							
	Tanzaku	野宮定功	Nonomiya, Sadaisa	1815-1881	男	公家・羽林家		正二位	(子爵)
		江戸時代後期・明治期の公家。勤王八十八廷臣の一人。武家伝奏として公武間の交渉役を務めた。国事御用掛に就いた。							
	Tanzaku	八田知紀	Hatta, Tomonori	1799-1873	男	鹿児島藩士	歌人、香川景樹の門人		
		江戸時代後期・明治期の歌人。京都藩邸勤務時に香川景樹に入門し和歌を学んだ。維新後宮内省に出仕し、歌道御用掛となった。門下生として高崎正風、黒田清綱、税所敦子らを育て、御歌所の歌風を桂園派風に導いた。							
	Tanzaku	東久世通禮	Higashikuze, Michitomi	1834-1912	男	公家・羽林家		従一位	伯爵
		幕末期・明治期の公家、政治家。尊王攘夷派で勤王八十八廷臣の一人で、七卿落ちの一人にもなった。その後国事御用掛に就いた。維新後、外国事務総督、開拓使長官、貴族院副議長、枢密院副議長を歴任した。							
Shikishi	Tanzaku	日野西延光	Hinonishi, Tomitsu	1771-1846	男	公家・名家		正二位	(子爵)
		江戸時代中期・後期の公家。							
	Gakuso	広橋伊光	Hirohashi, Koremitsu	1745-1823	男	公家・名家		従一位	(伯爵)
	(Shikishi)	江戸時代中期・後期の公家。武家伝奏を長く務めた。							
	Tanzaku	福羽美静	Fukuba, Bisei	1831-1907	男	津和野藩士		正二位	子爵
		幕末期・明治期の国学者、歌人。尊王攘夷論を主張し孝明天皇に仕えた。維新後神祇制度の整備に携わった。明治天皇の侍講、宮内省歌道御用掛、元老院議員、東京女子師範学校摂理(校長)、貴族院議員を務めた。							
	Tanzaku	伏見宮文秀尼	Fushiminomiya, Bunshuni	1844-1926	女	皇族	伏見宮邦家親王第七王女		内親王
		内親王として生まれ、奈良円照寺の六世門跡となった。和歌および書(有栖川流)に優れていた。							
	Tanzaku	堀河親賢	Horikawa, Chikayoshi	1822-1880	男	公家・羽林家		正三位	(子爵)
		江戸時代後期・明治期の公家。岩倉具視は実弟。妹の紀子は孝明天皇の典侍となり内親王を生んだ。							
	Tanzaku	堀河康隆	Horikawa, Yasutaka	1836-1896	男	公家		正三位	子爵
		堀河親賢の嫡男。尊王攘夷派として活動し、勤王八十八廷臣の一人となった。孝明天皇・明治天皇の侍従を務めた。							
	Tanzaku	前田利保	Maeda, Toshiyasu	1800-1859	男	大名		従四位下	(伯爵)
		越中富山藩10代藩主。藩財政の再建に尽くした。							

	Tanzaku	松浦 詮	Matsura, Akira	1840-1908	男	大名		正二位	伯爵
		肥前平戸藩12代藩主。維新後、宮内省御用掛となり、貴族院議員を長く務めた。茶道の家元、教育家、和歌や書に優れていた。							
	Tanzaku	松平容保	Matsudaira, Katamori	1839-1893	男	大名		正三位	(子爵)
		会津藩9代藩主。幕末に京都守護職、鳥羽伏見の戦い、戊辰戦争ともに敗れ、鳥取、和歌山に幽囚となる。のち許されて日光東照宮宮司を務めた。							
	Tanzaku	松平慶永	Matsudaira, Yoshinaga	1828-1890	男	大名		従一位	(侯爵)
		越前福井藩16代藩主。号は春嶽。徳川斉昭らと日米修好通商条約締結に反対し、安政の大獄で隠居・謹慎させられた。維新後、民部卿や大蔵卿を務めた。							
Shikishi	Tanzaku	松平乗承	Matsudaira, Noritsugu	1851-1926	男	華族		従二位	子爵
		三河西尾藩5代で最後の藩主松平乗秩（のりつね）の養子。宮内省御用掛、貴族院議員、日本赤十字社副社長をつとめた。							
	Tanzaku	松平音民	Matsudaira, Naritami	1814-1891	男	大名		正三位	(子爵)
		美作津山藩8代藩主。12代將軍徳川家慶の異母弟。幕末の藩論を勤王に統一した。							
Shikishi	Tanzaku	万里小路建房	Madenokoji, Takefusa	1780-1846	男	公家・名家		従一位	(伯爵)
		江戸時代後期の公家。国事御用掛となる。							
	Tanzaku	壬生基修	Mibu, Motonaga	1835-1906	男	公家・羽林家		従一位	伯爵
		江戸時代後期・明治期公家。尊王攘夷を説き長州藩に逃れた七卿落ちの一人。明治新政府の参与、東京府知事、元老院議員、貴族院議員を務めた。							
	Tanzaku	村田多世子	Murata, Taseko	1776-1847	女	江戸中期歌人			
		江戸時代後期の歌人。国学者渡辺荒陽の娘で、国学者で歌人の村田春海（はるみ）の養女となり、歌道の指導にあたった。							
Shikishi	Tanzaku	柳原白蓮	Yanagiwara, Byakuren	1885-1967	女	歌人	公家・名家の柳原前光の娘		
		大正期・昭和期に活躍した歌人。叔母柳原愛子は、大正天皇の生母。波乱に満ちた人生を送ったが、生涯和歌を詠じ続けた。歌集のほか小説も出版した。							
	Tanzaku	山本実政	Yamamoto, Sanenori	1825-1900	男	公家・羽林家			(子爵)
		江戸時代後期・明治期の公家。尊王攘夷を説き勤王八十八廷臣の一人となった。維新後御歌所次長を務めた。							
Shikishi	Kakejiku	四辻公説	Yotsuji, Kinkoto	1780-1849	男	公家・羽林家		正二位	(伯爵)
		江戸時代後期の公家。参議を務めた。四辻家は明治期に室町家に複姓した。							
	Tanzaku	冷泉為紀	Reizei, Tamemoto	1854-1905	男	公家・羽林家		従二位	伯爵
		幕末期・明治期の公家。歌人として知られた。貴族院議員、伊勢神宮大宮司を務めた。							
	Kakejiku	冷泉為村	Reizei, Tamemura	1712-1774	男	公家・羽林家		正二位	
	(Kaishi)	江戸時代中期の公家。歌人。多くの門人を有し、歌集、歌論を出版した。晩年は出家した。							
	Tanzaku	冷泉為理	Reizei, Tametada	1824-1885	男	公家・羽林家		正二位	(伯爵)
		江戸時代後期・明治期の公家。歌人として知られた。三男は入江為守。							
	Tanzaku	六条有容	Rokujo, Ariosa	1814-1890	男	公家・羽林家		正二位	(子爵)
		江戸時代後期・明治期の公家。尊王攘夷を説き勤王八十八廷臣の一人となったが、のち公武合体派に変わった。国事御用掛を務めた。							

	Tanzaku	六条有義	Rokujo, Ariyoshi	1830-1903	男	公家・羽林家		(子爵)
		幕末期・明治期の公家。六条有容の長男。						
	Tanzaku	若江薫子	Wakae, Nioko	1835-1881	女	公家・宮家殿上人出身、女官	贈正五位	
		幕末期・明治期の公家出身の漢学者。一条美子（のちの明治天皇の皇后）の学問師範となった。横井小楠暗殺事件に連座し、押し込めの刑を受けた。						
Shikishi		風早実積	Kazehaya, Sanetsumi	1691-1753	男	公家・羽林家	従二位	(子爵)
		江戸時代中期の公家。						
Shikishi		綾小路俊宗	Ayanokoji, Toshimune	1690-1770	男	公家・羽林家	正二位	(子爵)
		江戸時代中期の公家。権大納言となった。綾小路家は家業を雅楽とした。						
Shikishi		烏丸光栄	Karasumaru, Mitsuhide	1689-1748	男	公家・名家夫人	正二位	(伯爵)
		江戸時代中期の公家。歌人として一家をなし、桜町天皇および皇族に和歌の師範をおこなった。						
Shikishi		広幡長忠	Hirohata, Nakatada	1711-1771	男	公家・清華家	正二位	(侯爵)
		江戸時代中期の公家。晩年は出家した。						
Shikishi		四条隆文	Shijo, Takafumi	1689-1738	男	公家・羽林家	正三位	(侯爵)
		江戸時代中期の公家。家業を料理包丁道、筥とした。						

\*注：()付きの爵位は、本人の授爵ではなく、当該家の子孫が授爵した爵位を示す。



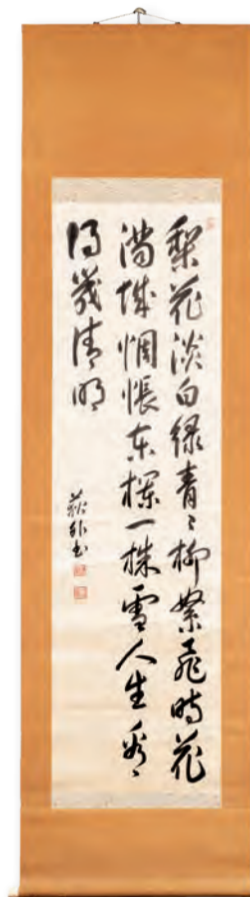
## Scrolls (Mounted/Framed)

### 近衛文磨書幅

A poem calligraphy written by Fumimaro Konoe (1891 – 1945), the 34<sup>th</sup>, 38<sup>th</sup> and 39<sup>th</sup> Prime Minister of Japan.

The calligraphy mounted as a hanging scroll reads “梨花淡白綠青青 柳絮飛時花滿村 惆悵東欄一株雪 人生看得幾清明” originated from poem *Pear Blossoms by the East Fence* (東欄梨花), by Song poet Su Shi (蘇軾, 1037 – 1101). Ink on silk, signed and sealed.

197cm x 56cm.  
Undated, TEC\_CA01\_001



### 江川英龍(坦庵)書幅

A poem calligraphy by Tan'an Egawa (1801 – 1855), Japanese Samurai and industrialist.

The calligraphy mounted as a hanging scroll reads “池塘瀉雨蛙聲少 庭院無人燕語長 午枕不成春草夢 落花風靜煮茶香” from the poem *The Late Spring* (晚春), by Song poet Dai Fugu (戴復古, 1167 – ?). Ink on paper, signed and sealed.

205cm x 76cm.  
Undated, TEC\_CA01\_002







### 毛利元徳書賛・跡見花溪筆 萩花図

Painting of Japanese bush clovers by Kakei Atomi (1840 – 1926), Japanese educator and painter, with a review comment by Motonori Mori (1839 – 1896), Japanese court noble and former Daimyo (Feudal Lord). The painting with calligraphy mounted as a hanging scroll. Ink on paper, signed and sealed.

219cm x 47cm.  
Undated, TEC\_CA01\_003



### 東久世通禧画賛書幅

A pine painting with calligraphy at top, mounted as a hanging scroll. The calligraphy written by Michitomi Higashikuze (1834 – 1912), Japanese court noble, former Daimyo (Feudal Lord) and statesman. Ink on paper, signed and sealed.

198cm x 51cm.  
Undated, TEC\_CA01\_004



### 東久世通禧書簡幅(石山家懸合いの件)

A letter written by Michitomi Higashikuze (1834 – 1912), Japanese court noble, former Daimyo (Feudal Lord) and statesman. The letter mounted as a hanging scroll, is a discussion on the Ishikawa family. Ink on paper, signed by calligrapher.

97cm x 54cm.  
25 October (Year Not Identified), TEC\_CA01\_005



### 榎本武揚書幅

A Chinese maxim calligraphy written by Takeaki Enomoto (1836 – 1908), Japanese naval officer, diplomat, and statesman, who served the Tokugawa Shogunate and subsequently the Meiji government.

The calligraphy mounted as a hanging scroll reads “士不可以不弘毅 任重而道遠 (The officer may not be without breadth of mind and vigorous endurance. His burden is heavy and his course is long)”, originated from *T'ai-po, Confucian Analects* (論語 泰伯篇). Ink on paper, signed and sealed.

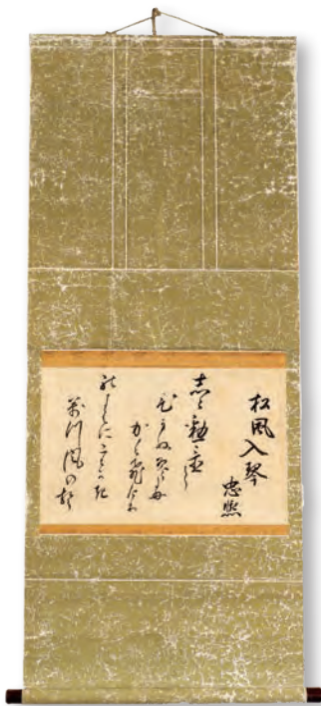
199cm x 49cm.  
Undated, TEC\_CA01\_006



### 近衛忠熙和歌(松風の歌)

A waka (Japanese Poetry) calligraphy *Shofu-no-uta* written by Tadahiro Konoé (1808 – 1898), Japanese court noble. The calligraphy is mounted as a hanging scroll. Ink on fabric, signed by calligrapher.

97cm x 44cm.  
Undated, TEC\_CA01\_008

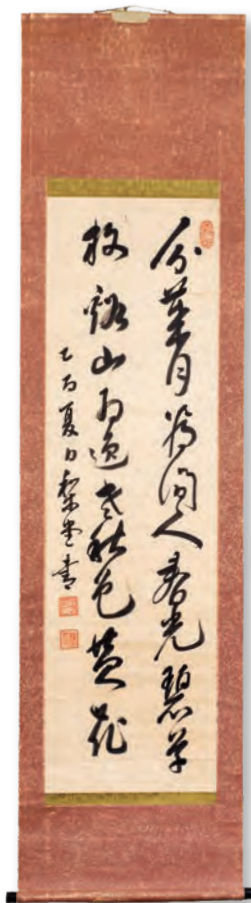


### 三条実美(梨堂)書幅

A couplet calligraphy by Sanetomi Sanjo (1837 – 1892), Japanese court noble and political leader at the time of the Meiji Restoration of 1868.

The calligraphy mounted as a hanging scroll reads “分年月 作闲人 春光碧草 放溪山 为逸老 秋色黄花” from *To Shi Xing Yuan* (贈施杏园), by Qing poet Zhao Yi (赵翼, 1727 – 1814). Ink on paper, signed and sealed.

199cm x 55cm.  
1885 (Meiji 18), TEC\_CA01\_007

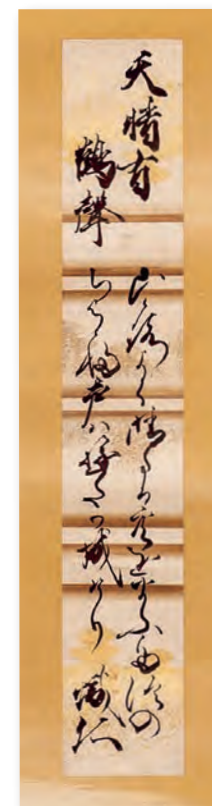


### 有栖川宮熾仁親王和歌短册

A waka calligraphy written on a *Tanzaku* by Shinno Taruhito (1835 – 1895), Japanese Imperial Prince (adopted son of Emperor Ninko, 1800 – 1846).

The calligraphy mounted as a hanging scroll is titled *Crane Singing over Sunny Sky* (天晴有鶴声). Ink on decorated paper, with signature of the calligrapher.

177cm x 32.5cm.  
1885 (Meiji 18), TEC\_CA01\_009



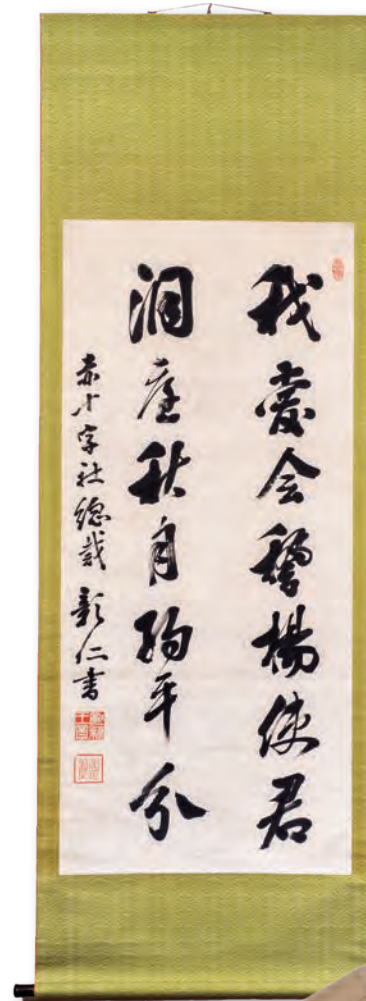




**有栖川宮熾仁親王一行書**

A Chinese maxim calligraphy written by Shinno Taruhito (1835 – 1895), Japanese Imperial Prince (adopted son of Emperor Ninko, 1800 – 1846). The calligraphy mounted as a hanging scroll reads “明于盛衰之道” originated from *Su Shu* (素书) by Huang Shigong (黄石公, active 3rd century B.C.). Ink on paper, signed and sealed.

203cm x 58cm.  
1878 (Meiji 11), TEC\_CA01\_010



**小松宮彰仁親王書幅**

A poem calligraphy written by Akihito Komatsu (1846 – 1903), Japanese Imperial Prince.

The calligraphy mounted as a hanging scroll reads “我愛會稽楊使君，洞庭秋月約平分” originated from poem *Inscribed on Tang Di's Painting of Mountain and River Scene* (題唐子華山水末句用楊廉夫五字) by Yuan poet Tan Shao (鄒韶). Ink on paper, signed and sealed.

199cm x 76cm.  
Undated, TEC\_CA01\_011

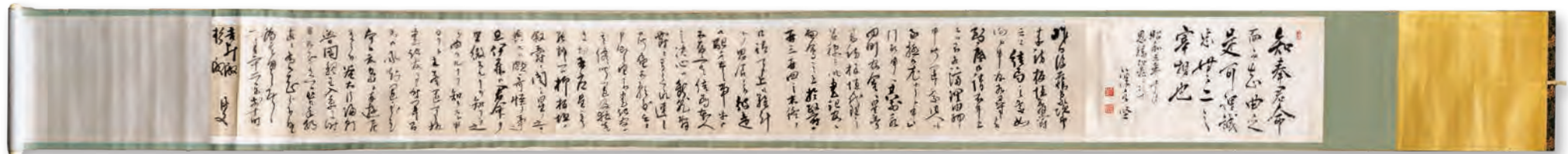




**徳大寺実則書簡幅(池田茂政宛、伊達宗城と一緒に貴官と面会したき旨)**

A letter written by Sanetsune Tokudaiji (1840 – 1919), Grand Chamberlain to Emperor Meiji, to Shigemasa Ikeda (1839 – 1899), requesting for a meeting with Munenari Date and Tokudaji. The letter is mounted as a hanging scroll. Ink on paper, signed by the author.

190cm x 26cm.  
17 October (Year Not Identified), TEC\_CA01\_012



**伊藤博文書簡幅(吉井友実・杉孫七郎宛、板垣退助の辞爵問題につき)**

A letter written by Hirobumi Ito (1841 – 1909), the 1st, 5th, 7th and 10th Prime Minister of Japan, to Tomozane Yoshii (1828 – 1891) and Magoshichiro Sugi (1835 – 1920), regarding Taisuke Itagaki's declination of the peerage. The letter is mounted as a hanging scroll. Ink on silk and paper, signed and sealed.

252.5cm x 25cm.  
22 February 1887(Meiji 20), TEC\_CA01\_013



### 西園寺公望・黒田清隆貼交書簡幅

Three Letters written by Japanese statesmen, mounted as a hanging scroll.

西園寺公望書簡 鮫島武之助宛、来る12日の来邸伺い

The letter mounted at top written by Kinmochi Saionji (1849 – 1940), the 12th and 14th Prime Minister of Japan, to Takenosuke Samejima (1848 – 1931), asking if Samejima could visit his residence on the 12th, dated 5 June.

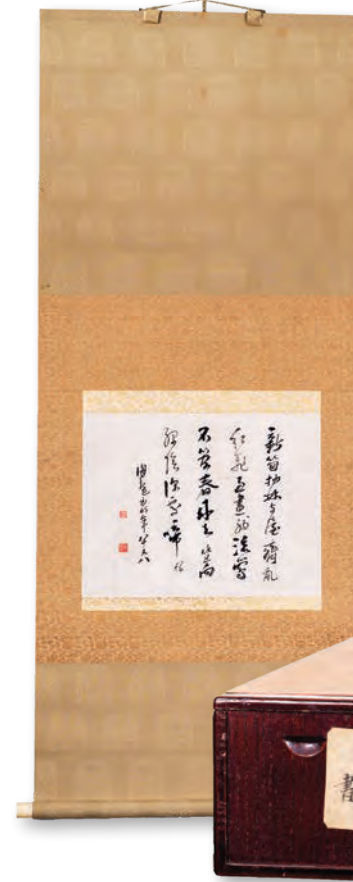
西園寺公望書簡 鮫島武之助宛、蠅打ち落手、重宝している旨

The letter in the middle written by Kinmochi Saionji to Takenosuke Samejima, mentioning the receipt of the useful fly flapper, dated 10 August.

黒田清隆書簡 鮫島武之助宛、内閣暗号をもって別紙の電報を発信下されたきこと／別紙は大本営・伊藤博文宛のもの、天機伺いかたがた出張許可願い

The last letter mounted at bottom written by Kiyotaka Kuroda (1840 – 1900), Japanese politician and elder statesman of the Meiji period, to Takenosuke Samejima requesting him to send a telegram of an attached paper using the Cabinet code. The attached paper was addressed to Hirobumi Ito in the Imperial Headquarters asking a permission for a business trip to Tokyo where he would also pay his respects to the Emperor. The letter is dated 10 December 1894 (Meiji 27). Ink on paper, signed by authors.

203cm x 80cm.  
TEC\_CA01\_014



### 西園寺公望書幅

A poem calligraphy written by Kinmochi Saionji.

The calligraphy mounted as a hanging scroll reads: “新筍抽林與屋齊 亂紅飛過畫闌西 流鶯不管春來去 坐向綠陰深處啼” originated from poem *A Quatrain (絶句)* by Ming poet Su Lian (苏濂). Ink on silk, signed and sealed.

129cm x 58cm.  
1938 (Showa 13), TEC\_CA01\_015



### 風雲感会

A scroll titled “Fūun kankai” consists of 24 reproduced letters by Meiji statesmen addressed to Shigenobu Okuma (1838 – 1922) in Meiji era. Okuma Shigenobu was the 8th and 17th Prime Minister of Japan. The scroll accompanied by a 34-page booklet, reproduced by Tokyo Hōchi Shinbunsha.

1922, TEC\_CA01\_016



### 高崎正風 色紙

A waka written on a Shikishi by Masakaze Takasaki (1836 – 1912). The calligraphy is mounted as a hanging scroll. Ink on decorated paper, with signature of the calligrapher.

117cm x 36 cm  
Undated, TEC\_CA01\_017



### 冷泉為村 雪歌

A waka written by Tamemura Reizei (1712 – 1774). The calligraphy, mounted as a hanging scroll, is titled "A Snow Song". The House of Reizei, Kyoto noble court, is one of two to three major designated exclusive authorities for poems and classics for many hundred years.

Ink on paper, with signature of the calligrapher.

118cm x 47cm  
Undated, TEC\_CA01\_018



### 千種有功 菊の歌

A waka written by Arikoto Chigusa (1796 – 1854), Japanese court noble and waka poet. The calligraphy mounted as a hanging scroll is titled "A Chrysanthemum Song". The house of Chigusa, or court nobles, were in charge of costumes and dress for the Emperor and Empress on a daily basis, thus they were very close to the Imperial family and had the ear of the Emperor and Empress, and several females of the family served as mistresses to the Emperor.

Ink on paper, with signature of the calligrapher.

116 cm x 55cm  
Undated, TEC\_CA01\_019





## 津崎矩子 近衛家老女「岡村」から二之室南坊宛て書状

A letter written by Muraoka no Tsubone (Noriko Tsuzaki, 1786 – 1873), mounted as a hanging scroll.

The letter reads:

“広はた様へ御丁寧ニ  
御そなへ物御まへ様方々  
何寄の御品、御機嫌様ニ  
御上ケ、御満足ノ  
何も御請ニ成まいらせ候うへと  
よろしくノ私申入候様ニ  
御たのこに御さ候、以上

御所様へ何寄之  
自然しやう進しられ  
御満足ノ早そく  
仰付られ御賞翫ニ成まいらせ候

一、御所様へ 水の粉 一重  
君様かたへ 一重  
一重 私初  
花井  
岩瀬へ

御上ケ被成、何れへも被下  
御好さま、度ノ御賞翫ニ  
成まいらせ候、私共何れも  
□□也、何そこまりまいらせ候故  
うち寄度ノ御賞翫  
山ノ御心はせ忝りまいらせ候  
よろしく御礼申入度よしニ  
御さ候、度ノいろノ被下  
□頃も山ノ忝りまいらせ候  
御礼ハ落しかちと  
そんしまいらせ候、御免ノ

一、五十君様へも毎度ノ  
いろノ御上ケ、林へも  
御送り、きついノ忝り御さ候  
五十君様ニも御機嫌よく  
日ノ御愛のもの上まいらせ候故、  
水の粉御好さま度ノニ  
上候と申され忝り度候  
此間ハ御せんも御上ケ  
御心配の段御きのとくかり  
しかし御心付さま御上ケの事  
御あん心申され忝りまいらせ度候

かしく  
以上

御返事

二之室さま むら岡  
南之坊さま

人々御中”

Colloquial translation:

“Lord Tadahiro Konoe is very happy to receive Japanese yam from you. He has already tried it.

One Mizunokona for Lord Tadahiro Konoe  
One for children  
One for me, Hanai, and Iwase

We enjoyed the delicious food. Thank you for your kindness.

Thank you for sending gifts from time to time.

We are sorry if we tend to forget to thank you.

We also appreciate that you send various gifts to Koho and Hayashi.

Koho is very happy and eats whatever she likes on a daily basis. We appreciate it as she also likes Mizunokona.

We were also thankful to your generosity about the meal the other day.

Lord Hirohata is also very happy about receiving your gift. He asked me to thank you on his behalf.”



Muraoka no Tsubone (1786 – 1873) was a senior lady-in-waiting in the House of Konoe. She was loyal to the Emperor and trusted enough to be involved in the movement for Yoshinobu Hitosubashi to be the heir of the Shogun.

This letter is a thank-you letter for gifts such as Japanese yam from Ninoshitsu Minaminobo to the Konoe family. It is a valuable historical document that shows the daily activity of a high-ranking court lady working for a Court noble in the late Edo period. Goshosama (御所様) in the letter refers to Tadahiro Konoe, while 五十君 is Tadahiro's daughter Koho (1852 – 1893) who was a chief priest of Hokkeji Temple. Hirohata was mentioned in the postscript because Mototoyo Hirohata's first daughter Toyoko was adopted by Tadahiro. Ninoshitsu Minaminobo is unknown, but there is a letter addressed to Ninoshitsu Minaminobo from Muraoka no tsubone at Waseda University Library (Call Number: 03 03539 0004).

The historical importance of Muraoka lies in her role of king-pin in the relations among the Shimazu and Konoe circles, and the Tokugawa (Mito clan) which were at the core of the Meiji reformation. She was an enterprising producer under the veiled yet skillful guidance of Konoe, the Emperor and their circles. These manuscripts are extremely rare and much sought-after by collectors.

Ink on paper, signed by the author.

126cm x 59cm  
Undated, TEC\_CA01\_020



### 近衛忠熙書簡(梅溪通善(みちたる)宛、物品進上につき)

A framed letter written by Tadahiro Konoie (1808 – 1898) to Michitaru Umetani (1821 – 1899) about giving a present. Ink on paper, signed by author.

35cm x 121cm.

25 March (Year Not Identified), TEC\_CA02\_001



### 西園寺公望書

A framed calligraphy written by Saionji Kinmochi. The calligraphy reads “冰心在玉壺 (The heart is as pure as ice in a jade pot)” originated from poem *Farewell to Xin Jian at the Hibiscus Tower* (芙蓉樓送辛漸), by Tang poet Wang Changling (王昌齡, 698 – 757). Ink on paper, signed and sealed.

44cm x 143cm.

1910 (Meiji 43), TEC\_CA02\_003



### 西園寺公望書

A framed calligraphy written by Kinmochi Saionji. The calligraphy reads “雲月 (Cloud and Moon)”. Ink on paper, signed and sealed.

47cm x 110cm.

Undated, TEC\_CA02\_002



### 広橋伊光(これみつ)和歌色紙

A framed waka calligraphy written by Hirohashi Koremitsu (1745 – 1823). Ink on decorated paper.

41.5cm x 54cm.

Undated, TEC\_CA02\_004





和歌 阿野実政(阿野実顕) 安土桃山時代から江戸時代初期の公卿、歌人  
 漢詩 楫取素彦 長州藩士、明治時代の官僚政治家、男爵  
 水墨画、花図 壬寅冬 作者不詳  
 山川図 壬辰夏 作者不詳  
 四字書 東久世通禧  
 四阿(あずまや)と木図 作者不詳

A folding calligraphic album, including three calligraphic works by Japanese prominent figures and three paintings by unknown artists. The three calligraphic works includes a waka probably written by Saneaki Ano (1581 – 1645), Japanese noble and poet; a Chinese poem calligraphed by Motohiko Katori (1829 – 1912), Japanese political activist; and a four-character calligraphy by Michitomi Higashikuze.

15cm x 10cm (Folded).  
 Undated, TEC\_CA02\_005

## 近衛忠熙 書状

A letter written by Muraoka no Tsubone (Noriko Tsuzaki, 1786 – 1873), mounted as a hanging scroll.

The letter reads:

“兎角残暑難去候、弥  
御平安珍重尚参度候、扱ハ  
過日来御遠々敷存候俣、  
明日若御余暇ニ候ハ、何卒  
申刻頃と御とし候様申試候、  
久々ニ而管御隨身候様  
頼入候、有長卿・正房卿ニも  
申入候事ニ候、乱書可口給候也

八月七日 翠山  
宮内卿殿”

Colloquial translation:

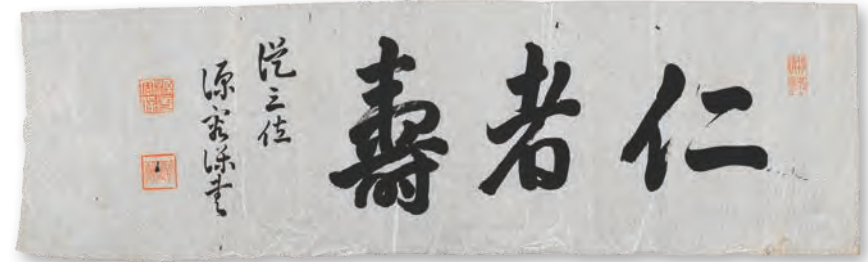
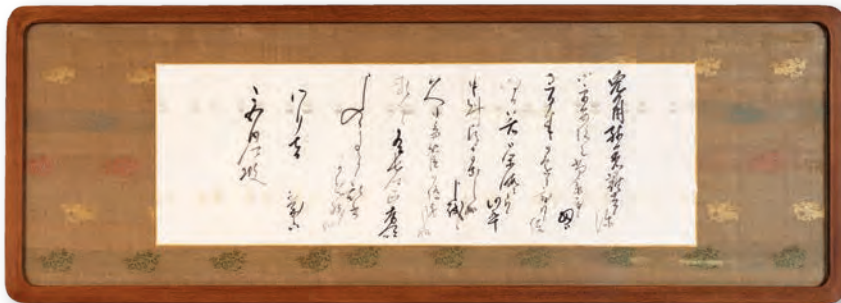
“It has been still hot. I believe you have been well.  
I have not seen you for a long time since I saw you  
last time. If you have time tomorrow, would you  
like to come over to my place around 4pm?  
I will ask Kan to come along for the first time in a  
long while.  
I talked (about this matter) to Lord Arinaga and  
Lord Masafusa.  
Please excuse my poor hand writing.”

Suizan (翠山) is the name used by Tadahiro Konoe (1808 – 1898). Arinaga in the letter is Arinaga Ayanokoji (1792 – 1881). For generations, the Ayanokoji family was a family proficient in arts such as Japanese harp, koto music, and Kagura (Shinto music and dancing). Lord Masafusa is unknown. Kunaikyo (Minister of the Sovereign's Household) could be Sanetsune Tokudaiji but is likely to be Hirofusa Madenokoji (1824 – 1884). The Madenokoji family is a Court noble, responsible for teaching Confucianism, literature, and Yusoku kojitsu (court and samurai rules of ceremony and etiquette). The family had served the Konoe family (a master-vassal relationship). As Hirofusa served as Kunaikyo from July 1869 to June 1871, this letter could have been written during that time. It is a valuable historical personal letter which shows daily exchanges among close Court nobles.

Tadahiro Konoe is famous for his excellent skills in calligraphy and poem composition, and was one of the three best calligrapher-poets of his time.

Ink on decorated paper, signed by the author.

30cm x 85cm  
7 August (Year Not Identified),  
TEC\_CA02\_006

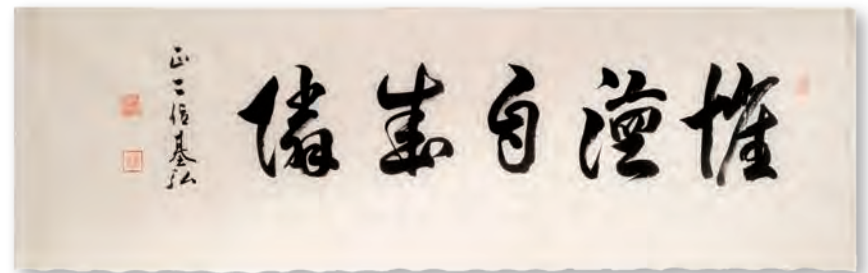


## 松平容保 書

A calligraphic work titled “壽者仁 (The humane enjoys longevity)” written by Katamori Matsudaira (1836 – 1893), the 9th daimyō of the Aizu Domain and the Military Commissioner of Kyoto during the Bakumatsu period. He was the chief commander of the Tokugawa alliance (Tohoku federation of daimyōs) to have resisted the Emperor's forces during the Meiji Period, the last big war for the end of the Tokugawa Shogunate.

Ink on paper, signed and sealed.

32cm x 110cm  
Undated, TEC\_CA03\_001



## 二条基弘 書

A calligraphic work written by Motohiro Nijo (1859 – 1928), a Japanese nobleman who served the Meiji government as a court official and member of the House of Peers. He was a very important person and a court noble both to the Emperor and to Tokugawa.

Ink on fabric, signed and sealed.

37cm x 121 cm  
Undated, TEC\_CA03\_002

## 高崎正風 書状

A letter from Masakaze Takasaki (1836–1912) to Yoshinobu Tokugawa (徳川慶喜, 1837–1913), former Shogun.

The letter reads:

“貴書恭読、如来諭寒威  
漸く相加候処、益御安勝  
被為入奉拵賀候、陳者今般  
令息慶久殿目出度御結婚  
被為濟候ニ付、来十九日華族  
会館ニ於而被催候御披露之  
盛宴ニ寵招を蒙、御万障  
一排欣然拜謁可仕と存居候処、  
不測も昨日数百首之  
御製相下り、拜見四五日  
間を要候ニ付而者、甚乍遺憾  
参館仕兼候、此段早々  
御断申進候、敬具

十二月十六日 正風  
徳川慶喜公閣下”

Colloquial translation:

“I read your letter. It has been getting cold gradually. I hope this letter finds you well. Thank you for the invitation to the wedding reception for your son Yoshihisa at Kazoku Kaikan (a hall for the peerage) on the 19th. I had hoped to attend the reception, but yesterday I unexpectedly received several hundreds of waka composed by the Meiji Emperor. It will take four to five days to go through the waka and make corrections. Therefore, unfortunately, I cannot make it. I would like to turn down the invitation at an early stage.”



He became the head of Outagakari in 1886 and the director of the Imperial Poetry Bureau in 1888. He was favored by the Meiji Emperor. This is an interesting historical record that shows Masakaze had become very close to the former Shogun because of the status he gained.

Ink on decorated paper, signed by the author.

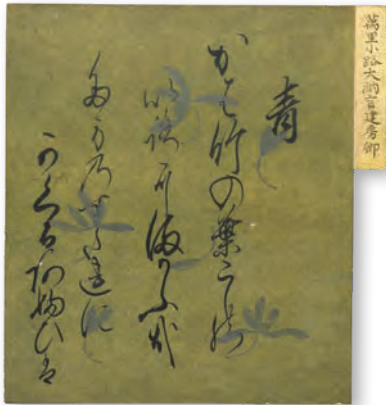
22cm x 50cm

16 December [1908], TEC\_CA03\_003

This is a letter from Masakaze Takasaki (1836 – 1912), the director of the Imperial Poetry Bureau to Duke Yoshinobu Tokugawa (1837 – 1913) who was the 15th Shogun of the Edo Shogunate. Masakaze’s message was that he could not attend the wedding reception for Yoshinobu’s seventh son Yoshihisa (1884 – 1922). On the 13th of May 1904, the Tokugawa family and the Arisugawa family decided on the engagement between Yoshihisa and Princess Mieko, the second daughter of Prince Arisugawa no miya Takehito. The Emperor gave his permission for the marriage on the 3rd of October of the same year. Nosai-no-gi (ceremony of exchanging betrothal gifts) was conducted on the 27th of October and the wedding ceremony was conducted on the 8th of November of the same year. According to this letter, the wedding reception was held on the 19th of December. Masakaze Takahashi was invited to the reception but apologized for not being able to attend the reception as he had to make corrections to the waka composed by the Emperor. Masakaze was a feudal retainer of the Satsuma Domain who had the privilege of seeing and approaching the Shogun during the shogunate period. He learned waka from Tomonori Hatta and established his own family as a poet of the Keien School. In 1876, he concurrently held a post in Outagakari (a former Outadokoro, i.e. Imperial Poetry Bureau).



## Shikishi (Poem on Decorated Paper)



### 和歌色紙(青)万里小路建房

A waka Shikishi titled *Blue* written by Takefusa Madenokoji (1780 - 1846).

21cm x 18cm.

Undated, TEC\_S01\_001



### 和歌色紙(赤)高松公祐

A waka Shikishi titled *Red* written by Kinsachi Takamatsu (1774 - 1851).

21cm x 18cm.

Undated, TEC\_S01\_003

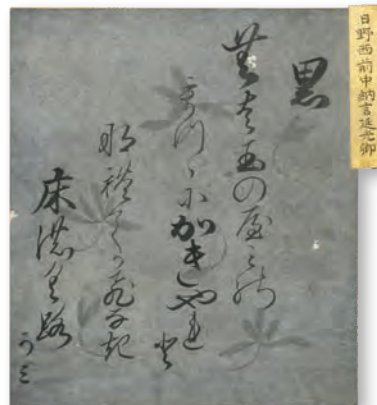


### 和歌色紙(黄)園基茂

A waka Shikishi titled *Yellow* written by Motoshige Sono (1793 - 1840).

21cm x 18cm.

Undated, TEC\_S01\_004



### 和歌色紙(黒)日野西延光

A waka Shikishi titled *Black* written by Tomitsu Hinonishi (1771 - 1846).

21cm x 18cm.

Undated, TEC\_S01\_002

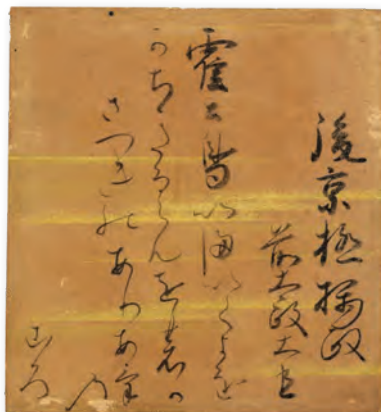


### 和歌色紙(白)西大路隆明

A waka Shikishi titled *White* written by Takaaki Nishioji (1780 - 1846).

21cm x 18cm.

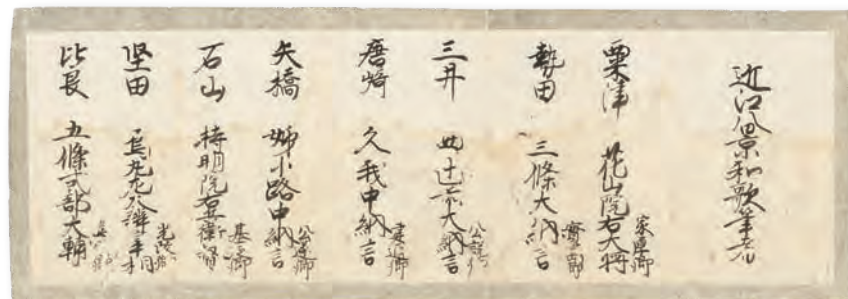
Undated, TEC\_S01\_005



**色紙 後京極撰政前太政大臣  
(九条良経)**

A Shikishi by Yoshitsune Kujo  
(1169 – 1206), probably copied in  
Meiji period.

15.5cm x 14.5cm.  
Undated, TEC\_S02\_001



**和歌近江八景**

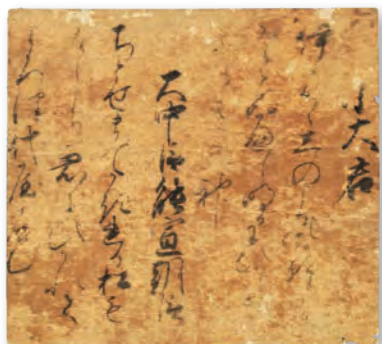
A waka calligraphy titled *Eight Views of Omi*, which describes the  
eight beauty spots around Lake Biwa in Omi Province, Japan.

18cm x 58cm.  
Undated, TEC\_S03\_001

**色紙 大中臣能宣朝臣**

A Shikishi by Yoshinobu Onakatomi  
(921 – 991), probably copied in  
Meiji period.

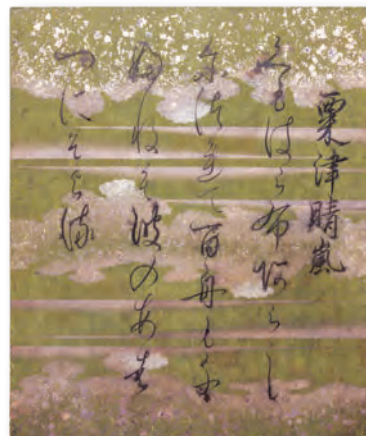
16.5cm x 18cm.  
Undated, TEC\_S02\_002



**和歌色紙(鏡)下田歌子  
(しもだ・うたこ)**

A waka Shikishi titled *Mirror* written by  
Utako Shimoda (1854 – 1936).

21cm x 18.5cm.  
Undated, TEC\_S02\_003



**和歌色紙 近江八景(粟津晴嵐)  
花山院家厚**

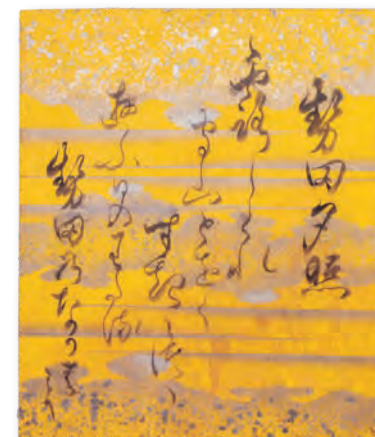
A waka Shikishi titled *Clear Breeze at Awazu*  
written by Ieatsu Kazanin (1789 – 1866).

24.5cm x 20cm.  
Undated, TEC\_S03\_002

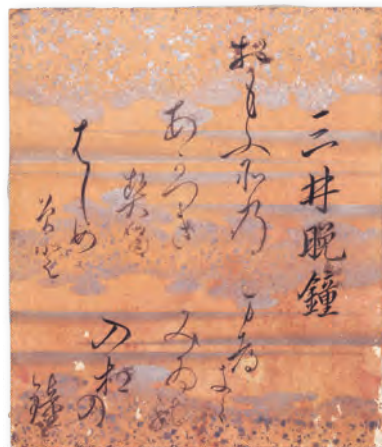
**和歌色紙 近江八景(勢多夕照)  
三条実萬**

A waka Shikishi titled *Sunset at Seta* written  
by Sanetsumu Sanjo (1802 – 1859).

24.5cm x 20cm.  
Undated, TEC\_S03\_003



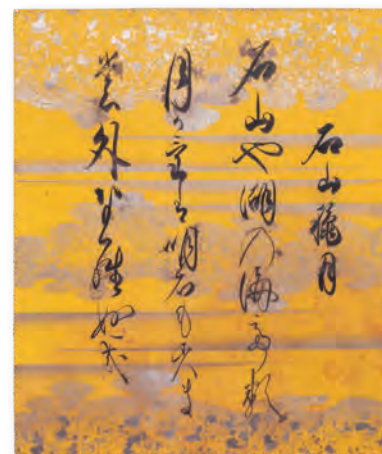




和歌色紙 近江八景(三井晚鐘)  
四辻公説

A waka Shikishi titled *Evening Bell at Miidera Temple* written by Kinkoto Yotsuji (1780 – 1849).

24.5cm x20cm.  
Undated, TEC\_S03\_004



和歌色紙 近江八景(石山秋月)  
持明院基延

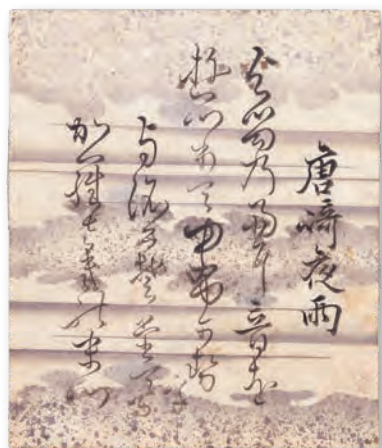
A waka Shikishi titled *Autumn Moon at Ishiyama* written by Motonobu Jimyoin (1792 – 1855).

24.5cm x 20cm.  
Undated, TEC\_S03\_007

和歌色紙 近江八景(唐崎夜雨)  
久我建通

A waka Shikishi titled *Evening Rain at Karasaki* written by Takemichi Koga (1815 – 1903).

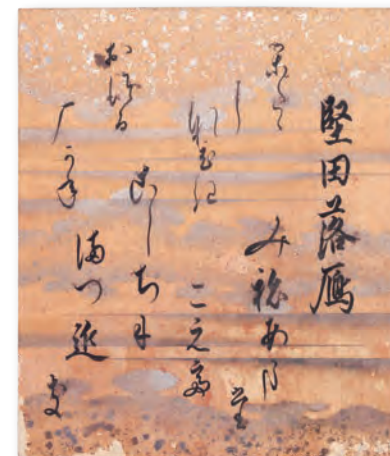
24.5cm x20cm.  
Undated, TEC\_S03\_005



和歌色紙 近江八景(堅田落雁)  
烏丸光政

A waka Shikishi titled *Returning Geese at Katata* written by Mitsumasa Karasuma (1812 – 1863).

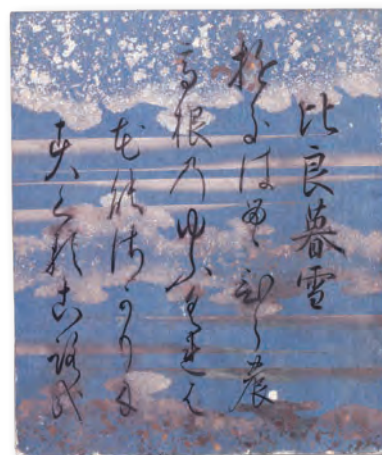
24.5cm x20cm.  
Undated, TEC\_S03\_008



和歌色紙 近江八景(矢橋帰帆)  
姉小路公遂

A waka Shikishi titled *Returning Sails at Yabase* written by Kinsui Anegakoji (1794 – 1857).

24.5cm x20cm.  
Undated, TEC\_S03\_006

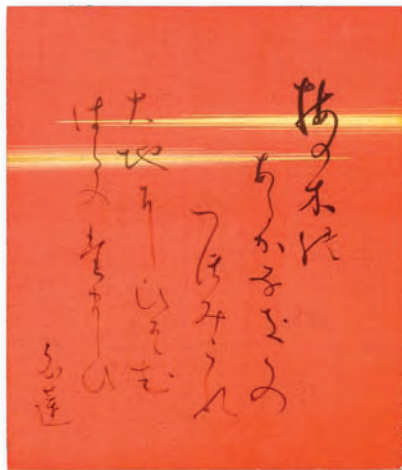


和歌色紙 近江八景(比良暮雪)  
五条為定

A waka Shikishi titled *Evening Snow at Hira* written by Tamesada Gojo (1804 – 1862).

24.5cm x20cm.  
Undated, TEC\_S03\_009



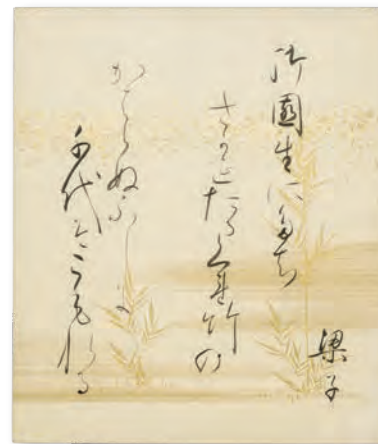


**和歌色紙 柳原白蓮**

A waka Shikishi written by  
Byakuren Yanagihara (1885 – 1967),  
Japanese poet.

21cm x 18.5cm.  
Undated, TEC\_S04\_001

**和歌色紙 柳原白蓮**  
A waka Shikishi written by  
Byakuren Yanagihara (1885 – 1967).  
27cm x 24cm.  
Undated, TEC\_S04\_002



**色紙 千種梁子**

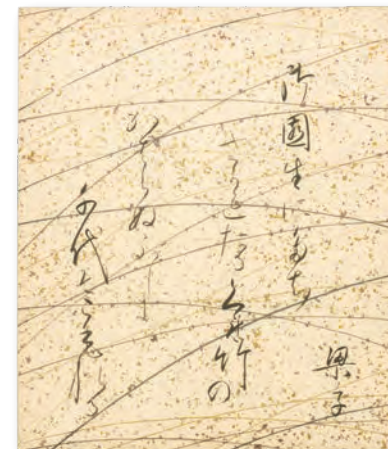
A Shikishi written by  
Yanako Chigusa (1897 – ?).

21cm x 18.5cm.  
Undated, TEC\_S05\_001

**色紙 千種梁子**

A Shikishi written by  
Yanako Chigusa (1897 – ?).

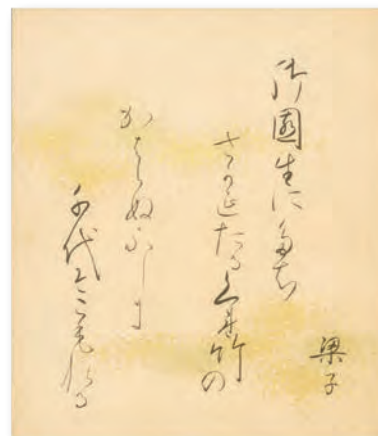
21cm x 18.5cm.  
Undated, TEC\_S05\_002

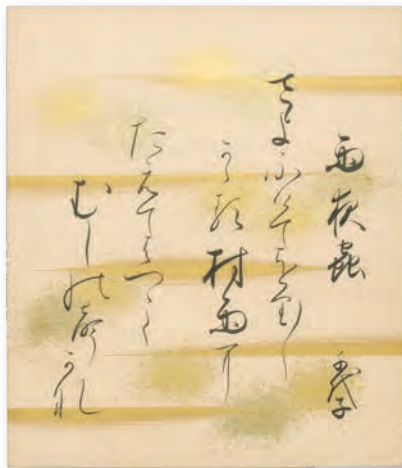


**色紙 千種梁子**

A Shikishi written by  
Yanako Chigusa (1897 – ?).

21cm x 18.5cm.  
Undated, TEC\_S05\_003





**和歌色紙(雨夜虫) 裏松千代子**

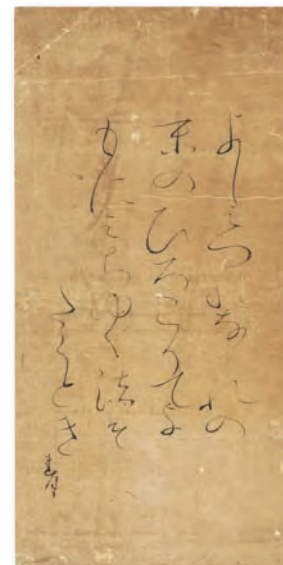
A waka Shikishi titled *Insect at Rainy Night* probably written by Chiyoko Uramatsu.

21cm x 18.5cm.  
Undated, TEC\_S06\_001

**和歌色紙(合歡花) 裏松千代子**

A waka Shikishi titled *Albizia Julibrissin Flower* probably written by Chiyoko Uramatsu.

21cm x 18.5cm.  
Undated, TEC\_S06\_002



**色紙 蓮月**

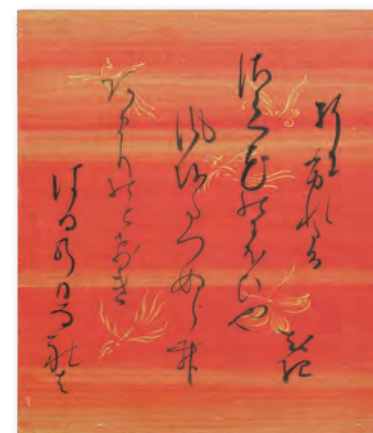
A waka Shikishi written by Otagaki Rengetsu (1791 – 1875).

34cm x 17cm  
Undated, TEC\_S08\_001

**色紙 松平乗承**

A waka Shikishi written by Noritsugu Matsudaira (1851 – 1929).

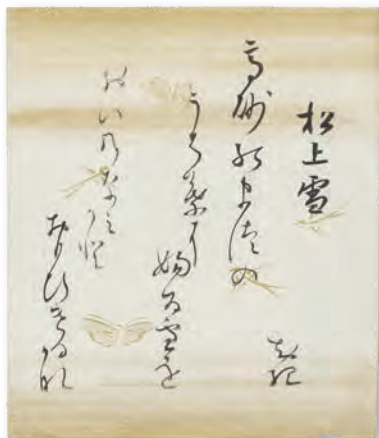
21cm x 18.5cm  
Undated, TEC\_S08\_002



**色紙 八田知紀**

A waka Shikishi written by Tomonori Hatta (1799 – 1873).

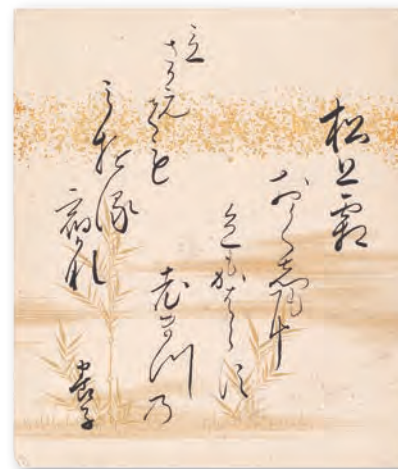
21cm x 18.5cm  
Undated, TEC\_S08\_003



**色紙 (松上雪) 八田知紀**

A waka Shikishi titled *Snow on A Pine Tree* written by Tomonori Hatta (1799 – 1873).

21cm x 18.5cm  
Undated, TEC\_S08\_004



**色紙 亀井養子**

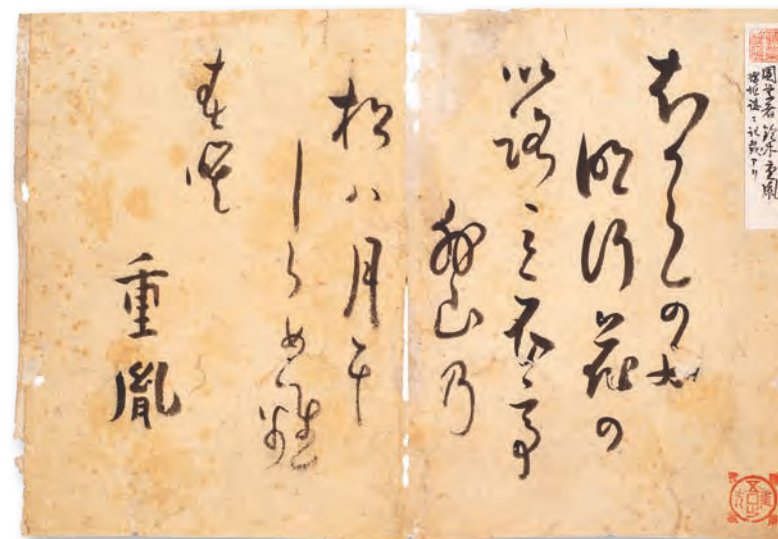
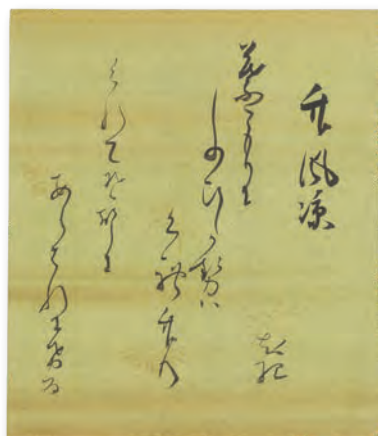
A waka Shikishi written by Yasuko Kamei, Wife of Koreaki Kamei (Lord of Tsuwano, Count)

21.5cm x 18.5cm  
Undated, TEC\_S08\_007 & 008

**色紙 (竹風涼) 八田知紀**

A waka Shikishi titled *A Cool Bamboo Wind* written by Tomonori Hatta (1799 – 1873).

21cm x 18.5cm  
Undated, TEC\_S08\_005



**色紙 (寄松祝) 徳大寺実則**

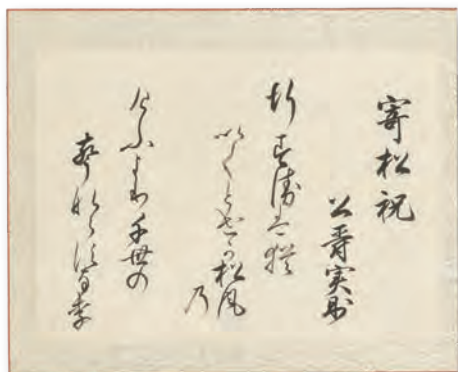
A waka Shikishi titled *A Celebration of Longevity* written by Sanetsune Tokudaiji (1839 – 1919), Grand Chamberlain to Emperor Meiji.

32cm x 25.5cm  
Undated, TEC\_S08\_006

**色紙 鈴木重胤**

A waka Shikishi written by Shigetane Suzuki (1812 – 1863), Scholar of Kokugaku (National Learning).

27cm x 38cm  
Undated, TEC\_S08\_009







**和歌色紙 風早実積**

A waka Shikishi written by Sanetsumi Kaze-haya (1691 – 1753)

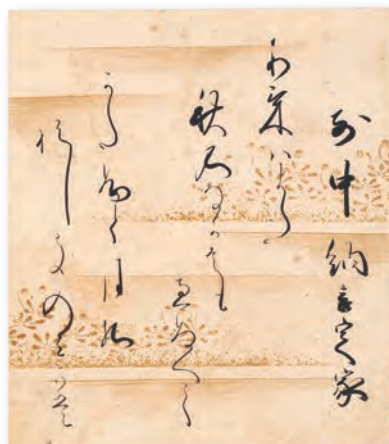
18.5cm x 21.5cm  
Undated, TEC\_S09\_001



**和歌色紙 千種有敬**

A waka Shikishi written by Arinori Chigusa (1687 – 1738)

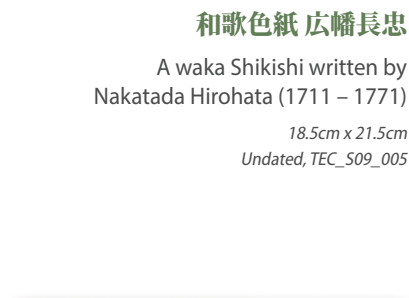
18.5cm x 21.5cm  
Undated, TEC\_S09\_004



**和歌色紙 綾小路俊宗**

A waka Shikishi written by Toshimune Ayanokoji (1690 – 1770)

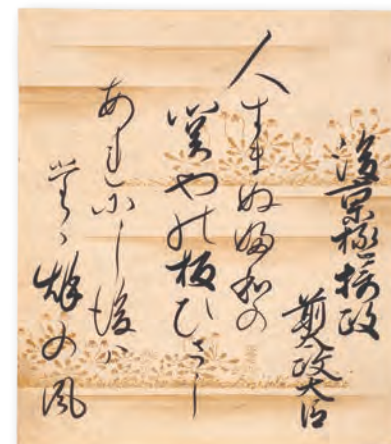
18.5cm x 21.5cm  
Undated, TEC\_S09\_002



**和歌色紙 広幡長忠**

A waka Shikishi written by Nakatada Hirohata (1711 – 1771)

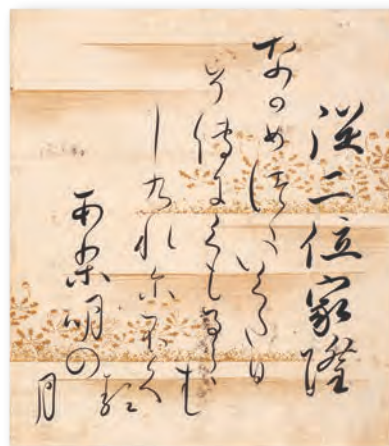
18.5cm x 21.5cm  
Undated, TEC\_S09\_005



**和歌色紙 四条隆文**

A waka Shikishi written by Takafumi Shijo (1689 – 1738)

18.5cm x 21.5cm  
Undated, TEC\_S09\_006



**和歌色紙 烏丸光荣**

A waka Shikishi written by Mitsuhide Karasuma (1689 – 1748)

18.5cm x 21.5cm  
Undated, TEC\_S09\_003



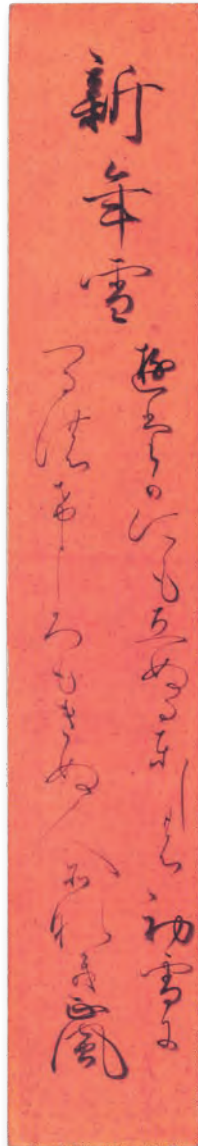
## Tanzaku (Vertical Poem Card)



### 和歌短冊(都月)入江為守

A waka Tanzaku titled  
*City Moon* written by  
Tamemori Irie (1868 – 1936).

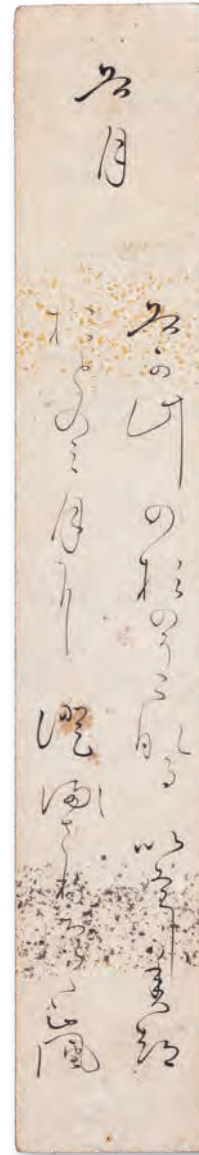
36.5cm x 6cm.  
Undated, TEC\_T01\_001



### 和歌短冊(新年雪) 高崎正風

A waka Tanzaku titled  
*New Year Snow* written by  
Masakaze Takasaki (1836 – 1912).

36.5cm x 6cm.  
Undated, TEC\_T01\_002



### 和歌短冊(名月)高崎正風

A waka Tanzaku titled  
*The Harvest Moon* written by  
Masakaze Takasaki (1836 – 1912).

36.5cm x 6cm.  
Undated, TEC\_T01\_003

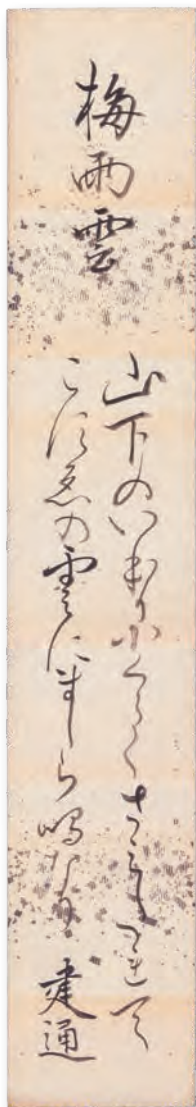


### 和歌短冊(舞踏会)税所敦子

A waka Tanzaku titled *A Ball*  
written by Atsuko Saisho  
(1825 – 1900).

36.5cm x 6cm.  
Undated, TEC\_T01\_004

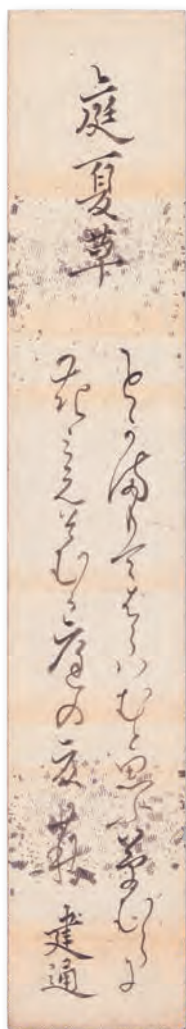




和歌短冊(梅雨雲)久我建通

A waka Tanzaku titled *Clouds in the Rainy Season* written by Takemichi Koga (1815 – 1903).

36.5cm x 6cm.  
Undated, TEC\_T01\_005



和歌短冊(庭夏草)久我建通

A waka Tanzaku titled *Summer Grass in the Garden* written by Takemichi Koga (1815 – 1903).

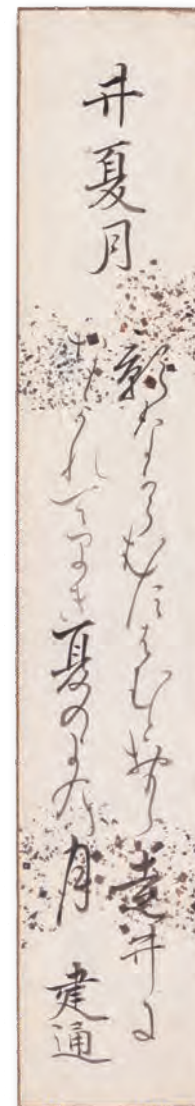
36.5cm x 6cm.  
Undated, TEC\_T01\_006



和歌短冊(野郭公)久我建通

A waka Tanzaku titled *A Wild Cuckoo* written by Takemichi Koga (1815 – 1903).

36.5cm x 6cm.  
Undated, TEC\_T01\_007



和歌短冊(井夏月)久我建通

A waka Tanzaku titled *Summer Moon* written by Takemichi Koga (1815 – 1903).

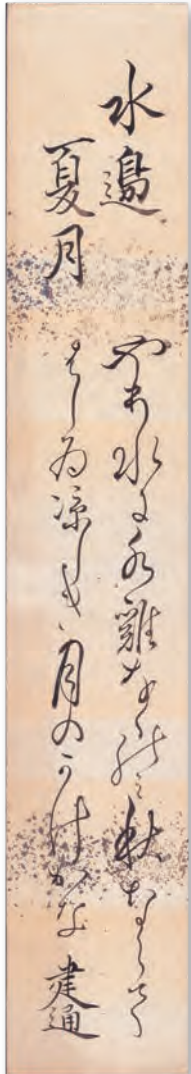
36.5cm x 6cm.  
Undated, TEC\_T01\_008



和歌短冊(水辺夏月)  
久我建通

A waka Tanzaku titled *Summer Moon by the Water* written by Takemichi Koga (1815 – 1903).

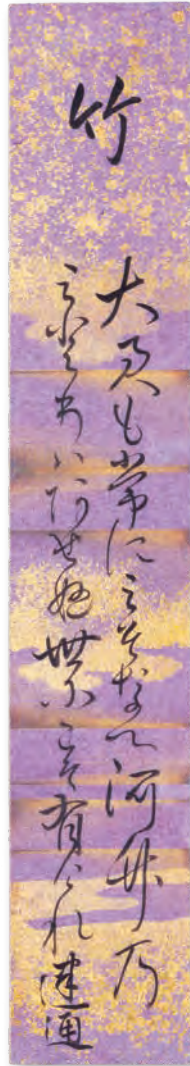
36.5cm x 6cm.  
Undated, TEC\_T01\_009



和歌短冊(竹)久我建通

A waka Tanzaku titled *Bamboo* written by Takemichi Koga (1815 – 1903).

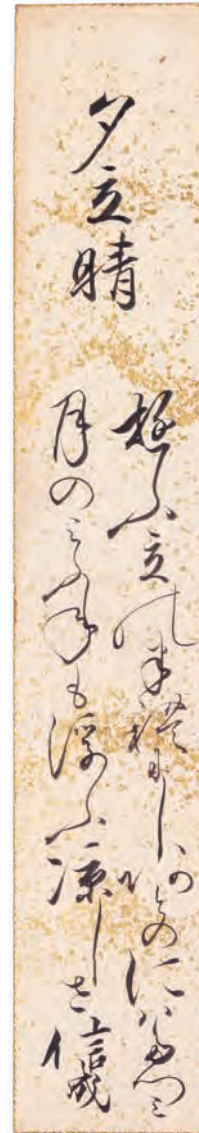
36.5cm x 6cm.  
Undated, TEC\_T01\_010



和歌短冊(都花)久我通久

A waka Tanzaku titled *City Flowers* written by Michitsune Koga (1841 – 1925).

36.5cm x 6cm.  
Undated, TEC\_T01\_011



和歌短冊(夕立晴)長谷信成

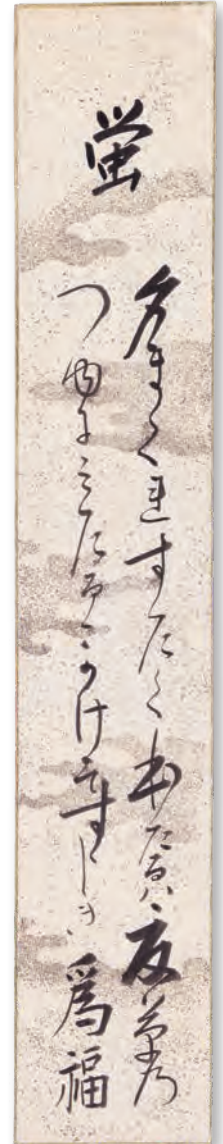
A waka Tanzaku titled *Sunny after a Shower* written by Nobunari Hase (1841 – 1921).

36.5cm x 6cm.  
Undated, TEC\_T01\_012

和歌短冊(螢)入江為福  
(いりえ・ためさち)

A waka Tanzaku titled *Fireflies* written by Tamesachi Irie (1855 – 1874).

36.5cm x 6cm.  
Undated, TEC\_T01\_013





和歌短冊(早春川)白川資訓  
(しらかわ・すけのり)

A waka Tanzaku titled *The River in the Early Spring* written by Sukenori Shirakawa (1841 – 1906).

36.5cm x 6cm.  
Undated, TEC\_T01\_014



和歌短冊(夏月明易)  
六条有容  
(ろくじょう・ありおさ)

A waka Tanzaku titled *Summer Moon* written by Ariosa Rokujo (1814 – 1890).

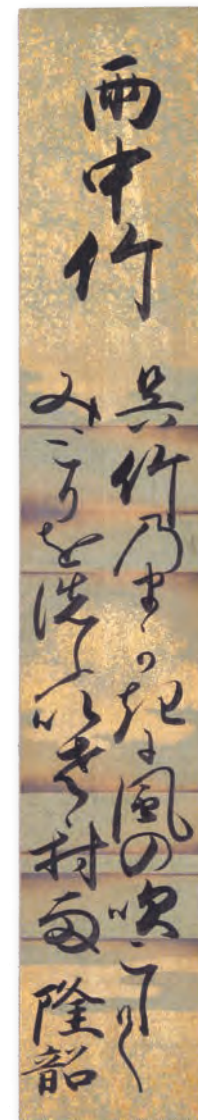
36.5cm x 6cm.  
Undated, TEC\_T01\_015



和歌短冊(樹陰蝉)交野時萬  
(かたの・ときつむ)

A waka Tanzaku titled *A Cicada in the Shade of A Tree* written by Tokitsumu Katano (1832 – 1914).

36.5cm x 6cm.  
Undated, TEC\_T01\_016

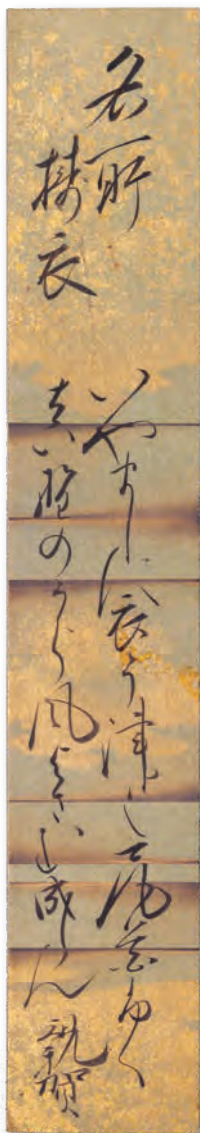


和歌短冊(雨中竹)櫛笥隆韶  
(くしげ・たかつぐ)

A waka Tanzaku titled *Bamboos in the Rain* written by Takatsugu Kushige (1823 – 1874).

36.5cm x 6cm.  
Undated, TEC\_T01\_017





和歌短冊(名所撰衣)堀河親賀  
(ほりかわ・ちかよし)

A waka Tanzaku titled  
*Famous Place of Shoi* written by  
Chikayoshi Horikawa  
(1822 – 1880).

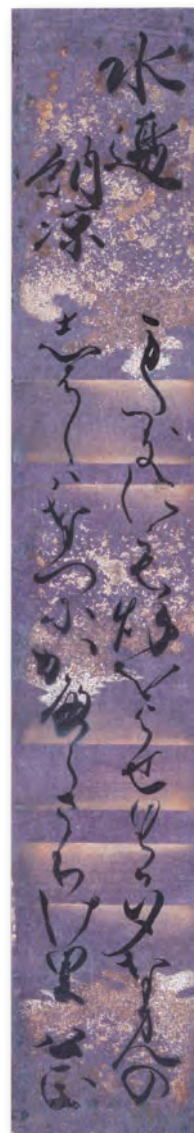
36.5cm x 6cm.  
Undated, TEC\_T01\_018



和歌短冊(山居冬至)裏辻公愛  
(うらつじ・きんよし)

A waka Tanzaku titled *The Winter  
Solstice in the Mountains* written  
by Kinyoshi Uratsuji  
(1821 – 1882).

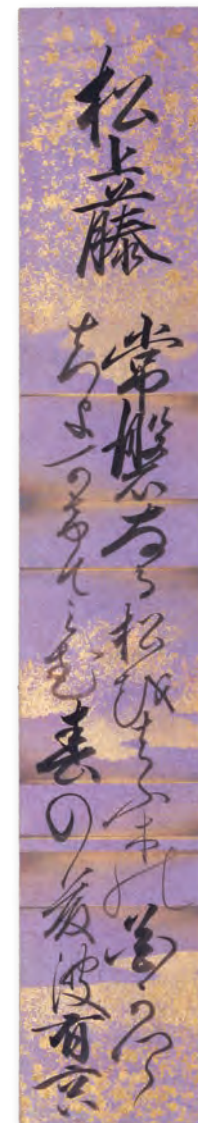
36.5cm x 6cm.  
Undated, TEC\_T01\_019



和歌短冊(水辺納涼)清水谷公正  
(しみずたに・きんなお)

A waka Tanzaku titled *Summer Night  
by the Water* written by Kinnao  
Shimizutani (1809 – 1883).

36.5cm x 6cm.  
Undated, TEC\_T01\_020

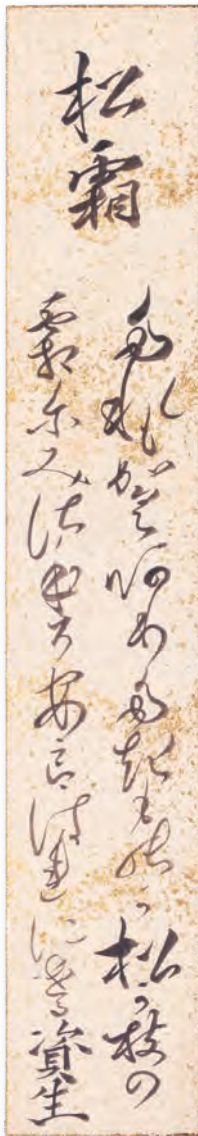


和歌短冊(松上藤)六条有容  
(ろくじょう・ありおさ)

A waka Tanzaku titled *Upturned  
Wisteria above Pine Trees* written  
by Ariosa Rokujo  
(1814 – 1890).

36.5cm x 6cm.  
Undated, TEC\_T01\_021

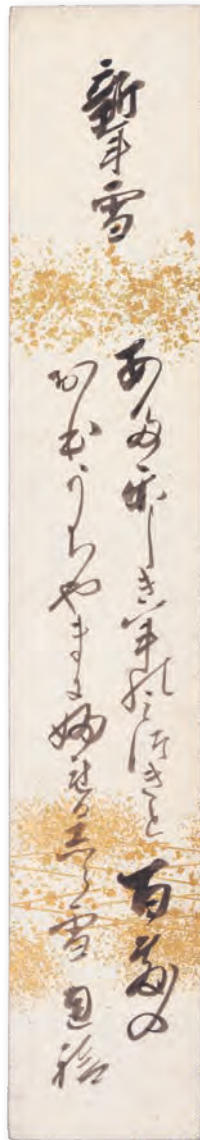




和歌短冊(松霜)  
勘解由小路資生  
(かでのこうじ・すけより)

A waka Tanzaku titled *Pine Frost*  
written by Sukeyori Kadenokoji  
(1827 – 1893).

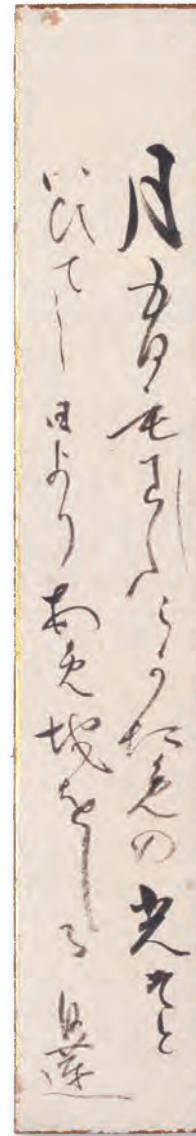
36.5cm x 6cm.  
Undated, TEC\_T01\_022



和歌短冊(新年雪)東久世通禧  
(ひがしくぜ・みちとみ)

A waka Tanzaku titled *New Year  
Snow* written by Michitomi  
Higashikuze (1834 – 1912).

36.5cm x 6cm.  
Undated, TEC\_T01\_023



和歌短冊 柳原白蓮

A waka Tanzaku written by  
Byakuren Yanagihara  
(1885 – 1967).

36.5cm x 6cm.  
Undated, TEC\_T01\_024



和歌短冊(寄鶴祝)徳川達孝

A waka Tanzaku titled *Celebration  
of the Donation of Cranes* written by  
Satotaka Tokugawa (1865 – 1941).

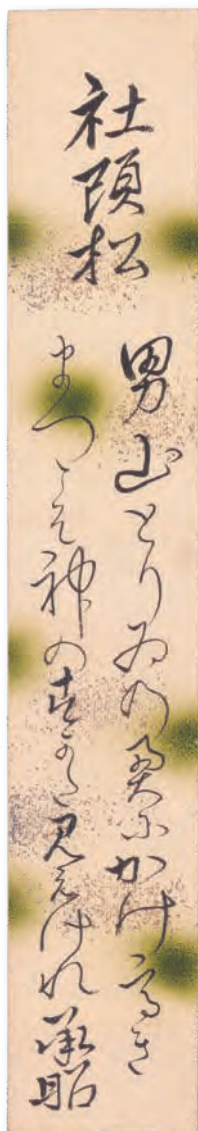
36.5cm x 6cm.  
Undated, TEC\_T01\_025



和歌短冊(鷹狩)三条実萬  
(さんじょう・さねつむ)

A waka Tanzaku titled *Hawking*  
written by Sanetsumu Sanjo  
(1802 – 1859).

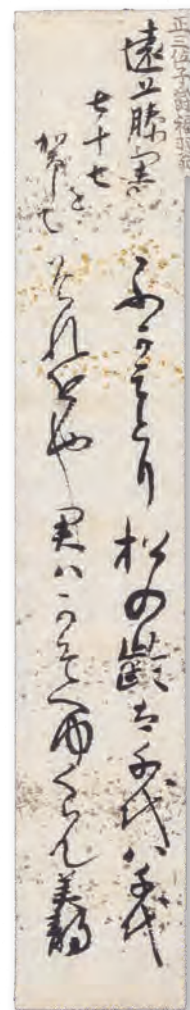
36.5cm x 6cm.  
Undated, TEC\_T01\_026



和歌短冊(社頭松)津軽承昭  
(つがる・つぐあきら)

A waka Tanzaku titled *A Pine in Front  
of A Shrine* written by Tsuguakira  
Tugaru (1840 – 1916), a count and  
the last Lord of Tsugaru Domain.  
He was good at waka.

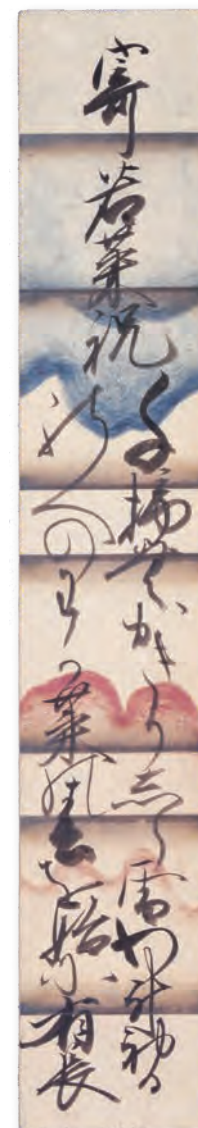
36.5cm x 6cm.  
Undated, TEC\_T02\_001



和歌短冊  
(遠藤君七十七を賀して)  
福羽美静(ふくば・びせい)

A waka Tanzaku titled *Upon  
the Celebration of Mr Eto's  
77th Birthday* written by  
Bisei Fukuba (1831 – 1907),  
Japanese classical scholar,  
waka poet, senator, viscount,  
and the Member of the House  
of Peers.

36.5cm x 6cm.  
Undated, TEC\_T02\_002

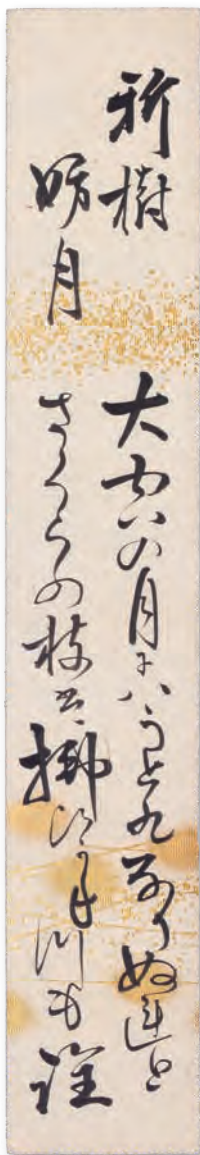


和歌短冊(寄若菜祝)綾小路有長  
(あやのこうじ・ありなが)

A waka Tanzaku titled *Celebrating  
Yong Greens* written by  
Arinaga Ayanokoji (1792 – 1881), a  
viscount and a master of the ancient  
Japanese court dance and music.

36.5cm x 6cm.  
Undated, TEC\_T02\_003





和歌短冊(新樹妨月)松浦詮  
(まつら・あきら)

A waka Tanzaku titled *A Young Tree Hiding the Moon* written by Akira Matsura (1840 – 1908), a count and the last Lord of Hirado Domain.

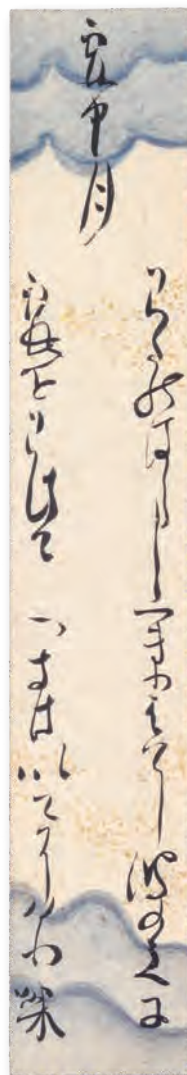
36.5cm x 6cm.  
Undated, TEC\_T02\_004



和歌短冊(社頭祝)正親町実徳  
(おおぎまち・さねあつ)

A waka Tanzaku titled *A Celebration in Front of a Shrine* written by Saneatsu Ogimachi (1814 – 1896), a provisional major counsellor at the end of the Edo period and a master of the Empress Dowager's Household after Meiji Restoration.

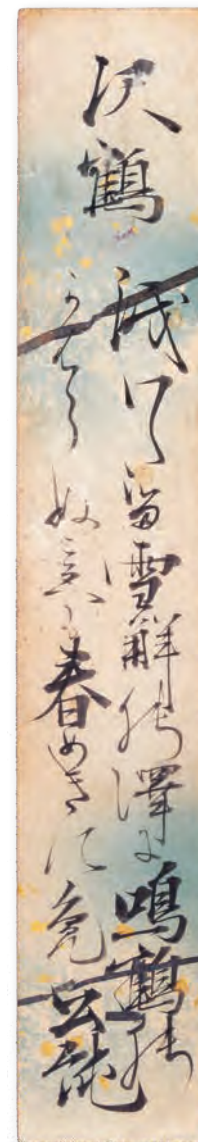
36.5cm x 6cm.  
Undated, TEC\_T02\_005



和歌短冊(寒中月)小出祭

A waka Tanzaku titled *A Mid-Winter Moon* written by Koide Tsubara (1833 – 1908).

36.5cm x 6cm.  
Undated, TEC\_T02\_006



和歌短冊(沢鶴)徳大寺公純  
(とくだいじ・きんいと)

A waka Tanzaku titled *Sawa Cranes* written by Kinito Tokudaiji (1821 – 1883), Minister of the Right at the end of the Edo Period.

36.5cm x 6cm.  
Undated, TEC\_T02\_007

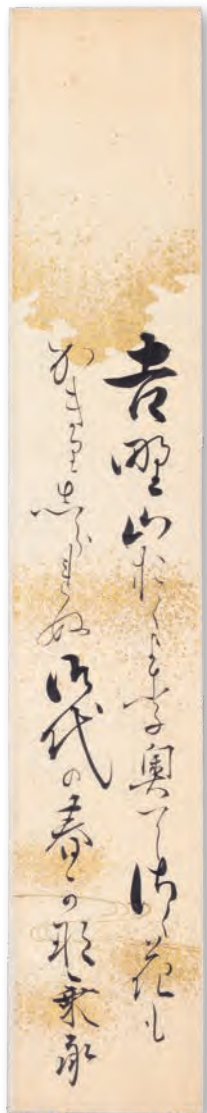




和歌短冊(草庵燈)黒田清綱  
(くろだ・きよつな)

A waka Tanzaku titled *A Hermitage Lantern* written by Kiyotsuna Kuroda (1830 – 1917), a viscount and the member of the House of Peers after Meiji Restoration.

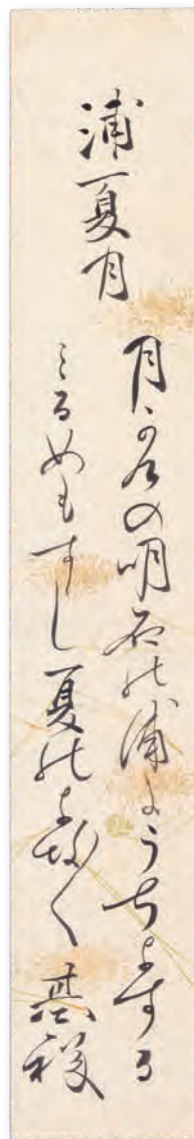
36.5cm x 6cm.  
Undated, TEC\_T02\_008



和歌短冊(吉野山)松平乗承  
(まつだいら・のりつぐ)

A waka Tanzaku titled *Yoshino Mountain* written by Noritsugu Matsudaira (1851 – 1929), a viscount and the Vice President of the Japanese Red Cross Society.

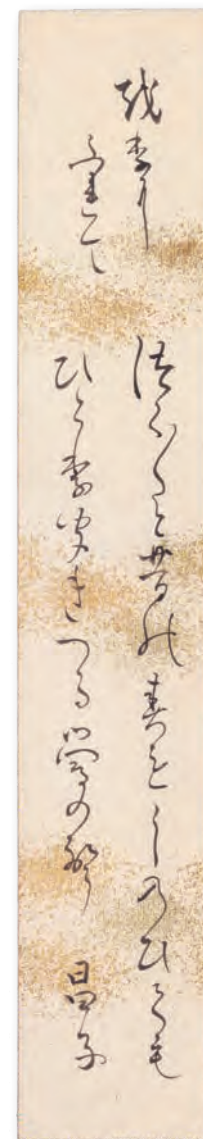
36.5cm x 6cm.  
Undated, TEC\_T02\_009



和歌短冊(浦夏月)園基祥  
(その・もとさち)

A waka Tanzaku titled *A Coastal Summer Moon* written by Motosachi Sono (1833 – 1905), Japanese court noble.

36.5cm x 6cm.  
Undated, TEC\_T02\_010



和歌短冊(をきにふれて)  
昌子内親王

A waka Tanzaku titled *Okinifurete* written by Princess Masako Takeda, the 6<sup>th</sup> daughter of the Meiji Emperor.

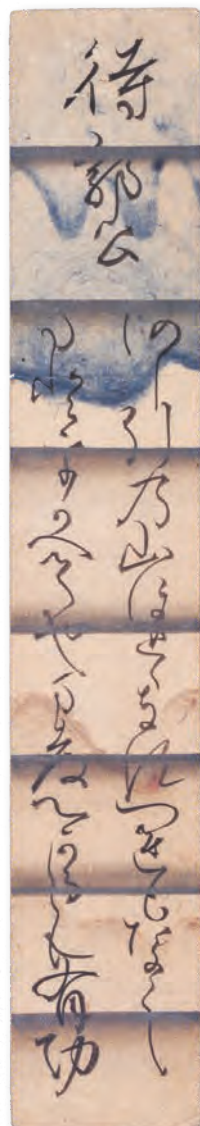
36.5cm x 6cm.  
Undated, TEC\_T02\_011



**和歌短冊(富士山)千種有功  
(ちぐさ・ありこと)**

A waka Tanzaku titled *Mount Fuji* written by Arikoto Chigusa (1796 – 1854), Japanese court noble and waka poet.

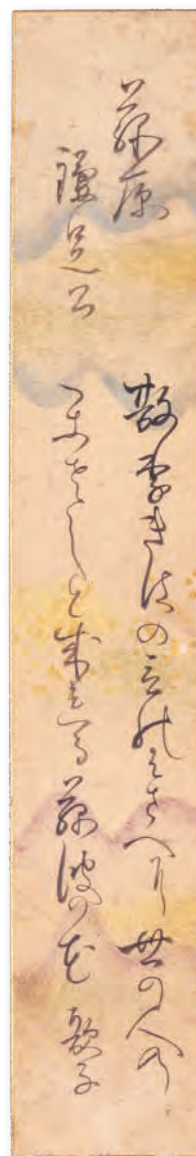
36.5cm x 6cm.  
Undated, TEC\_T02\_012



**和歌短冊(待郭公)千種有功**

A waka Tanzaku titled *Waiting for Cuckoos* written by Arikoto Chigusa (1796 – 1854).

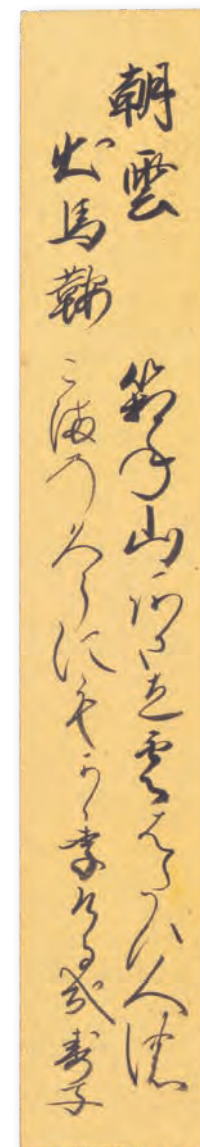
36.5cm x 6cm.  
Undated, TEC\_T02\_013



**和歌短冊(藤原鎌足公)  
下田歌子**

A waka Tanzaku titled *Mr Kamatari Fujiwara* written by Utako Shimoda (1854 – 1936).

36.5cm x 6cm.  
Undated, TEC\_T02\_014



**和歌短冊(朝雲出馬鞍)  
高倉壽子**

A waka Tanzaku titled *Morning Clouds and A Horse Saddle* written by Toshiko Takakura (1840 – 1930).

36.5cm x 6cm.  
Undated, TEC\_T02\_015







和歌短冊(雑夕) 近衛忠熙

A waka Tanzaku titled *An Evening of Wonder* written by Tadahiro Konoe.

36.5cm x 6cm  
Undated, TEC\_T03\_002

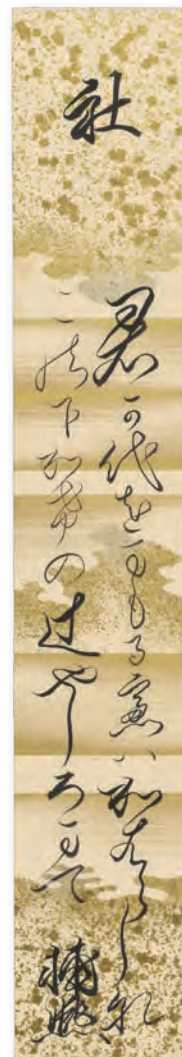
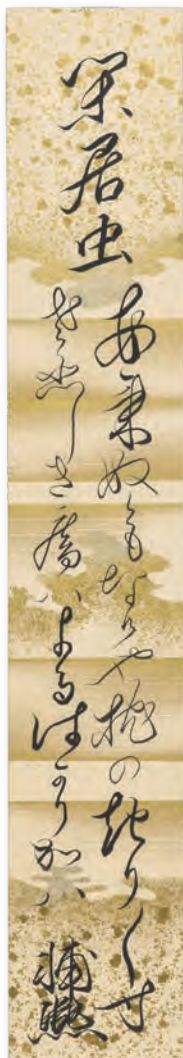


和歌短冊(海邊梅) 近衛忠熙  
A waka Tanzaku titled *Plums on the Beach* written by Tadahiro Konoe.  
36.5cm x 6cm  
Undated, TEC\_T03\_003

和歌短冊(閑居虫) 鷹司輔熙

A waka Tanzaku titled *Fresh in Loneliness* written by Sukehiro Takatsukasa (1807 – 1878).

36.5cm x 6cm  
Undated, TEC\_T03\_004

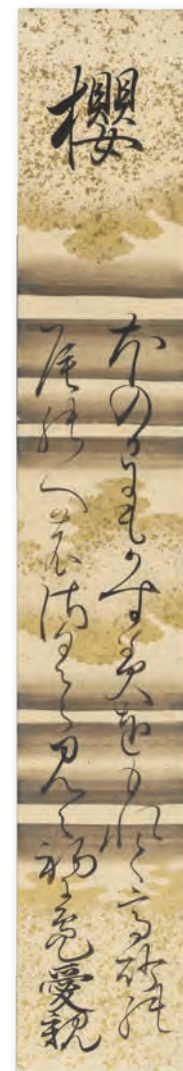


和歌短冊(社) 鷹司輔熙  
A waka Tanzaku titled *A Shinto Shrine* written by Sukehiro Takatsukasa.  
36.5cm x 6cm  
Undated, TEC\_T03\_005

和歌短冊(桜) 中山愛親

A waka Tanzaku titled *Cherry Blossoms* written by Naruchika Nakayama (1741 – 1814).

36.5cm x 6cm  
Undated, TEC\_T03\_006



和歌短冊(木枯) 久我通久  
A waka Tanzaku titled *A Cold Autumnal Wind* written by Michitsune Koga.  
36.5cm x 6cm  
Undated, TEC\_T03\_007



和歌短冊(松) 大原重徳

A waka Tanzaku titled *A Pine Tree* written by Shigenori Ohara (1801 – 1879).

36.5cm x 6cm  
Undated, TEC\_T03\_008



和歌短冊(寄夏祝言) 三條西季知

A waka Tanzaku titled *A Celebration of a Summer Wedding* written by Sanjonishi Suetomo (1811 – 1880).

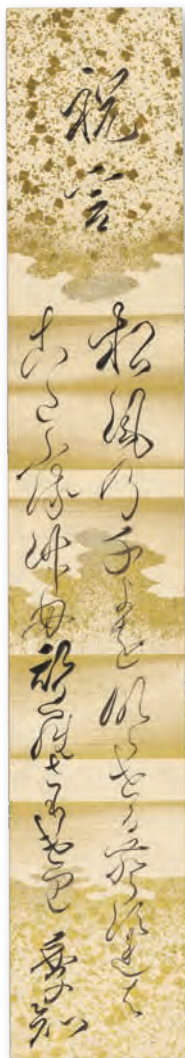
36.5cm x 6cm  
Undated, TEC\_T03\_009



和歌短冊(祝言) 三條西季知

A waka Tanzaku titled *A Celebration* written by Sanjonishi Suetomo (1811 – 1880).

36.5cm x 6cm  
Undated, TEC\_T03\_010



和歌短冊(野経夏草) 三條西季知

A waka Tanzaku titled *Exploration through the Wall of Summer Grass* written by Sanjonishi Suetomo (1811 – 1880).

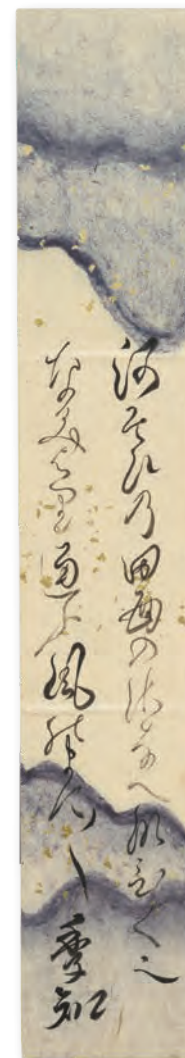
36.5cm x 6cm  
Undated, TEC\_T03\_011



和歌短冊 三條西季知

A waka Tanzaku written by Sanjonishi Suetomo (1811 – 1880).

36.5cm x 6cm  
Undated, TEC\_T03\_012



和歌短冊(松為友) 千種有任

A waka Tanzaku titled *My Old Friend Pine Tree* written by Chigusa Arito (1836 – 1892).

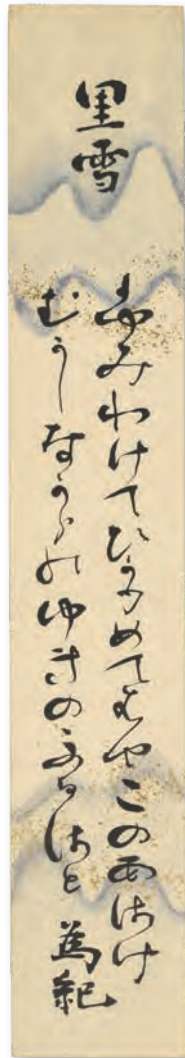
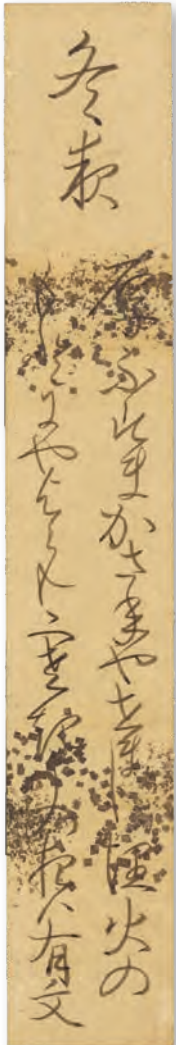
36.5cm x 6cm  
Undated, TEC\_T03\_013



和歌短冊 (冬夜) 千種有文

A waka Tanzaku titled *A Winter Night* written by Chigusa Arifumi (1815 – 1869).

36.5cm x 6cm  
Undated, TEC\_T03\_014



和歌短冊 (里雪) 冷泉為紀

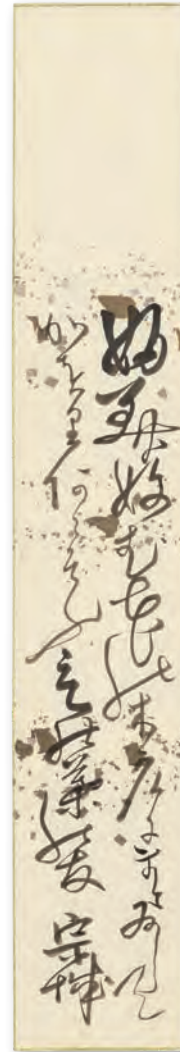
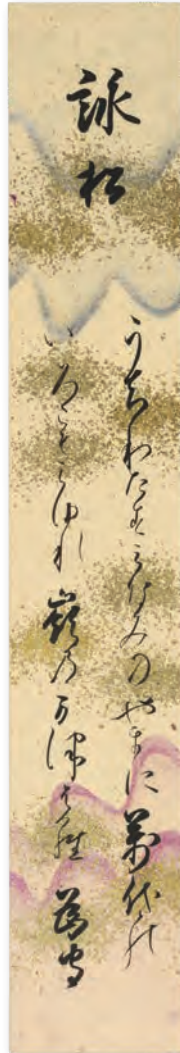
A waka Tanzaku titled *Snow Falling on the Plains* written by Tamemoto Reizei (1854 – 1905).

36.5cm x 6cm  
Undated, TEC\_T03\_015

和歌短冊 (詠松) 入江為守

A waka Tanzaku titled *A Pine Tree of Long Life* written by Irie Tamemori.

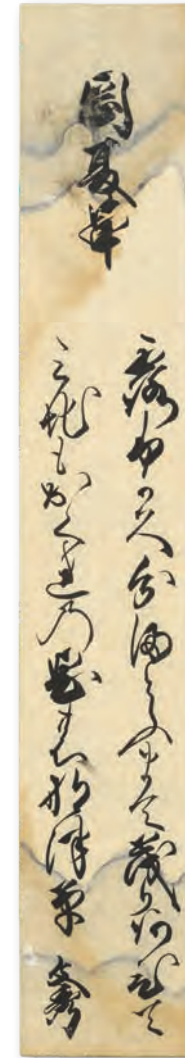
36.5cm x 6cm  
Undated, TEC\_T03\_016



和歌短冊 (岡夏草) 文秀女王

A waka Tanzaku titled *By the Summer Grass* written by Princess Bunshuni Fushiminomiya (1844 – 1926).

36.5cm x 6cm  
Undated, TEC\_T03\_018



和歌短冊 伊達宗城

A waka Tanzaku written by Date Munenari.

36.5cm x 6cm  
Undated, TEC\_T03\_017



和歌短冊 小川直子

A waka Tanzaku written by Naoko Ogawa.

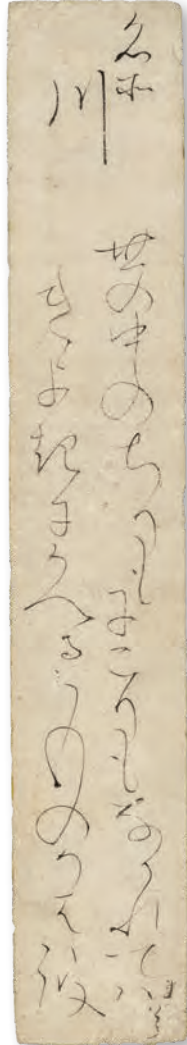
36.5cm x 6cm  
Undated, TEC\_T03\_019



和歌短冊 (松鶴) 若江薫子

A waka Tanzaku titled *A Pine Tree and A Crane* written by Wakae Nioko (1835 – 1881).

36.5cm x 6cm  
Undated, TEC\_T03\_020



和歌短冊 (名所川) 蓮月

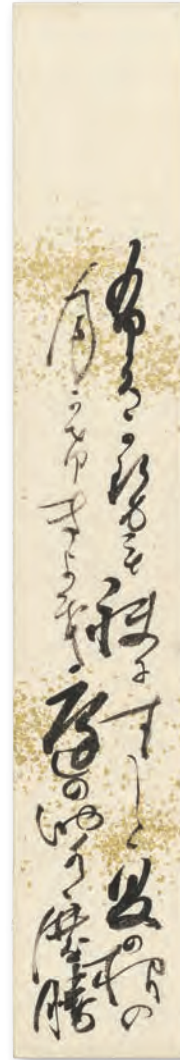
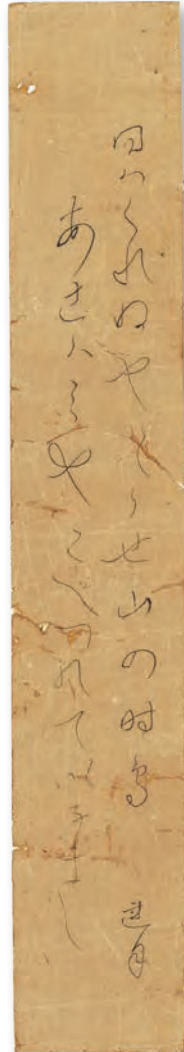
A waka Tanzaku titled *A Famous River* written by Otagaki Rengetsu (1791 – 1875).

36.5cm x 6cm  
Undated, TEC\_T03\_021

和歌短冊 蓮月

A waka Tanzaku written by Otagaki Rengetsu (1791 – 1875).

36.5cm x 6cm  
Undated, TEC\_T03\_022



和歌短冊 徳川慶勝

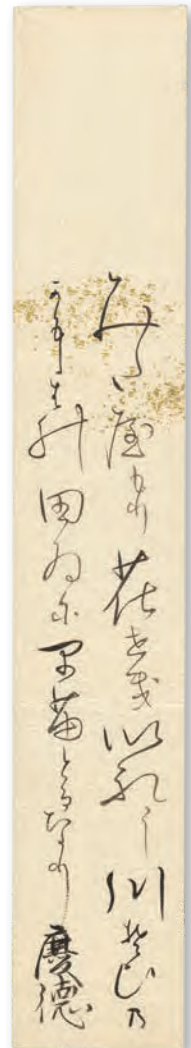
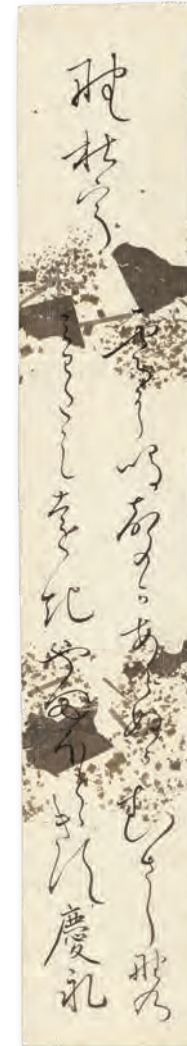
A waka Tanzaku written by Yoshikatsu Tokugawa (1824 – 1883), Japanese daimyō of the late Edo period, who ruled the Owari Domain.

36.5cm x 6cm  
Undated, TEC\_T04\_001

和歌短冊 (野杜宇) 松平慶永

A waka Tanzaku titled *A Wild Little Cuckoo* written by Yoshinaga Matsudaira (1828 – 1890), Japanese daimyō of the Edo period, who ruled the Fukui Domain.

36.5cm x 6cm  
Undated, TEC\_T04\_002



和歌短冊 池田慶徳

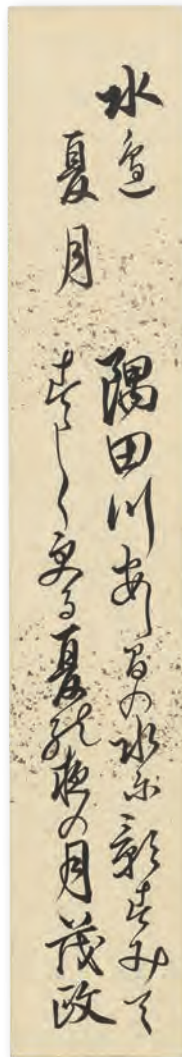
A waka Tanzaku written by Yoshinori Ikeda (1837 – 1877), lord of Tottori (Tottori Prefecture) from 1850 to 1869.

36.5cm x 6cm  
Undated, TEC\_T04\_003

和歌短冊 松平斉民(確堂)

A waka Tanzaku written by Naritami Matsudaira (1814 – 1891), Japanese daimyo of the late Edo period who ruled the Tsuyama Domain of Mimasaka Province.

36.5cm x 6cm  
Undated, TEC\_T04\_004



和歌短冊 (水邊夏月) 池田茂政

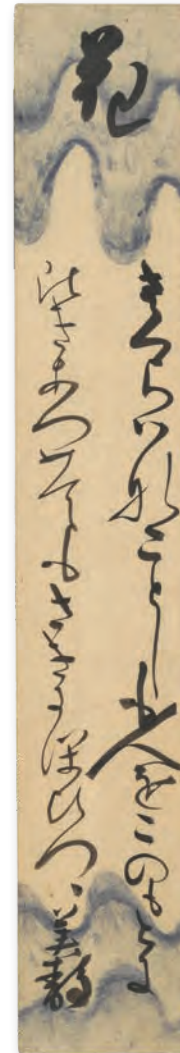
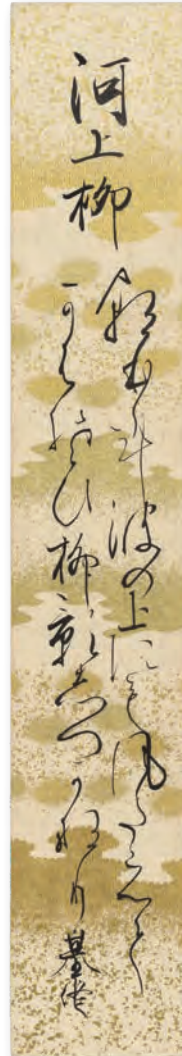
A waka Tanzaku titled *The Summer Moon Above the Shore* written by Mochimasa Ikeda (1839 – 1899).

36.5cm x 6cm  
Undated, TEC\_T04\_005

和歌短冊 (河上柳) 壬生基修

A waka Tanzaku titled *Willow Above the River* written by Motonaga Mibu (1835 – 1906).

36.5cm x 6cm  
Undated, TEC\_T04\_006



和歌短冊 (花) 福羽美静

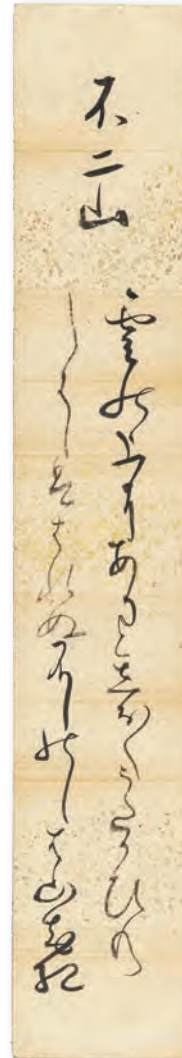
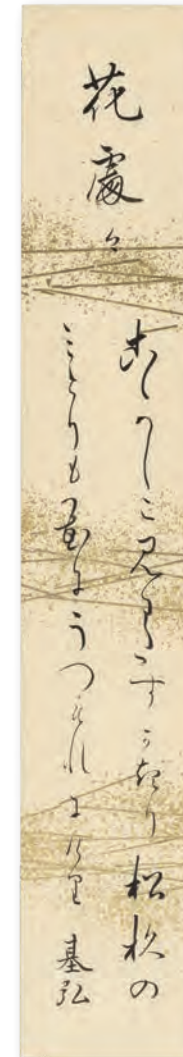
A waka Tanzaku titled *Flowers* written by Bisei Fukuba (1831 – 1907), Japanese classical scholar, waka poet, senator, viscount, and the Member of the House of Peers.

36.5cm x 6cm  
Undated, TEC\_T04\_007

和歌短冊 (花處々) 二条基弘

A waka Tanzaku titled *Flowers over the Pine Tree Green* written by Nijo Motohiro (1859 – 1928), Japanese nobleman who served the Meiji government as a court official and member of House of Peers.

36.5cm x 6cm  
Undated, TEC\_T04\_008



和歌短冊 (不二山) 八田知紀

A waka Tanzaku titled *Mount Fuji* written by Tomonori Hatta (1799 – 1873).

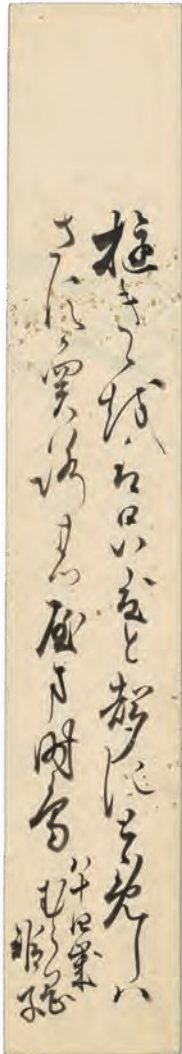
36.5cm x 6cm  
Undated, TEC\_T04\_009



和歌短冊 津崎矩子

A waka Tanzaku written by Noriko Tsuzaki (1786 – 1873), who served the Konoe house as chief female attendant.

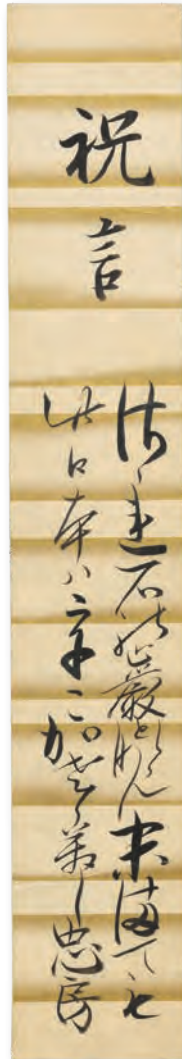
36.5cm x 6cm  
Undated, TEC\_T04\_010



和歌短冊 (祝言) 近衛忠房

A waka Tanzaku titled *A Celebration* written by Tadafusa Konoe (1838 – 1873).

36.5cm x 6cm  
Undated, TEC\_T04\_011



和歌短冊 小池道子

A waka Tanzaku written by Michiko Koike.

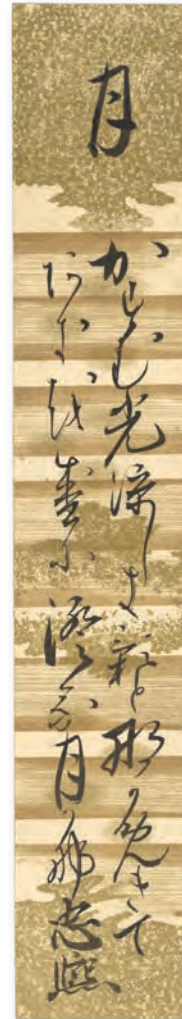
36.5cm x 6cm  
Undated, TEC\_T04\_012



和歌短冊 (月) 近衛忠熙

A waka Tanzaku titled *Moon* written by Tadahiro Konoe (1808 – 1898).

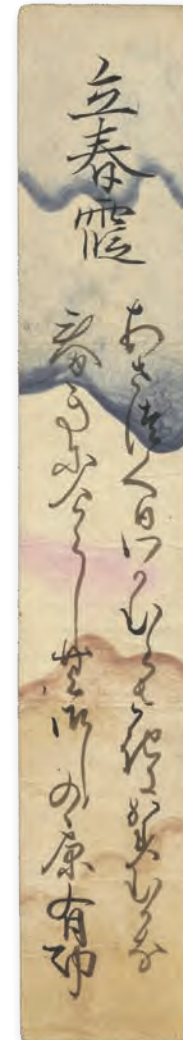
36.5cm x 6cm  
Undated, TEC\_T04\_013



和歌短冊 (立春霞) 千種有功

A waka Tanzaku titled *Fog in the Beginning of Spring* written by Arikoto Chigusa (1796 – 1854), Japanese court noble and waka poet.

36.5cm x 6cm  
Undated, TEC\_T04\_014



和歌短冊 (梢陰蟬) 福羽美静

A waka Tanzaku titled *A Cicada Hiding in the Tree Top* written by Bisei Fukuba (1831 – 1907), Japanese classical scholar, waka poet, senator, viscount, and the Member of the House of Peers.

36.5cm x 6cm  
Undated, TEC\_T04\_015

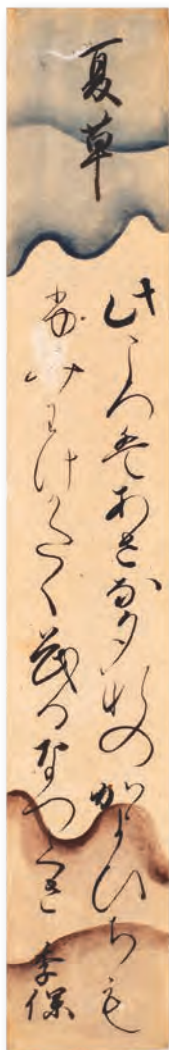




和歌短冊 (墨の江憶由) 香川景樹

A waka Tanzaku titled *Romantic Memories Across River* written by Kageki Kagawa (1768 – 1843), Japanese poet and writer.

36.5cm x 6cm  
Undated, TEC\_T04\_016



和歌短冊 (夏草) 梅園季保

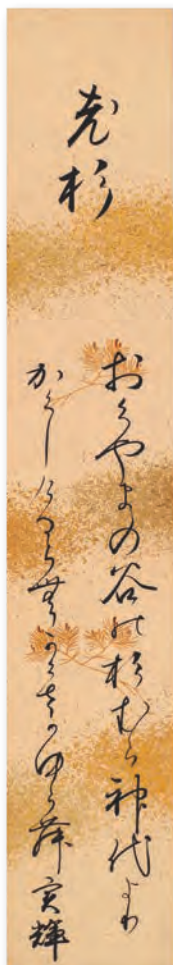
A waka Tanzaku titled *Summer Grass* written by Sueyasu Umezono (1645 – 1691).

36.5cm x 6cm  
Undated, TEC\_T05\_001

和歌短冊 (老杉) 一条実輝

A waka Tanzaku titled *An Old Cedar* written by Saneteru Ichijo (1866 – 1924).

36.5cm x 6cm  
Undated, TEC\_T05\_002



和歌短冊 (寄菊祝) 一条悦子

A waka Tanzaku titled *A Celebration with Chrysanthemum* written by Etsuko Ichijo (1877 – 1945).

36.5cm x 6cm  
Undated, TEC\_T05\_003

和歌短冊 (歳暮述懐) 一条悦子

A waka Tanzaku titled *Recalling the Year-end Gift* written by Etsuko Ichijo (1877 – 1945).

36.5cm x 6cm  
Undated, TEC\_T05\_004



和歌短冊 小池道子

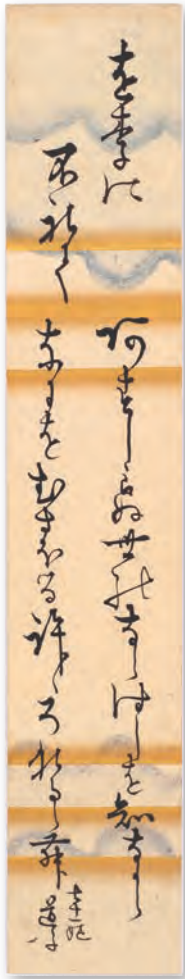
A waka Tanzaku written by Michiko Koike (1845 – 1929).

36.5cm x 6cm  
Undated, TEC\_T05\_005

和歌短冊 (をりにふれて)  
小池道子

A waka Tanzaku titled *On Occasion* written by Michiko Koike (1845 – 1929).

36.5cm x 6cm  
Undated, TEC\_T05\_006



和歌短冊 (春神祇) 高島式部

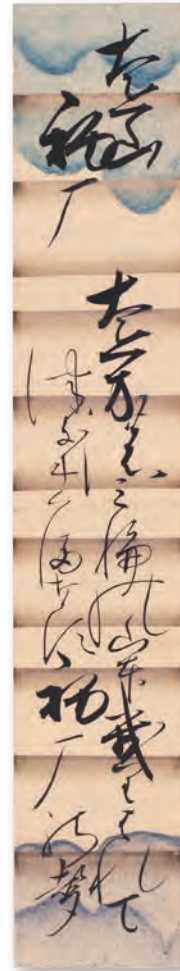
A waka Tanzaku titled *Spring Gods and Earth* written by Shikibu Takabatake (1785 – 1881).

36.5cm x 6cm  
Undated, TEC\_T05\_007

和歌短冊 (初紅葉)  
高島式部

A waka Tanzaku titled *First Autumn Leaves* written by Shikibu Takabatake (1785 – 1881).

36.5cm x 6cm  
Undated, TEC\_T05\_008



和歌短冊 (遠山初雁)  
芝山益子

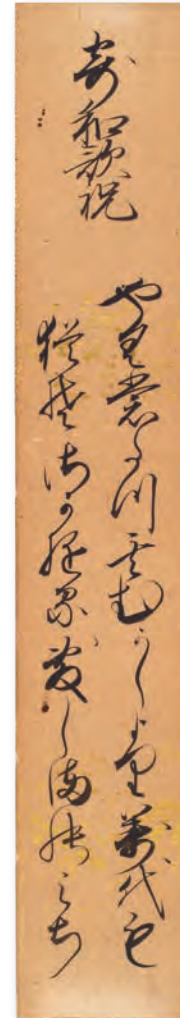
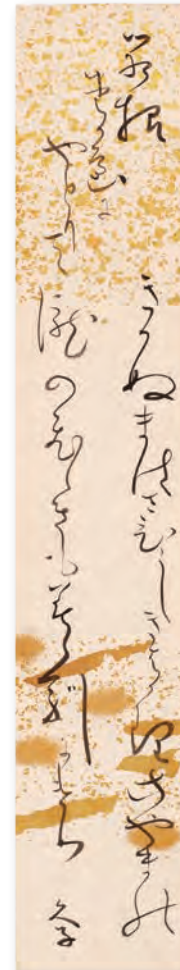
A waka Tanzaku titled *Wild Geese in the Far Mountain* written by Masuko Shibayama (1843 – 1906).

36.5cm x 6cm  
Undated, TEC\_T05\_009

和歌短冊 (箱根堂か島にやとりて) 鶴久子

A waka Tanzaku titled *Long Sojourn at Dogashima of Hakone* written by Hisako Tsuru (1830 – 1900).

36.5cm x 6cm  
Undated, TEC\_T05\_010



和歌短冊 (寄和歌祝)  
若江薫子

A waka Tanzaku titled *A Celebration of Waka* written by Nioko Wakae (1835 – 1881).

36.5cm x 6cm  
Undated, TEC\_T05\_011



和歌短冊 (蟻) 若江薫子

A waka Tanzaku titled *Ants* written by Nioko Wakae (1835 – 1881).

36.5cm x 6cm  
Undated, TEC\_T05\_012



和歌短冊 (山家花)  
西四辻公業

A waka Tanzaku titled *Flowers in a Mountain Villa* written by Kiminari Nishiyotsuji (1838 – 1899).

36.5cm x 6cm  
Undated, TEC\_T05\_014



和歌短冊 三条西乗禪

A waka Tanzaku written by Jozen Sanjonishi.

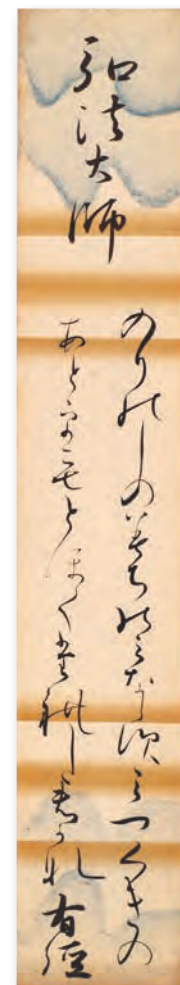
36.5cm x 6cm  
Undated, TEC\_T05\_013



和歌短冊 (弘法大師)  
植松有経

A waka Tanzaku titled *Kobo Taishi (Saint Kobo)* written by Aritsune Uematsu (1839 – 1906).

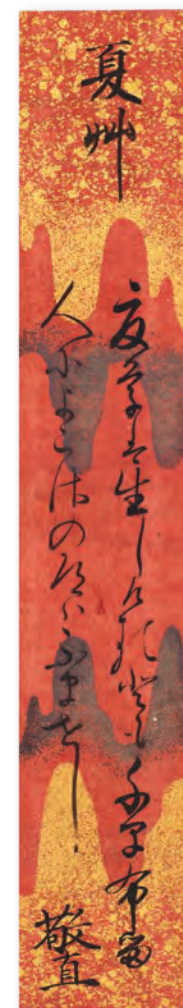
36.5cm x 6cm  
Undated, TEC\_T05\_016



和歌短冊 長谷信成

A waka Tanzaku written by Nobunari Hase (1841 – 1921).

36.5cm x 6cm  
Undated, TEC\_T05\_015



和歌短冊 (夏艸)  
富小路敬直

A waka Tanzaku titled *Summer Grass* written by Hironao Tominokoji (1842 – 1892).

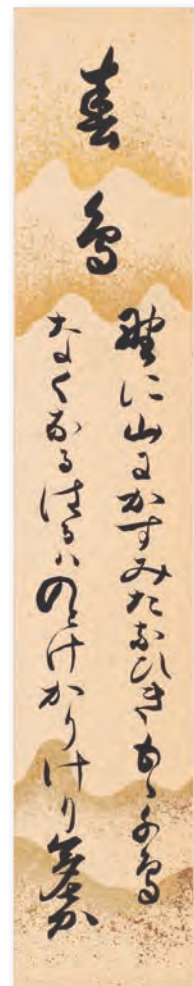
36.5cm x 6cm  
Undated, TEC\_T05\_017



和歌短冊 大原重朝

A waka Tanzaku written by Shigetomo Ohara (1848 – 1918).

36.5cm x 6cm  
Undated, TEC\_T05\_018



和歌短冊 (春鳥)  
久邇宮多嘉王

A waka Tanzaku titled *A Spring Bird* written by Kuninomiya Taka-O (1875 – 1937).

36.5cm x 6cm  
Undated, TEC\_T05\_019

和歌短冊 (紅葉を画る)  
徳川斉昭

A waka Tanzaku titled *Drawing Autumn Leaves* written by Nariaki Tokugawa (1800 – 1860).

36.5cm x 6cm  
Undated, TEC\_T05\_020



和歌短冊 (西の京にあり  
しころ) 松平容保

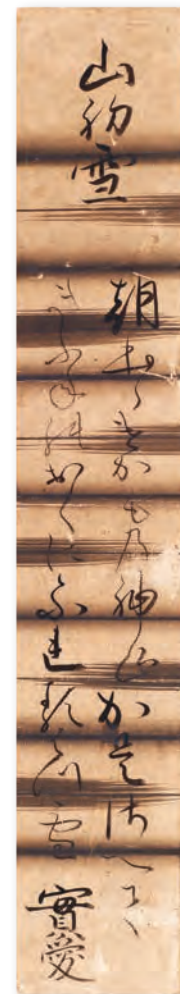
A waka Tanzaku titled *When I was in Western Kyo (Capital)* written by Katamori Matsudaira (1839 – 1893).

36.5cm x 6cm  
Undated, TEC\_T05\_021

和歌短冊 (山初雪)  
正親町三条実愛

A waka Tanzaku titled *First Snow in the Mountain* written by Sanenaru Ogimachi-Sanjo (1820 – 1909).

36.5cm x 6cm  
Undated, TEC\_T05\_022



和歌短冊 三条実美

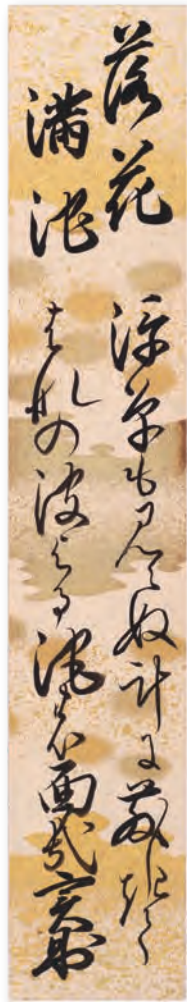
A waka Tanzaku written by Sanetomi Sanjo (1837 – 1891).

36.5cm x 6cm  
Undated, TEC\_T05\_023

和歌短冊 (落花満池)  
徳大寺実則

A waka Tanzaku titled *Falling Flowers Covering the Pond* written by Sanetsune Tokudaiji (1839 – 1919).

36.5cm x 6cm  
Undated, TEC\_T05\_024



和歌短冊 (猿) 六条有義

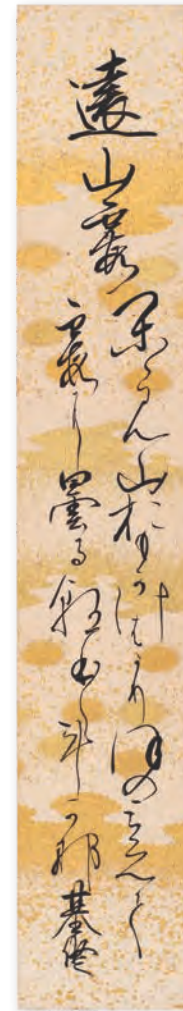
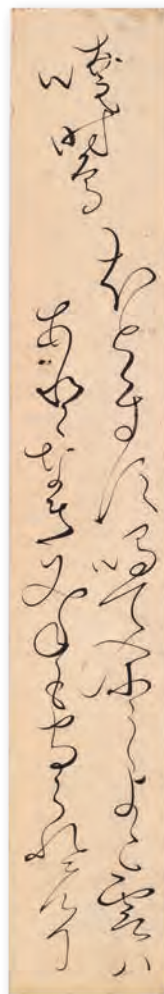
A waka Tanzaku titled *A Monkey* written by Ariyoshi Rokujo (1830 – 1903).

36.5cm x 6cm  
Undated, TEC\_T05\_025

和歌短冊 (暁時鳥)  
太田垣蓮月

A waka Tanzaku titled *A Cuckoo in the Dawn* written by Otagaki Rengetsu (1791 – 1875).

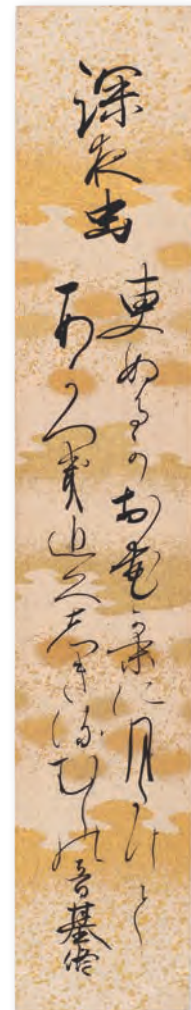
36.5cm x 6cm  
Undated, TEC\_T05\_026



和歌短冊 (遠山霞)  
壬生基修

A waka Tanzaku titled *Fog Over A Distant Mountain* written by Motonaga Mibu (1835 – 1906).

36.5cm x 6cm  
Undated, TEC\_T05\_027



和歌短冊 (深夜虫) 壬生基修

A waka Tanzaku titled *Insects at Midnight* written by Motonaga Mibu (1835 – 1906).

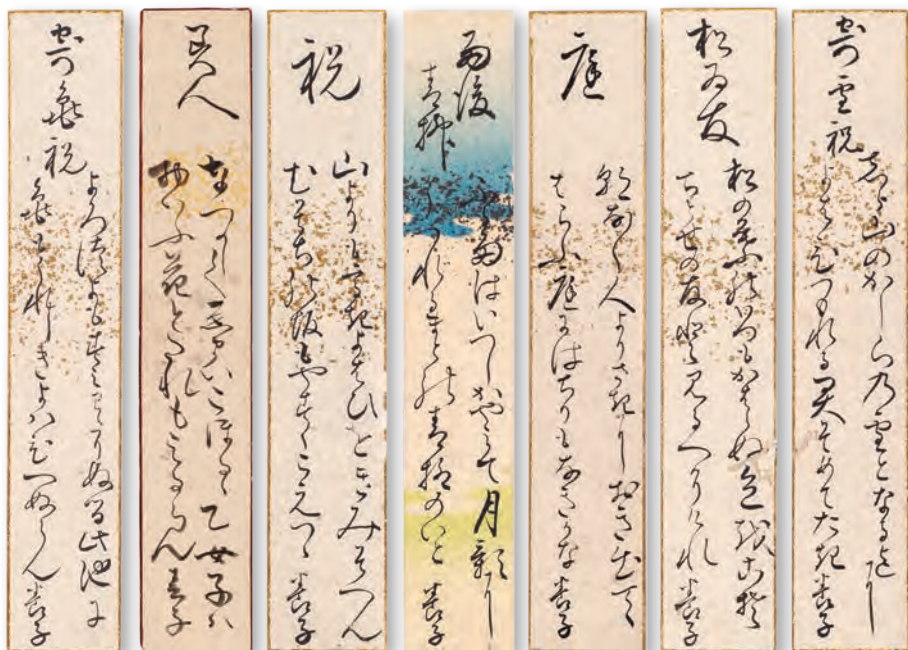
36.5cm x 6cm  
Undated, TEC\_T05\_028



和歌小短冊 亀井養子

A set of seven small Tanzaku by Yasuko Kamei.

18 cm x 3 cm (set of seven pieces)  
Undated, TEC\_T06\_001-007



和歌短冊 (夏獣)  
村田多世子

A waka Tanzaku titled *A Summer Animal* written by Taseko Murata (1776 – 1847).

36.5cm x 6cm  
Undated, TEC\_T07\_001



和歌短冊 (月前扇)  
野宮定功

A waka Tanzaku titled *A Fan under the Moon* written by Sadaisa Nonomiya (1815 – 1881).

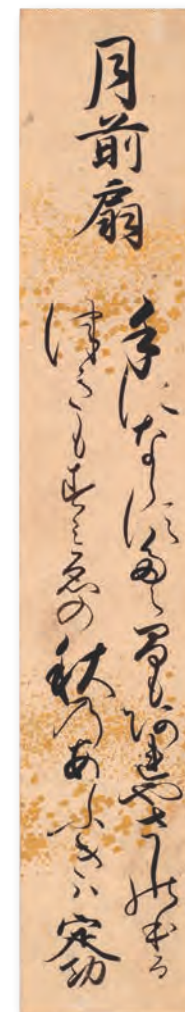
36.5cm x 6cm  
Undated, TEC\_T07\_003



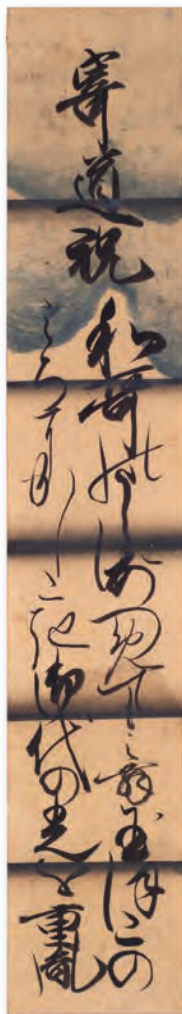
和歌短冊 大原重徳

A waka Tanzaku written by Shigenori Ohara (1801-1879).

36.5cm x 6cm  
Undated, TEC\_T07\_002







**和歌短冊 (寄道祝)**  
庭田重胤

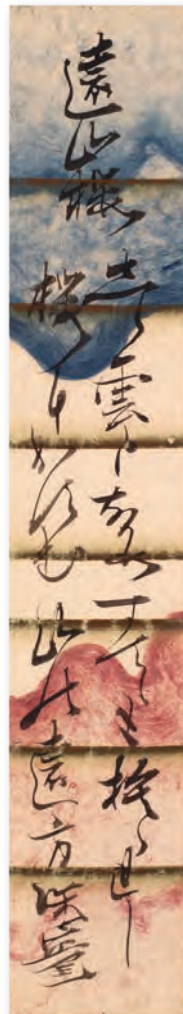
A waka Tanzaku titled *A Celebration of Taking a Side Trip* written by Shigetane Niwata (1821 – 1873).

36.5cm x 6cm  
Undated, TEC\_T07\_004

**和歌短冊 庭田重胤**

A waka Tanzaku written by Shigetane Niwata (1821 – 1873)

36.5cm x 6cm  
Undated, TEC\_T07\_005



**和歌短冊 (遠山桜)**  
高松保実

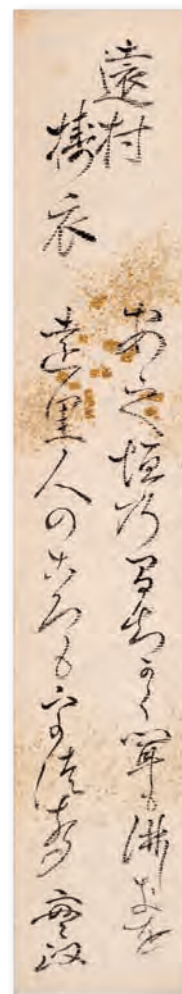
A waka Tanzaku titled *Cherry Blossoms in the Far Mountain* written by Yasuzane Takamatsu (1817 – 1878).

36.5cm x 6cm  
Undated, TEC\_T07\_006

**和歌短冊 (遠村搦衣)**  
山本実政

A waka Tanzaku titled *Fulling Cloth in a Distant Village* written by Sanenori Yamamoto (1825 – 1900).

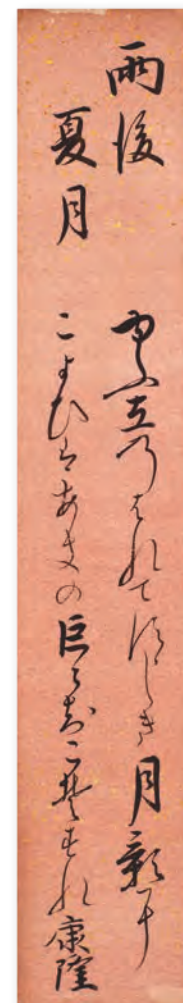
36.5cm x 6cm  
Undated, TEC\_T07\_007



**和歌短冊 (雨後夏月)**  
堀河康隆

A waka Tanzaku titled *The Summer moon After the Rain* written by Yasutaka Horikawa (1836 – 1896).

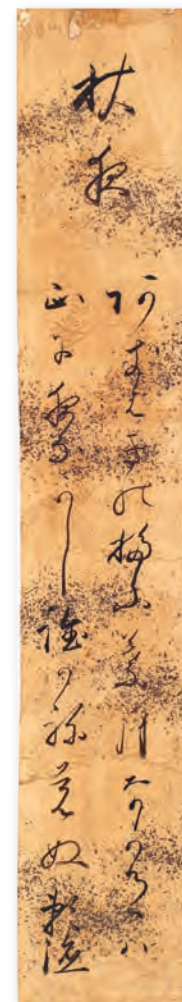
36.5cm x 6cm  
Undated, TEC\_T07\_008

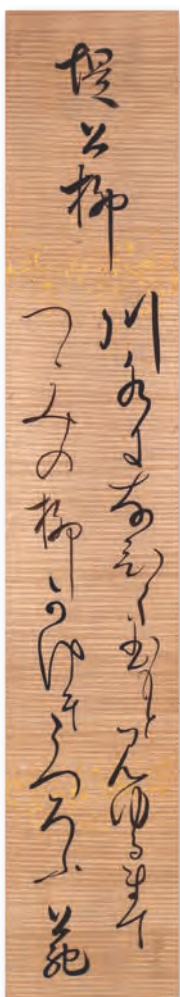


**和歌短冊 (秋夜)**  
錦小路頼徳

A waka Tanzaku titled *An Autumn Night* written by Yorinori Nishikikoji (1835 – 1864).

36.5cm x 6cm  
Undated, TEC\_T07\_009





**和歌短冊 (堤上柳)**  
徳大寺公純

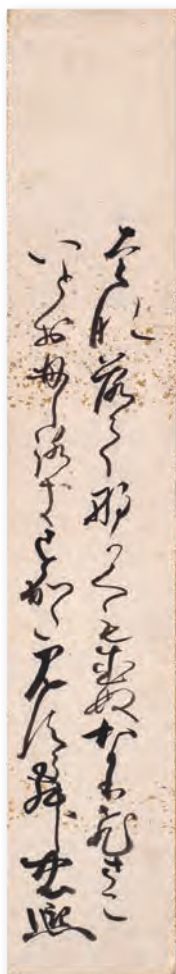
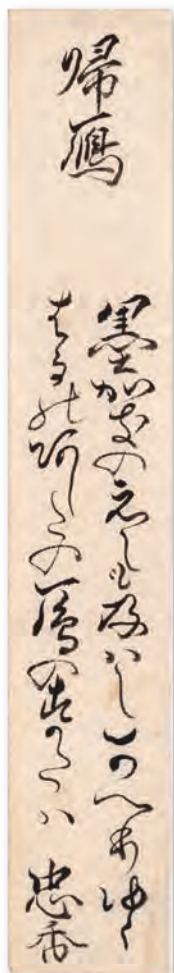
A waka Tanzaku titled *A Willow Tree Over the Bank* written by Kinito Tokudaiji (1821 – 1883).

36.5cm x 6cm  
Undated, TEC\_T07\_010

**和歌短冊 (帰鴈) 一条忠香**

A waka Tanzaku titled *Returning Wild Geese* written by Tadaka Ichijo (1812 – 1863).

36.5cm x 6cm  
Undated, TEC\_T07\_011



**和歌短冊 近衛忠熙**

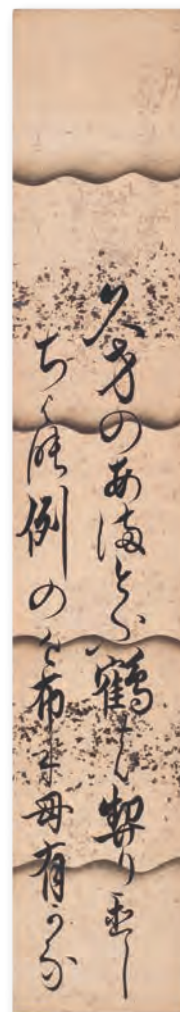
A waka Tanzaku written by Tadahiro Konoe (1808 – 1898).

36.5cm x 6cm  
Undated, TEC\_T07\_012

**和歌短冊 烏丸光政**

A waka Tanzaku written by Mitsumasa Karasumaru (1812 – 1863).

36.5cm x 6cm  
Undated, TEC\_T07\_013



**和歌短冊 冷泉為理**

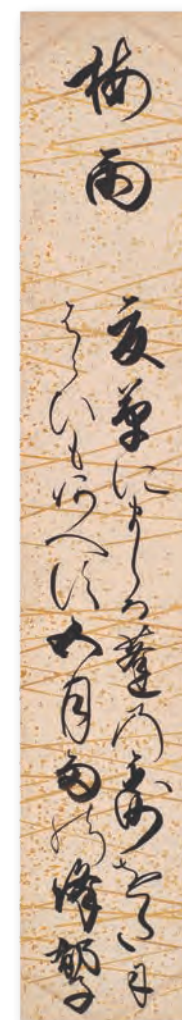
A waka Tanzaku written by Tametada Reizei (1824 – 1885).

36.5cm x 6cm  
Undated, TEC\_T07\_014

**和歌短冊 (梅雨)**  
華頂宮博経親王妃郁子

A waka Tanzaku titled *Rainy Season* written by Ikuko Kachonomiya (1853 – 1908).

36.5cm x 6cm  
Undated, TEC\_T08\_001







和歌短冊 (竹久友) 有馬韶子

A waka Tanzaku titled *Long Lasting Love & Pine Tree* written by Tsunako Arima (1825 – 1913).

36.5cm x 6cm  
Undated, TEC\_T08\_003



和歌短冊 (松久友) 有馬韶子

A waka Tanzaku titled *Long Lasting Love & Pine Tree* written by Tsunako Arima (1825 – 1913).

36.5cm x 6cm  
Undated, TEC\_T08\_002



和歌短冊 (朝梅) 有馬韶子

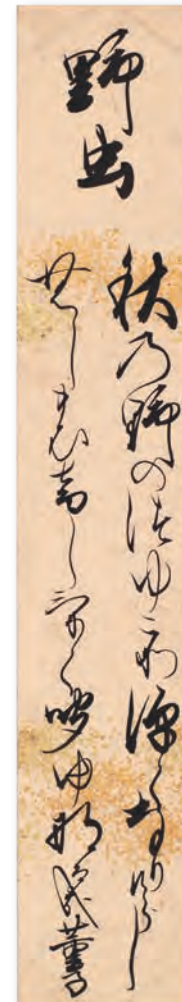
A waka Tanzaku titled *Morning Plums* written by Tsunako Arima (1825 – 1913).

36.5cm x 6cm  
Undated, TEC\_T08\_004

和歌短冊 (野虫) 有栖川宮熾仁親王妃董子

A waka Tanzaku titled *Wild Bugs* written by Arisugawanomiya Tadako (1855 – 1923).

36.5cm x 6cm  
Undated, TEC\_T08\_005



和歌短冊 (梅雨) 有栖川宮威仁親王妃慰子

A waka Tanzaku titled *Rainy Season* written by Arisugawanomiya Yasuko (1864 – 1923).

36.5cm x 6cm  
Undated, TEC\_T08\_006



和歌短冊 (径夏草) 前田利保

A waka Tanzaku titled *Straight Summer Grass* written by Toshiyasu Maeda (1800 – 1859).

36.5cm x 6cm  
Undated, TEC\_T08\_007



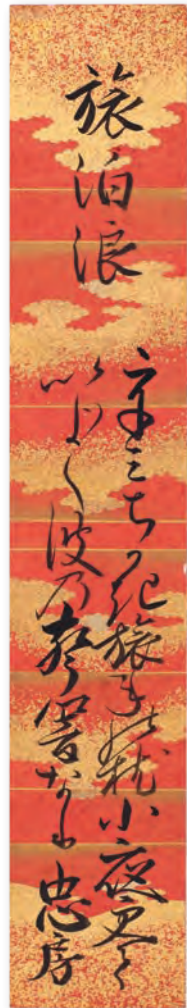


## HISTORICAL DOCUMENTS

This collection of historical documents traces modern Japanese history from the Edo period to the latter half of the 20th century.

The first 20 folios containing materials donated by Mr Egawa in January 2017, include telegrams, invitation and menu cards, postcards, letters, manuscripts and payment records largely associated with Imperial Family members, statesmen, diplomats and aristocrats. Two of the folders, Folio 19 to 20 are subsequently added with a few new items the Library received from Mr Egawa between December 2017 and August 2018.

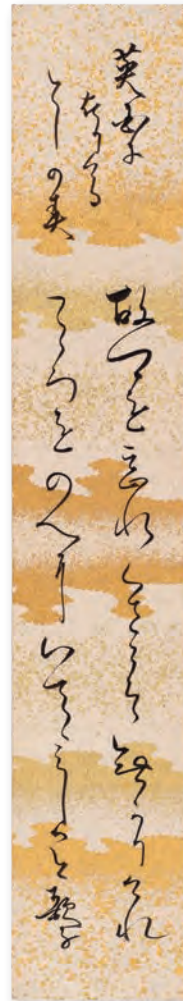
Folio 21 to 37 are additional folders that contain Mr Egawa's final donations in 2018. The materials comprise postcards, letters and other printed materials, dated around the Taisho-Showa period (1912 – 1980s). These documents predominately relate to the imperial palace, Russo-Japanese War and Japanese expansion in Asia during the 1930s and 1940s.



### 和歌短冊 (旅泊浪) 近衛忠房

A waka Tanzaku titled *Travelling, Staying and Wandering Around* written by Tadafusa Konoe (1838 – 1873).

36.5cm x 6cm  
Undated, TEC\_T08\_008



### 和歌短冊 (英国に在りけるとしの春) 下田歌子

A waka Tanzaku titled *The Spring that I Was in the UK* written by Utako Shimoda (1854 – 1936).

36.5cm x 6cm  
Undated, TEC\_T08\_009

## Research Notes on Postcards and Letters Collected by Toshio Egawa

A characteristic of the Egawa collection is its large number of postcards, especially postcards sent to Japan from overseas around the turn of the 20<sup>th</sup> century. Particularly valuable are the postcards sent and received by members of the imperial and royal family. The postmarks on these postcards hint at the postal services of the time, and the stamps affixed to the postcards are also valuable historical materials. The pictures and contents on the postcards are also valuable for historical research, as they provide a window to the world at the beginning of the 20<sup>th</sup> century and show how the Japanese perceived the world at that time. For example, three postcards from 1902 show Fort Canning in Singapore; a group of actresses in Bangkok, Siam, wearing their traditional costumes; and a view of the coronation procession of Edward VII of England. Another postcard addressed to a businessman named Kokichi Sonoda was sent in 1921 by Risaburo Toyota, the first president of Toyota Motor Corporation who had been travelling around Europe for an industrial survey at that time. In his postcard, Toyota commented that he felt at home in London as he was able to have Japanese food there. This reveals the interesting fact that good Japanese food was already available in London in 1921.

The collection also includes many letters and postcards exchanged within Japan by politicians, businessmen and members of imperial and royal family. The contents of these correspondences were more of a diplomatic nature. One example is a postcard sent to Shoji Suzuki in 1944 by Yoshichika Tokugawa, head of Owari Tokugawa family and once director of Shonan Museum (the present National Museum of Singapore), known for protecting cultural assets at the Museum from war damage. This postcard reveals the previously unknown fact in his personal history that he was striving to establish a "Permanent Peace Institute" in Japan.

### Hideaki Fujita

Researcher, Tokugawa Institute for the History of Forestry and Lecturer, Gakushuin Women's College



Postcard showing a group of actresses in their traditional costumes, Bangkok (Siam), 1902

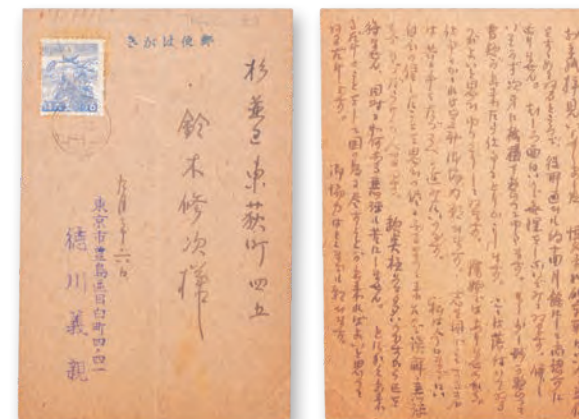
## 江川淑夫氏による葉書き、書簡の研究メモ

江川コレクションの特徴としてその膨大な量の葉書き、特に20世紀の変わり目に海外から日本に宛てられた葉書きがあります。中でも皇室や皇族宛の葉書きは特に貴重です。消印は当時の郵便業務の手がかりとなり、そこに貼られた切手もまた貴重な歴史的資料です。葉書きの写真や内容も20世紀初頭の様子や当時の日本人が世界をどのように受け止めていたのかを知る上で視野を広げてくれるものであり、歴史的研究において大変貴重なものです。例えば1902年のシンガポールのフォートカニングやシャム国バンコクで伝統的な衣装を身につけた女優達の姿、またイギリスのエドワード7世の戴冠式の行列が写し出された3枚の葉書きも収められています。1921年にビジネスマンの園田孝吉氏宛てに豊田利三郎氏が送った葉書きもあります。豊田氏はトヨタ自動車株式会社の初代社長で、当時、産業調査のためヨーロッパを飛び回っていました。この葉書きの中で豊田氏は美味しい日本料理を食しロンドンでくつろいでいると記しています。1921年のロンドンで既に美味しい日本料理を味わうことが出来たという興味深い事実を明らかにしています。

コレクションの中には日本国内の政治家、ビジネスマン、皇室、皇族間の書簡も多くあります。これらの通信は外交的要素が多く含まれたものです。その中には1944年に徳川義親氏から鈴木修次氏に送られた葉書きがあります。徳川氏は尾張徳川家の当主であり、昭南博物館(現シンガポール国立博物館)の館長を務めた人物で、戦禍から博物館の文化的遺産を守ろうとしたことで知られています。この葉書きにより徳川氏が日本で「恒久平和研究所」を設立しようとしていたことが分かり、それまで知られていなかった事実が明らかになりました。

### 藤田英昭

徳川林政史研究所研究員、学習院女子大学講師



1944年、鈴木修次氏宛の徳川義親氏からの葉書き



## Telegram Records, 1877 – 1938

This folio contains six historical records of modern Japanese history such as receipts for telegram fees dated 1877, from Nagasaki to Yokohama in the early period of Meiji and a telegram dated 14th February in 1904 from the Foreign Minister to the Governor of Nagasaki Prefecture informing that the U.S.A., Italy, Denmark, and the Netherlands proclaimed neutrality in the Russo-Japanese War. In Japanese.

TEC\_C19\_001 – 006



Telegram from the Foreign Minister to the Governor of Nagasaki Prefecture about the U.S.A., Italy, Denmark, and the Netherlands proclaiming neutrality in the Russo-Japanese War.

14 February 1904, TEC\_C19\_005

## Invitation Cards and Menu Cards Received by Kinsaku Maruo, 1889 – 1921

This folio contains 152 sets of invitation cards and menu cards relating to lunch, dinner, cherry blossom viewing events, etc., from 1889 (Meiji 22) to 1921 (Taisho 10). Most of the cards were received by Kinsaku Maruo (丸尾錦作), chamberlain to the Imperial Palace and then chamberlain to Crown Prince Hirohito. In Japanese.

TEC\_C01\_001 – 152



Invitation card to Chrysanthemum Viewing Party received by Kinsaku Maruo.

12 November 1898 (Meiji 31), TEC\_C01\_012



Invitation card to a dinner received by Kinsaku Maruo.

1 November 1909 (Meiji 42), TEC\_C01\_066





## Postcards Received by Manjiro Inagaki, 1897 – 1908

This folio contains 11 postcards that Manjiro Inagaki (稲垣満次郎, 1861 – 1908) received from his friends in Hong Kong, Singapore, Vietnam, London and Thailand between 1897 (Meiji 30) and 1903 (Meiji 36). Manjiro Inagaki was the Minister to Thailand (1897 – 1907), and the Minister to Spain (1907 – 1908). In Japanese and French.

TEC\_C17\_001 – 011



Postcard from Akira Kaneko (兼子晃) to Manjiro Inagaki on the accident of warship Itsukushima.

27 May 1901 (Meiji 34), TEC\_C17\_005

## Postcards Addressed to the Palace of Prince Kitashirakawa, 1897 – 1926

This folio contains 195 postcards sent to or exchanged between family members of Prince Kitashirakawa from 1897 to 1926. The majority of the postcards were sent to Prince Naruhisa Kitashirakawa (北白川宮成久王, 1887 – 1923), Princess Fusako Kitashirakawa (北白川宮成久王妃房子内親王, 1890 – 1974), as well as the Steward and the Court Lady to the Palace of Prince Kitashirakawa. Prince Naruhisa Kitashirakawa was the third head of a collateral branch of the Japanese Imperial Family, and the son of Prince Yoshihisa Kitashirakawa and Princess Tomiko. Princess Fusako Kitashirakawa was the seventh daughter of the Meiji Emperor. These postcards are mainly in Japanese, with a few in French and German.

TEC\_C04 – TEC\_C05

The postcards in this folio are further arranged by the senders/topics below.

1. A series of postcards from Masanao Matsudaira (松平正直, 1844 – 1915) to Prince Naruhisa Kitashirakawa, Princess Fusako Kitashirakawa and Saburo Aso, the Steward to the Palace of Prince Kitashirakawa (北白川宮内家扶 麻生三郎) on his trip to Europe in 1900 (Meiji 33), covering the following countries: Russia, Germany, Turkey, Netherlands and Belgium, as well as his trip to the U.S.A. in 1904 (Meiji 37).



Postcard from Masanao Matsudaira to Saburo Aso about his upcoming trip to Russia on the 13th (the following day) and his arrival in Berlin around the 25th.

12 September 1900 (Meiji 33), TEC\_C04\_141





2. A series of postcards from Gokichiro Date(伊達剛吉郎) to Naka Ono, the Court Lady to the Palace of Prince Kitashirakawa (北白川宮奥 大野なか) about his trip to Europe, including London, Brussels, Cambridge, Edinburgh and England between 1901(Meiji 34) and 1906(Meiji 39).



Postcard from Gokichiro Date to Naka Ono on the coronation ceremony in the U.K.

10 August 1902 (Meiji 35), TEC\_C04\_086



4. A series of postcards from Tadataka Date(伊達紀隆) to the Court Ladies and the Palace of Prince Kitashirakawa about scenic views in Berlin and his stay in Germany between 1902 and 1904. Some of them are not dated.



Postcard from Tadataka Date to Matsuoka Ono, the Court lady of the Palace of Prince Kitashirakawa (北白川宮奥 大野松岡) on his arrival in Leipzig.

4 February 1904 (Meiji 37), TEC\_C04\_120



3. A series of postcards from Shigetada Seki(関重忠) to the Palace of Prince Kitashirakawa about the tour of Warship Asama to Europe in 1902(Meiji 35), covering the following countries/cities: Ceylon, Malta Island, Plymouth, Belgium, Great Britain, Ireland, Cardiff, Lisbon, Gibraltar, Portside, Singapore, Hong Kong, Italy, Colombo and Siam (Thailand). These cards contains detailed impressions of the places he visited as well as the journey.



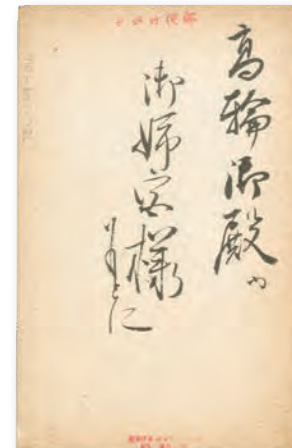
Postcard from Shigetada Seki to the Palace of Prince Kitashirakawa with information about the naval review having been completed without incident.

17 August 1902 (Meiji 35), TEC\_C04\_069



5. A series of greeting and thank-you postcards from Princess Toshiko Higashikuni(東久邇宮妃聰子内親王) to Princess Fusako Kitashirakawa between 1907(Meiji 40) and 1909(Meiji 42). Some of them are not dated.

6. A series of greeting postcards from Prince Haruhiko Asaka(朝香宮鳩彦王, 1887 – 1981) and Princess Nobuko Asaka(朝香宮妃允子内親王, 1891 – 1933) to Prince Naruhisa Kitashirakawa and Princess Fusao Kitashirakawa between 1907(Meiji 40) and 1910(Meiji 43). Some of them are not dated. Princess Nobuko was the eighth daughter of the Meiji Emperor and a younger sister of Princess Fusako.



New Year greeting postcard from Princess Nobuko Asaka to Princess Fusako Kitashirakawa.

1 January (Year Not Identified), TEC\_C04\_016



7. A series of postcards from Teruhisa Komatsu (小松輝久, 1888 – 1970), the fourth son of Prince Yoshihisa Kitashirakawa, to Prince Naruhisa Kitashirakawa and Princess Fusao Kitashirakawa on his graduation from the Imperial Japanese Naval Academy in 1909 (Meiji 42), as well as his ocean voyage perhaps in 1911 (Meiji 44) as some are not dated, covering Ise, Kure, Hokkaido, Batavia and Perth.



Postcard from Teruhisa Komatsu to Prince Naruhisa Kitashirakawa on his graduation from the Imperial Japanese Naval Academy.

21 November [1909(Meiji 42)], TEC\_C04\_008

8. A series of postcards to Prince Naruhisa Kitashirakawa and Princess Fusao Kitashirakawa on the Great Kanto Flood in 1910 (Meiji 43). The senders include Mitsuko Kanroji (甘露寺満子), Sadako Arima (有馬貞子), Takashi & Jyunko (高志・順子) and Prince Naruhiko Higashikuni (東久邇宮稔彦王). Sadako Arima was the second daughter of Prince Kitashirakawa Yoshihisa, a younger sister of Prince Naruhisa, and the wife of Yoriyasu Arima (有馬頼寧, 1884 – 1957).



Postcard from Mitsuko Kanroji to Princess Fusako Kitashirakawa expressing her relief on hearing that only few flood disasters occurred in the place where Princess Fusako was living.

1910 (Meiji 43), TEC\_C04\_024

9. A series of postcards from Yoriyasu Arima to Prince Naruhisa Kitashirakawa and Princess Fusao Kitashirakawa between 1910 and 1911 on his trip to U.S.A., his congratulations on the birth of a princess and his comparisons between German and French women. Some of them are not dated.



Postcard of a congratulatory message from Yoriyasu Arima to Prince Naruhiko Kitashirakawa and Princess Fusao Kitashirakawa on the birth of their princess, probably the birth of Princess Mineko on the 6th of May 1911.

[1911 (Meiji 44)], TEC\_C05\_005

10. A series of postcards from Masao Ueno (上野正雄) to Prince Naruhisa Kitashirakawa and Princess Fusao Kitashirakawa about his studies in the Imperial Japanese Naval Academy in 1912 (Meiji 45). Some of them are not dated. Masao Ueno was the sixth son of Prince Kitashirakawa Yoshihisa, and a younger brother of Prince Naruhisa.



Postcard from Masao Ueno to Princess Fusako Kitashirakawa about his studies in the Imperial Japanese Naval Academy. He would leave for the Hiroshima and Yokaichi the next day.

27 March [1912(Meiji 45)], TEC\_C04\_033

11. A series of postcards to the Palace of Prince Kitashirakawa from various senders such as Rei Matsuzaki (松崎令), Takeyoshi (武義), Yoshinori Futara (二荒芳徳), Kuji (久路), Marie-ko, Eikichi Okada (岡田栄吉), Nobuko Date (伊達延子) between 1897 and 1912. Some senders are not identified.

### Postcards Exchanged between Aristocrats, 1905 – 1934

This folio contains 18 postcards exchanged between the Japanese aristocrats from 1905 to 1934, including Motomaro Senke (千家元麿, 1888 – 1948), Hidekuni Endo (遠藤秀邦), Prince Hiroyasu Fushiminomiya (伏見宮博恭王, 1875 – 1946), Teisaburo Hamada (濱田第三郎), Yoshimoto Masaki (正木義太, 1871 – 1934), Toshiatsu Sakamoto (坂本俊篤, 1858 – 1941), Takatoshi Yokoyama (横山隆俊, 1876 – 1933), Yasuhisa Shimazu (島津康久, 1895 – 1972), Renzo Sawada (澤田廉三, 1888 – 1970), Hisako Motono (本野久子, 1868 – 1947), Akinori Tachibana (立花鑑徳), Tomoharu Tachibana (立花寛治, 1857 – 1929), Shigeru Yoshida (吉田茂, 1878 – 1967), Takasuke Rinoie (李家隆介, 1866 – 1933), Kinichi Komura (小村欣一, 1883 – 1930), Miroru Saito (齋藤実, 1858 – 1936) and Hidemaro Konoe (近衛秀麿, 1898 – 1973). In English and German.

TEC\_C15\_001 – 018



Postcard from Prince Hiroyasu Fushiminomiya to Colonel Ito (伊藤大佐) about the tour of naval ports in the southern part of the U.K.

6 September 1909 (Meiji 43), TEC\_C15\_004



Postcard from Renzo Sawada to Kinichi Komura about Tokyo and his invitation to the house of Sadao Saburi (1879 – 1929). Renzo Sawada was the Ambassador to France at that time. Sadao Saburi's wife, Fumiko, was the daughter of Marquis Jyutaro Komura and a younger sister of Kinichi Komura. Kinichi Komura was the first son of Jyutaro Komura (小村寿太郎, 1855 – 1911), a Marquis.

11 May 1916 (Taisho 5), TEC\_C15\_009

### Postcards Received by Kokichi Sonoda and Keiko Sonoda, 1910 – 1939

This folio contains 45 postcards that Kokichi Sonoda (園田孝吉, 1848 – 1923) and his wife Keiko Sonoda (園田銚子) received from relatives and friends between 1910 (Meiji 43) and 1939 (Showa 14). Kokichi Sonoda was the Consul-General in London, the President of Yokohama Specie Bank, Ltd., and Jugo Bank. The senders include his friends Shiro Fukushima (福島四郎), Kinjiro Hirotsawa (廣澤金次郎, 1871 – 1928), Keishiro Matsui (松井慶四郎), as well as his relatives such as his daughter Yoneko Kodama (児玉米子), the founder of Toyota Group Ichizo Kodama (児玉一造, 1881 – 1930), Risaburo Toyoda (豊田利三郎, 1884 – 1952), Kiichiro Toyoda (豊田喜一郎, 1894 – 1952). In Japanese and English.

TEC\_C16\_001 – 045



Postcard from Yoneko Kodama to Kokichi Sonoda and Keiko on her arrival in Minehead in the U.K., mentioning the beautiful landscape. Yoneko was the first daughter of Mr. and Mrs. Kokichi Sonoda, and wife of Ichizo Kodama.

6 April 1912 (Meiji 45), TEC\_C16\_015



Postcard from Risaburo Toyoda to Keiko Sonoda about his sightseeing in many places such as Windsor. Risaburo Toyoda was the president of Toyota Industries Corporation.

9 October 1921 (Taisho 10), TEC\_C16\_027



## Postcards of Toyama City, 1927

This folio contains 16 unused postcards kept in one envelope with the inscription *16 Views at Toyama* (富山十六景), postmarked 1927 (Showa 2). The envelope was addressed to Yoshikatsu Matsushita (松下義勝). The 16 views include Hie Shrine (日枝神社), Oota Shrine (於保多神社), Toyama City Office (市役所), etc. In Japanese.

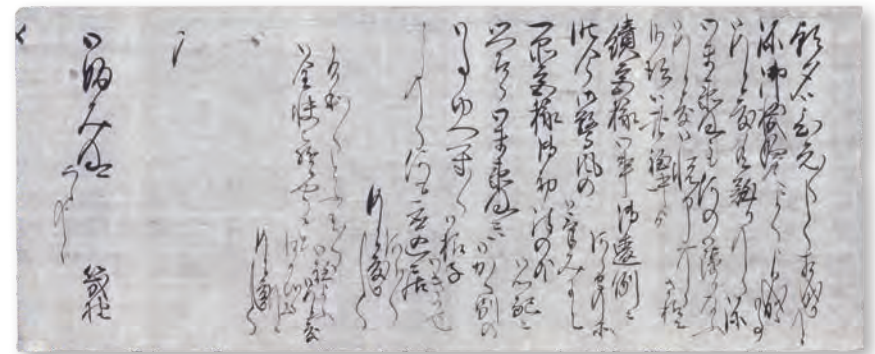
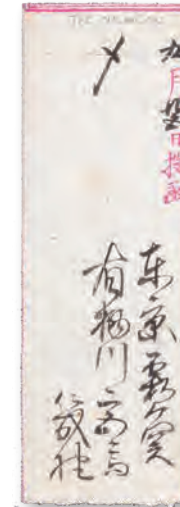
TEC\_C21\_001 - 016



## Correspondence of the Imperial Family Arisugawa, 1886 - 1923

This folio contains eight letters from the Steward of the Imperial Family Arisugawa (有栖川宮家幾野) to Fumiko Mita (三田文子), Suwako Mita (三田すわ子) and Saeko Toda (遠田さえ子), as well as a postcard from Tokugawa Mieko (徳川実枝子, 1891 - 1933) to Eiichi Toyama (遠山英一) between 1886 and 1923. In Japanese.

TEC\_C13\_001 - 009



Letter from the Steward of the Imperial family Arisugawa (有栖川宮家幾野) to Fumiko Mita regarding the death of Imperial Princess Isako.

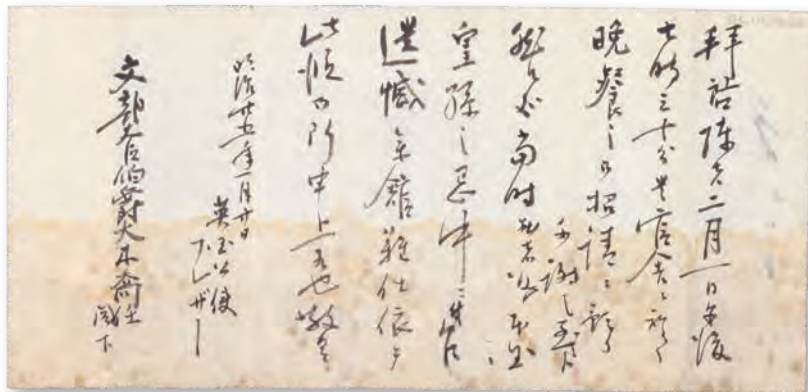
25 September 1886 (Meiji 19), TEC\_C13\_001



## Correspondence of Takato Oki, 1892

This folio contains six pieces of correspondence sent from or received by Takato Oki (大木喬任, 1832 – 1899) in 1892. Among them, four letters were received by Takato Oki from foreign envoys, including Extraordinary Minister Resident of Russia to Japan, Minister Plenipotentiary and Consul-General of Great Britain to Japan, Minister Resident and Consul-General of Hawaii to Japan, and Minister Resident of Netherlands to Japan. In Japanese.

TEC\_C10\_001 – 006



Diplomatic correspondence from Hugh Fraser to Takato Oki informing him of his absence from the dinner due to mourning for a death in the British royal family. Hugh Fraser was the Envoy Extraordinary Minister Plenipotentiary and Consul-General of Great Britain to Japan.

20 January 1892 (Meiji 25), TEC\_C10\_002

## Correspondence of Tokugawa Family, 1905 – 1946

This folio contains 11 pieces of correspondence from Tokugawa Family members, including Iesato Tokugawa (徳川家達, 1863 – 1940), Iemasa Tokugawa (徳川家正, 1884 – 1963) and Satotaka Tokugawa (徳川達孝, 1865 – 1941) between 1905 (Meiji 38) and 1946 (Showa 21). In Japanese.

TEC\_C14\_001 – 011



Letter from Iesato Tokugawa to Motohiro Nijo (二条基弘) regarding the sudden death of Baron Tsudono Tadayoshio (鶴殿忠善男爵).

11 March [1905 (Meiji 38)], TEC\_C14\_004



Letter from Iemasa Tokugawa to Shiroji Mihashi (三橋四郎次) regarding a business trip to Keihan area and accommodation in Shizuoka prefecture.

18 October 1946 (Showa 21), TEC\_C14\_003

**Correspondence of Matsudaira Family, 1914 – 1980**

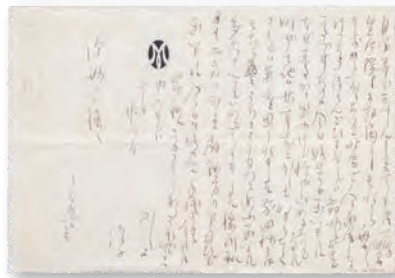
The folio contains 25 pieces of correspondence received by or exchanged between members of Matsudaira family from 1914 to 1980, including Tsuneo Matsudaira (松平恒雄, 1877 – 1949), Naohiro Nabeshima (鍋島直大, 1846 – 1921), Nagako Nabeshima(鍋島栄子, 1855 – 1941), Nobuko Matsudaira (松平信子, 1886 – 1969), and Masako Matsudaira (松平正子) and Isao Matsudaira (松平勇雄). In Japanese and English.

TEC\_C09\_001 – 025



Letter from Nobuko Matsudaira to Nagako Nabeshima on life in the U.K.

21 July 1929 (Showa 4), TEC\_C09\_007



Christmas card from Tsuneo Matsudaira and Nobuko to Nagako Nabeshima for Nagako's grandchildren, Masako and Jiro.

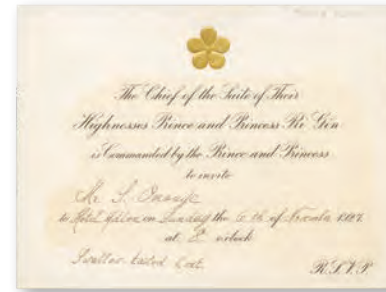
Undated, TEC\_C09\_013



**Correspondence of Prince Yi Un and Japanese Diplomats, 1914 – 1929**

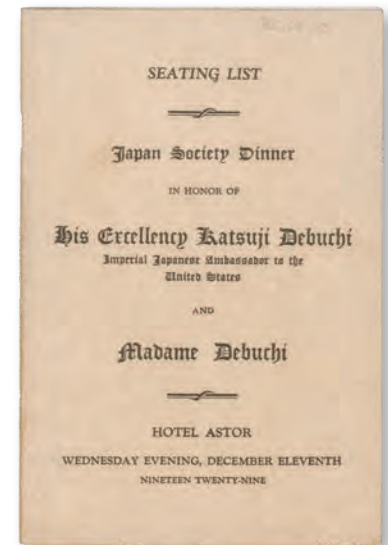
This folio contains eight pieces of correspondence of invitation and menu cards, a dinner seating list and letters written between 1914 and 1929. These materials are associated with Prince Yi Un and Japanese diplomats such as Admiral Teijiro Kuroi, Adachi Mineichiro and Katsuji Debuchi. The materials are in English, French and German.

TEC\_C18\_001 – 008



Invitation card from Prince Yi Un (1897 – 1970, also known as Prince Ri Gin) to S. Onouye for an event held on 6th November 1927.

6 November 1927, TEC\_C18\_001



Seating list of a Japan Society Dinner in honour of His Excellency Katsuji Debuchi, Imperial Japanese Ambassador to the United States and Madame Debuchi, held on 11 December 1929. In English.

11 December 1929, TEC\_C18\_005



Menu card of a banquet held in honour of Adachi Mineichiro, Japanese Ambassador to Belgium (1917 – 1928), on 31 January 1928. In French.

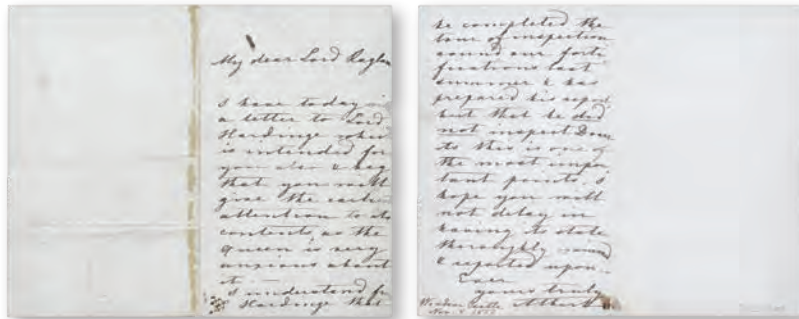
31 January 1928, TEC\_C18\_004



### Historical Documents Associated with Windsor, 1852 – 1931

This folio contains 22 historical documents relating to Windsor Castle between 1852 – 1931, including a signed autograph letter by Prince Albert of Saxe-Coburg and Gotha (1819 – 1861); a Windsor menu card; guides to Windsor Castle and White Hart Hotel Windsor; an official programme of the Ascot Races of 1931; as well as 16 pictorial postcards of Windsor and Eton College. All materials are in English.

TEC\_C20\_001 – 022



Signed letter written by Prince Albert of Saxe-Coburg and Gotha (1819 – 1861), who married Queen Victoria of England in 1840, giving him the title Prince Consort. He wrote from Windsor Castle to FitzRoy James Henry Somerset, Lord Raglan (1788 – 1855) arranging the inspection of fortifications at Dover for the “very anxious” Queen Victoria.

8 November 1852, TEC\_C20\_001



Official Guide to Windsor Castle and the Town and the Neighbourhood of Windsor, printed by Oxley & Son.

Undated, TEC\_C20\_004



Pictorial postcard of Windsor Castle

Undated, TEC\_C20\_019



Pictorial postcard of Eton College

Undated, TEC\_C20\_020

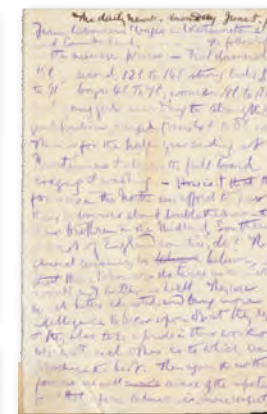
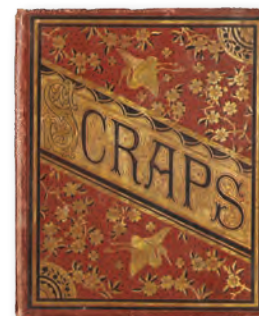
### Historical Documents of Keijiro Nabeshima, 1881 – 1924

This folio contains albums of news clippings; albums of invitation, menu and business cards; correspondence and other documents that belonged to Keijiro Nabeshima (鍋島桂次郎, 1860 – 1933), the first secretary of the Japanese legations in the U.S.A., the U.K., and Germany, the Minister to Belgium, the Foreign Secretary and the Member of the House of Peers, Japan.

These documents are further arranged based on the type of materials.

1. An album of news clippings containing English newspaper articles on international affairs, such as “Death of President Garfield”, “War in Egypt”, and “The Crisis in France”, dated 1881 – 1883. The album was likely compiled by Keijiro Nabeshima whose name is written on the back of the album cover as “K. Nabeshima, 12/1/83, London, England”.

TEC\_ME07





2. An album of news clippings containing English newspaper articles on Japan and its foreign relations, dated 1889 – 1890, as well as articles in Japanese dated 1888 – 1890. The album was probably compiled by Keijiro Nabeshima.

TEC\_ME08



3. This album contains some 70 invitation and menu cards for various events including luncheon parties, banquets, imperial garden parties, bridal parties and concerts held at the Imperial Palace from 1884 (Meiji 17) to 1899 (Meiji 32), attended by Keijiro Nabeshima and his wife. The hosts were prominent politicians such as Hirobumi Ito (伊藤博文), Kiyotaka Kuroda (黒田清隆), Masayoshi Matsukata (松方正義), Shigenobu Okuma (大隈重信), Kaoru Inoue (井上馨), Shuzo Aoki (青木周蔵), Munemitsu Mutsu (陸奥宗光), Tadasu Hayashi (林董), Korekiyo Takahashi (高橋是清) and Kinmochi Saionji (西園寺公望), as well as the Imperial Family and peerage including Prince Arisugawa (有栖川宮), Prince Komatsu (小松宮), Iwakura (岩倉), Tokugawa (徳川), Maeda (前田), Mori (毛利), Kuroda (黒田), Toda (戸田), etc. This album also contains about 100 name cards of Japanese nationals and foreigners. In Japanese, English and French.

TEC\_C06



4. This album contains invitations, menus, posters, etc., for luncheons, banquets, concerts and art exhibitions, as well as nearly 200 business cards, mainly from foreigners. They were sent to Keijiro Nabeshima. In English, French and Japanese.

TEC\_C07

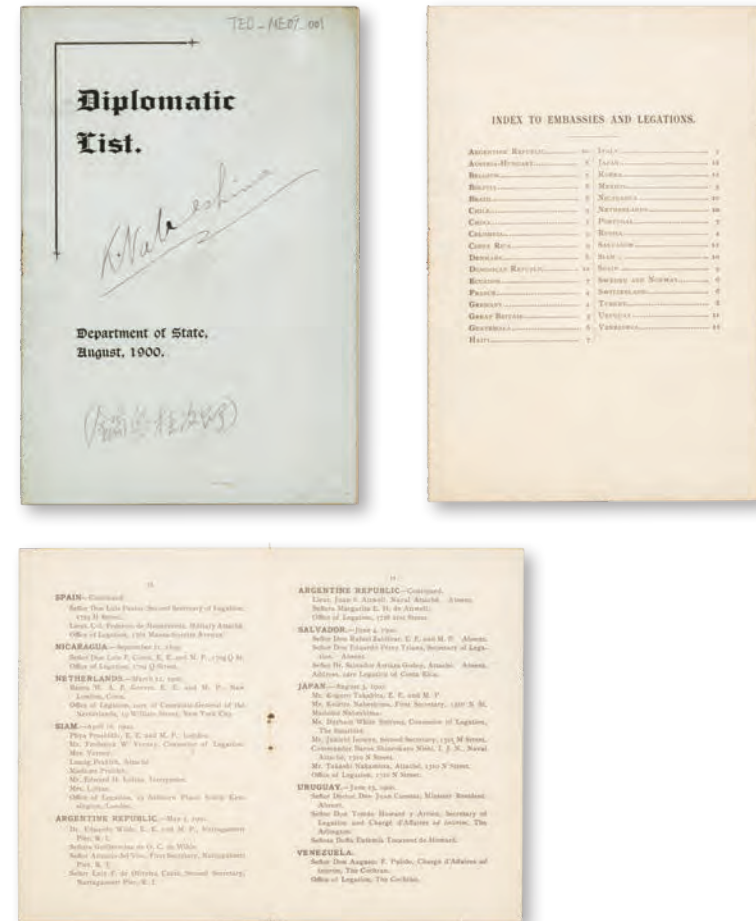


5. Seven pieces of family correspondence of Keijiro Nabeshima written between 1901 and 1924 (Taisho 13), including two postcards from Mr and Mrs Kazuo Hatoyama (鳩山和夫夫妻) to Mr and Mrs Keijiro Nabeshima, three letters from Naotada Nabeshima (鍋島直綱) to Nagako Nabeshima (鍋島栄子), one letter from Keijiro Nabeshima to Tsunenori Tokuhisa (徳久恒範) and one New Year greeting from Naotada Nabeshima to Naoyoshi Nabeshima (鍋島直彬). In Japanese.

TEC\_C08\_001-007

6. 48 documents associated with Keijiro Nabeshima, including receipts of payments to hotels, restaurants and grocery stores in Germany, between 1900 and 1913, as well as materials covering his political activities, such as a publication titled Diplomatic List in English by the Department of State dated August 1900, and typewritten lists of delegates and diplomats who attended a conference and dinner in March 1911. The lists are in French with handwritten notes in Japanese, probably by Keijiro Nabeshima.

TEC\_ME09\_001 - 048



Diplomatic List by Department of State. In English.

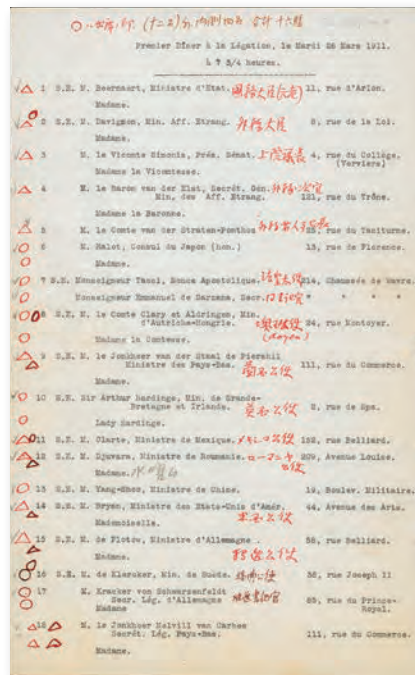
August 1900, TEC\_ME09\_001





Receipt of payment to the Grand Hotel Bellevue. In German.

19 January 1901, TEC\_ME09\_004



List of delegates and diplomats for a conference and dinner in French, with handwritten notes in Japanese, probably by Keihiro Nabeshima.

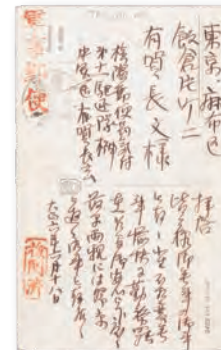
March 1911, TEC\_ME09\_046

FOLIO 17

## Historical Documents Associated with Nagafumi Ariga and Mitsui Goshi, 1908 – 1922

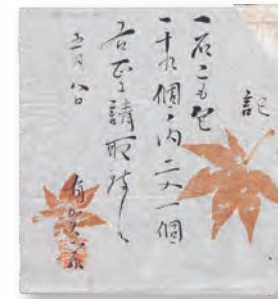
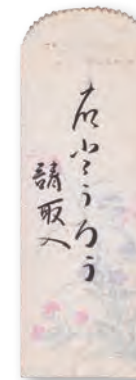
This folio contains 38 documents associated with Nagafumi Ariga (有賀長文) and Mitsui Goshi (三井合資) between 1908 (Meiji 41) and 1922 (Taisho 11). Nagafumi Ariga was the Executive Director of Mitsui Goshi. The documents consist of postcards and name cards received by Nagafumi Ariga; various receipts such as house installation and repair fees, household utilities, and Koto (Japanese harp) class fees; hand-written sketch of a house's floor plan; as well as four calendars.

TEC\_C11\_001 – 038



Postcard from Nagaharu Ariga (有賀長玄) to Nagafumi Ariga about his work as a navy doctor.

18 June 1917 (Taisho 6), TEC\_C11\_006



Waybill of a stone lantern from the Gardener Jihei Ogawa (小川治兵衛) to Nagafumi Ariga.

27 April 1908 (Meiji 41), TEC\_C11\_011



**Historical Documents Associated with the International Parliamentary Commercial Conference, 25 – 29 May 1926**

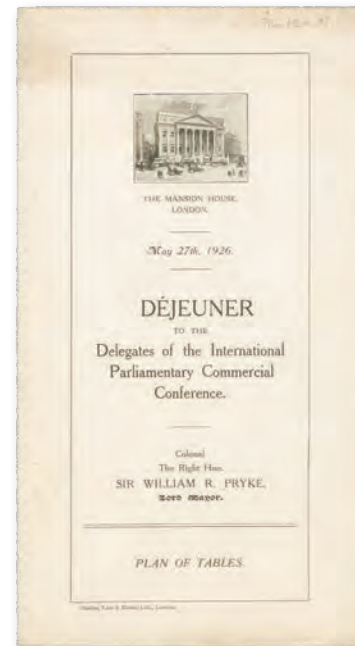
This folio contains conference materials associated with the International Parliamentary Commercial Conference, held from 25 to 29 May 1926. The conference materials are kept in one envelope, with Moritatau Hosokawa's name written in pencil. Marquis Moritatau Hosokawa, was the Member of House of Peers, Japan. The conference materials are a mix of English and French documents, and include a delegation list, a conference programme, a menu card and seating plan, etc. In addition to Marquis Moritatau Hosokawa, the Japan delegation also included four Members of House of Peers, i.e. Count Aisuke Kabayama, Aikitsu Tanakadate, Rentaro Mizuno and Shinkichi Tamura, as well as Tatsu Naruse, Secretary of the House of Peers and S. Tomii, Second Secretary of the Japanese Embassy.

TEC\_ME10\_001 – 009



Receipt of the member registration fee with a sealed membership certificate, issued from Kaitokudo (懷德堂記念會) to Nagafumi Ariga.

20 May 1911 (Meiji 44), TEC\_C11\_018



Menu card of the Lunch of International Parliamentary Commercial Conference. In English and French.

27 May 1926, TEC\_ME10\_007



Conference Programme in French.

1926, TEC\_ME10\_009

Manuscripts and Clippings

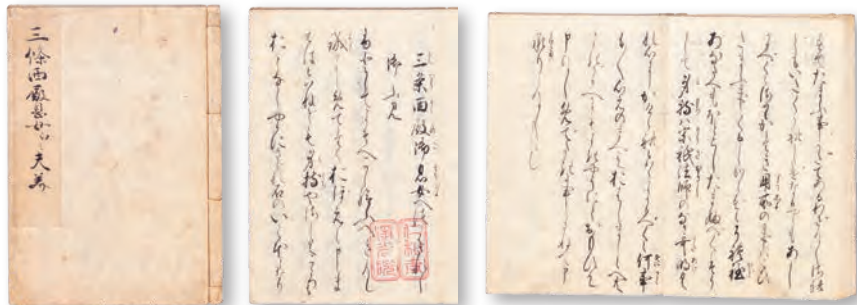
This folio contains one album of news clippings, one Buddhist Sutra and 12 manuscripts. Collectively, they span across a time period of almost two centuries, from the Edo Period to 1950s. In Japanese, Chinese and Portuguese.

TEC\_ME12\_001-014



Two-Volume manuscript of five-topic poetry contests, scored by members (五題點取互選歌合), dated 8 May 1876 and 12 December 1876, respectively. The participants were Michitomi Higashikuze (東久世通禮, 1834 – 1912), Yasutaka Horiuchi (堀河康隆), Kiminari Nishiyotsuji (西四辻公業, 1838 – 1899), and Hironao Tominokoji (富小路敬直).

8 May – 12 December 1876, TEC\_ME12\_001



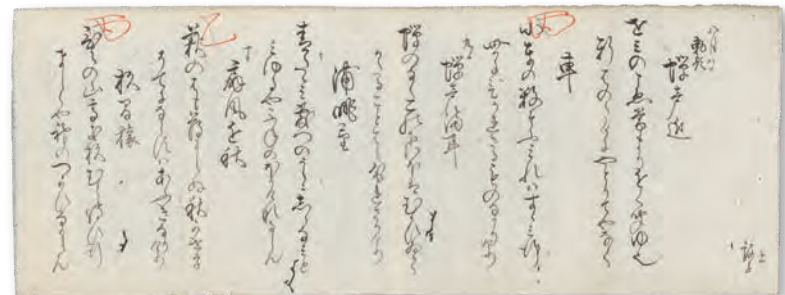
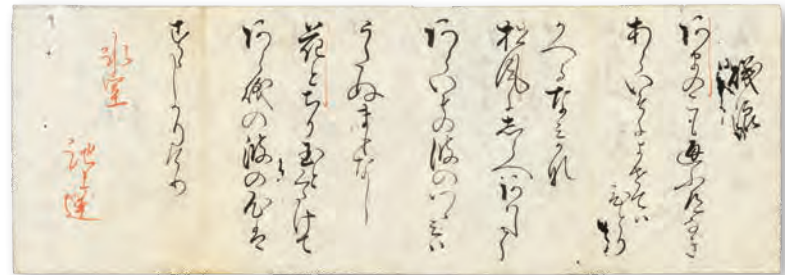
Manuscript by Sanetaka Sanjonishi (三條西実隆, 1455 – 1537).

Undated, TEC\_ME12\_002



Waka book (正風社兼題歌集) by Koremi Kamei (亀井茲監, 1825 – 1885).

January 1879 (Meiji 12), TEC\_ME12\_003



Some 130 draft poems by Atsuko Saisho (税所敦子, 1825 – 1900), a waka poet who served Empress Teimei and Empress Dowager Shoken. The poems are bound together in one volume.

Undated, TEC\_ME12\_004





Album of news clippings on the accident of the Imperial Japanese Airways on 8 December 1938. News articles covering the period 9 – 11 December 1938 were from *Taiwan Nichinichi Shinpo* (臺灣日日新報), *Ryukyu Shimpo* (琉球新報) and *Okinawa Asahi Shimbun* (沖縄朝日新聞). The album also includes seven black and white photographs which appear to have been taken before the flight departed.

[1938], TEC\_ME12\_005



Manuscript of *Historia Da [Com]pania Da Jesus Da India*, copied in 1950s from the original manuscript dated 1557. In Portuguese.

1950s, TEC\_ME12\_006



Album of hand-paintings entitled *Kinjū* (禽獸), by Bunzan Aiba (合葉文山, 1797 – 1857), Japanese painter of the Edo period. Bunzan Aiba was a student of Chikuden Tanomura (田能村竹田, 1777 – 1835), a Japanese painter known for his works related to nature. Bunzan is one of the most prominent painters of this period for miniature art works.

1848, TEC\_ME12\_007





Manuscript of *The Record of the Land Under Control of the Imperial Household or the Shogunate* (御所御領記). The manuscript was probably produced in Hoi era of the late Edo period. The documents allow the analyses of financial strength of Emperor and his circles. It is an important source on the study of Japanese Imperial Court.

[1704 – 1711?], TEC\_ME12\_008



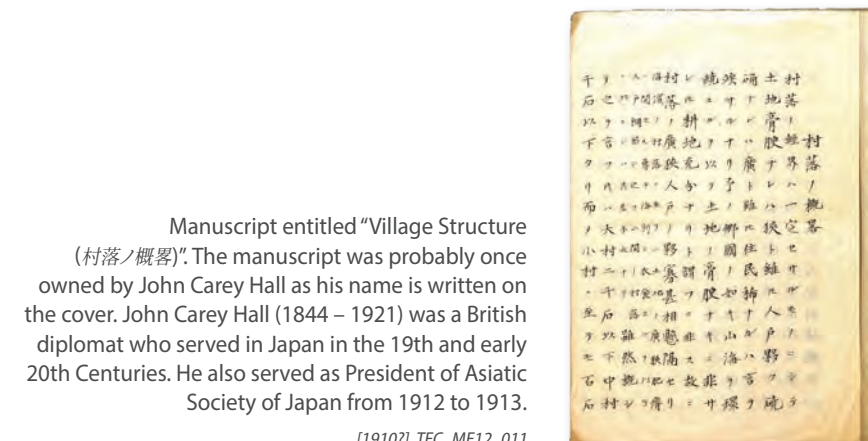
*The Mahasamnipata Sutra, No. 14* (大方等大集經卷第十四), translated by Dharmaksema (曇無讖, 385-433), a Buddhist monk, who is one of the most prolific translators of Buddhist literature into Chinese. Gold characters on dark blue paper.

Undated, TEC\_ME12\_010



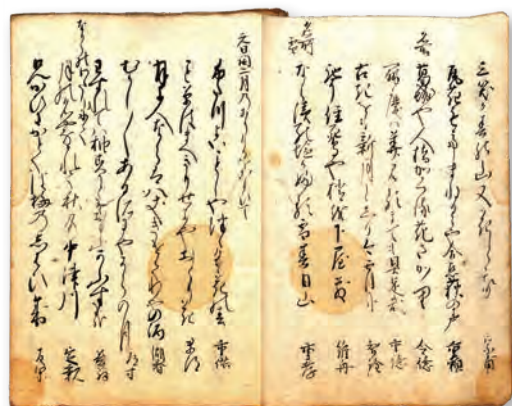
Two-volume manuscript of *Mikaki no shitagusa* (御垣の下草) by Atsuko Saisho (1825 – 1900).

December 1898(Meiji31), TEC\_ME12\_009

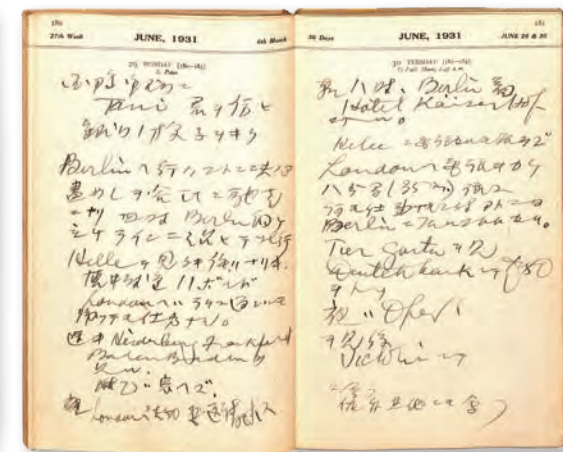
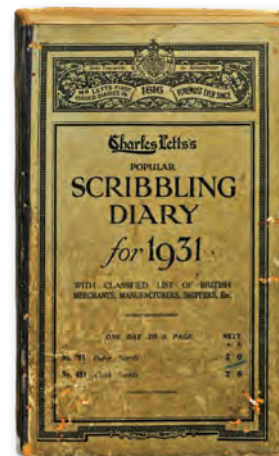


Manuscript entitled "Village Structure (村落ノ概畧)": The manuscript was probably once owned by John Carey Hall as his name is written on the cover. John Carey Hall (1844 – 1921) was a British diplomat who served in Japan in the 19th and early 20th Centuries. He also served as President of Asiatic Society of Japan from 1912 to 1913.

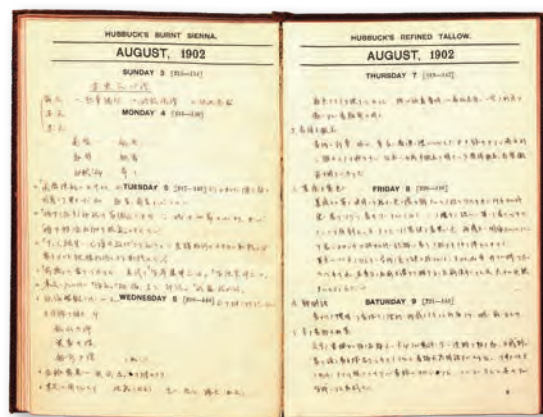
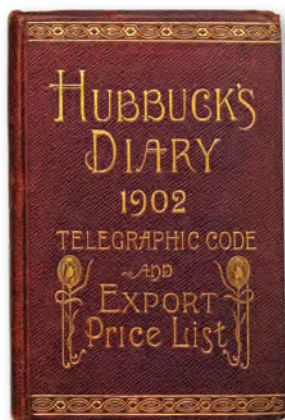
[1910?], TEC\_ME12\_011



Manuscript of Kokon Tanzakushu (古今短冊集) by Yumei Issuan (一翠庵有梅).  
Late of Edo Period (1603 – 1868), TEC\_ME12\_012



Charles Letts's Popular Scribbling Diary for 1931 printed with trades and professional directory, as well as blank pages for writing. The diary was probably owned by a Japanese living in London.  
1931, TEC\_ME12\_014



Hubbuck's Diary 1902 printed with telegraphic code, export price list and blank pages for writing. The item contains scattered notes written in Japanese. It was probably owned by a Japanese living in London.  
1902, TEC\_ME12\_013

#### FOLIO 20

#### Various Documents, 1847 – 1954

This folio contains various letters, postcards, handwritten notes and documents covering the period between 1847 and 1954. These documents are mainly in Japanese, with a few in English and French.

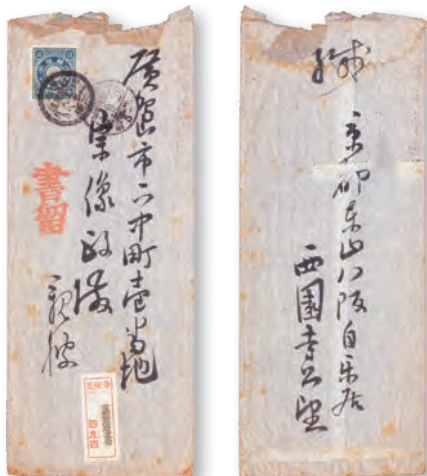
The letters, postcards and handwritten notes in this folio were written by the peerage, some of which were private correspondence to their colleagues and friends. The senders include prominent politicians and government officials such as Nobuyoshi Sawa (沢宣嘉), Michitomi Higashikuze (東久世通禧), Sanetsune Tokudaiji (徳大寺実則), Masayoshi Matsukata (松方正義), Yoshimoto Hanabusa (花房義質), Kagenori Ueno (上野景範), Suetomo Sanjonishi (三条西季知), Kiyonari Yoshida (吉田清成), Kenjiro Shigeno (重野謙次郎), Shuzo Aoki (青木周蔵), Kentaro Kaneko (金子堅太郎), Kogoro Takahira (高平小五郎), Kumao Harada (原田熊雄), Reijiro Wakatsuki (若槻禮次郎), Eigo Fukai (深井英五), Hiroshi Saito (齋藤博), and Yotaro Sugimura (杉村陽太郎).

TEC\_C12 & TEC\_S07

This folio also contains other historical documents including a seating list and menu of the banquet held in honour of their Imperial Highnesses Prince and Princess Takamatsu, a newspaper of Asahi Shimbun dated 25 January 1879, a household registration list of Kikuko Chigusa (千種菊子), and a seating plan that belonged to the Uesugi Family.

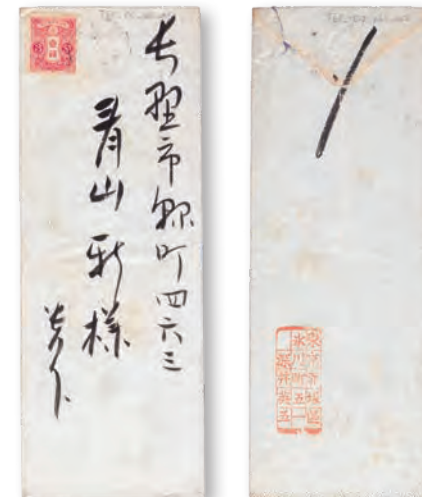
TEC\_ME11 & TEC\_ME13





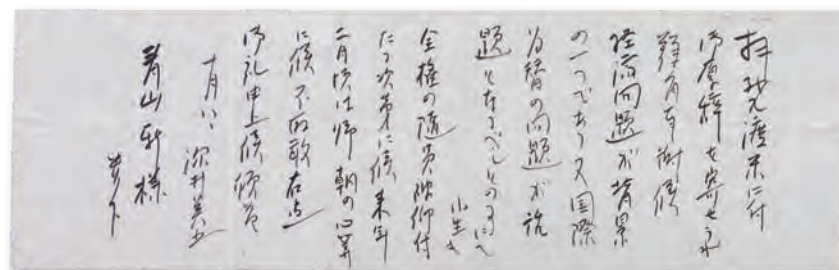
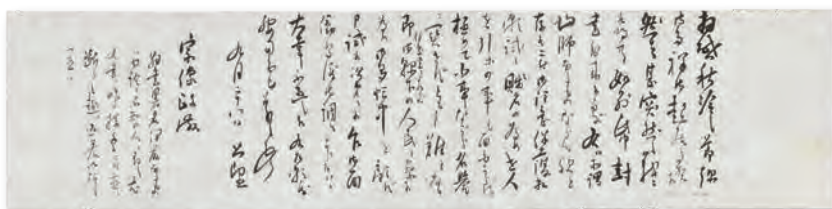
Letter from Kinmochi Saionji to Tadasu Munakata (宗像政) advising him to watch out for fraud.

28 September 1908, TEC\_C12\_001



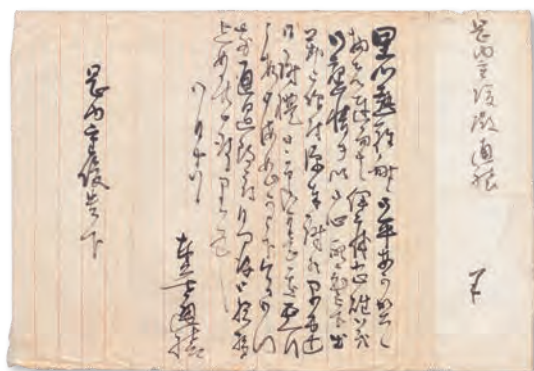
Letter of thanks from Fukai Eigo to Aoyama Arata (青山新) for encouraging him to travel to the U.S.A.

10 September (Year Not Identified), TEC\_C12\_033



Letter of thanks from Michitomi Higashikuze to Shigetoshi Okauchi (岡内重俊) for Okauchi's support for Tadao Ito in searching a government-related job.

18 August (Year Not Identified), TEC\_C12\_003

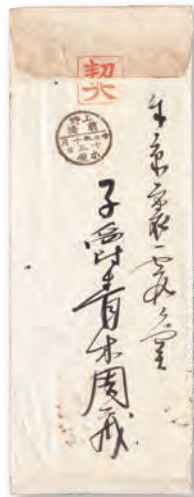
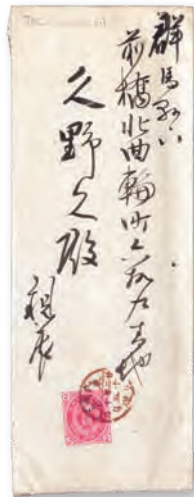


Letter from Hiroshi Saito to Arata Ideta (出田新) stating his plans to listen to Mr. Ueno's views on Japan during his visit.

11 May 1937, TEC\_C12\_036

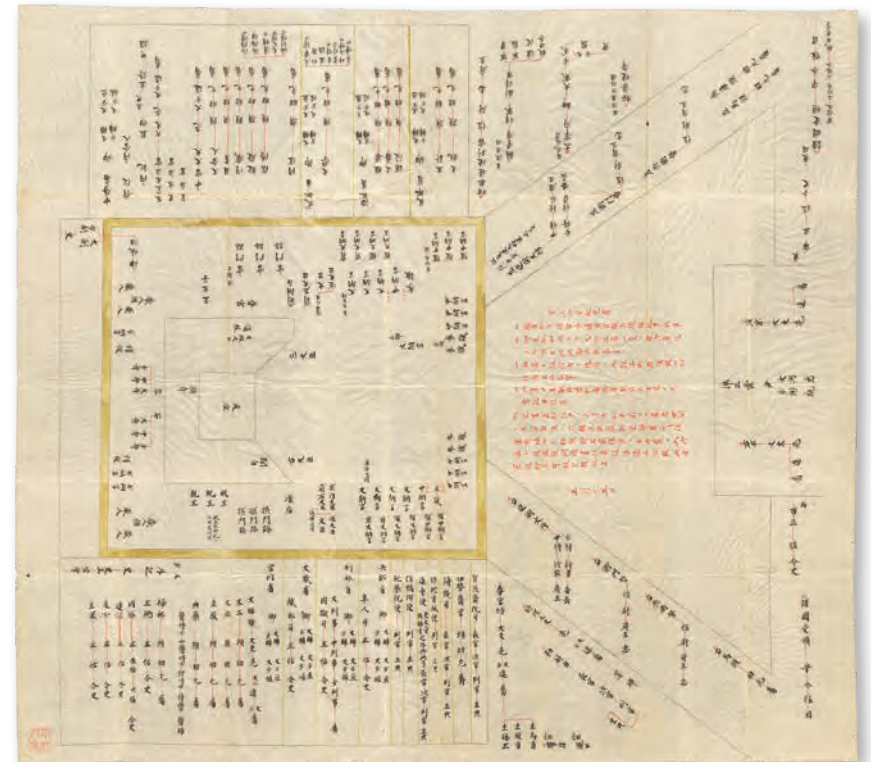
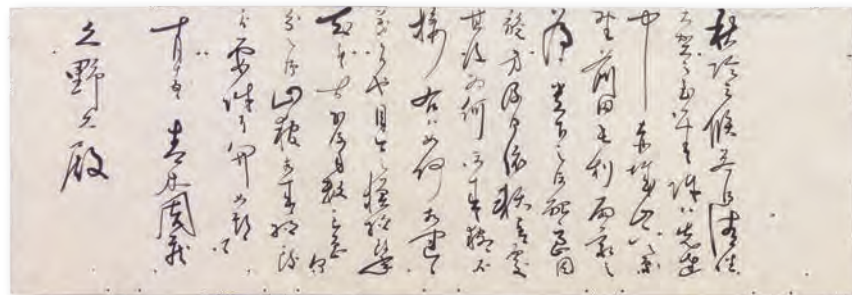






Letter from Shuzo Aoki to Hisashi Hisano (久野久) requesting him to accommodate a place in the Mount Akagi region for the sake of both families of Maeda and Mori.

15 October 1889, TEC\_C12\_044



A seating plan belonging to the Uesugi Family, with a seal “甲邸内庫” at one of the corners.

Undated, TEC\_ME13\_001

**Postcards of Japanese Imperial Funerals, 1912 – 1927**

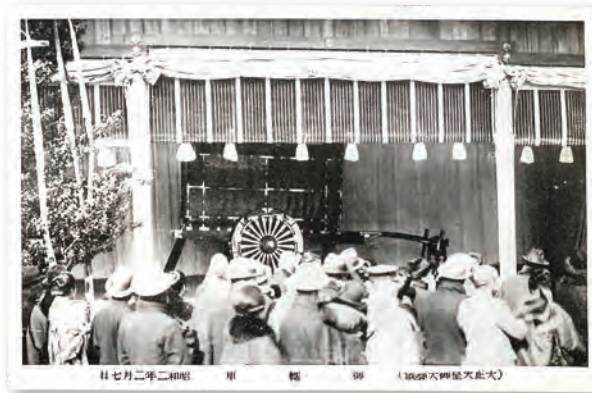
This folio contains two sets of postcards depicting the imperial funerals of the Meiji Emperor and Taisho Emperor respectively. The first set of eight postcards entitled *Photo Postcard on the Imperial Funera*(御大葬鹵簿實寫繪葉書), issued by Kamigataya (上方屋) in 1912 (Taisho 1); and the second set of 15 postcards entitled *The Imperial Funeral for the Taisho Emperor* (大正天皇御大葬), was issued by Matsumoto Koseido (松本幸盛堂) in 1927 (Showa 2).

1912 – 1927, TEC\_C44 & C45



Funeral of the Meiji Emperor.

14 September 1912 (Taisho 1),  
TEC\_C44\_005



Funeral of the Taisho Emperor.

7 February 1927 (Showa 2),  
TEC\_C45\_009

**Picture Postcards Issued in United States, 1920s**

This folio contains 100 picture postcards issued in the United States during 1920s. These postcards showcase views of various places in United States, including Los Angeles, New York and Boston.

1920s, TEC\_C62\_001-100



Postcard of post office at New York City.

1920s, TEC\_C62\_067



Postcards of AINU Customs

This folio contains two sets of postcards depicting AINU customs. The first set of four loose postcards entitled *Ainu Customs of Hokkaido* (北海道アイヌ風俗), captures four scenes - the Panke Swamp at AINU, AINU old woman, AINU bear cage and National Park Akan where the AINU village is located. The second set *Ainu Customs* (アイヌ風俗写真ハガキ) of 12 postcards are bound in two volumes, illustrates various aspects of AINU culture such as ceremonial costume, hunting, feasting and a traditional game known as "Shinot-Kari".

The AINU is one of Japan's minority ethnic group that has been struggling to be recognized for many decades. In 2007 Japan supported the UN Declaration on the Rights of Indigenous People and the following year the Diet officially recognized the AINU as indigenous people. On 1 March 2019, the Foreign Correspondents' Club of Japan organized a press conference to show the story of the AINU and the future of the community.

Undated, TEC\_C49 & C50



Postcards of *Ainu Customs* (アイヌ風俗写真ハガキ) in two bound volumes.

Undated, TEC\_C50

Postcards of Bugaku

This folio consists of two sets of eight picture postcards of Bugaku. Bugaku is the Japanese traditional dance that has been performed to select elites mostly in the Japanese imperial court. The eight postcards collectively illustrate the performance of Bugaku Dance at Meiji Shrine.

Undated, TEC\_C47 & C48



Postcard of performance of Bugaku Dance at Meiji Shrine.

Undated, TEC\_C48\_001

Postcard Albums, 1920s – 1930s

This folio contains two postcard albums, totaling 201 cards, largely feature the views of various countries/regions occupied or annexed by the Empire of Japan up to end of World War II. These include Cambodia, Guam, Hong Kong, Indonesia, Ponape (now Pohnpei), Saipan and Singapore.

1920s – 1930s, TEC\_C60 & C61





**Various Postcards, 1910s – 1940s**

This folio contains 21 loose postcards featuring various places in China, North Korea and Russia, such as Dalian, Jehol (Rehe, China), Mukden (Shenyang, China), Tientsin (Tianjin, China), Hamhung and Vladivostok. The folio also includes four photo postcards of Tsuneo Matsudaira (松平恒雄), Emperor Showa, Takayoshi Kido (木戸松菊) and marriage of Princess Mary (1897 – 1965) and Viscount Lascelles (1882 – 1947).

1910s – 1940s, TEC\_C30-C32; TEC\_C46

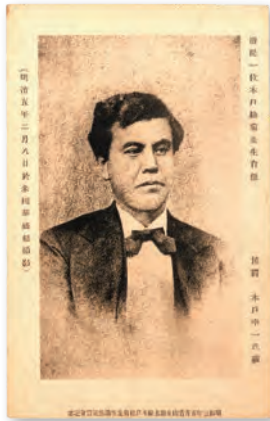


Photo postcard of Takayoshi Kido (木戸松菊).  
May 1928 (Showa 3), TEC\_C46\_003



Postcard of Japanese Post Office at Mukden (Shenyang, China).  
1910s – 1920s, TEC\_C32\_003

**Correspondence Sent by Overseas Japanese from Canada, the United States, and European Countries, 1884 – 1938**

This folio contains some 900 letters and postcards sent by overseas Japanese from Canada, the United States, and European countries dated between 1884 and 1936. The correspondences were largely addressed to family members, friends and business associates back in Japan. These are potentially useful for studying the social networks and lives of Japanese residents in foreign countries. The correspondences are extremely scarce, especially those dated between 1884 and 1910. In Japanese, mixed with English, French and German.

1884 – 1938, TEC\_C34-C41



A letter sent by an overseas Japanese from the United States to Fukushima-ken, Japan.  
1906, TEC\_C34\_025

**Correspondence Sent from Japan, 1885 – 1907**

This folio contains 10 letters and 30 postcards sent from Japan to western countries, such as America, Germany and Britain between 1885 and 1907. The presence of foreigners in Japan promoted mails and postage services as the predominant mean of communications in and out of Japan. In 1873, the first Japanese postcard was printed, and during the 1890s the first illustrated postcards started to appear. In this folio, most of postcards depict the topics of landscape views, women and children. In Japanese, mixed with English and German.

1885 – 1907, TEC\_C33\_001-040



Postcard sent from Japan to Chicago, to the United States.  
1903, TEC\_C33\_013



### Correspondence of Russo-Japanese War, 1899 – 1906

This folio contains some 500 correspondences exchanged among families and relatives, soldiers and officers dated between 1899 (Meiji 32) and 1906 (Meiji 39). These materials sent during the period of Russo-Japanese War (1904 – 1905), had survived the subsequent WWII and are potentially useful for the research of all the aspects of life during the war period including economy, politics and transportation.

1899 – 1906, TEC\_C42 & C59

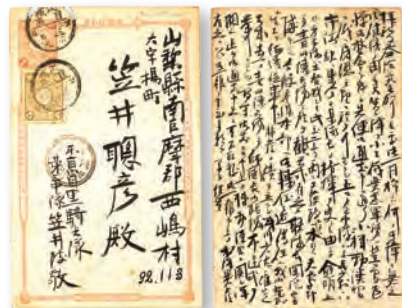


New year greeting card sent to Toshihiko Kaisai (笠井聰彦).

1 January 1900 (Meiji 33), TEC\_C59\_048

Postcard sent to Toshihiko Kaisai (笠井聰彦).

3 November 1899 (Meiji 32), TEC\_C59\_065



Letter addressed to Chikyo Kaisai (笠井致敬).

23 March 1900 (Meiji 33), TEC\_C59\_481

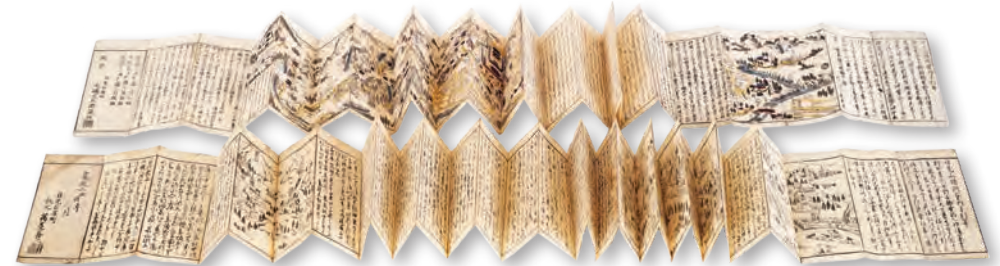
### Historical Documents Associated with Nikko, 1790 – 2013

This folio consists of a mixture of postcards, photographs and brochures associated with Nikko, a city located in Tochigi Prefecture, Japan. Nikko is a popular destination for Japanese and international tourists. Foreign diplomats, merchants and missionaries who visited during the early Meiji Period undoubtedly influenced the development of its summer resorts in Japan.

These documents in this folio are further arranged by types/subjects below.

1. Documents associated with resorts and hotels in Nikko, including maps of Nikko resorts; Chuzenji Kanaya Hotel; Nikko Lakeside Hotel; and Hotel Hashimoto. Kanaya Hotel is the oldest western-style resort hotel in Japan. Many renowned foreign guests such as Isabella Bird and Prince Arthur of Connaught, stayed at the hotel after it opened in 1873.

1790 – 2013, TEC\_C54\_001-022



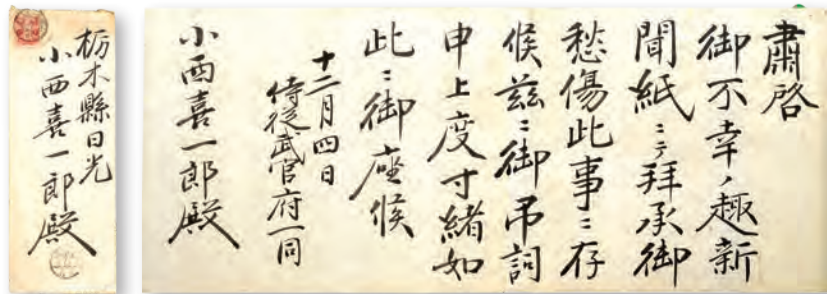
Two editions of *Nikkōsan shosho annai tebigigusa* (日光山諸所案内手引草).

1790 (Kansei 2) – 1840 (Tenpo 11), TEC\_C54\_001-002



2. Seven documents associated with Nikko Tamozawa Imperial Villa (日光田母沢御用邸), a former imperial summer residence in Nikko, including a whole map of the Bureau of the Imperial Stables in the Imperial villa (日光御用邸主馬寮全図) and six letters addressed to Kiichiro Konishi (小西喜一郎) sent from Ministry of the Imperial Household (宮内省), Takedanomiya Palace (竹田宮), Imperial Palace (宮城内), Higashikuninomiya Palace (東久邇宮), Kitashirakawanomiya Palace (北白川宮) and Akasaka Detached Palace (赤坂離宮).

1933 – 1944, TEC\_C53\_001-007



Letter addressed to Kiichiro Konishi (小西喜一郎) from the office of aides-de-camp to the Emperor.

4 December 1933 (Showa 8), TEC\_C53\_004

3. Postcards of views of Nikko, featuring various resorts including Lake Chuzenji, Lake Yunoko, Toshogu Shrine and The Sacred Bridge. There are 58 pieces in total.

1910s – 1930s, TEC\_C22-C29



4. Documents associated with A. Elked, including four postcards/greeting cards sent to or received by him, as well as 23 photographs. Some of those photographs were probably taken at Nikko Kanaya Hotel. A. Elked was the first Hungarian banker in Asia. He married a Japanese lady, Fukutani Mitsuko from a noble family. As a devoted sports man he helped the development of Japanese horse racing and promoted figure skating. In English and Japanese.

1937 – 1942, TEC\_C63\_001-027



Portraits of Mr and Mrs A Elked.

Undated, TEC\_C63\_005



Photograph of Mr A Elked, probably taken at Nikko Kanaya Hotel.

Undated, TEC\_C63\_022

5. Documents on the relation between Hansaburo Hunter (範多範三郎, 1884 – 1947), Japanese businessman, and Thomas Blake Glover (1838 – 1911), Scottish merchant. Hansaburo Hunter is the son of Mr Hunter who married a Japanese wife. Mr Hunter made his fortune in Japan as merchant & later became an industrialist. The documents include printed materials as well as handwritten notes by Mr Egawa. In English and Japanese.

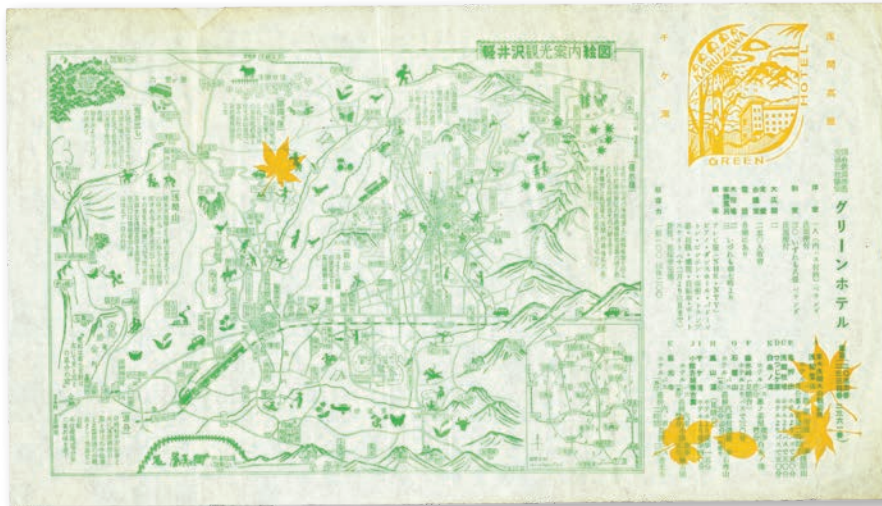
[2013?], TEC\_ME20\_001-002



### Historical Documents Associated with Karuizawa, 1894 – 2017

This folio contains 29 documents associated with Karuizawa (軽井沢), including printed materials and brochures of resorts and hotels. Karuizawa is a town located in Nagano Prefecture, Japan. It was an important social resort for Japanese aristocrats during Meiji- Taisho- Showa (before 1945) period. The Mikasa Hotel, one of the oldest western-style hotels in Japan once served as a meeting place for both Japanese and the western intellectuals, aristocrats, and politicians, including Fumimaro Konoe, former Prime Minister of Japan.

1894 – 2017, TEC\_C55\_001-029



Map of Karuizawa resorts.

Undated, TEC\_C55\_008

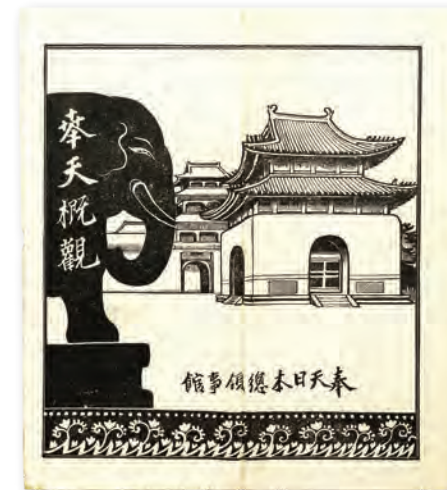
### Historical Documents Associated with Mengjiang and Manchoukuo, 1910s – 1940s

This folio contains 14 documents associated with Mengjiang (area in Inner Mongolia) and Manchoukuo (region of North Eastern China), two Japanese puppet states.

Ten documents on Mengjiang include eight correspondence and two pamphlets about Mengjiang Bank and Datong.

The remaining four documents were associated with Manchoukuo - a pamphlet of *An Overview of Mukden* (奉天概観); a music score of *A Night Train* (夜汽車); a certificate of war-medal for the border incident (No.11405); and a brochure of Yamato Hotel, a chain of hotels in Manchuria owned and operated by the South Manchuria Railway during the period from the 1910s to 1940s.

1910s – 1940s, TEC\_C43 & ME19



Pamphlet of *An Overview of Mukden* (奉天概観) published by The Japanese Consulate General to Mukden in 1926 (Taisho 15).

1926 (Taisho 15), TEC\_ME19\_001



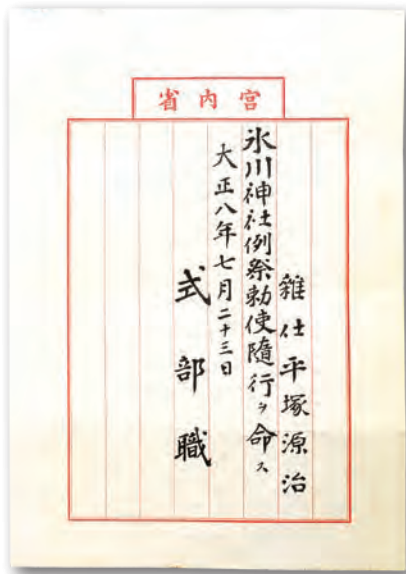
Music score of *A Night Train* (夜汽車) by Minpei Sonoyama (園山民平). In Japanese. The images of Asia Express are shown on the cover and first page of the music score. Asia Express was an express passenger train operated by the South Manchuria Railway from 1934 until 1943.

5 November 1935, TEC\_ME19\_002

### Historical Documents Associated with Genji Hiratsuka, 1919 – 1946

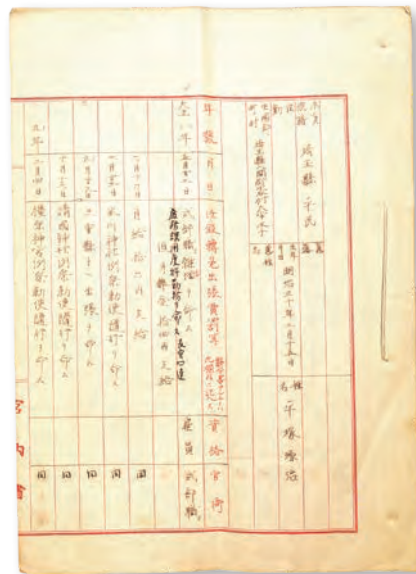
This folio contains 17 documents associated with Genji Hiratsuka (平塚源治), Shoten (a master of imperial rituals). Majority of these documents are related to his official duties such as letters of appointment as *Zoshi* (person who travels with the Emperor or the Imperial family members), whilst the remaining are personal, including his curriculum vitae and grocery bills.

1919 – 1946, TEC\_C52\_001-017



Letter from the Board of Ceremonies addressed to Genji Hiratsuka appointing him to accompany imperial envoys for a regular festival at Hikawa Shrine.

23 July 1919 (Taisho 8), TEC\_C52\_006



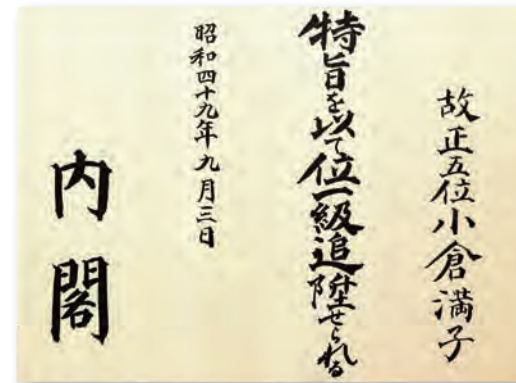
Curriculum vitae of Genji Hiratsuka.

[1956(Showa 31)?], TEC\_C52\_002

### Historical Documents Associated with Mitsuko Ogura, 1945 – 1974

This folio contains 46 documents associated with Mitsuko Ogura (小倉満子), an Imperial court lady. These documents are primarily related to her official duties, including letters sent from the Imperial Palace, letter of appointment, imperial poems and court rank diplomas.

1945 – 1974, TEC\_C51\_001-046



A court rank diploma addressed to Mitsuko Ogura, informing that she was raised one grade in court rank as a special act of grace.

3 September 1974 (Showa 49), TEC\_C51\_034

### Historical Document Associated with Shinichi Mori, 1946 – 1967

This folio contains one volume of diary and eight volumes of correspondences associated with Shinichi Mori (森新一), a Japanese interpreter. The diary was dated between 1946 and 1950, provided detailed records of his working life as interpreter/translator at International Military Tribunal for the Far East. His correspondences were dated between 1957 and 1967, with substantial references on his memoir and about diplomats assigned in Europe around World War I period.

1946 – 1967, TEC\_C58\_001-009





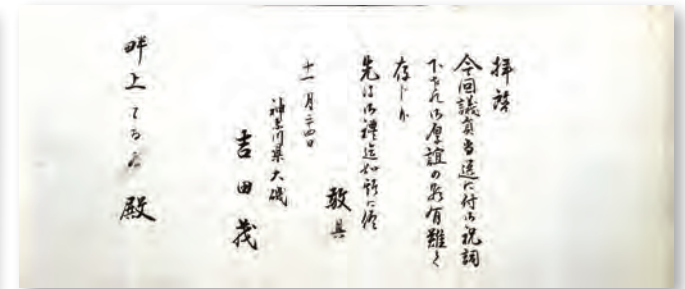
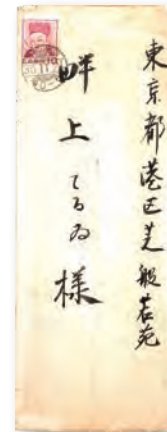
### Historical Documents Associated with Hachiro Arita and Terui Azegami, 1954 – 1963

This folio contains some 500 correspondence associated with Hachiro Arita (有田八郎, 1884 – 1965), Japanese politician and diplomat, and his third wife Terui Azegami (暁上輝井, 1906 – 1989). The correspondence were primarily exchanged with the media, French acquaintances, and leading politicians, including Shigeru Yoshida and Hayato Ikeda.

Hachiro Arita was Minister to Austria and Hungary in 1930, and subsequently served as the Minister for Foreign Affairs for three terms from 1936 to 1940. Even after stepping down from office, he continued to be consulted on important political matters, including advising the Emperor to accept Japan's defeat in World War II. Those documents dated between 1936 and 1945 are very important as they documented his close association with China.

In 1953, Hachiro Arita married Terui Azegami who owned Hannyatei, a social club frequented by leading politicians. Azegami later tried helping Arita to return to politics contesting into party of Governor of Tokyo, but failed. She remained very active in both private and public life, although she was eventually bankrupt.

1954 (Showa 29) – 1963 (Showa 38), TEC\_C56 & C57



A letter from Shigeru Yoshida, former Prime Minister of Japan to Terui Azegami.

24 November 1960, TEC\_C57\_003



Kappō ryōtei hannyaen madamu monogatari 割烹料亭般若苑マダム物語：元外務大臣有田八郎氏夫人，featuring the photographs of Hannyatei as well as of Mr Arita and his wife Terui.

10 March 1958, TEC\_C57\_001



## Cigar Box Labels, 1890s – 1920s

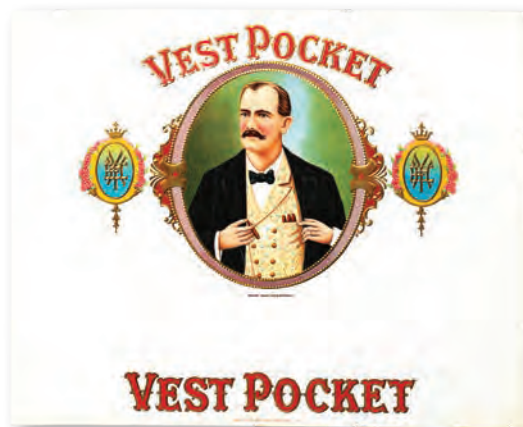
This folio contains 19 cigar box labels produced between 1890s and 1920s. The design themes are largely about women and smoking. These labels document chromolithography, the first form of commercial color printing. Major lithographic companies include The Calvert Lith. Co., Consolidated Lithographing Corporation, the Moehle Litmo. Co. Inc., Central Litho Co., and Moehle Litho. Co. Each one is a miniature work of art created through a printing process that would be impossible to duplicate today.

1890s – 1920s, TEC\_ME18\_001-019



La Narita label, printed by  
The Moehle Litmo. Co. Inc.

1890s – 1920s, TEC\_ME18\_011



Vest Pocket label, printed by  
Consolidated Litho. Corp.

1890s – 1920s, TEC\_ME18\_014

## PHILATELIC

The philatelic collection consists of eight folios. The first five folios contain 127 covers, spanning almost a century from 1854 to 1947. Some of the covers in the collection were illustrated with cachets (textual or graphic design annexed to a cover that elaborated the event or anniversary being celebrated), while a few bear signatures by the pilots. Folios 6 to 8 hold approximately 440 postage stamps originating from Finland, India and Manchukuo (the region of North Eastern China ruled by the Japanese puppet government between 1932 and 1945).

The collection is also accompanied by three folders of reference materials related to the postage stamps of China during the Japanese Occupation and airmail covers, including a photocopy of the book titled "Kumejima shihei to kitte 久米島紙幣と切手" by Hiroaki Kawade; photocopies of two articles from *Airpost Journal*, "Pan American Airways Airmail Test of 1946" by Frank Reynolds, in Volume 85, No. 3, 2014, and "More on the Pan American Airways Test of 1946" by Richard Saundry, in Volume 85, No. 5, 2014; correspondences between philatelic agency and Mr Egawa dated 2005–2006; some loose photocopies/catalogue pages related to Hawaii flight covers, UK flight covers, covers related to the atomic bomb in WWII as well as Tokyo Bay covers.



FOLIO 1

**Airmail Covers, 1854 – 1941**

This folio consists of 17 U.K., U.S.A. and European first day covers from 1854 – 1941. Among them, four were issued prior to or during American Civil War, including a cover with a pair of 5-cent Jefferson Davis stamps; a cover bearing 6-cent Correos 1854 stamp with "Grid" cancellation, postmarked on 3 May 1854; a cover with 3-cent George Washington stamp, postmarked New Orleans, 13 October 1855; and a cover with 3-cent George Washington stamp, postmarked 4 October 1860.

The remaining 13 covers in this folio were issued later, comprising U.K. airmail covers, e.g. postal card of the first U.K. aerial post, postmarked 9 September 1911; European airmail covers, e.g. cover addressed to Liepaja, Latvia bearing six stamps, postmarked Kaunas, Lithuania 30 June 1922 and back stamped Liepaja, Latvia on the same day; as well as U.S.A. airmail covers, including a Wheeler Field cover signed by the commander and pilot, postmarked 7 August 1941.

TEC\_ME02\_001 – 017



FOLIO 2

**Airmail Covers, 1861 – 1942**

This folio consists of 17 airmail covers related to Australia, India, Indonesia, Singapore and Thailand from 1861 – 1942. Three of them were issued by British India, overprinted "Chamba State" in black with a black "sun" below. Another two covers were related to a particular event, i.e. the 1934 London-Melbourne Air Race.

Others are stand-alone, such as cover from Liverpool addressed to Sydney carried by Imperial Airways UK - Australia first experimental flight in April 1931; cover from Tsu addressed to Bangkok carried by first Japan-Thailand flight, postmarked Tokyo, Japan 5 December Showa 11(1936), back stamped Bangkok 7 December 1936; and cover from Baguio, Philippines addressed to Sydney carried by KNILM-Royal Netherlands Indian Airways first flight from Java to Australia on 3 July 1938.

TEC\_ME03\_001 – 017





**Airmail Covers, 1929 – 1944**

This folio consists of 17 China and Philippine airmail covers from 1929 – 1944. All five Philippine covers are from Manila addressed to overseas, including one cover from Manila to Switzerland; one cover from Manila to Batavia carried by first flight Manila-Batavia via KNILM-Royal Netherlands Indian Airways on 15 October 1936; and three covers from Manila to Spain via Pioneer Filipino Overseas Flight with large purple cachets on the left, one of which was also signed by two pilots.

The remaining 12 China covers comprise envelopes addressed to domestic destinations, e.g. Kunming to Canton (Guangzhou) as well as overseas destinations, such as Hankou (Hankou) to Bangkok, Shanghai to Egypt and Chengdu to England. One cover from Chungking (Chongqing) addressed to Rangoon carried by China National Aviation Corp first Chungking-Rangoon flight on 30 October 1939, was signed by the pilot.

TEC\_ME04\_001 – 017



**Airmail Covers, 1929 – 1939**

This folio contains 15 Trans-Pacific airmail covers dated between 1929 and 1939. Majority of these covers were carried by Pan American Airway (Pan Am) flights including the 1935 Pan Am survey flight to Wake Island, the 1935 Pan Am first California to Hawaii flight, the 1935 Pan Am "The China Clipper" flight on route San Francisco-Honolulu-Midway Island-Wake Island-Guam-Manila, as well as the 1937 Pan Am first Hong Kong to San Francisco flight.

This folio also includes a cover carried by the first Trans-Pacific flight Japan-U.S.A. Plane "Miss Veedol" during 3 – 5 October 1931. The cover autographed by two pilots and numbered 29 of 75 letters, were carried the entire route via Siberia and the Kuriles and Aleutian Islands in the Arctic.

TEC\_ME05\_001 – 015





**Airmail Covers (Pan American Airways), 1939 – 1947**

This folio includes 61 Pan Am airmail covers from 1939 to 1947. 52 of them are Pan Am Airmail Test of 1946 covers which were sent to Pan Am office in Latin American cities such as Ciudad Trujillo (Dominican Republic), Fort de France (Martinique), Rio de Janeiro (Brazil), Santiago (Chile) by collectors and other interested parties on 1 November 1946, and then transmitted back to senders in the United States after the stamped date of receipt. See also page 225.

The remaining covers range from June 1939 to June 1946 and February 1947, such as the 1939 U.S.A. –Europe- U.S.A. first Trans-Atlantic passenger & mail flight cover, the 1941 first air mail flight from U.S.A. to Bolama cover, the 1947 first clipper air mail flight San Francisco to Calcutta.

TEC\_ME06\_001 – 061



**Finland Postage Stamps, 1886 – 1929**

This folio contains 96 Finland stamps, issued between 1866 and 1929. Finland is known for her Oriental traces, along with Hungary (Magyar), in relation to the Mongols. The common design features the coat-of-arms of Finland (a Crowned Lion). The lion is widely employed in the designs of many fields. The Finnish Lion designs are excellent rampants. The earliest stamp in the folio is a 20-Pennia definitive stamp issued in 1866, while the remaining items are re-designed definitive stamps of Finland beginning in 1875, i.e. the stamps are inscribed with "SUOMI / FINLAND" and the serpentine roulette separation methodology was replaced with perforation methodology.

There are stamps issued between 1875 and 1892 featuring a smaller Finnish coat-of-arms in a large oval and the denomination numeral within a circle, in each of the four corners. Other definitive stamps include those issued between 1917 and 1929, featuring a larger Finnish coat-of-arms.

This folio also contains commemorative stamps of Finland for the period from 1927 to 1928 celebrating the 10<sup>th</sup> anniversary of Finnish Independence and the Helsinki Philatelic Exhibition.

1866 – 1929, TEC\_ME15



20 Pennia Definitive Stamp  
Issued in 1866



Stamps of Finland issued  
between 1875 and 1895





Stamps of Finland issued between 1917 and 1929



Two commemorative stamps issued on 6 December 1927, celebrating the 10th Anniversary of Finnish Independence. The sides of the stamps are inscribed "19-VI-XII-17 / 19-VI-XII-27".

Two overprinted definitive stamps issued on 10 November 1928, celebrating the Helsinki Philatelic Exhibition, held from 10-18 November 1928. The overprint reads "Postim[erkki] näytt[ely] / 1928 / Frim[ärke] utställn[ing]"; meaning "Postage Stamp Exhibition (in Finnish) / 1928 / Postage Stamp Exhibition (in Swedish)".

## FOLIO 7

### India Postage Stamps, 1882 – 1948

This folio contains approximately 280 British India issued postage stamps in one album. These stamps – spanning more than half a century from 1882 to 1948 – comprise of a series of engraved stamps portraying Queen Victoria, King Edward VII, King George V, and King George VI.

1882 – 1948, TEC\_ME16



A three pies India stamp bearing the head of King George V, overprinted "JHIND STATE", issued in 1913.



## Manchukuo Postage Stamps, 1941

*Postage Stamp Album of Manchukuo* (満洲の切手寶鑑), published by Tokyo Universal Postal Stamp Association (東京万国郵便切手商組合), Haruyasu Maruyama (丸山晴康). This is a pre-printed album of Manchoukuo postage stamp with spaces for every type of stamp known to aid stamps collation and their arrangement - where the collector can mount the stamps on the designated slots. The album is mounted with 64 stamps.

Manchukuo (1932 – 1945) was credited to have played a very important role in the history of Japanese developments in the northeastern regions of the Eurasian continent.

The album is arranged chronologically from 1932 (Kangde 1) when the first series of postage stamps of Manchoukuo were issued on 26 July with two designs -- the pagoda at Liaoyang and a portrait of Puyi, to 1941 (Kangde 8) when the commemorative stamp of the enforcement of the National Conscription Law issued.

10 September 1941 (Showa 16), TEC\_ME17



## PHOTOGRAPHS, PRINTS AND PAINTINGS

This collection comprises 15 folios that Mr Egawa transferred to the Library between January 2017 and August 2018. The first 12 folios are photographs of various sizes dating between the late 19<sup>th</sup> and 20<sup>th</sup> centuries while the prints and paintings (Folio 13) date further back, covering the historical periods from Muromachi-Edo (1336 – 1868) to Showa (1926 – 1989). Folio 14 is an extension from Folio 1-8, comprising more carte de visites and cabinet cards - a thin paper portrait photograph mounted on thicker card, reproduced and made popular by photography studios and photographers of the mid-19<sup>th</sup> century until as late as pre-WWII. In this collection, some of these cards are plain, but the majority of them are ornate with the name of the photographer or photography studio on the obverse and/or the reverse of the plate. A few of the cards make references to the various medals awarded to the studio, presumably as a form of advertisement. ISEAS Library is given to understand that this collection is not the entire collection of Mr Egawa as he donated some 1,500 prints along with his entire collection of antique cameras and peripherals to the Japan Camera Museum in 2016. Folio 15, which is the last of Mr Egawa's transfers, contains 54 photographs of the family of Viscount Chigusa (an authority on classical poems).



TEC\_P12\_008





FOLIO 1

**Carte de Visite and Cabinet Card of French Portraits**

1. Studio portrait of a man in military uniform with a medal on his uniform; Troyes, France. The name of the photographer/studio -- Gustave Lancelot and address -- 10 Rue Thiers & 7 Rue du Cirque, Troyes were printed on the obverse and reverse side of the plate respectively.

17.8cm x 12.7cm.  
Undated, TEC\_P01\_001

2. Studio portraits of two girls in white dresses; the younger girl clad in a short-sleeved dress is sitting on an armchair, while the older girl, wearing a floor-length veil, clad in a long-sleeved, frilly dress with a ruffled collar, is standing on her left; Paris, France. The name of the photographer/studio -- Louis Vendenabiel and address -- 8 BIS Rue Mugnier, Maisons-Laffitte, were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P01\_002

3. Studio portrait of a man in military uniform with three medals on his uniform, carrying a sword; Paris, France. The name of the photographer/studio -- Eug. Pirou and address -- 23. Rue Royale, Paris were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P01\_003

4. Studio portrait of a woman in a dinner gown with floral appliques at the collar; Paris, France. The name of the photographer/studio -- Reutlinger and address -- 21 Boulevard Montmartre, Paris were printed on the obverse and reverse side of the plate respectively.

20.3cm x 15.2cm.  
Undated, TEC\_P01\_004

5. Studio portrait of a woman in a formal black dress; Paris, France. The name of the photographer/studio -- Chalot and address -- Rue Vivienne 18, Paris, were printed on both the obverse and reverse of the plate.

25.4cm x 20.3cm.  
Undated, TEC\_P01\_005

FOLIO 2

**Carte de Visite and Cabinet Card of French Portraits**

1. Studio portrait of a man in a formal suit and bow-tie; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1874, TEC\_P02\_017

2. Studio portrait of a boy in a suit sitting on cushions on a chair with legs crossed; Paris, France. The name of photographer/studio -- Pierre Petit and address -- 31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1876, TEC\_P02\_035

3. Studio portrait of a woman in a formal dress; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1876, TEC\_P02\_041

4. Studio portrait of a man in a suit; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1876, TEC\_P02\_046

5. Studio portrait of a baby sitting in a chair against a curtain with legs crossed; Paris, France. The name of the photographer/studio Pierre Petit and address -- 31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1879, TEC\_P02\_036

6. Studio portrait of a child reclining on a chair. The child's legs are crossed; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 29.31, Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1880, TEC\_P02\_034

7. Studio portrait of a boy in a suit standing against the back of a chair; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 29.31, Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1880, TEC\_P02\_037

8. Studio portrait of a boy in a suit standing in front of an armchair, arm resting on a side table, his legs crossed; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 29.31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1880, TEC\_P02\_045

9. Studio portrait of a boy in a suit, standing against a chair with his right arm resting on an open book lying on the table; Paris, France. The name of the photographer/studio -- Pierre Petit and address -- 27.29.31 Place Cadet, Paris were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
1888, TEC\_P02\_042

10. Studio portrait of a man in a suit wearing a pair of glasses sitting with his right arm resting on the back of the chair; Paris, France. The name of the photographer/studio -- Platon Crillon and address -- 36 Rue Vivienne, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1895, TEC\_P02\_054



TEC\_P02\_045



TEC\_P02\_054



11. Studio portrait of a woman wearing an embroidered coat and ruffled hat with an infant in her arms; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul.St Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_001

12. Studio portrait of a young woman with a scarf tied around her neck sitting in an armchair with tassels, carrying a young child in her arms; Paris, France. The name of the photographer/studio — Hri Badie and address 17 Boul. Sebastopol, 17 Près la Rue de Rivoli, Paris were printed on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_002

13. Studio portraits of a woman in a dress with a lace collar, seated with three girls; Orleans, France. The name of the photographer/studio — Charles and address — 90 Rue Bannier 90, Orleans were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_003

14. Studio portrait of a young woman in a polka-dotted dress with embroidered collar, carrying a baby in a white dress in her arms; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul.St Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_004

15. Studio portrait of a young woman in a high-collared dress with her hand resting on a baby clad in a long sleeved dress and boots, standing on a chair; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul. St Germain, Paris were printed on the obverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_005

16. Studio portrait of a man in a suit; Paris, France. The name of the photographer/studio — van Bosch. Boyer Succr and address 35 Boul Des Capucines, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_006

17. Studio portrait of a man in a suit with a bow-tie; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul St.Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_007

18. Studio portrait of a baby, wearing a pendant, clad in a white one-shoulder dress sitting on a furry prop, holding a ball; Clermont-Ferrand, France. The name of the photographer/studio — H. Lefèvre Couton and address — En Face La Préfecture, Clermont-Ferrand were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_008

19. Studio portrait of a young girl in a striped dress with a white collar, ruffled bodice and sleeves; Clermont-Ferrand, France. The name of the photographer/studio — H. Lefèvre Couton and address — En Face La Préfecture, Clermont-Ferrand were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_009

20. Studio portrait of a man in a suit; Lille, France. The name of the photographer/studio — Faure and address — 83 Rue Nationale, Lille were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_010

21. Studio portrait of an elderly man in a suit; Paris, France. The name of photographer/studio — G.Penabert and address — Passage Du Havre, 36&38, Au Rez-De-Chaussée, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_011

22. Studio portrait of a man in a striped suit; Paris, France. The name of the photographer/studio — van Bosch and address — 35 Bould, Des Capucines, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_012

23. Studio portrait of a young man in a suit with a bow-tie; Paris, France. The name of the photographer/studio — Léon Cassin and address — 279 Rue St Honoré 279, A L'angle De La Rue Royale, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_013

24. Portrait of a man in a suit; Avallon, France. The name of the photographer/studio — Desriot and address — 7 Place Vauban Avallon were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_014

25. A caricature featuring a man with an oversized head on a small body; Lyon, France. The name of the photographer/studio — Victoire and address — 22 Rue St. Pierre 22, Au 1er Etge, Lyon were printed on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_015

26. Studio portrait of a man in military uniform; Paris, France. The name of the photographer/studio — E. Maunoury and address — Paris 13, Rue Des Sts Pères were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_016

27. A woman in a black dress with white ruffled collar, standing at the entrance of a building with a large dog on a leash.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_018

28. A dog with a black patch on its right eye, lying on the ground. Handwritten inscriptions in French on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_019

29. Three men sitting in the grounds of an estate, with a mansion in the background.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_020

30. Studio portrait of a woman in a formal outfit with a bow-collar; Clermont-Ferrand, France. The name of the photographer/studio — F Trottier and address — No.12 Place Delille No.12, a l'angle de L'Avenue de la Gare, Clermont Fd. were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_021

31. Studio portrait of a middle-aged woman in a black dress with crocheted lace bodice; Auxerre, France. The name of the photographer/studio — L. Yrondy and address — 19 Rue des Belles Filles, Auxerre were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_022

32. Studio portrait of an elderly woman in a formal dress and elaborate hair ornaments; Montargis, France. The name of the photographer/studio — Achille Delètre and address — Place de l'Eglise, Montargis were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_023

33. Studio portrait of a woman wearing a white knit dress with black ruffles over a black blouse. A sparkly bow ornament is used for her chignon; La Bourboule, France. The name of the photographer/studio — Clovis and address — Maison A Laval, 8 Quai Beatrix, La Bourboule were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_024

34. Studio portrait of a woman in an embroidered dress with a beaded collar; Paris, France. The name of the photographer/studio — G. Blanc and address — 222 Rue S. Antoine, Près La Bastille, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_025

35. Studio portrait of a woman in a white dress with puffed sleeves and a flower corsage; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boulevard Saint-Germain were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_026

36. Studio portrait of a woman in formal dress: a white blouse under an embroidered jacket with puffed sleeves; Paris, France. The name of the photographer/studio — Reutlinger and address — 21 Boulevard Montmartre, Paris were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_027

37. Studio portrait of a woman in a white dress with black collar; Paris, France. The name of the photographer/studio — Emile Allevy and address — 67 Rue De Rivoli, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_028



TEC\_P02\_030

38. Studio portrait of a fair-haired young woman in a high-collared striped dress; Paris, France. The name of the photographer/studio — G. Penabert and address — 36& 38 Passage du Hâvre Au Rez-De-Chaussée, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_029

39. Studio portrait of a young woman wearing a white blouse with crocheted collar and bodice and black skirt. The woman is wearing a brooch and a long necklace and her right arm rests on a white prop; Mantes-la-Jolie, France. The name of the photographer/studio — L. Lagarde and address — Rue Du Faub. St. Lazare 5 (Près Le Couvent), Mantes-La-Jolie were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_030

40. Studio portrait of a baby in a white dress, sitting on a furry prop; Paris, France. The name of the photographer/studio — A. eourrier and address — 59 Rue De Rivoli, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_031



TEC\_P02\_038

41. Studio portrait of a girl in a dress and black boots standing against the back of a chair. The name of the photographer/studio — Hri Badie and address — 17 Boul Sebastopol 17, Près La Rue de Rivoli, Paris were printed on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_032

42. Studio portrait of a woman in a dress standing with her left hand resting on the back of a chair; Paris, France. The name of the photographer/studio — Pierre Petit and address — 31 Place Cadet, Paris were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_038

43. Studio portrait of a young woman in a dress standing with her left hand resting on the back of a chair; Orleans, France. The name of the photographer/studio — Touzery and address — Place Banner, Orleans were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_039



44. Studio portrait of an elderly woman wearing a white headscarf and black dress; Vierzon, France. The name of the photographer/studio — Denis and address — Rue De La Gare, Vierzon were printed on the obverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_040

45. Studio portrait of a baby seated on a prop; Seine, France. The name of the photographer/studio — Alexis Josse and address — 31 Rue de Pont de Creteil, St. Maur Les Fosses, Seine were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_043

46. Studio portrait of a young child wearing a top hat and white dress, holding a scroll; Paris, France. The name of the photographer/studio — Allevy and address — 23 Faubourg St. Denis, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_044

47. Studio portrait of a young man in a suit wearing a bow tie; Versailles, France. The name of the photographer/studio — Philippon and address — 17 Rue Colbert, Place D'armes, Versailles were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_047

48. Studio portrait of a man in a suit wearing a bow tie; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 3 Bould St Germain, au Rez-de-Chaussée, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_048

49. Studio portrait of a man in a suit wearing a tie; Nevers, France. The name of the photographer/studio — Abel Lachambre and address — 28 Avenue De La Gare, A Nevers (Nièvre) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_049

50. Studio portrait of a man in a suit wearing a bow tie; Paris, France. The name of the photographer/studio — Verneuil and address — 34 Rue Dauphine, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_050

51. Studio portrait of a man in a suit wearing a bow tie; Paris, France. The name of the photographer/studio — G. Penabert and address — Passage du Hâvre, 36&38, Au Rez-De- Chaussée, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_051

52. Studio portrait of a man in a suit wearing a tie; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boulevard Saint-Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_052



TEC\_P02\_053

53. Studio portrait of a man in a suit wearing a bow tie; Paris, France. The name of the photographer/studio — Bacard Fils and address — Boulevard Bonne Nouvelle 31; En face le Theatre du Gymnase, Paris were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in French.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_053

54. Studio portrait of a woman in black dress with frilly bodice; Paris, France. The name of the photographer/studio — Léon Cassin and address — 279 Rue St Honoré, A L'angle De La Rue Royale, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_055

55. Studio portrait of a woman in a dress with a black collar and frilly bodice; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul St Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_056

56. Studio portrait of an elderly woman wearing a feathered headdress and locket; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul St Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_057

57. Studio portrait of a woman; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 23 Rue Royale, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_058

58. Studio portrait of a young woman in a striped dress; Paris, France. The name of the photographer/studio — van Borsch and address — 5 Bould. des Capucines, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_059

59. Studio portrait of a young woman in a striped dress with frilly collar; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5 Boul St Germain, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_060

60. Studio portrait of a middle-aged woman. The name of the photographer/studio — A. F. Perin and address — 22 Rue De La Station were printed on the obverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_061

61. Studio portrait of a man in a suit standing beside a chair. His left arm rests on a chair which has his hat on it; Marseille, France. The name of the photographer/studio — A. Gros and address — R St. Ferreol 2, Marseille were stamped on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_062

62. Studio portrait of a man in a suit, with his coat partially unbuttoned, sitting with one arm on his lap and the other resting on the chair, and his legs crossed.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_063

63. Studio portrait of a man in a suit with a bow-tie; Paris, France. The name of the photographer/studio — Coudrette and address — Rue Notre-Dame-des-Champs, N.71 were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_064

64. A man dressed in hunting gear holding a rifle, flanked by two dogs.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_065

65. Studio portrait of a man in a suit with one hand resting on a table with the other hand tucked in his pocket; Paris, France. The name of the photographer/studio — L. Mulot and address — 48 Rue de Rivoli, Paris were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_066

66. Studio portrait of a middle-aged man in a suit; Paris, France. The name of the photographer/studio — Marion and address — Passage de l'opera 13, were stamped on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_067



TEC\_P03\_002

67. Studio portrait of a man in a suit; Paris, France. The name of the photographer/studio — AD. Braun & Cie and address — 3 Boulevard des Capucines, Maison De Vente, 55 Avenue de L'opera, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P02\_068

#### FOLIO 3

### Carte de Visite and Cabinet Card of French Portraits

1. Studio portraits of two women in black dresses, one is sitting on a chair while the other is standing against a desk; Maisons-Laffitte, France. The name of the photographer/studio — G. Dubosq and address — 9 Avenue De Poissy, Maisons-Laffitte were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
10 March 1912, TEC\_P03\_002

2. Studio portrait of a woman in a black formal dress; Paris, France. The name of the photographer/studio — Photographie Dufayel was printed on the obverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_001

3. Studio portrait of a young woman in a dress with a high collar and ruffled bodice; Paris, France. The name of the photographer/studio — Photographie Des Grands Magasins Du Louvre was printed on the reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_003

4. Studio portrait of a man with a moustache in a suit; Paris, France. The name of the photographer/studio — G.Blanc and address — Rue St. Antoine (Près la Bastille), Paris were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_004

5. Studio portrait of a young man with a moustache; Paris, France. The name of the photographer/studio — Eug. Pirou and address — 5.Bould. St. Germain, Paris were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_005

6. Studio portrait of a woman in a gown, sitting with her right arm resting on the back of a chair; Paris, France. The name of the photographer/studio — Photographie du Salon des Familles and address — 40 Avenue de St. Mande, 40, Noiret Paris were printed on the obverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_006

7. Studio portrait of a woman in a gown with a beaded collar; Paris, France. The name of the photographer/studio — G. Blanc and address — Rue St. Antoine (Près la Bastille), Paris were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_007

8. Studio portrait of a man in a suit, sitting with his arm resting on the back of a chair; Paris, France. The name of the photographer/studio — Photographie du Salon des Familles and address — 40 Avenue de St. Mande, 40, Noiret Paris were printed on the obverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_008

9. Studio portrait of a young woman in a lacy dress; Paris, France. The name of the photographer/studio — Photographie Des Grands Magasins Du Louvre was printed on the reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P03\_009

#### FOLIO 4

### Carte de Visite and Cabinet Card of French Portraits

1. Studio portrait of a couple; Orleans, France. The name of the photographer/studio — G. Boucher Fils and location -- Orléans were printed on the obverse of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P04\_001

2. Studio portrait of a man in a formal suit; Paris, France. The name of the photographer/studio — P. Boyer and address — 5 Bd. Des Capucines, Paris were printed on the obverse of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P04\_002

3. Studio portrait of a woman in a wedding dress; Montargis, France. The name of the photographer/studio — Dietrich and location — Montargis were printed on the obverse of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P04\_003



TEC\_P05\_012

FOLIO 5

**Carte de Visite and Cabinet Card Portraits**

1. Portrait of a man in a suit sitting on a tasselled chair; Rome, Italy. The name of the photographer/studio — Michele Mang & Co and address — Roma, Piazza di Spagna 9 were printed on the reverse of the plate.

12.7cm x 8.9cm.  
21 May 1870, TEC\_P05\_025

2. Studio portrait of a man; Paris, France. The name of the photographer/studio — Pierre Petit and address — 31 Place Cadet, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1876, TEC\_P05\_033

3. Studio portrait of a woman in a dress sitting on an armchair; Paris, France. The name of photographer/studio — Graffe and address — 11 Place St. Andre des Arts, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1887, TEC\_P05\_037



TEC\_P05\_027

4. Studio portrait of a young man in military uniform; Paris, France. The name of the photographer/studio — Charles Gallot and address — 1 Boulevard Beaumarchais, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
1896, TEC\_P05\_012

5. Studio portrait of a man in a suit framed inside a box with wrapping paper torn open, probably to commemorate the new year; Versailles, France. The name of the photographer/studio — William and address — 47 Rue Duplessis; en face la Gare, Versailles were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
January 1900, TEC\_P05\_027

6. Studio portrait of a couple, the man is seated, with his legs crossed and his hat on his lap. The woman is standing beside him with her arm resting on his shoulder; Nevers, France. The name of the photographer/studio — Lorans Photographe and address — 21 Rue de l'Embarcadere, Nevers were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_001



TEC\_P05\_005

7. Studio portrait of a Navy officer in uniform; Cherbourg, France. The name of the photographer/studio — T. Hoyau and address — 24 Place Briquerville, Cherbourg were printed on both the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_002

8. Studio portrait of a man in military uniform, his hands resting on the back of a chair; Troyes, France. The name of the photographer/studio — Piquee. Peintre & Photog. and address — Près la Gare, Troyes were printed on the obverse and reverse of the plate, respectively.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_003

9. Studio portrait of a little girl in a dress standing on a bench, one arm resting on the back of the bench for support; Levallois-Perret, France. The name of the photographer/studio — E. Touranchet and address — 67 Rue Vallier were printed on the obverse and reverse of the plate, respectively.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_004

10. Studio portrait of a man in a beret and military uniform. The man is standing with one hand holding his belt and the other, a sword; Rochefort, Charente-Maritime, France. The name of the photographer/studio — Eug. Maurice and address — 32, Rue Duvier, Place Colbert, Rochefort-Sur-Mer were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_005

11. Studio portrait of a man in a suit; Paris, France. The name of the photographer/studio — A. Liebert and address — 6 Rue De Londres, Chaussée Dantin, Hotel Prive were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_006

12. Studio portrait of a man wearing an overcoat; Seine, France. The name of the photographer/studio — Alexis Josse and address — 31 Rue du Pont de Creteil, ST. Maur-Les-Fosses, Seine were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_007

13. Studio portrait of a man in a military uniform, his arms resting on a tasselled cushion; Algiers, Algeria. The name of the photographer/studio — Bastelica and address — Rue du Tanger 7, Derrière la Caserne de la Douane, Alger were printed on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_008

14. Studio portrait of a man in Tunisian dress: he wears a white turban with tassels, embroidered jacket, billow trousers and stockings; Sousse, Tunisia. The name of the photographer/studio — E. de Castro was printed on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_009





TEC\_P05\_009



15. Studio portrait of a man in military uniform, with a sword in his pocket, carrying a backpack, and standing with both arms on his rifle; Paris, France. The name of the photographer/studio — Etienne Carjat & Cie and address — 10 Rue Notre Dame De Lorette were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_010

16. Studio portrait of a man in military uniform with his arm resting on a sword; Auxerre, France. The name of the photographer/studio — Colombier and address — 4 Rue du Temple, Auxerre were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_011

17. Studio portrait of a boy in a suit standing beside a chair with his hand on the back of the chair.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_013

18. Studio portrait of a man in military uniform with his arms crossed at his chest; Paris, France. The name of the photographer/studio — Ed. Wagner and address — 35 Bould. Bonne Nouvelle were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_014

19. Studio portrait of a man in military uniform with his arms crossed at his chest; Paris, France. The name of the photographer/studio — Photographie Universelle was printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_015

20. Studio portrait of a baby girl in a dress holding a flower basket, posing with a doll placed in front of her; Nice, France. The name of the photographer/studio — R. Peyloz and address — 24 Bould. Mac. Mahon, Nice were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_016

21. Studio portrait of a baby, wearing a pendant, clad in a white one-shoulder dress sitting on a furry prop; Clermont-Ferrand, France. The name of the photographer/studio — H. Lefèvre Couton and address — En Face La Préfecture, Clermont-Ferrand were printed on the obverse and /or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_017

22. Portrait of a baby, with a necklace and covered by a white cloth, sitting on an armchair; Nice, France. The name of the photographer/studio — Desgranges and address — Aix-Les-Bains, 33 Avenue de la Gare, Nice were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_018

23. Portrait of a baby wearing a dress and pendant, sitting on a prop; Dijon, France. The name of the photographer/studio — Marie Boy and address — 36 Rue S.Pierre, Dijon were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_019

24. Studio portrait of a baby sitting on a furry prop: the baby wears a cross on a chain, and a one-shoulder white dress with dark coloured trim; Nice, France. The name of the photographer/studio — R. Peyloz and address — Bould. Mac. Mahon, Nice were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_020

25. Studio portrait of a child sitting on a furry prop: the child wears a dress with dark coloured trim; Maisons-Laffitte, France. The name of the photographer/studio — Louis Vendenabiel and address — 8 Bis Rue Mugnier were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_021

26. Studio portrait of a man in military uniform, decorated with three medals; Narbonne, France. The name of the photographer/studio — J. Allard and address — 10 Bis Allees Lafayette, Toulouse were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_022

27. Studio portrait of a bespectacled man in military uniform; Montpellier, France. The name of the photographer/studio — Louis Lauzit and address — 19 Bould. De L'esplanade, Narbonne were printed on the obverse and/or reverse of the plate. The reverse side also includes handwritten inscriptions in French.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_023

28. Studio portrait of a man in military uniform decorated with 2 medals, with his arms crossed at his chest; Paris, France. The name of the photographer/studio — Henri Guinot and address — 15 Rue de Dunkerque were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_024

29. Studio portrait of a man in a suit; Paris, France. The name of the photographer/studio — A.Barres and address — 19 Rue De Richelieu, Près Le Théâtre Francais, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_026

30. Portrait of a man in a suit and coat standing between a chair and a cabinet, with his arm resting on the cabinet; Troyes, France. The name of the photographer/studio — M.Berthaud and address — 9 Rue Cadet, Paris were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_028

31. Studio portrait of an elderly man; Montargis, France. The name of the photographer/studio — Achille Delètre and address — Place De L'Eglise; Montargis (Loiret) were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_029

**32.** Studio portrait of a man; Paris, France. The name of the photographer/studio — G. Blanc and address — 222 Rue St. Antoine (Près la Bastille), Paris were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_030

**33.** Studio portrait of a man in military uniform holding a sword in one hand while the other rests on a vase; Lille, France. The name of the photographer/studio — Join Surillat and address — Rue du Clocher St. Pierre No.3 were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_031

**34.** Studio portrait of a man in military uniform holding a sword; Lille, France. The name of the photographer/studio — A.Bury and address — 45 Rue de Bethune, Lille were printed on the obverse and reverse of the plate, respectively.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_032

**35.** Studio portrait of a man; Paris, France. The name of the photographer/studio — Etienne Carjat & Cie and address — 10 Rue Notre Dame, De Lorette were printed on both the obverse and reverse of the plate. The obverse side also includes handwritten inscriptions in English, probably the name of the man.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_034

**36.** Studio portrait of a man; Paris, France. The name of the photographer/studio — Graffe and address — 11 Place St. Andre des Arts, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_035

**37.** Studio portrait of a baby in a dress, sitting on a furry prop; Nevers, France. The name of the photographer/studio — Edouard and address — 16 Avenue de la Gare were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_036

**38.** Studio portrait of an elderly woman wearing a wreath on head and white neck scarf; Paris, France. The name of the photographer/studio — Graffe and address — 11 Place St. Andre des Arts, Paris were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_038

**39.** Studio portrait of a man in a coat with his arms crossed at his chest; Algiers, Algeria. The name of the photographer/studio — Jean Geiser and address — 7 Rue Bab. Azoun, Alger were printed on the reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_039

**40.** Studio portrait of a man in military uniform; Arras, France. The name of the photographer/studio — J.Chretien and address — 1 Rue Poilevin Maissemy, Près La Place du Théâtre, Arras were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_040

**41.** Studio portrait of a woman in a dress; Paris, France. The name of the photographer/studio — Boscher and address — 16 Rue Duphot were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P05\_041

## FOLIO 6

### Carte de Visite and Cabinet Card of Japanese Portraits



TEC\_P06\_007

**1.** Studio portrait of a couple, the man in a Western-style suit and the woman in a kimono and traditional Japanese coiffure; Yokohama, Japan. The name of the photographer/studio — K. Fukuda and location — Yokohama, Japan were printed on the obverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

17.8cm x 12.7cm.  
20 February 1900 (Meiji 33), TEC\_P06\_007

**2.** Studio portraits of an elderly woman with four young men. The woman is in a kimono and a traditional Japanese coiffure. Two men are in Western-style suits and two are in military uniform; Tokyo, Japan. The name of the photographer/studio — S. Takebayashi (武林写真館) and address were printed on the reverse of the plate. The reverse side also includes inscriptions in Japanese, probably the names of the people in the photo.

17.8cm x 12.7cm.  
3 November 1901 (Meiji 34), TEC\_P06\_008



TEC\_P06\_012

**3.** Studio portrait of a woman in a kimono standing between a young man in a Western style suit and a boy in military uniform. Both the man and boy are seated; Koriyama, Japan. The reverse side includes the inscriptions of the date and place in Japanese that the photo was taken.

17.8cm x 12.7cm.  
3 August 1905 (Meiji 38), TEC\_P06\_012

**4.** Studio portraits of three bare-chested men (seated), and wearing white hachimaki (headbands). The reverse side includes the inscriptions of the date and event when the photo was taken in Japanese.

12.7cm x 17.8cm.  
15 September 1905 (Meiji 38), TEC\_P06\_011



TEC\_P06\_011



TEC\_P06\_002

5. Portrait of a group of men on the deck. Some (seated and standing) are in military uniform and the others are in Western-style suits. The reverse side includes handwritten inscriptions in English, probably the date that the photo was taken and the name of the photographer.

10.2cm x 15.2cm.  
23 October 1905, TEC\_P06\_010

6. Studio portraits of four Japanese women in kimonos and traditional Japanese coiffure. Two women, wearing glasses, are sitting in the front row and the other two are standing behind them; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒實) and address — Nichiome Yumicho Hongo Tokyo Japan were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription of the date the photo was taken in Japanese.

15.2cm x 10.2cm.  
March 1907 (Meiji 40), TEC\_P06\_009

7. Studio portrait of a woman in a kimono and traditional Japanese coiffure; Tokyo, Japan. The name of the photographer/studio — R. Maruki (丸木利陽) and address — Atarashibashi Kado, Tokio, Japan (東京芝新橋角) were printed on the obverse and/or reverse of the plate.

20.3cm x 15.2cm.  
20 August 1908, TEC\_P06\_002

8. Studio portrait of a man in a Western-style suit. The name of the photographer/studio — Nijo Sato was printed on the obverse of the plate. The reverse side includes handwritten inscriptions in Japanese.

20.3cm x 15.2cm.  
9 October 1909, TEC\_P06\_003

9. Studio portraits of eight men in suits. Four men are in traditional Japanese dress; Fukui, Japan. The name of the photographer/studio — F. Seko (瀬古館) and address — Fukui, Japan were printed on the obverse of the plate.

20.3cm x 25.4cm.  
Undated, TEC\_P06\_001

10. Studio portraits of two little boys in sailor outfits and a little girl in a white dress, wearing a wide-brimmed hat, standing between them; Tokyo, Japan. The name of the photographer/studio — R. Funao (船尾隆英) and address — Sakanamachi Ushigome, Tokyo (東京牛込区肴町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

17.8cm x 12.7cm.  
Undated, TEC\_P06\_004



TEC\_P06\_004



TEC\_P06\_006

11. Studio portraits of a mother seated, in a kimono, with her children; Tokyo, Japan. She is carrying a baby in a Western-style frilly dress and hat, and a little boy in a kimono, is standing beside her; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒實) and address — Nichiome Yumicho Hongo Tokyo Japan were printed on the obverse and/or reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P06\_005

12. Studio portrait of a baby swathed in fabric with oriental motifs; Tokyo Japan. The name of the photographer/studio — M. Nakaguro (中黒實) and address — Nichiome Yumicho Hongo Tokyo Japan were printed on the obverse and/or reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P06\_006

13. Studio portrait of a baby, in an oversized collar and covered in a blanket; Tokyo, Japan.

The name of the photographer/studio — T. Mochizuki (望月東涯) and address — 4 chome Hongo, Tokyo (東京市本郷四丁目) were printed on both the obverse and reverse of the plate.

17.8cm x 12.7cm.  
Undated, TEC\_P06\_013

## FOLIO 7

### Carte de Visite and Cabinet Card of Japanese Portraits

1. Studio portraits of three people. A woman in a kimono is seated in the middle. On the right is a young man, arms akimbo, in traditional Japanese dress. On the left is a little girl in a dress and hat. The reverse side includes a handwritten inscription of a date in Japanese.

12.7cm x 8.9cm.  
[July 1887 (Meiji 20)], TEC\_P07\_025

2. Studio portrait of a young man in hakama, seated. The name of the photographer/studio — K. Kato (加藤) and address were printed on the obverse of the plate. The reverse side includes a handwritten inscription in Japanese, probably the date that the photo was taken.

12.7cm x 8.9cm.  
1894 (Meiji 27), TEC\_P07\_035

3. Same photo as TEC\_P07\_035 with no inscription on the reverse side.

12.7cm x 8.9cm.  
[1894 (Meiji 27)], TEC\_P07\_034

4. Studio portraits of seven Japanese men in traditional dress. The man on the left is wearing a hat with his traditional clothes. The reverse side includes handwritten inscriptions of six names and the date that the photo was taken in Japanese.

8.9cm x 12.7cm.  
March 1894 (Meiji 27), TEC\_P07\_057

5. Studio portrait of a young man; Tokyo, Japan. The name of the photographer/studio — S. Yamamoto (山本誠陽) and address — Nishikicho Kanda-ku Tokio Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.  
1 August 1895 (Meiji 28), TEC\_P07\_014





TEC\_P07\_015

6. Studio portraits of two men: one in a coat, is standing and the other, in military uniform is seated. A military cap rests on a desk between them; Tokyo, Japan. The name of the photographer/studio — S. Kiga (気賀秋敏) and address — Ochanomizubashi-Kado, Tokyo Japan (東京御茶之水橋角) were printed on the obverse and / or reverse of the plate. The reverse side includes handwritten inscriptions in Japanese, probably the date that the photo was taken.

12.7cm x 8.9cm.  
January 1896 (Meiji 29), TEC\_P07\_015

7. Same photo as TEC\_P07\_015 with different design on mounting card. The name of the photographer/studio — Giokusui-Kwan (玉翠館) and address — Ochanomizubashi-Kado, Tokyo Japan (東京御茶之水橋角) were printed on the obverse and / or reverse of the plate. The reverse side includes handwritten inscriptions in Japanese, probably the name of one of the men appeared in the photo.

12.7cm x 8.9cm.  
[January 1896(Meiji 29)], TEC\_P07\_009

8. Studio portrait of a man in military uniform; Tokyo, Japan. The name of the photographer — S. Yamamoto (山本誠陽) and address — Nishikicho Kanda-ku Tokio Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription in Japanese, probably the date that the photo was taken.

12.7cm x 8.9cm.  
31 May 1896 (Meiji 29), TEC\_P07\_033

9. Studio portrait of a young man in military uniform standing beside a chair with his hand on the back of the chair; Tokyo, Japan. The name of the photographer/studio — Takeshi Tanaka (田中武) and address — Shiba Shinmei Shanai, Tokio Japan (東京芝神明社内) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.  
7 June 1896 (Meiji 29), TEC\_P07\_004

10. Studio portrait of a young man in a coat; Tokyo, Japan. The name of the photographer — S. Yamamoto (山本誠陽) and address — Nishikicho Kanda-ku Tokio Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.  
February 1897 (Meiji 30), TEC\_P07\_019

11. Studio portrait of a young man in hakama, seated; Kanda, Japan. The name of the photographer/studio — Katsu Kato / Kato-Sei (加藤勝) and address — Kanda Nishi Ki Chio were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription of the date that the photo was taken in Japanese.

12.7cm x 8.9cm.  
3 February 1897 (Meiji 30), TEC\_P07\_029



TEC\_P07\_008

12. Studio portrait of a young man in a suit. The name of the photographer/studio — Suzuki (鈴木) and address — Yokohama Aioi cho (横浜相生町) were printed on the obverse of the plate. The reverse side includes handwritten inscription of the date that the photo was taken in Japanese.

12.7cm x 8.9cm.  
1 May 1897 (Meiji 30), TEC\_P07\_038

13. Studio portraits of three men: one in kimono and military beret is seated and the other two in military uniforms standing beside him, the one on the right rests his hand on the back of the chair while the one on the left has his hand tucked in his pocket; Tokyo, Japan. The name of the photographer/studio — Zuiji Shimada (嶋田隨時) and address were printed on the obverse of the plate in Japanese. The reverse side includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.  
July 1897 (Meiji 30), TEC\_P07\_008

14. Studio portraits of three men in military uniform: two are seated while one stands between them; Tokyo, Japan. The name of the photographer/studio — M. Yeghi and address were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions of a date and two names in Japanese.

12.7cm x 8.9cm.  
1898 (Meiji 31), TEC\_P07\_010

15. Studio portrait of a young man; Tokyo, Japan. The name of the photographer/studio — S. Yamamoto (山本誠陽) and address — Nishikicho Kanda-ku Tokio Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions of the name of the young man and the date that the photo was taken in Japanese.

12.7cm x 8.9cm.  
29 January 1898 (Meiji 31), TEC\_P07\_013

16. Studio portrait of a young man in kimono; Tokyo, Japan. The name of the photographer/studio — S. Yamamoto (山本誠陽) and address — Nishikicho 1 Chome Kanda, Tokyo Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.  
3 April 1898 (Meiji 31), TEC\_P07\_028

17. Studio portrait of a young man in hakama; Tokyo, Japan. The name of the photographer/studio — Takashi Kudo (工藤孝) and address — Nishikicho Kanda were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription of the date that the photo was taken in Japanese.

12.7cm x 8.9cm.  
7 April 1898 (Meiji 31), TEC\_P07\_016



TEC\_P07\_016

18. Studio portraits of three men. Two men are in suits; one is standing and the other is seated on the left. The third man is seated and wearing hakama; Fukushima, Japan. The name of the photographer/studio — T. Tamura (田村鉄三郎) and address — Koyenchi Fukushima-Chio Fukushima Ken, Japan (福島縣福嶋町公園) were printed on the obverse and/or reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.

[March 1899 (Meiji 32)], TEC\_P07\_030

19. Studio portrait of a young man with a shaved head in hakama; Tokyo, Japan. The name of the photographer/studio — Naoshi Imai (今井直) and address — Yushima Tenjin Tokyo (湯島天神) were printed on both the obverse and reverse of the plate. The reverse side includes a handwritten inscription in Japanese, probably the man's name and the date that the photo was taken.

12.7cm x 8.9cm.

2 April 1899 (Meiji 32), TEC\_P07\_036

20. Studio portrait of a bearded man in a suit; Tokyo, Japan. The name of the photographer/studio — Yegi-Honten (江木松四郎) and address — Kanda Awajicho-Nichome (東京神田淡路町二丁目) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.

May 1900 (Meiji 33), TEC\_P07\_031

21. Studio portrait of a man in hakama; Shizuoka, Japan. The name of the photographer/studio — K. Tokuda (徳田) and address — Hichikencho Shizuoka (静岡市七軒町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.

18 May 1900 (Meiji 33), TEC\_P07\_046



TEC\_P07\_046



TEC\_P07\_058

22. Studio portraits of two Japanese men in traditional dress. One is seated and has his legs crossed and holds a staff in his left hand. On his right, the other man wears a hat and carries a staff in his right hand; Yokohama, Japan. The name of the photographer/studio — Tookoku (東谷) and address — Sakaicho (横浜境町) were printed on the obverse of the plate. The reverse side includes handwritten inscription of the date that the photo was taken in Japanese.

12.7cm x 8.9cm.

October 1900 (Meiji 33), TEC\_P07\_058

23. Studio portrait of a woman in a patterned kimono with a dark coloured jacket, standing with her right hand resting on a table; Tokyo, Japan. The name of the photographer/studio — Yegi-Honten (江木松四郎) and address — Kanda Awajicho Nichome (東京神田淡路町二丁目) were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription of a year.

12.7cm x 8.9cm.

1901, TEC\_P07\_044



TEC\_P07\_044



TEC\_P07\_043

24. Studio portrait of a boy in a striped kimono standing between two women in kimonos. Their hands are placed at his back; Japan. The reverse of the plate includes handwritten inscriptions in English.

12.7cm x 8.9cm.

30 May 1901, TEC\_P07\_043

25. Studio portrait of a Japanese woman in a kimono, seated, her hands clasped. The reverse of the plate includes a handwritten inscription of a date.

12.7cm x 8.9cm.

5 September 1901, TEC\_P07\_059

26. Studio portraits of two men in military uniform. The one on the right is seated and the one on the left is standing, with his hand resting on a table; Tokyo, Japan. The name of the photographer/studio — Yegi-Honten and address — Kanda Awajicho 2 Chome (東京神田淡路町二丁目) were printed on the obverse and/or reverse of the plate. The reverse side also includes a handwritten inscription of the date that the photo was taken in Japanese.

12.7cm x 8.9cm.

30 January 1903 (Meiji 36), TEC\_P07\_042



TEC\_P07\_045

27. Studio portrait of a woman in dark striped kimono with patterns; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒實) and address — Nichome Yumicho Hongo, Tokyo Japan (東京本郷区弓町二丁目) were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription of a date.

12.7cm x 8.9cm.

23 June 1904, TEC\_P07\_039



TEC\_P07\_039

28. Studio portrait of a man in military uniform decorated with four medals, seated; Hiroshima Japan. The name of the photographer/studio — S. Katayama (片山精三) and address were printed on the obverse and / or reverse of the plate. The reverse side also includes handwritten inscriptions in English.

12.7cm x 8.9cm.

17 May 1905, TEC\_P07\_045

29. Studio portrait of a young Japanese man in a striped hakama; Tokyo, Japan. The name of the photographer/studio — T. Mochizuki (望月東崖) and address — 4 Chome Hongo Tokyo (東京市本郷四丁目) were printed on the obverse and/or reverse of the plate.

15.2cm x 10.2cm.

12 May 1910 (Meiji 43), TEC\_P07\_050

30. Studio portrait of a man in military uniform; Tokyo, Japan. The name of the photographer/studio — Taishokuan (封松館) and address — Honkokucho Itsuchome, Tokiwabashi-Soto, Tokio Japan (東京日本橋区本石町壹丁目一番地常盤橋外) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.

Undated, TEC\_P07\_001

31. Studio portrait of a man in military uniform standing beside a chair with his hand on the back of the chair and the other tucked into the pocket of his trousers; Tokyo, Japan. The name of the photographer/studio — Takeshi Tanaka (田中武) and address — Shiba Shinmei Shanai, Tokio Japan (東京芝神明社内) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.

Undated, TEC\_P07\_002

32. Studio portrait of a man in military uniform; Tokyo, Japan. The name of the photographer/studio — Takeshi Tanaka (田中武) and address — Shiba Shinmei Shanai, Tokio Japan (東京芝神明社内) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.

Undated, TEC\_P07\_003

33. Studio portrait of a young man in military uniform with his arms crossed at the chest; Tokyo, Japan. The name of the photographer/studio — T. Kudo (工藤孝) and address were printed on the obverse and/or reverse of the plate.

12.7cm x 8.9cm.

Undated, TEC\_P07\_005

34. Portraits of three young men in uniform and Japanese slippers. Two are seated while the third stands between them.

12.7cm x 8.9cm.

Undated, TEC\_P07\_006

35. Studio portraits of two men in military uniform, with one seated and the other standing beside him; Tokyo, Japan. The name of the photographer/studio — S. Yamamoto (山本誠陽) and address — Nishikicho Kandaku, Tokyo Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese, probably the name of one of the men in the photo.

12.7cm x 8.9cm.

Undated, TEC\_P07\_007

36. Studio portraits of three adults in hakama and a baby. The man stands behind two women who are seated. The woman on the left has a baby on her leg; Hitachi, Japan. The name of the photographer/studio — K. Suzuki (鈴木) and address — Mitoshi Hitachi Japan (常陸水戸市) were printed on the reverse of the plate.

12.7cm x 8.9cm.

Undated, TEC\_P07\_011

37. Studio portrait of a young man; Tokyo, Japan. The name of the photographer/studio — S. Yamamoto (山本誠陽) and address — Nishikicho 1 Chome Kanda-Tokyo Japan (東京市神田区錦町) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.

Undated, TEC\_P07\_012

38. Studio portrait of a young man in hakama. The name of the studio — Mi. Takigami & Ka. Takigami was printed on the obverse of the plate, while the reverse side includes handwritten inscriptions of the man's name and the occasion for which the photo was taken in Japanese.

12.7cm x 8.9cm.

Undated, TEC\_P07\_017



39. Studio portrait of a young man in hakama; Tokyo, Japan. The name of the photographer and address in Japanese were printed on the obverse of the plate. The reverse side includes handwritten inscription in Japanese, probably the name of the man in the photo.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_018

40. Studio portrait of a man in military uniform; Tokyo, Japan. The name of the photographer/studio — T. Kudo (工藤孝) and address — Nishikicho Kanda-ku Tokio Japan were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_021

41. Portrait of a Red Cross employee: a young woman in a nurse's uniform; Sendai, Japan.

The name of the photographer/studio — M. Yendo (遠藤誠) and location — Sendai Nippon were printed on the obverse of the plate. The reverse side includes a handwritten inscription of the woman's name in Japanese.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_022

42. Studio portraits of three women in kimono: two are standing and one is seated between them; Fukushima, Japan. The name of the photographer/studio — T. Tamura (田村鉄三郎) and address — Koyenchi Fukushima-Chio Fukushima Ken, Japan (福島縣福島町公園) were printed on the reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese, probably the names of the women in the photo.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_023

43. Studio portrait of a woman in kimono carrying a basket; Sendai, Japan. The name of the photographer/studio — M. Yendo (遠藤誠) and location — Sendai Nippon were printed on the obverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_024

44. Studio portraits of a little girl and an elderly woman, probably her grandmother in preparation for a tea ceremony. Both are kneeling near a kotatsu and the little girl is holding a tray with a teacup on it. In front of the little girl is a tray with tea accessories.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_026

45. Studio portrait of a young man in hakama, seated; Tokyo, Japan. The name of the photographer/studio — Yoshikawa (吉川) and address — Tokio Uweno (東京上野廣小路) were printed on the reverse of the plate. The reverse side also includes a handwritten inscription in Japanese, probably the name of the man in the photo.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_027

46. Portrait of a young man in military uniform; Tokyo, Japan. The name of the photographer/studio — Takeshi Tanaka (田中武) and address — Shiba Shinmei Shanai, Tokio Japan (東京芝神明社内) were printed on both the obverse and reverse of the plate. The reverse side also includes handwritten inscriptions in Japanese.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_032



TEC\_P07\_037



47. Studio portrait of an old woman in a kimono; Tokyo, Japan. The name of the photographer/studio — Yegi-Honten (江木松四郎) and address — Kanda Awajicho-Nichome (東京神田淡路町二丁目) were printed on the reverse of the plate.

8.9cm x 6.35cm.  
Undated, TEC\_P07\_037

48. Studio portrait of a child wearing a striped kimono riding a toy horse; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒寶) and address — Nichome Yumicho Hongo, Tokyo Japan (東京本郷区弓町二丁目) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_040

49. Studio portrait of a woman in a striped kimono and white jacket; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒寶) and address — Nichome Yumicho Hongo, Tokyo Japan (東京本郷区弓町二丁目) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_041



TEC\_P07\_040



50. Studio portrait of a Japanese woman in a kimono with her children: the woman is seated with a baby in her arms and a little girl in a floral kimono is standing beside them; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒寶) and address — Nichome Yumicho Hongo, Tokyo Japan (東京本郷区弓町二丁目) were printed on both the obverse and reverse of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P07\_047

51. Studio portraits of three Japanese girls wearing floral kimonos with elaborate hairstyles. One is seated while the other two are standing; Matsumoto, Japan. The name of the photographer/studio — T. Hori (保里) and address — Tatsumicho, Matsumoto-Shi Shinano were printed on both the obverse and reverse of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P07\_048



TEC\_P07\_048

52. Studio portraits of two young Japanese women wearing kimonos. The woman who is seated is in a plain kimono, while the other one standing is a printed kimono; Tokyo, Japan. The name of the photographer/studio — M. Nakaguro (中黒寶) and address — Nichome Yumicho Hongo, Tokyo Japan (東京本郷区弓町二丁目) were printed on both the obverse and reverse of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P07\_049

53. Studio portrait of a Japanese woman in a printed kimono holding a flower in her hands. The name of the photographer / studio — S. Oshima (高田大嶋) was printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_051

54. Studio portrait of a toddler in a white hat, dress and striped stockings, standing beside a chair; Shinyo, Japan. The name of the photographer/studio — Hashikura (橋倉写真館) and location — Shinyo Japan were printed on the obverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_052

55. Studio portrait of a Japanese man with two little boys in traditional Japanese dress. The man is seated with his hands supporting the little boy in front of him. The older boy is standing on his right; Shinto, Japan. The name of the photographer/studio — Z. Shimada (嶋田隨時) and address — Sumiyosnicho Kado, Ninciyocho-dori Tokyo (東京人形町通住吉町角) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_053

56. Studio portrait of a Japanese man in hakama. He stands beside a table with a book on it and his hand rests on the table; Hakodate, Japan. The name of the photographer/studio — C. Kurita (栗田) and address — Suchiro cho Hakodate, Japan (北海道函館末廣町) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_054



TEC\_P07\_054



TEC\_P07\_056

57. Studio portraits of a Japanese family. A boy in military uniform and a woman, probably his mother in striped kimono stand behind two children dressed in kimonos; Kyoto, Japan.

The name of the studio — Jinbokwan (神保館) and address — Tokio Kandaku Omotejinbocho No. II (東京市神田区表神保丁二番地) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_055

58. Studio portrait of a Japanese couple. The man, holding a sword in his right hand, stands beside his wife, seated, clasping a handkerchief and wearing traditional Japanese dress with a furry scarf around her neck; Japan. The name of the photographer/studio — Tokuyama (徳山写真館) and address — Honjomachi, Ugo (羽後国本庄町) were printed on both the obverse and reverse of the plate.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_056

59. Studio portrait of a little boy in a sailor outfit, riding a tricycle; Tokyo, Japan. The name of the photographer/studio — R. Funao (船尾隆英) and address — Ushigome, Tokio (東京牛込区) were printed on both the obverse and reverse of the plate. The reverse side also includes a handwritten inscription in Japanese.

12.7cm x 8.9cm.  
Undated, TEC\_P07\_060

## FOLIO 8 Carte de Visite and Cabinet Card of Japanese Portraits

1. Studio portrait of Hikokichi Ijuin (伊集院彦吉, 1864 – 1924), Japanese diplomat and politician, in a suit with a bow-tie; London, United Kingdom. The name of the photographer/photograph studio — Elliott & Fry and address — 55 Baker Street, W. were printed on the obverse side of the plate. The photo was probably taken in 1895 as written on the reverse.

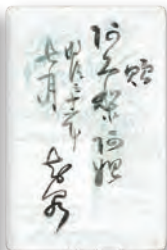
15.2cm x 10.2cm.  
28 April 1895 (Meiji 28), TEC\_P08\_001



TEC\_P08\_001



TEC\_P08\_004



2. Studio portrait of a man in a suit wearing a pair of glasses; St Petersburg, Russia. The name of the photographer/photograph studio — H. Renmtu & F. Schraders and address 30 Grande Morskaia, St Petersburg were printed on both the obverse and reverse side of the plate. The reverse side also includes handwritten inscriptions in Japanese.

15.2cm x 10.2cm.  
July 1899 (Meiji 32), TEC\_P08\_004



TEC\_P08\_002



3. Studio portrait of Kagenori Ueno (上野景範, 1845 – 1888), Japanese diplomat; Berlin, Germany. The name of the photographer/photograph studio — Arthur Schmitz and address Augusten Strasse 75 were printed on both the obverse and reverse side of the plate. The reverse side also includes handwritten inscriptions in German.

8.9cm x 6.35cm.  
Undated, TEC\_P08\_002



TEC\_P08\_003



4. Studio portrait of a man with moustache in a suit decorated with a medal; Tokyo, Japan. The name of the photographer/photograph studio — R. Maruki (丸木利陽), and address Atarashibashi Kado, Tokyo Japan (東京芝新シ橋角) were printed on both the obverse side and reverse side of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P08\_003

5. Studio portrait of two men in suits, one standing with his hands holding a branch, the other sitting beside him. The name of the photographer/photograph studio and address in Russian were printed on both the obverse and reverse side of the plate.

15.2cm x 10.2cm.  
Undated, TEC\_P08\_005

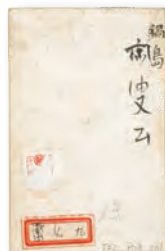


TEC\_P08\_005



6. Studio portrait of a young man sitting in a chair with his left arm resting on a table. The man is probably Toshitsugu Maeda (前田利嗣, 1858 – 1900), the 15th head of the Kaga Maeda family. The reverse side includes handwritten inscriptions in Japanese.

8.9cm x 6.35cm.  
Undated, TEC\_P08\_006



TEC\_P08\_007



7. Studio portrait of Naomasa Nabeshima (鍋島直正, 1815 – 1871), the 10th lord of the Saga Clan, wearing a traditional Japanese costume, sitting in a chair. The reverse side includes handwritten inscriptions in Japanese.

8.9cm x 6.35cm.  
Undated, TEC\_P08\_007

8. Studio portrait of Naohiro Nabeshima (鍋島直大, 1846 – 1921), the 11th and final Daimyō of Saga Domain. The reverse side includes handwritten inscriptions in Japanese.

8.9cm x 6.35cm.  
Undated, TEC\_P08\_008

9. Studio portrait of a man in a suit. The reverse side includes a handwritten inscription in Japanese.

8.9cm x 6.35cm.  
Undated, TEC\_P08\_009

10. Studio portrait of a man in a suit; Berlin, Germany. The name of the photographer/photograph studio — Wilh. Fechner and address Krausen- Strasse 21 were printed on the obverse and/or reverse side of the plate.

8.9cm x 6.35cm.  
Undated, TEC\_P08\_010

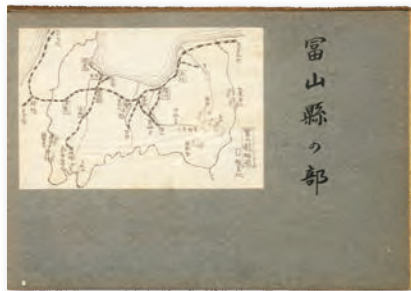


**Photograph Album**

This album consists of 76 black and white photographs related to the 4th team of Kure Naval District Enlisted Volunteers (呉鎮守府海軍志願徴募班第四班) in 1923 (Taisho 12) and two sketched maps of Ishikawa Prefecture and Toyama Prefecture, respectively. Both come with brief captions in Japanese. The images feature soldiers in uniform, skiing practices, soldier meetings, ships and scenic views. The album ends with a handwritten grade list in Japanese of the 4th team of enlisted volunteers in

1923 and a group portraits of six soldiers in uniform, namely Sawaji Yamamoto, Engineer Lieutenant Commander of the Imperial Japanese Navy (海軍機関少佐 山本澤二); Masao Suzuki, the Captain of the Naval Surgeon (海軍軍醫大尉 都築正男); Toyomi Kawai, Naval First Class Petty Officer, Paymaster (海軍一等主計兵曹 河合豊美); Takashi Tomizawa, Naval First Class Petty Officer, Medic (海軍一等看護兵曹 富澤孝); Koichi Sakaguchi, Naval Second Class Petty Officer, Medic (海軍二等看護兵曹 阪口廣一); and Heiichi Nozai, Naval First Class Seaman (海軍一等水兵 野村平一).

1923 (Taisho 12), TEC\_P09



TEC\_P09\_002



TEC\_P09\_026



TEC\_P09\_018

**Photographs of the World Scenery**

This folio contains 36 black and white photographs with the dimensions of 15cm x 20cm. Each photograph is protected by a tissue guard with its title in Japanese and English. The photographs were probably taken by Shotaro Shimomura XXI (1883 – 1944), between 1934 and 1935.

1. A Sea gull racing with S.S. "Katori Maru" (香取丸と競争する鷗)

TEC\_P10\_001

2. Station at Gourock, Scotland (蘇格蘭 ゴーロックの小驛)

TEC\_P10\_002

3. Anne Hathaway's Cottage at Shottery, England (英蘭ストラットフォードアポンエーヴォンの郊外シヨタリーに於けるセキスピア夫人アーンの家)

TEC\_P10\_003



TEC\_P10\_004

4. Westminster Abbey, London, England (英京 ウェストミンスター寺院)

TEC\_P10\_004

5. A policeman at Cumberland Gate, London, England (英京マーラルアーチの交通巡査)

TEC\_P10\_005

6. Grammar School at Stratford on Avon, England (英蘭 ストラットフォードオン エーヴォンの中學校)

TEC\_P10\_006

7. A morning in Hyde Park, London, England (英京ハイドパークの朝)

TEC\_P10\_007

8. The Old Bridge of Stirling, Scotland (蘇格蘭 スターリングの古橋)

TEC\_P10\_008

9. Streets of Warwick, England (英蘭ワーリックの町)

TEC\_P10\_009

10. A farmhouse at Innsbruck, Austria (奥地利 インスブルックの田家)

TEC\_P10\_010

11. Christmas interior decoration of the Bon Marché, Paris, France (佛蘭西パリーボンマルセー百貨店内の電飾)

TEC\_P10\_011

12. Outskirts of Amsterdam, Holland (和蘭アムステルダムの郊外)

TEC\_P10\_012

13. Magasin du Nord of Copenhagen, Denmark (丁抹コペンハーゲンの百貨店)

TEC\_P10\_013

14. A small village at the Lake of Lucerne, Switzerland (瑞西ルチェルン湖畔の小村)

TEC\_P10\_014



TEC\_P10\_012

15. Peak of Eiger from Mürren, Switzerland  
(瑞西 ミューレンXリアイガー峰を望む)

TEC\_P10\_015

16. A chapel near Interlaken, Switzerland  
(瑞西 インターラーカン附近の一寺院)

TEC\_P10\_016

17. A morning at the bank of the Seine,  
Paris, France(佛蘭西パリーセーヌ河畔の朝)

TEC\_P10\_017



TEC\_P10\_015

18. A Gondola at Venice, Italy(伊太利ヴェニス  
のゴンドラ)

TEC\_P10\_018



TEC\_P10\_018

19. A small bridge of Venice, Italy(伊太利ヴェ  
ニスの一小橋)

TEC\_P10\_019

20. Canal Grande, Venice, Italy(伊太利ヴェニ  
スのグランドキヤナル)

TEC\_P10\_020

21. A "Left Turn Only" corner of Michigan  
Avenue, Chicago, U.S.A. (北米 シカゴ ミシガン  
アヴェニューの一角)

TEC\_P10\_021

22. Downtown Skyline of New York, U.S.A.  
(北米 ニューヨーク 南部のスカイライン)

TEC\_P10\_022

23. Entrance to the Wanamaker Store of  
Philadelphia, U.S.A. with the statue of La  
Fayette(北米 フィラデルフィア ワナメーカー百貨店  
の入口と ラファエットの像)

TEC\_P10\_023



TEC\_P10\_024

24. Outside of the Japanese Garden in  
Brooklyn Botanic Garden, N.Y., U.S.A.(北米  
ブルークリン植物園の日本庭園外側)

TEC\_P10\_024

25. West bank of the Hudson from  
Riverside, New York, U.S.A. (北米 ニューヨーク  
リヴァーサイドより ホドソンの対岸を望む)

TEC\_P10\_025

26. At the Golden Gate Park of San Francisco,  
U.S.A.(北米 サンフランシスコの金門公園にて)

TEC\_P10\_026

27. On the 57th st., New York, U.S.A.(北米 ニ  
ューヨークバスの屋上)

TEC\_P10\_027

28. A country highway of the Middle West,  
U.S.A.(北米 オハイオ州の自動車道)

TEC\_P10\_028

29. Twenty-fifth Annual Covention [sic] of  
Rotary International at Detroit, U.S.A.(北米デ  
トロイトに於ける第二十五回国際ロータリー大会)

TEC\_P10\_029

30. Niagara Water Fall, U.S.A.(北米 ナイヤガ  
ラ瀑布)

TEC\_P10\_030

31. R. H. Macy's from the top of the Empire  
State Building, New York, U.S.A. (北米 ニュー  
ヨークのエンパイヤ ステート ビル頂上より百貨店  
メーシーを見る)

TEC\_P10\_031

32. The Pearl Mosque in FortDelhi, India  
(印度 デリー フォート内パール モスク)

TEC\_P10\_032

33. Pavement at the Taj Mahal of Agra,  
India(印度 アグラ タジマハールの敷石)

TEC\_P10\_033

34. Mt. Kangchenjunga from Darjeeling,  
India(印度 ダージリンよりヒマラヤのカンチンジ  
ュンガ山を 望む)

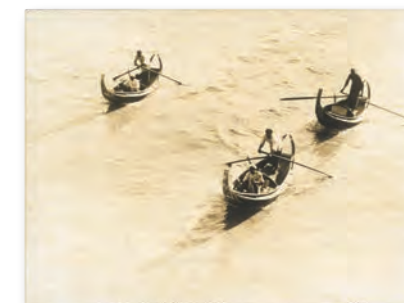
TEC\_P10\_034

35. Sampans at the port of Rangoon, India(印  
度 ランゲン港のサンパン)

TEC\_P10\_035

36. Roadside of Cairo, Egypt(埃及 カイロー  
の路傍)

TEC\_P10\_036





Photographs of Japanese People



TEC\_P11\_010

1. Group photograph of 18 Japanese men dressed in formal wear. The black and white photograph mounted on a cardboard (31.5cm x 45cm) was taken at Yale University as written on the back of the cardboard.

25cm x 34.5cm.  
November 1905, TEC\_P11\_010

2. Group photograph of 14 Japanese men, including Hikokichi Ijuin (伊集院彦吉, 1864 – 1924), and Jutaro Komura (小村寿太郎, 1855 – 1911), both were Japanese diplomats. The black and white photograph is mounted on cardboard (35.5cm x 47cm) with the name of the photograph studio — J Russell & Sons and the address — 17 Baker Street, W 8C, 13 High St, Windsor printed on it. The photograph was probably taken in 1910 as written on the back of the cardboard.

23cm x 29cm.  
1910, TEC\_P11\_002



TEC\_P11\_002



TEC\_P11\_005

3. Souvenir photograph of passengers and crew on the ship of Katori Maru during the trip to Europe. The reverse side of the black and white photograph has handwritten inscriptions in Japanese, including the name of Rikichi Nomura (野村利吉), which suggests that the photograph belonged to him, as well as other information suggests the ship departed from Kobe, Japan in July 1923 and arrived in Marseille, France on 12 August 1923.

22cm x 29cm.  
August 1923 (Taisho 12), TEC\_P11\_005

4. Black and white photograph of Shigeru Yoshida (吉田茂, 1878 – 1967), 32nd Prime Minister of Japan, shaking hands with a foreign diplomat at the San Francisco Peace Treaty Conference.

18.5cm x 12.8cm.  
9 September 1951, TEC\_P11\_006



TEC\_P11\_006



TEC\_P11\_007

5. Black and white photograph of Carlos Peña Romulo (1898 – 1985), the Philippines' Secretary of Foreign Affairs signing the San Francisco Peace Treaty, surrounded by the Philippines delegation.

12.8cm x 18.5cm.  
9 September 1951, TEC\_P11\_007





TEC\_P11\_009

6. Black and white photograph of Harry S. Truman (1884 – 1972), the 33rd President of the United States speaking at the San Francisco Peace Treaty Conference.

12.8cm x 18.5cm.  
9 September 1951, TEC\_P11\_008

7. Black and white photograph of Shigeru Yoshida (吉田茂, 1878 – 1967), 32nd Prime Minister of Japan, speaking at San Francisco Peace Treaty Conference.

12.8cm x 18.5cm.  
9 September 1951, TEC\_P11\_009

8. Black and white photograph of Kaoru Inoue (井上馨, 1836 – 1915), Japanese statesman in a dress uniform studded with medals.

71cm x 55cm.  
Undated, TEC\_P11\_001

9. Black and white photograph of Fumimaro Konoe (近衛文磨, 1891 – 1945), the 34th, 38th and 39th Prime Minister of Japan, in a meeting with Japanese officials.

19.5cm x 26cm.  
Undated, TEC\_P11\_003

10. Black and white photograph of Fumimaro Konoe (近衛文磨, 1891 – 1945), the 34th, 38th and 39th Prime Minister of Japan, seated on a sofa with two other officials seated on either side of him.

19.5cm x 26cm.  
Undated, TEC\_P11\_004



TEC\_P11\_003



TEC\_P11\_011

11. Black and white photograph of Byakuren Yanagihara (柳原白蓮, 1885 – 1967), Japanese poet wearing a kimono with a man sitting beside her. The photograph is mounted on cardboard (23.5cm x 15.5cm) with the name of photographer/studio — S. Yuki and location — Osaka printed on it. The right hand side of the cardboard mounting has handwritten inscriptions in Japanese.

14cm x 10cm.  
Undated, TEC\_P11\_011



TEC\_P11\_012

15. Black and white photograph of eight men dressed in formal wear with bowler hats. The photograph is probably associated with the family of Ariga Nagafumi.

7.2cm x 9cm.  
Undated, TEC\_P11\_015



TEC\_P11\_013

16. Black and white photograph of eight men dressed in black, standing with canes. All of them are wearing black hats with their trouser-legs rolled up, five of them are also wearing white scarves around their necks. The photograph is probably associated with the family of Ariga Nagafumi.

7.2cm x 9cm.  
Undated, TEC\_P11\_016

12. Black and white photograph of Princess Chichibu no Miya Setsuko (勢津子, 1909 – 1995) and Masako Matsudaira (松平正子) chatting with two ladies.

13cm x 20.5cm.  
Undated, TEC\_P11\_012



TEC\_P11\_015

13. Black and white photograph of Nobuko Matsudaira (松平信子, 1886 – 1969), mother of Princess Chichibu no Miya Setsuko and Masako Matsudaira, sitting on a bench.

6cm x 8.5cm.  
Undated, TEC\_P11\_013

14. Black and white photograph of the British Army. The photograph is probably associated with the family of Matsudaira Nobuko.

6cm x 8.5cm.  
Undated, TEC\_P11\_014



TEC\_P11\_016

17. Black and white photograph of eight men, same people who appear in TEC\_P11\_016, in a slightly different position. The photograph is probably associated with the family of Ariga Nagafumi.

7.2cm x 9cm.  
Undated, TEC\_P11\_017

18. Black and white photograph of two men in white suits and bowler hats, standing in front of a train. The photograph is probably associated with the family of Ariga Nagafumi.

11cm x 8cm.  
Undated, TEC\_P11\_018

19. Black and white photograph of the dock scenery. The photograph is probably associated with the family of Ariga Nagafumi.

9cm x 7.5cm.  
Undated, TEC\_P11\_019



TEC\_P11\_019

FOLIO 12

Photographs of Windsor

The folio consists of 12 black and white photographs of Windsor, Great Britain. The photographs of 7cm x 9cm, are kept in a card envelope inscribed "Valentine's Snapshots, 12 real photographs for your album, Windsor". The title of each photograph was printed on the reverse side of the photo.



1. Princess Charlotte's Monument, St. George's Chapel

TEC\_P13\_001

2. Waterloo Chamber, Windsor Castle

TEC\_P13\_002

3. Castle from River, Windsor

TEC\_P13\_003



TEC\_P13\_003



TEC\_P13\_004



TEC\_P13\_010



TEC\_P13\_009



TEC\_P13\_011

4. Henry VIII Gateway, Windsor Castle

TEC\_P13\_004

5. Windsor Castle from Home Park

TEC\_P13\_005

6. Windsor Castle from Bridge

TEC\_P13\_006

7. Statue of George III, Long Walk, Windsor

TEC\_P13\_007

8. Long Walk, Windsor Castle

TEC\_P13\_008

9. Thames Street, Windsor

TEC\_P13\_009

10. East Terrace, Windsor Castle

TEC\_P13\_010

11. Choir East, St. George's Chapel, Windsor

TEC\_P13\_011

12. St. George's Chapel and Round Tower, Windsor Castle

TEC\_P13\_012



Prints and Paintings



TEC\_P12\_004

1. Flower painting in frame.

46.5cm x 62cm.  
Muromachi-Edo Period (1336 – 1868), TEC\_P12\_004

2. Flower painting in frame.

46.5cm x 62cm.  
Muromachi-Edo Period (1336 – 1868), TEC\_P12\_005



TEC\_P12\_005

3. Ukiyoe painting of three women playing on a flower terrace, in frame.

36.5cm x 46.5cm.  
Muromachi-Edo Period (1336 – 1868), TEC\_P12\_009



TEC\_P12\_009

4. Fan painting in frame.

47cm x 62cm.  
Middle of Edo Period (1603 – 1868), TEC\_P12\_003



TEC\_P12\_003

5. Buddhist painting in frame.

81cm x 46cm.  
Middle of Edo Period (1603 – 1868), TEC\_P12\_006

6. Buddhist painting in frame.

42cm x 34.5cm.  
Late of Edo Period (1603 – 1868), TEC\_P12\_007

7. Painting of Shiyamuro crane (シヤムロ鶴), in frame.

58cm x 37cm.  
Late of Edo Period (1603 – 1868), TEC\_P12\_008

8. Portrait painting of Shigeyuki Minamoto (源重之, -1000), poet and nobleman, with a poem inscribed above, in frame.

32.5cm x 26.5cm.  
Late of Edo Period (1603 – 1868), TEC\_P12\_010



TEC\_P12\_006



TEC\_P12\_008





TEC\_P12\_010

9. Colour etching of the cave view of chateau Meudon belonging to François-Michel le Tellier, Marquis de Louvois (1641 – 1691), the French Secretary of State for War, made by Israel Silvestre (1621 – 1691), French draftsman, in frame.

59cm X 44.5cm.  
1685, TEC\_P12\_015

10. Colour etching of parterre view of chateau Meudon belonging to François-Michel le Tellier, Marquis de Louvois (1641 – 1691), the French Secretary of State for War, made by Israel Silvestre (1621 – 1691), French draftsman, in frame.

59cm X 44.5cm.  
1685, TEC\_P12\_016



TEC\_P12\_015



TEC\_P12\_015



TEC\_P12\_016



TEC\_P12\_018

11. Black and white woodblock print of *Carriage Decorated with Coloured Threads for Princess Kazunomiya* (内親王和宮様絲毛御車), consisting of three sheets.

35 cm x 45 cm  
[1861?], TEC\_P12\_018

12. Black and white woodblock print of *Princess Kazunomiya Entering in the Castle from the Shimizu Residence in a Ceremonial Carriage* (内親王和宮様清水御屋形ヨリ御城御入車).

29.5 cm x 53 cm  
[1861?], TEC\_P12\_020



TEC\_P12\_020





TEC\_P12\_019

13. Black and white woodblock print of *Supporting Officials Accompanying the Parade for Princess Kazunomiya's Marriage* (和宮様御降嫁役人附行列附), consisting of two sheets.

35 cm x 46 cm  
[1863?], TEC\_P12\_019



14. Clour woodblock print of *The Futarasan Hotsprings in Yashu* (野州二荒山温泉図). The name of the painter Adachi Ginko (安達平七) as well as that of publisher Jiro Kobayashi (小林次郎) and Kiichi Murakami (村上喜市) were printed on the obverse side.

37.5 cm x 50 cm  
1882 (Meiji 15), TEC\_P12\_021



TEC\_P12\_021



TEC\_P12\_017

15. Colour lithograph of *18 Distinguished People* (貴顕肖像十八人). The painter and publisher Heizo Ishizaka (畫工兼出版人石坂兵造) and its address 9 Shinsenza, Shibaku, Tokyo (東京芝區新銭坐町九番地) were printed on the obverse side.

32.8cm x 48cm.  
22 October 1886 (Meiji 19), TEC\_P12\_011



TEC\_P12\_011

16. Colour woodblock print of *The Outline of the House of Imperial Diet* (帝国議會議事堂大綱) consisting of three sheets. The publisher and printing date are printed in a seal at the lower left corner of one of the sheets.

36cm x 23.5cm.  
September 1890 (Meiji 23), TEC\_P12\_017

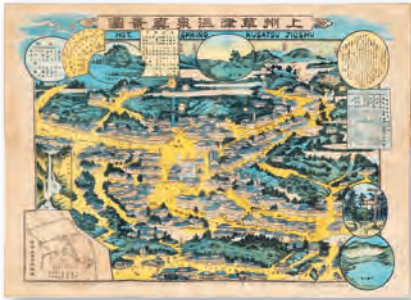


TEC\_P12\_014

17. Colour lithograph of *Complete Picture of the Tokyo Exhibition for the Promotion of Industry* (東京勸業博覧会全図), in frame.

47.5cm x 63cm.  
1907, TEC\_P12\_014





TEC\_P12\_022

18. Colour lithograph of *Hot Spring Kusatsu Jioshu* (上州草津温泉真景図). The publisher Kunisaburo Tomaru (戸丸国三郎) and the printer Kinichiro Tajima (田島謹一郎) were printed on the obverse side.

40 cm x 55 cm  
1914 (Taisho 3), TEC\_P12\_022

19. Colour lithograph of *Ginza Street from Shinbashi View* (新橋より銀座通之光景), in frame. The publisher's name and address were printed on the bottom of the print.

40 cm x 27 cm.  
1 March 1919, TEC\_P12\_013

20. Colour lithograph of *The Tokyo Peace Exhibition* (平和記念東京博覧会). The publisher The Tokyo Peace Exhibition and the printer Kojuro Yoshida (吉田鯉十郎) from Yoshida Printing Office, Kobundo (光文堂吉田印刷所) were printed on the obverse side.

46 cm x 64 cm  
25 Feb 1922 (Taisho 11), TEC\_P12\_023



TEC\_P12\_023



TEC\_P12\_013

21. Colour woodblock print of *US Navy Cruiser Astoria Steamed into Yokohama Harbor* (米艦アストリア横濱入港ッ圖) by Kazue Yamagishi (山岸主計, 1893 – 1966). In 1939, Astoria transported the ashes of Hiroshi Saito (1886 – 1939), Japanese Ambassador to the United States, to Yokohama, Japan.

36 cm x 27 cm.  
[1939], TEC\_P12\_012



TEC\_P12\_001

22. Oil painting of Kaoru Inoue (井上馨, 1836 – 1915), statesman in Japan.

71 cm x 55 cm.  
Undated, TEC\_P12\_001



TEC\_P12\_002

23. Oil painting of Takeko Inoue (井上武子), wife of Kaoru Inoue.

71 cm x 55 cm.  
Undated, TEC\_P12\_002

#### FOLIO 14

### Carte de Visite and Cabinet Card Portraits

1. Studio portrait of a man in a suit decorated with a medal; Tokyo, Japan. The name of the photographer/photograph studio – R. Maruki (丸木利陽), and address Atarashibashi Kado, Tokyo Japan (東京芝新シ橋角) are printed on the obverse side and reverse side of the plate. The reverse side also includes handwritten inscriptions of the date in Japanese of when the photo was taken.

13.5 cm x 9.5 cm  
4 June 1907 (Meiji 40), TEC\_P15\_001



TEC\_P15\_001





TEC\_P15\_002

2. Portrait of a white-bearded man. The man is probably John Burroughs (1837 – 1921), American naturalist and nature essayist, whose name is written in pencil on the obverse side. The reverse side also includes handwritten inscriptions in Japanese.

8.7 cm x 5.2 cm  
Undated, TEC\_P15\_002



TEC\_P15\_004

4. Portrait of Otto von Bismarck (1815 – 1898), German-Prussian statesman, Chancellor of the North German Confederation, and first chancellor of the German Empire, in military uniform. The reverse side includes handwritten inscriptions of his name in Japanese.

8.5cm x 5.5 cm  
Undated, TEC\_P15\_004



TEC\_P15\_005



TEC\_P15\_005

5. Portrait of a man with moustache in uniform.

8 cm x 5 cm  
Undated, TEC\_P15\_005

6. Portrait of a young lady with waist-length hair.

7.9 cm x 5.2 cm  
Undated, TEC\_P15\_006



TEC\_P15\_003

3. Portrait of a bearded man in military uniform. The man is probably William I, German Emperor (1797 – 1888). The reverse side includes handwritten inscriptions in Japanese.

7.9cm x 5.2 cm  
Undated, TEC\_P15\_003

FOLIO 15

Photographs Associated with Viscount Chigusa Family

This folio contains 54 photographs of the House of Chigusa (in charge of costumes and dress for the Emperor and Empress). The family had close ties to the imperial family on a daily basis. The photographs in this folio largely feature Yanako Chigusa (千種梁子, 1897 – ?), who is first daughter of Ariharu Chigusa (千種有梁, 1858 – 1906), a viscount, and niece to Kotoko Chigusa (千種任子, 1855 – 1944), a mistress of the Meiji Emperor. There are also photographs of other members of Chigusa family, including Mitsuko (美津子/光子), mother of Yanako; and Masako (正子), wife of Arito Chigusa (千種有任, 1836 – 1892). The folio also contains a family tree chart and additional notes on the Chigusa family.

TEC\_P15\_001-054



Yanako Chigusa on her six year old birthday.

TEC\_P14\_023



Yanako Chigusa on her eight year old birthday.

TEC\_P14\_028



Portrait of Mitsuko, mother of Yanako Chigusa.

TEC\_P14\_042



Portraits of Mitsuko and Masako.

TEC\_P14\_045



Portraits of Mitsuko and Masako.

TEC\_P14\_045

## MEMORABILIA

A small collection of 18 objects used by Mr Egawa for his research. Among them is a small but rare collection of cultural artefacts associated with Ainu islanders living in Hokkaido. Based on the most recent survey in 2017, the population size of Ainu has decreased to a mere 13,118. The community has been fighting for their rights and official recognition as Japan's indigenous people since the Meiji Period. Due to colonialization and assimilation, many Ainu have lost their cultural identity. Mr Egawa's collection not only reflects his empathy for this minority group; the materials collected and preserved by him will also be very useful in the study of this chapter of Japan's social and political history.







Model of 26 figures in one grouping, depicting a Chinese mission visiting the kingdom of Ryukyu (now Ryukyu Islands). The entourage holding drums, bells, gongs and lanterns escort a sedan chair carried by eight guards, probably made in Meiji period.

The Chinese imperial courts sent envoys regularly to Ryukyu to confer titles of the Ryukyu King during the Ming and Qing dynasties. In 1609, Ryukyu was brought within Japan's sphere by the military action taken by the Shimazu daimyo of Satsuma. The kingdom of Ryukyu existed in a potentially unstable political and diplomatic space between Japan and China. Among other functions, Ryukyu served as a conduit of information and goods from China to Japan during the early modern era (1609 – 1879).

17cm x 71cm x 19cm  
[1868 – 1912?], TEC\_ME01\_015

Silver crane with two tortoises at its feet, given as a gift to guests who attended a dinner at the Imperial Court on 9 March 1894. The dinner was part of the celebration of the silver wedding anniversary of the Emperor Meiji and the Empress Haruko.

5 x 7.3 x 11.4cm  
9 March 1894 (Meiji 27), TEC\_ME01\_012



Bronze medal of Victoria, Queen of Britain (1819 – 1901), commemorating her Diamond Jubilee (1897), housed in an original fitted outer box. The obverse illustrating a profile bust of Victoria surrounded by the inscription "VICTORIA ANNVM REGNI SEXAGESIMVM FELICITER CLAVDIT XX IVN MDCCCXCVII", the reverse with the profile bust of the young Queen.

5.6cm in diameter.  
1897, TEC\_ME01\_011



Bronze medal in commemoration of Taisho Emperor's Coronation. The obverse has a chrysanthemum crest and Imperial Regalia of Japan (the sword Kusanagi 草薙劍, the mirror Yata no Kagami 八咫鏡, and the jewel Yasakani no Magatama 八尺瓊勾玉), inscribed "萬歲, 寶祚無疆, 熙通". The reverse is decorated with phoenix and paulownia, and inscribed with the phrase: "御即位大禮之紀念 大正四年十一月十日 (In commemoration of the imperial coronation, 10 November, Taisho 4.)".

5.5cm in diameter.  
10 November 1915, TEC\_ME01\_008



Bronze medal of Kyoto Grand Exposition in Commemoration of the Showa Emperor's Coronation. 大禮紀念京都大博覽會, 昭和三年十一月京都市, 造幣局製 (The Kyoto Grand Exposition in Commemoration of the Imperial Coronation, November, Showa 3, Kyoto, made by Japan Mint).

5.8cm x 5.8cm.  
November 1928, TEC\_ME01\_010



Brown leather suitcase with N.Y.K. label pasted on the top that reads "N.Y.K. Line- Stateroom". There are also handwritten texts indicating the owner (Mr Hoshi), destination (Singapore) and the ship (Husimi Maru). Husimi Maru was a Japanese merchant passenger-cargo ship, built in 1914 and renamed from Fushimi Maru in 1938. In 1943, during WWII, the Husimi Maru was sunk by the USS Tarpon, a US Submarine.

25cm x 31cm x 10cm  
[1930s - 1940s], TEC\_ME01\_018



Pair of carved wooden bears, hand-made by Yutaka Matsui and Umio Matsui, prominent craft masters of Ainu village, Hokkaido. One of the bears has a salmon in its mouth.

50 x 20 x 15cm  
31 March 1956 (Showa 31), TEC\_ME01\_014



Carved wooden ceremonial stick, or ikupasuy (drinking utensil), used as an instrument to communicate with kamuy (Ainu gods) and were traditionally among an Ainu person's most precious possessions.

The central section of the surface is decorated and each end of the ikupasuy has simple designs which represent the patrilineality (male blood-line) of the man to whom it belongs. The reverse is carved with a symbol called 'shiroshi', representing individual marks. The shape of the shiroshi sometimes references a god, or a Japanese character or the meaning is unknown or undisclosed by Ainu informants.

30cm x 2.5cm x 1cm  
Undated, TEC\_ME01\_013



Prince Hitachi no Miya Masahito wedding commemorative medal, probably made of bronze. The obverse has the Imperial Chrysanthemum Crest and flowers while the reverse is inscribed with the phrase “正仁親王結婚紀念 (Prince Hitachi wedding commemoration)”.

7.8cm in diameter.  
1964(?), TEC\_ME01\_009



Portable typewriter manufactured by Smith Corona, USA. It was used by Mr Egawa for research and study.

16cm x 38cm x 40cm  
1960s – 1970s, TEC\_ME01\_016

Portable typewriter manufactured by Olympia, USA. It was used by Mr Egawa for research and study.

16.5cm x 37cm x 42.5cm  
1960s – 1970s, TEC\_ME01\_017







*Geographia 6 Inch Terrestrial Globe, made by Geographia Ltd, London, Great Britain, probably produced in 1920s.*

*33cm x 15cm.  
Undated, TEC\_ME01\_002*



*Hand crank telephone made by JYDSK TELEFON AKTIESELSKAB (Jutland Telephone Company), Denmark, probably manufactured in the period of 1890s – 1920s.*

*32cm x 25cm x 25cm.  
Undated, TEC\_ME01\_001*



*Precision Postal Scale by Triner Scale & MFG. Co., Chicago, United States, probably made in 1910s.*

*13cm x 11cm x 15cm.  
Undated, TEC\_ME01\_003*



Silver-plated cigarette case with Imperial Chrysanthemum Crest, comes with the original fitted leather box.

8.5cm x 7cm x 2cm.  
Undated, TEC\_ME01\_004



Black-color straw hat with a red Japanese postal office symbol.

40cm in diameter.  
Undated, TEC\_ME01\_006



Lacquered box. The cover is decorated with the Imperial Chrysanthemum Crest and *Gosannokiri* (in the form of paulownia's leaf with flowers).

7cm in diameter.  
Undated, TEC\_ME01\_007



Silver-plated bowl with cover, crafted with a crest of the Nabeshima family's *Daki-myoga* (in the form of two ginger leaves facing each other).

9cm x 12.5cm.  
Undated, TEC\_ME01\_005



# Section TWO

## PRIVATE PAPERS



Correspondences  
and Other Material

Research Materials  
Collated and  
Arranged by  
Toshio Egawa

Published Articles  
written by  
Toshio Egawa

Published Articles  
featuring  
Toshio Egawa

Research Notes written by Toshio Egawa

Collectors and Collecting

Philosophy

Psychology

Religion

History and Civilization

Geography

*Travels and Voyages*

Anthropology

Economics

*General Works*

*Agriculture*

*Labour and Management*

*Commerce, Trade  
and Industries*

*Economic Conditions  
and Policy*

*Finance*

Sociology

Political Science

*General Works*

*Politics and Government*

*Emigration and  
Immigration*

*International Relations*

Law and Education

Language and Literature

Art

Botany and Zoology

Medicine, Science and  
Technology

Military Science

Speeches and Interviews given  
by Toshio Egawa





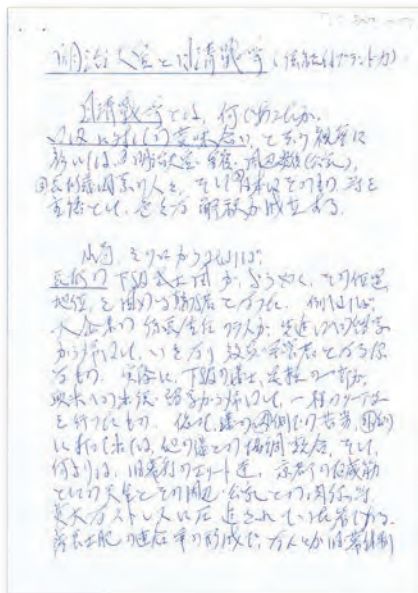
## PRIVATE PAPERS

This section holds Toshio Egawa's private papers which comprise his correspondences, research notes, speeches, interviews given to the media as well as published articles extracted from publications that feature Mr Egawa.

Measuring approximately 1.6 linear metres, the correspondences and other assorted materials collectively reflect his wide range of interests – predominantly in business management philosophy, history and culture – not necessarily confined to Japan or in the Japanese language. Among them are many letters relating to his visits and donations to museums from various countries, discussions about business management with senior leaders of international corporations, handwritten greeting cards, invitation cards, menu cards and programmes of events attended by Mr Egawa at various embassies and consulates.

His research notes, the majority of which are in manuscript form, reflect his views on history, culture, business management and philosophy as well. A number of these research notes laid the groundwork for his published articles and books. ISEAS Library has decided to arrange them alphabetically by broad subjects in accordance with the Library of Congress Subject Headings (LCSH). Within this collection are also a small number of prints and audio-visual recordings of his speeches as well as correspondences relating to Mr Egawa's presentations, arranged chronologically (by date) for easy reference.

The materials in this section are in Japanese unless otherwise indicated.



## TOSHIO EGAWA'S CORRESPONDENCES AND OTHER MATERIALS

### FOLIOS 1 – 6

These six folios contain correspondences with Finnish officials and NGOs such as the Embassy of Finland in Tokyo, the Finnish Ministry of Trade and Industry, the Finnish Institute and the Finnish Chamber of Commerce in Japan. The contents of this folio illustrate the close relationship built up by Toshio Egawa with the Finnish community in Japan since 1995. In English.

TEC\_D42\_001-006

### FOLIOS 7 – 8

These two folios contain correspondences with the Ambassador of Venezuela to Japan and invitations to attend various events, as well as notes and news clippings on Venezuela. In English and Japanese.

TEC\_D42\_007-008

### FOLIO 9

This folio contains correspondences with British diplomats, as well as with the Warden of Merton College, Oxford. The correspondences are primarily regarding Toshio Egawa's collections and interests in cultural and historical artefacts. In English.

TEC\_D42\_009

### FOLIOS 10 – 11

These two folios contain correspondences with the Ambassador of Ireland to Japan and other Irish diplomats, including greeting cards, menu cards and invitations to events organised by the Irish Embassy in Japan. In English and Japanese.

TEC\_D42\_010-011

### FOLIOS 12 – 13

These two folios contain correspondences with the Ambassador and other representatives of New Zealand in Japan, including greeting cards, invitations to events and menu cards. The correspondences include discussions on business, technology, and the Japan New Zealand Partnership Forum 2009. News clippings on New Zealand are also included here. In English.

TEC\_D42\_012-013

### FOLIOS 14 – 24

These 11 folios contain correspondences, invitations to meetings and events, greeting cards, menu cards and some brochures, newspaper clippings and reference material, primarily with ambassadors and diplomats representing more than 40 countries including Costa Rica, Israel, Latvia, Mexico, Russia, Thailand and Tonga. There are also correspondences with top executives of business corporations – notably with Sir Colin Southgate, then-Chief Executive of Thorn EMI plc and former Chairman of the Royal Opera House in the UK – as well as with financial, educational and cultural institutions from around the world. These documents spanning more than four decades from 1976 to 2017 reflect Toshio Egawa's world view and his international business and cultural network. In English and Japanese.

TEC\_D42\_014-024



FOLIOS 25 – 26

These two folios contain correspondences with museums around the world, including the V&A and the Ashmolean Museum in the UK, the Östasiatiska Museet in Sweden, the National Palace Museum in Taiwan, and The Art Museum Princeton University in New Jersey, USA. Also in the folios are notes and a list of donations made by Toshio Egawa to various institutions. These correspondences of Toshio Egawa's visits to the museums and donations of his collections illustrate his philosophy in collecting and sharing with the rest of the world. In English.

TEC\_D42\_025-026

FOLIO 27

This folio contains correspondences, notes and other materials relating to Toshio Egawa's involvement in the Sir Ernest M. Satow Club. His interest in Christianity and the Jesuits in Japan is also illustrated by his collection of publications on the subject (see for example Section 3, no. 1503 in Volume II of this catalogue). In English and Japanese.

TEC\_D42\_027

FOLIOS 28 – 29

These two folios contain Toshio Egawa's correspondences with academics from universities in Japan and around the world, primarily relating to his business management philosophy and the dynamics of business across the globe. In English and Japanese.

TEC\_D42\_028-029

FOLIOS 30 – 36

These seven folios contain issues of the Canadian Newsletter, a monthly newsletter issued in Vancouver, Canada by Toshio Egawa's daughter, Ako Egawa, and distributed to clients of Egawa Strategics Laboratory. The newsletter covers various topics including philosophy, social and culture issues as well as international relations not limited to Canada. Some issues are accompanied by Toshio Egawa's private correspondences with his daughter relating to the newsletters. In English.

TEC\_D42\_030-036

FOLIO 37

This folio contains correspondences, drafts and other material relating to the publication of Toshio Egawa's articles from the years 1988 to 1994.

TEC\_D42\_037

FOLIO 38

This folio contains brochures, notes, draft speeches, articles and original images and other materials for exhibitions and books on Toshio Egawa's collection of agraffes and belt buckles. The exhibition Tai kou to seidō dōbutsu-ten 帯鉤と青銅動物展 was the first of its kind with very rare artefacts of high importance and academic value. It was held at Koboso Museum several times, and also at the prestigious Mikimoto Pearl Ginza Main Store. The exhibition at Mikimoto Pearl attracted close to 2000 visitors, including dignitaries such as Their Imperial Highnesses Prince and Princess Mikasa, and Roland van den Berg, then-Ambassador of the Netherlands. See Section 3, no. <NK7983.2 E32> and no. <NK6050 E28> in Volume II of this catalogue for the books on this collection.

Also in this folio are 3 guestbooks signed by VIPs visiting the exhibition at Mikimoto from 19 to 31 January 1995. According to traditional style, the Imperial Prince and Princess signed their first names only in a spacious blank page reserved exclusively for them, as seen below.

TEC\_D42\_038

FOLIO 39

This folio contains 33 original photos of stained glass with brief descriptions, for the publication of *The Egawa Collection of 16-19 centuries stained glass and bibliography in Meiji Gakuin University Library* (16-19世紀のステンド・グラス：明治学院大学図書館所蔵江川淑夫コレクション/文庫より図録と関連文献目録), published in 2013. In English. See also Section 3, no. <TEC 770> in Volume II of this catalogue.

TEC\_D42\_039

FOLIO 40

This folio contains a 449-page manuscript written by Toshio Egawa. Chapters include Bushido, Karate-do, Yukio Mishima, business management, life and society. Also included is a 25-page memo on Bushido used for discussion on 23 August 2006.

TEC\_D42\_040

FOLIOS 41 – 44

These four folios contain reference materials, notes, articles and speech drafts, and correspondences primarily on business management, leadership and M&A, sorted by Toshio Egawa, covering the period from 1988 to 1996. The material is a mix of photocopies and manuscripts. In English and Japanese.

TEC\_D44



Folio 38. TEC\_D42\_038



## RESEARCH MATERIALS COLLATED AND ARRANGED BY TOSHIO EGAWA

1. Research notes dated between 1968 and 1986 – a substantial part from January 1985 to April 1986 – covering a wide range of subjects relating to philosophy, business management, art collecting and international relations. Examples include a 1-page note on international sale dated 2 October 1968; a postcard of the Grand Hotel, Taipei with handwritten notes on investment and art collecting dated 9 January 1985; a 4-page note on company and politics dated 16 April 1985; and photocopy of a handwritten report to President Takahashi (高橋社長) dated 29 March 1982.

TEC\_D18

2. Research notes dated between 1979 and 1982, containing papers on philosophy, human resources and politics. Examples include a 1-page note on human and civilization dated 10 October 1980; a 3-page note on the development of Japan dated 8 April 1982; and a 1-page note on basic stance in negotiations dated 9 June 1982.

TEC\_D19

3. Research notes dated between 1979 and 1983, containing papers on art collecting, publishing, international relations and the role of consultants. Examples include a 3-page note on the U.K., European Economic Community (EEC) and the U.S.A. dated 16 September 1979; and a 1-page note on overcoming loneliness dated 30 January 1983.

TEC\_D20

4. Research notes dated 1980, containing papers on philosophy, culture, career and financial planning, as well as rare books collecting. Examples include a 4-page note on antiques and rare books dated 8 November 1980; and a 2-page note of Toshio Egawa's thoughts on Osaka dated 26 March 1980. This folder also contains a letter to his wife and daughter dated 22 February.

TEC\_D21

5. Research notes dated between 1980 and 1985, containing papers on philosophy, sociology, economic and history. Examples include a 1-page note on scenery and life dated 19 June 1981; a 1-page note on drawing lessons from the history; a 2-page note on the sense of heroism of Japanese people dated 20 June 1983; and a 2-page note on the circuit of the market dated 3 February 1985.

TEC\_D22

6. Research notes dated between 1980 and 1997, containing papers on philosophy, sociology and art collecting. Examples include a 2-page note on collecting as a hobby; and a 1-page note on the Southeast Asia art market dated 13 July 1991.

TEC\_D23

7. Research notes dated 1981, containing papers on sociology and culture, colonialism, self-development and observations about cities and countries that Toshio Egawa had visited. Examples include a 1-page note on nature and humans dated 19 April 1981; a 1-page

note on the morning view from the window of the hotel room dated 18 April 1981; and a 1-page note on the race issue dated September 1981.

TEC\_D24

8. Research notes dated 1982, containing papers on culture, business management, as well as rare books and antique collecting as a hobby. Examples include a 4-page report to President Takahashi about overseas support dated 17 September 1982; a 6-page report to President Takahashi on business reinforcement measures dated 18 September 1982; and a 1-page note on antiques and investment dated 16 October 1982.

TEC\_D25

9. Research notes dated 1983, containing papers on business management and rare books collecting as a hobby. Examples include a 4-page notes on company purchase and merger dated 19 July 1983; and a 1-page note on antique dealers dated 6 September 1983.

TEC\_D26

10. Research notes dated 1984, containing papers on business management and culture. Examples include a 2-page note on living as a foreigner dated 17 July 1984; a 1-page note on the life of an investor, dated 22 July 1984; and a 1-page note on middle-aged people and culture difference, dated 28 November 1984.

TEC\_D27

11. Research notes dated between 1986 and 1993, containing papers on business management. The folder also includes a copy of Toshio Egawa's draft speech sent to Mr Suemura (末村篤), Nihon Keizai Shimbun, Inc (日本経済新聞社); an invitation

letter received by Toshio Egawa for a casual meeting in Konica Corporation, dated 5 September 1989; and an 8-page reflection on the meeting with Toshio Egawa by various participants from Konica Corporation, dated 8 June 1993.

TEC\_D28

12. Research notes dated between 1988 and 1992, containing papers on philosophy, psychology and business management. The folder also includes two letters from Mr Sato to Toshio Egawa and one letter from Toshio Egawa to Mr Ito.

TEC\_D29

13. Research notes dated between 1992 and 1993, containing papers on business management and politics. Examples include a 1-page note on the change of Japan's position in the world. The folder also includes 2-page advices from Toshio Egawa to Mr Saito and a speech invitation to Toshio Egawa from Japan Technology Transfer Association (日本工業振興会), dated 28 January 1993.

TEC\_D30

14. Materials dated 2004, consisting of copies of reference materials and research notes on the subject of amber. Photocopy. In Japanese and English.

TEC\_D43

15. Reference materials, drafts, and notes on Christian publications related to Japan, as well as on the publishing industry during the Bakumatsu and early Meiji periods. Also included are draft lists of Toshio Egawa's collection of early Christian publications and books published during the Bakumatsu era. In Japanese and English.

TEC\_D45

## PUBLISHED ARTICLES WRITTEN BY TOSHIO EGAWA

1. "To Members of the Konica Family throughout the World", in *The Konica*, No.4, pp.1, announcing Toshio Egawa's appointment as Director of Konica's overseas operations. In English.

August 1988, TEC\_MP01\_050



No. 1 TEC\_MP01\_050

2. Folder of photocopies of articles by Toshio Egawa or featuring Toshio Egawa.

1989 - 1995, TEC\_D31\_002

3. "Kodo no kokoro, Keiei no kokoro 華道の心・経営の心", in *The Konica*, Vol 21, pp. 1. In Japanese.

1 July 1989, TEC\_MP02\_009

4. "A Look Back at the M&A Wars (M & A 戦を振り返つて)", in *Tokyo Money Market* (東京マネー・マーケット), Vol. 1 No. 11, pp. 32-35. Refer TEC\_MP02\_063 for English version of this article.

December 1989, TEC\_MP02\_062

5. "A Look Back at the M&A Wars", in *Tokyo Money Market*, Vol. 1 No. 11, pp. 28-30. In English. Refer to TEC\_MP02\_062 for Japanese version of this article.

December 1989, TEC\_MP02\_063

6. "Bukacho no 24 jikan monogoto o sotaiteki ni torae, tsuneni henka ni taio shiteiku 部課長の24時間 物事を相対的に捉え、常に変化に対応していく", in *Chi Chi* (致知), pp.104-105.

1 August 1991, TEC\_MP02\_056

7. "'Seihin no shiso' wa gokai o maneku '清貧の思想' は 誤解を招く", in *Global Business*, No. 3, pp.7.

1 July 1993, TEC\_MP02\_030

8. "'Ronri o sutete ka ni mukae' kore ga sekai o aite no biznesu de etoku shita gyakkyo kokufukuhoda '論理を捨てて力に向かえ' これが世界を相手のビジネスで会得した逆境克服法だ", in *Shukan Daiyamondo* (週刊ダイヤモンド), Vol. 81 No. 45, pp. 72.

13 November 1993, TEC\_MP02\_068

9. "'Endaka taisaku de kaigai shinshutsu' wa kesshite kikyū no kadai de wa nai. Otona no kankaku o mi ni tsukeru koto koso, Nihon no korekara no hiyaku ni tsunagaru '円高対策で海外進出' は決して危急の課題ではない。大人の感覚を身に着けることこそ、日本のこれからの飛躍につながる", in *Shukan Daiyamondo* (週刊ダイヤモンド), Vol. 81 No. 50, pp. 19.

18 December 1993, TEC\_MP02\_069



No. 9 TEC\_MP02\_069

10. "'Hiiki no mise ひいきの店'", in *Zaikai* (財界), Vol. 42 No. 18, pp.117.

26 July 1994, TEC\_MP02\_035

11. "Chizu jo no shian de wa naku 'Fudo ni Tatsu' o kihon ni 地図上の思案ではなく'風土に立つ'を基本に", extract from *Kagaku Kogyo Nippo* (化学工業日報), dated 30 July 1994.

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12. "Tenshoku no kokoroe gyakkyo o junkyo to torae mazu shikinguri no teate o 転職の心得 逆境を'順境'と捉えまづ資金繰りの手当てを", in *Shukan Daiyamondo* (週刊ダイヤモンド), Vol. 82 No. 36, pp. 27.

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10 April 1995, TEC\_MP02\_079

16. "Futomei na Yononaka, Junibun ni Oyogi Gire 不透明な世の中、十二分に泳ぎ切れ", in *Oendan Musical Hadaka Ni Natsuta Sarariman* (応援談 Muscial裸になつたサラリーマン), pp. 171-172.

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18. "Yukai na nakama ゆかいな仲間", in *Zaikai* (財界), Vol. 44 No. 9, pp. 112.

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5 November 1996, TEC\_MP02\_038

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31. "Kodai no soshingu yukyu no kagayaki 古代の装身具 悠久の輝き", in Nihon Keizai Shimbun (日本経済新聞), dated 25 September 2000, pp.40.

25 September 2000, TEC\_MP04\_006

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1 July 2001, TEC\_MP02\_051



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33. "Gekihenki no 'ue ni tatsu mono' no joken 激変期の '上に立つ者' の条件", in Senken Keizai (先見経済), No. 2410, pp.16-20.

October 2001, TEC\_MP02\_006

34. "Tero jiken no handan reisei ni: Ue ni tatsu mono no joken テロ事件の判断、冷静に: 上に立つ者の条件", in Meiji Gakuin Dosokai Kanto Chiku Shibu Koryu Kaiho (明治学院同窓会関東地区支部交流会報), pp. 1-4.

15 November 2001, TEC\_MP01\_049

35. "'Tero Jiken no handan reisei ni: Ue ni tatsu mono no joken テロ事件の判断、冷静に: 上に立つ者の条件", in Joho Saitama (情報さいたま), No.46, pp. 6-9.

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38. "Ugoki Fudosan 動く不動産 [Real Property]", in Joho Saitama (情報さいたま), No 136, pp. 16-17.

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39. "Sekai shoyo kaigai no koshoten no kaiko 世界逍遥——海外の古書店の回顧", in Nihon Kogyo Kurabu Kaiho (日本工業倶楽部会報), No 238, pp. 13-16.

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40. "Seisho to koshō: kirishitanban to misshon - puresu 16~19seiki ni okeru obeijin ni yoru nihongo insatsubutsu 聖書と胡椒: キリシタン版とミッション-プレス 16~19世紀に於ける欧米人による日本語印刷物", in Nihon Kogyo Kurabu Kaiho (日本工業倶楽部会報), No.239, pp. 54-59.

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Undated, TEC\_MP01\_075

# PUBLISHED ARTICLES FEATURING TOSHIO EGAWA

1. Compilation of flyers, brochures and articles featuring Toshio Egawa's donation to Kuboso Memorial Museum of Arts, Izumi. The folder also includes a photocopy of Nippon Club, published in 1968.

1968 – 2006, TEC\_MP01\_073



No. 1 TEC\_MP01\_073

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11 December 1972 (Showa 47), TEC\_MP02\_026

3. "Ichiryu gaisha ni zokuzoku tanjo no 40dai ika juyaku to wa 一流会社に続々誕生の40代以下重役とは", in Shukan Gendai (週刊現代), Vol. 47 No. 56, pp. 45.

21 December 1972 (Showa 47), TEC\_MP02\_027

4. "Baishu seicho wa koreda 買収! 成長はこれだ", in President (プレジデント), Vol. 12 no. 10, pp. 36-47.

1 September 1974, TEC\_MP02\_043

5. "Rosuanzerusu Shikyoku Hatsu: Kigyō Tanshin ロスアンゼルス支局発: 企業短信", Keizai Saron (経済サロン), Vol. 18 No. 4, pp. 54.

1 April 1976, TEC\_MP02\_032

6. "NMB Corporation", in Economic World Directory of Japanese Companies in USA.: 1977 – 1978, pp. 194. In English.

1 December 1977, TEC\_MP03\_009



No. 6 TEC\_MP03\_009

7. Compilation of articles and brochures featuring Toshio Egawa in relation to NMB Semiconductors, Konica in India and Konica in Thailand.

1980 – 1989, TEC\_MP01\_045

8. Clippings of newspaper articles featuring Toshio Egawa, from Bangkok Post, Sin Chew Daily (星洲日報), Tekniika & Talous, Kauppalehti, Nihon Keizai Shimbun (日本経済新聞), Hokkaido Shimbun (北海道新聞), and Yuukan Yomiuri Shimbun (夕刊読売新聞). In English, Finnish, Chinese and Japanese.

1980 – 2001, TEC\_MP04\_001-005 & TEC\_MP04\_007-014

9. "Nichi bei enkatsuka no 'kuroko' shizuka ni katsuyaku 日米円滑化の'黒子'静かに活躍" and "Karate de zatsunen nuguwaru 空手で雑念ぬぐい去る", in Nikkei Bijinesu (日経ビジネス), No. 273, pp.144-146, 168.

25 August 1980, TEC\_MP02\_076



No. 9 TEC\_MP02\_076

10. "Takahashi Takami kigyō baishuo no sugao 高橋高見 企業買収王の素顔", in Keizaikai (経済界), Vol. 15 No. 19, pp. 132-138.

28 October 1980 (Showa 55), TEC\_MP02\_034

11. "Minebea Takahashi Takami no dasan to seisan ミネベア高橋高見の打算と成算", in Keizaikai (経済界), Vol. 19 No. 22, on pages 41-43.

11 December 1984 (Showa 59), TEC\_MP02\_033

12. Compilation of drafts, revisions and articles about Toshio Egawa's collection of historical artefacts.

1986 – 1996, TEC\_MP01\_044

13. "Konica High Tech' 88", in The Konica, No. 6, featuring Toshio Egawa attending the opening ceremony of "Konica High Tech 88" at Bangkok, Thailand. In English.

February 1989, TEC\_MP01\_019

14. Plaque from Dr. Thiam Chokwatana, Chairman of Saha Group of Companies & The Board of Directors of Suncolor Co., Ltd, to Toshio Egawa, then Director of Konica Corporation, in honour of the excellent cooperation and contribution to Saha Group, Thailand's largest consumer products conglomerate.

19 June 1989, TEC\_ME14\_001

15. Photocopy of a newspaper article titled "Firm Relationship", in Prachachart Turakij, Sunday 2-Wednesday 5 July, 1989, featuring a photograph of Toshio Egawa receiving a plague award from Dr Tiam Chokwatana, Saha Group Chairman, Thailand. In Thai and English.

2-5 July 1989, TEC\_MP01\_006



16. "M&A no eiyu M&Aの英雄", in Diamond Executive, Vol. 26, No. 7, pp. 3-9.

10 July 1989, TEC\_MP02\_064



No. 16 TEC\_MP02\_064

17. "Taiko ni otoko no kuchi man o motomete '帯鉤'に男のロマンを求めて", in The Weekly Toyo Keizai (週刊東洋経済), No. 4872, pp. 110.

22 July 1989, TEC\_MP02\_039

18. "The Konica", Vol.33, Vol. 71-72, Vol. 84, Vol. 92, featuring Toshio Egawa's publications, speeches, and appointment as lecturer at Seikei University (成蹊大學).

1990 - 1997, TEC\_MP02\_011-015

19. "Shingittai no jujitsu o mezasu 心技一体の充実を目指す", in Nikkei Bijinesu (日経ビジネス), No. 549, pp. 163.

26 February 1990, TEC\_MP02\_077

20. "Karate wa ikikata sonomono 空手は生き方そのもの", in Yomiuri Shimbun (週刊読売), Vol. 49 No. 15, pp. 41.

15 April 1990, TEC\_MP02\_081

21. "Aishu no torishimariyaku mo hashirenai hashiranai '哀愁の取締役'—もう走れない、走らない", in The Weekly Toyo Keizai (週刊東洋経済), No. 4937, pp. 4-11.

14 July 1990, TEC\_MP02\_040

22. "Honpona M & A to ketsubetsu nakatsugi yaku o ninjiru zaimu puro 奔放なM&Aと決別 中継ぎ役を任じる財務プロ", in Nikkei Bijinesu (日経ビジネス), No. 579, pp. 73.

25 February 1991, TEC\_MP02\_078



No. 17 TEC\_MP02\_039

23. "Itsumo jibun no honshitsu o kae rimiru sore sae dekireba gijutsu wa tsuitekuru いつも自分の本質をかえりみるそれさえできれば 技術はついてくる", in Diamond Executive, Vol. 28 No. 5, pp. 22-23.

10 May 1991, TEC\_MP02\_065



No. 23 TEC\_MP02\_065

24. "Case Examples: Japan-Konica", in Global Strategic Planning, No. I-104, pp. 110-112. In English.

December 1991, TEC\_MP03\_016

25. "Seicho bunya kaitaku ni muke kenkyu kaihatsu toshi o saiysen 成長分野開拓に向け研究開発投資を最優先", in Toyo Keizai Monthly Statistics (東洋経済統計月報), Vol. 52 No. 3, pp. 30-33.

1 March 1992, TEC\_MP02\_041

26. Extract page from The Konica, featuring Toshio Egawa's photo and profile.

1 November 1992, TEC\_MP01\_008

27. "Centralized Organizational Structures-Konica", in Organizing the New Global Competitor, No. I-114, pp. 23-29. In English.

1993, TEC\_MP03\_014

28. Compilation of articles and advertisements on Toshio Egawa's publication Toppu no Doryo (トップの度量).

1994, TEC\_MP01\_043

29. "Conclusion", in Transforming the Global Corporation: How the World's Leading Companies Create and Manage Continuous Change, No. I-834, pp. 109-112. In English.

1994, TEC\_MP03\_013

30. "M&A niyoru kyukakudai ga nokoshita Minebea no kyuo to jaku M&A による急拡大が残したミネベアの強'と'弱'", in Shukan Daiyamondo (週刊ダイヤモンド), Vol. 82 No. 7, pp. 96-99.

19 February 1994, TEC\_MP02\_070

31. "Daiyamondo no shinkanダイヤモンドの新刊", in Shukan Daiyamondo (週刊ダイヤモンド), Vol. 82 No. 16 & No.20.

16 April - 21 May 1994, TEC\_MP02\_071-072

32. Photocopy of a book review of Toppu no Doryo (トップの度量), in Nihon Keizai Shimbun (日本経済新聞), dated 27 April 1994.

27 April [1994], TEC\_MP01\_027

33. Book review of Toppu no Doryo (トップの度量), in Shinjuku Today (しんじゅくToday), No.92, pp. 38.

1 June 1994, TEC\_MP02\_054

34. Toshio Egawa's publication Toppu no Doryo (トップの度量), featured in Diamond Executive, Vol. 31 No. 7 and Vol. 32, No. 6.

June 1994 - June 1995, TEC\_MP02\_066-067





64. "DEC Foramu DEC フォーラム", in Shukan Daiyamondo (週刊ダイヤモンド), Vol. 86 No. 5, pp. 47.

31 January 1998, TEC\_MP02\_075

65. "Jigyo no shoso 事業の諸相", in Seikei Daigaku Keizai Gakubu Yoran 1998 Class Guide (成蹊大学経済学部講義要項 1998 Class Guide), pp. 119.

1 April 1998, TEC\_MP03\_007

66. "Gurobaru sutandado no torai kigyo wa ima nani o subeki ka グローバルスタンダードの到来 企業は今、何をすべきか", in Keiei Senryaku (経営戦略), No. 92, pp. 6-9.

20 May 1998, TEC\_MP02\_048

67. "Seizon no gensoku o megutte sekai ni tsuyosuru seijuku shita jiyūna ko 生存の原則を巡って、世界に通用する成熟した自由な'個'", in Kaze no Seishin Kaze no Keiei: Ishiteki Jiko Keisei no Jissen to Kikyū (風の精神 風の経営: 意志的自己形成の実践と希求), pp. 77-81.

18 July 1998, TEC\_MP03\_002

68. "Rivalry and Cooperation: How the Japanese Photography Industry Went Global", with a letter of thanks from Patricia Nelson, author of this Ph. D. thesis, to Toshio Egawa for his help with her research in Tokyo. In English.

August 1998, TEC\_MP03\_012

69. "PCA Corporate Finance Laajentaa Venäjälle ja Japaniin", in Kauppalehti, dated 20 August 1998, featuring Toshio Egawa in a group photo. Framed document in Finnish.

20 August 1998, TEC\_ME14\_002

70. "Konican entinen toimitusjohaja Toshio Egawa 'Japanin talous kunnossa, Kolmessa cuodessa' " and "Japanin talouden perusta on kunnossa", in Kauppalehti, dated 24 August 1998. Framed document in Finnish.

24 August 1998, TEC\_ME14\_003

71. "Acknowledgements" and "Nimble Fingers: The Story of the Transistor Radio", in Assembled in Japan: Electrical Goods and the Making of the Japanese Consumer, pp. xiii, 193-224. The publication also contains a handwritten note from Simon Partner, author of this book, to Toshio Egawa on the half title page dated 30 May 2001. In English.

1999, TEC\_MP03\_006

72. "Egawa korekushon taiko no kengaku chugoku kodai ihin no taiko o utau 江川コレクション(帯鉤)の見学--中国古代遺品の帯鉤を謳う", in Ningen to Shizen o Utau V Gabunshu (人間と自然を謳う [V] 画文集), pp. 86-87. The publication also contains a handwritten note from Ryo Takahashi (高橋良), author of this book, to Toshio Egawa on the title page, dated 30 June 2000 (Heisei 12).

1 June 1999, TEC\_MP03\_008

73. "Kogji Fukei 講義風景", in Keiei Senryaku (経営戦略), No. 98, pp. 24.

25 November 2000, TEC\_MP02\_049

74. "Yoki Shumi no Hito 好き趣味の人", in Revoir, Vol. 61, pp. 34-35.

1 February 2001, TEC\_MP02\_045



No. 74 TEC\_MP02\_045

75. "Yakushokuin meibo daiichi hoki shuppan kabushiki gaisha 役員名簿, 第一法規出版株式会社 [Executive officer list of Dai-ichi Hoki Co.]", pp. 4, featuring Toshio Egawa as one of the consultants.

1 July 2001, TEC\_MP02\_004

76. Book review of Ue Ni Tatsu Mono no Joken (上に立つ者の条件), in The Seikei Orai (政経往来), Vol. 55 No. 7, pp. 88.

1 August 2001, TEC\_MP02\_031

77. "Himanara ichiryū tabo de mienū suji: Ue ni tatsu mono no joken 暇なら一流 多忙で見えぬ '筋': 上に立つ者の条件", in Joho Saitama (情報さいたま), No. 44, pp. 8-9.

15 September 2001 (Heisei 13), TEC\_MP02\_017

78. Certificate of Appreciation from Junzo Inada (稲田順三), Mayor of Izumi City, Japan to Toshio Egawa for his donation of belt hooks and ancient Chinese bronzes. Framed document.

30 September 2001, TEC\_ME14\_004



No. 78 TEC\_ME14\_004

79. "Jidai o Kenuketa Keieisha 時代を駆け抜けた経営者", in Gekkan Chusho Kigyo (月刊中小企業), Vol. 54 No. 2, pp. 20-21.

1 February 2002, TEC\_MP02\_055



No. 79 TEC\_MP02\_055

80. "Mr Toshio Egawa awarded the Insignia of Commander in the Order of the Lion of Finland", in Suomi, No. 13, pp. 9. In English and Japanese.

March 2002, TEC\_MP02\_052

81. "HIR Newsletter", No. 25, featuring Toshio Egawa's profile on page 4.

April 2002, TEC\_MP01\_018

82. "Nihon Kogyo Kurabu Kaiho 日本工業倶楽部会報", No. 200, 204, 210, 242, 243, 244, and 247, featuring Toshio Egawa's publications and donations, including Agraffes & Bronze Animals: Ancient Chinese Ornaments (帯鉤と青銅動物: 古代中国の装飾品) and Life as Art, Art as Life.

April 2002 (Heisei 14)-January 2014 (Heisei 26), TEC\_MP03\_017-018, TEC\_MP03\_020 & TEC\_MP03\_022-025

83. Award of Cultural Lifetime Achievement (特別文化功勞賞) from Junzo Inada (稲田順三), Mayor of Izumi City, Japan to Toshio Egawa for his contribution to the Izumi's culture. Framed document.

3 November 2002, TEC\_ME14\_005



84. "Daiei hakubutsukan eno kizo 大英博物館への寄贈", in Daisensu no Rekishi: Nihon no Kindai Ogi Sangyo to Ishizumi Shoten: Daiei Hakubutsukan Kizo (大扇子の歴史: 日本の近代扇産業と石角商店: 大英博物館寄贈), pp. 4-12.

November 2003, TEC\_MP03\_010

85. "Lukijalle", in Varauden Lapset: Näkökulmia Japanilaiseen Ja Suomalaiseen Nykykulttuuriin, pp.7-10. The publication also contains a handwritten note from Katja Valaskivi, author of this book, to Toshio Egawa on the half title page, dated 1 February 2007. In Finnish.

2006, TEC\_MP03\_004

86. Certificate of Appreciation from Mr Jingi (仁義知得), Director of Tokushima Modern Art Museum, Japan to Toshio Egawa for his donation of artistic works. Framed document.

17 March 2006, TEC\_ME14\_006

87. Exhibition brochure of "Miyake Kokki no sakuhin to shiryō: Egawa Toshio shi kizo 三宅克己の作品と資料: 江川淑夫氏寄贈".

11 July – 3 September 2006, TEC\_MP01\_016

88. "Keiei no chuki tenbo 経営の中期展望", in Seisei no Hata, Dodo no Jin (正々の旗・堂々の陣), pp. 193-215.

10 July 2008, TEC\_MP03\_005

89. "Delegation lists and photos", in Delegate Handbook of the Japan New Zealand Partnership Forum 2009, pp.16-40. In English and Japanese.

30 October 2009, TEC\_MP02\_024

90. "Official Opening at ACM Exhibition of the Egawa Donation, Thursday, 7 January 2010 Talking Points by Prof Tommy Koh". In English.

7 January 2010, TEC\_MP01\_076

91. "Miyake kokki kaikoten: suisai hyogen no kaitakusha: seitan 140nen botsugo 60nen kinen 三宅克己回顧展 - 水彩表現の開拓者: 生誕140年・没後60年記念".

October 2014, TEC\_MP03\_001

92. Certificate of Appreciation from Hiromichi Tsuji (辻宏康), Mayor of Izumi City to Toshio Egawa for his donation of Chinese metalwork.

9 September 2016 (Heisei 28), TEC\_ME14\_007

## RESEARCH NOTES WRITTEN BY TOSHIO EGAWA

### Collectors and Collecting

1. "Osamu-shu no Honshitsu 収集の本質." [The Essence of Collecting].

TEC\_D40\_092

2. "Osamu-shu, Kizo, Shika 収集・寄贈・市価." [Collections, Donations and Market Values].

TEC\_D40\_091

### Philosophy

3. "2020 nen Natsu (720 nichi) 2020年夏 (720日)." [Year 2020 (720 Days)].

TEC\_D40\_053

4. "Aisho (Kongen no Yoso) 相性 (根元の要素)." [Compatibility (The Root Element)].

TEC\_D40\_073

5. "Aru Asa no Kibun 或る朝の気分." [Feeling of One Morning].

TEC\_D02\_082

6. "Chitsujo o koete (Kumo no Ue) 秩序を越えて (雲の上)." [Beyond the Order (Above the Clouds)].

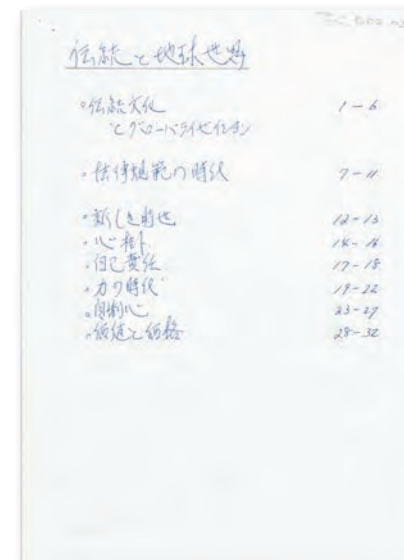
TEC\_D40\_082

7. "Danpen 断." [Fragments].

TEC\_D02\_065

8. "Dento to Chiyu Sekai 伝統と地球世界." [Tradition and Global World].

TEC\_D02\_026



No. 8 TEC\_D02\_026

9. "Dobutsu to YugenJikan 動物と有限時間." [Animals and Limited Time].

TEC\_D40\_084

10. "EGO LIFE (Kyou no Jinsei 強運の人生)." [Ego Life (Lucky Life)].

TEC\_D40\_052

11. "Elegance (Charisma)." [Elegance (Charisma)].

TEC\_D05\_005

12. "ELEGANCE (Warai 笑い)." [Elegance (For Laughs)].

TEC\_D40\_072

13. "Eshaku no Bi会釈の美 (Yoyu余裕)"  
[Beauty of Bowing].

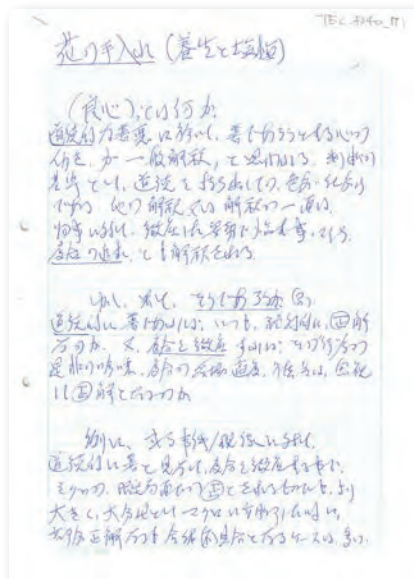
TEC\_D02\_066

14. "FuhenSei no Ketsuraku (Teika) 普遍性の  
欠落 (低下)." [The Decline of Universality].

TEC\_D40\_041

15. "Hana no Teire (Yojo to Anbai) 花の手  
入れ (養生と塩梅)." [The Care of Flowers  
(Recuperation and Salted Plums)].

TEC\_D40\_071



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16. "Henka to Shometsu 変化と消滅." [Life  
Change and End of Life].

TEC\_D09\_085

17. "Hijoshiki tai Koko no Maai (Gaikoku Jin  
toshite) 非常識対孤高の間合 (外国人として)." [Irrationality and Loneliness].

TEC\_D02\_120

18. "Hitei no Taisho 否定の対象"  
[Negative Object].

TEC\_D07\_029

19. "Hodo no Yosa 程の良さ"  
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20. "Hodohodoni 程々に."  
[Moderate Living for the Elderly].

TEC\_D02\_108

21. "Honmono to Nisemono 本物と偽物."  
[Genuineness and Imitation].

TEC\_D02\_069

22. "Honshitsu to Gaiso 本質と外装"  
[Essence and Decoration].

TEC\_D05\_018

23. "Hoyo Ryoku 包容力." [Tolerance].

TEC\_D13\_007

24. "Ikiru Kyotsui o saru (Rokyo) 生きる強迫を  
去る (老境)." [Aging without Obsession  
in Life].

TEC\_D02\_088

25. "Inga to Kokan (Genri Gensoku Hosoku  
to NingenRyoku) 因果と交換原理・原則・法  
則と人間力." [Fate and Change (Principles,  
Rules and Human Resources)].

TEC\_D02\_007

26. "Iryoku 威力." [Power].

TEC\_D03\_012

27. "Jikan 時間." [Time].

TEC\_D02\_075

28. "Jiko Ninshiki 自己認識."  
[Self-knowledge].

TEC\_D02\_072

29. "Jinsei no Kisetsu to Rizumu 人生の季節と  
リズム." [The Seasons and Rhythms of Life].

TEC\_D40\_089

30. "Jinsei no Kotsu 人生のコツ." [Art of Life].

TEC\_D02\_117

31. "Jinsei no Minori no Aki 人生の実りの秋."  
[Autumn Years].

TEC\_D02\_083

32. "Jinsei no Nan Chakuriku 人生の軟着陸."  
[Soft Landing in Life].

TEC\_D02\_095

33. "Jinsei no Seijuku 人生の成熟  
(KounRyusui) (行雲流水)." [Aging Like  
Floating Clouds and Flowing Water].

TEC\_D02\_092

34. "Jinsei no Shitsu 人生の質."  
[Quality of Life].

TEC\_D02\_099

35. "Jinsei no Soyokaze 人生のそよかぜ."  
[Gentle Breeze in Life].

TEC\_D02\_106

36. "Jinsei no Supaisu 人生のスパイス."  
[Living Moderately].

TEC\_D02\_125

37. "Jinsei to Mumei 人生と無名." [Happiness  
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TEC\_D02\_101

38. "Jinsei to Ryugi 人生と流儀 (Ozappa)  
(大雑把)." [Living Practically].

TEC\_D02\_124

39. "Jinsei to Seijitsu (Ozappa) 人生と誠実."  
[Life and Honesty].

TEC\_D02\_100

40. "Jinsei to Sutairu 人生とスタイル."  
[Life and Style].

TEC\_D02\_107

41. "Jinsei to Tetsugaku (Rokyo no Mainichi)  
人生と哲学 (老境の毎日)." [Life and Philosophy of Old Age].

TEC\_D02\_077

42. "Jinsei wa Deai (Hyohaku no Byosa)  
人生は出会 (漂泊の眇眇)." [Life Encounter].

TEC\_D09\_073

43. "Jinsei 人生 (Gekijo to Engi) (劇場と演技)." [Life as a Theatre].

TEC\_D09\_068

44. "Jinsei 人生 (Tsukanoma no Kinsho no  
Jiyu) (束間の僅少の自由)" [Freedom is  
Short-Lived and Little Freedom in Life].

TEC\_D09\_070

45. "Jiritsu Jison (Ronri no Sekai); Jinsei  
(Ichinichi o Nokai ikiru); Shai no Shinpo/  
Taiho; Kibun to Yononaka; Leadership  
(KinoBunkatsu); Namerakana Jinsei 独立自  
尊 (論理の限界); 人生 (一日を二回生きる); 社会  
の進歩/退歩; 気分と世の中; (機能分割); 滑らかな人生." [Toshio Egawa's Research Notes on  
Life, Society and Leadership].

TEC\_D02\_064

46. "Jiryu to Juyo 時流と需要"  
[Current Trends and Needs].

TEC\_D40\_005

47. "Jishin, Shizen, Nariyuki 自信・自然・成行."  
[Aging Confidently and Naturally].

TEC\_D02\_084

48. "Jitsuryoku Sha (Inzen, Senzai) 実力者  
(隠然・潜在)." [Secrets of Experts].

TEC\_D02\_119

49. "Jiyu no Jinsei 自由の人生."  
[Life of Freedom].

TEC\_D02\_122



50. "Jiyu to Kenko (Ronen no Kofuku) (Mumei no Kachi) 自由と健康 (老年の幸福) (無名の価値)." [Freedom and Health Are Happiness for the Elderly].

TEC\_D02\_105

51. "Joso no Kisetsu (Yumei o Sakeru) 助走の季節 (有名を避ける) Taste Aru seikatsu (ある生活)." [Private Life and Fame].

TEC\_D02\_104

52. "Joto na Jinsei 上等な人生." [Good Life].

TEC\_D02\_085

53. "Kachi Shika Jumyo 価値・市価・寿命" [Values, Market Prices, Life].

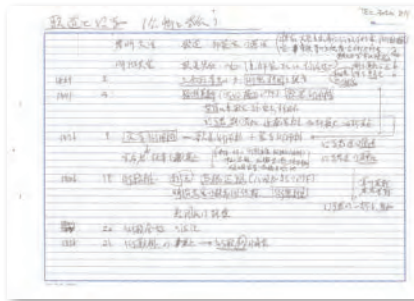
TEC\_D40\_025

54. "Kachi to Kakaku 価値と価格" [Value and Cost].

TEC\_D02\_040

55. "Kado to KokuGaku (Kuge to Buke) 歌道と国学 (公家と武家)." [Songs and Kokugaku (The Nobility and the Warriors)].

TEC\_D40\_087



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56. "Kaiga to Gakubuchi (Yohaku no Bi) 絵画と額縁 (余白の美)." [Paintings and Their Frames (The Beauty of the Margin)].

TEC\_D40\_056

57. "Kaiso 回想." [Reminiscences].

TEC\_D02\_130

58. "Kari Mono (Jinsei) 借り物 (人生)." [Living a Borrowed Life].

TEC\_D09\_072

59. "Keiken 経験." [Experience].

TEC\_D02\_028

60. "Keiken 経験." [Experience].

TEC\_D05\_020

61. "Keimyona Chakuchi 軽妙な着地." [Good Landing].

TEC\_D02\_098

62. "Ko no Tanoshimi/Rorei no Seikatsu 孤の楽しみ老令の生活." [Pleasure of Loneliness of the Elderly].

TEC\_D02\_096

63. "Kokoro no Damu no Katsuyo 心のダムの活用." [Life and Heart].

TEC\_D02\_127

64. "Kosei to Chuyo 個性と中庸." [Individuality and Moderation].

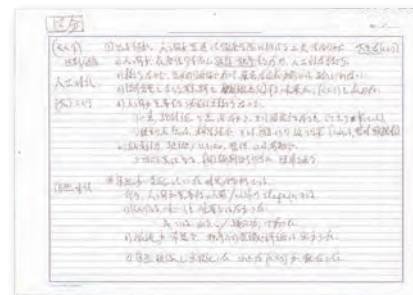
TEC\_D40\_062

65. "Koso Ryoku 構想力." [Imagination].

TEC\_D02\_009

66. "Kubun 区分." [Division].

TEC\_D09\_061



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67. "Kyo to Jitsu Kisho Dobutsu no Sekai 虚と実稀少動物の世界." [Illusion and Reality].

TEC\_D02\_115

68. "Kyo to Jitsu no Kukan (Hito no Yo no Myomi) 虚と実の空間 (人の世の妙味)." [Emptiness and the Solidity of Space (The Charm of Life)].

TEC\_D40\_007

69. "Kyoso Kikai 競争機械." [Competition in Life].

TEC\_D09\_084

70. "Life Style."

TEC\_D02\_126

71. "Mikan no Nandai 未完の難題." [Unfinished Difficult Problem].

TEC\_D02\_039

72. "Mujo no Seijaku (Rokyo) 無常の静寂 (老境)." [Silence of Uncertainty in Old Age].

TEC\_D02\_080

73. "Munen Muso no Koki (Mirai o kirisuteru) (Utsukushiku ikiru) 無念無想の香气 (未来を切り捨てる) (美しく生きる)." [Free from worthless thoughts].

TEC\_D02\_081

74. "Nihon Jin to Chi 日本人と知." [Japanese People and Knowledge].

TEC\_D09\_046

75. "Ningen to Kanjo (Johatsu) 人間と感情 (蒸発)." [Humanity and Feelings (Evaporation)].

TEC\_D40\_066

76. "Ninshiki to Henka (Hito no Issho) 認識と変化 (人の一生)." [Self-actualisation and Change].

TEC\_D09\_071

77. "Nokori Jikan (Shukuzen toshite) 残り時間 (肅然として)." [Remaining Time of Old Age].

TEC\_D02\_086

78. "Rakuen dearu Genzai (Kako, Omoide) 楽園である現在 (過去・思い出)." [Reflections of Toshio Egawa on his Past and Memories].

TEC\_D02\_129

79. "Rojin no Gimu (Konomashisa) (Utsukushisa) 老人の義務 (好ましさ) (美しさ)." [Responsibility of the Elderly].

TEC\_D02\_089

80. "Rojin to Kokishin 老人と好奇心." [Curiosity of the Elderly].

TEC\_D02\_087

81. "Rokyo (Chakuriku no Myo) 老境 (着陸の妙)." [Landing Skill of the Elderly].

TEC\_D02\_090

82. "Rokyo Rojin no Wagamama (Tabi o sakeru) (Roka no Purosesu) 老境老人の我侭 (旅を避ける) (老化のプロセス)." [Wisdom of the Elderly].

TEC\_D02\_093

83. "Ronen no Kodoku 老年の孤独." [Loneliness in Old Age].

TEC\_D02\_091

84. "Sabetsu (Yuetsu to Retto) 差別 (優越と劣等)." [Discrimination (Superiority and Inferiority)].

TEC\_D40\_010

85. "Seijitsu (Maemuki no Warikiri) 誠実 (前向き) (割り切り)." [Sincerity (Positive Dividends)].

TEC\_D40\_067

86. "Senken Ryoku wa Fuzai 先見力は不在." [No Foresight].

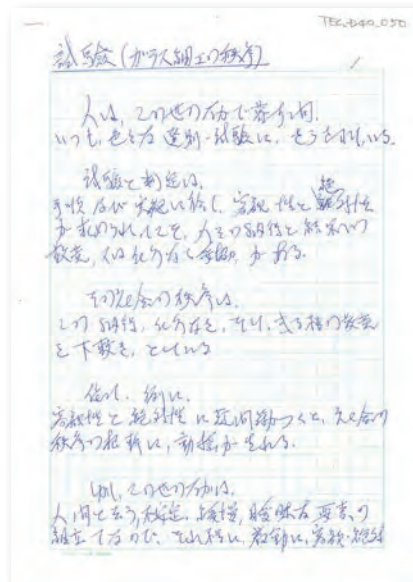
TEC\_D02\_010

87. "Sennin, Yosei no Kyosha 仙人・余生の強者." [Life of a Hermit].

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88. "Shiken (GarasuZaiku no Chitsujo) 試験 (ガラス細工の秩序)." [Examinations (Order of the Glasswork)].

TEC\_D40\_050



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89. "Shinsen naru Sei 新鮮なる生." [New Life].

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90. "Shinshi Ron紳士論." [Gentleman Theory].

TEC\_D09\_011

91. "Shitsu to Bi ni ikiru (Koko) 質と美に生きる (孤高)." [Beauty and Quality of Life].

TEC\_D02\_116

92. "Shizuka na Tanpaku na Hibi 静かな淡白な日々." [Living Old Age Plainly].

TEC\_D02\_128

93. "Shugo / Hontai 主語/本体." [Subject / Body].

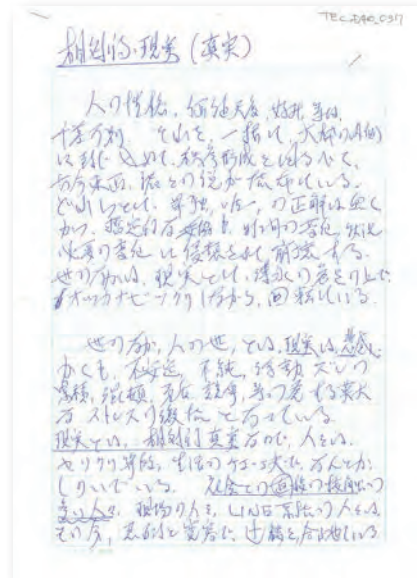
TEC\_D40\_035

94. "Sontaku to Sairyō 寸度と裁量 (Global Stage)." [Moderation and Discretion (Global Stage)].

TEC\_D40\_077

95. "SotaiTeki, Genjitsu (Shinjitsu) 相対的・現実 (真実)." [Relativity, Reality (Truth)].

TEC\_D40\_037



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96. "SukiKirai no Sensu (TASTE & STYLE) 好嫌のセンス (TASTE & STYLE)." [Sense of Likes and Dislikes].

TEC\_D40\_030

97. "Sutairu no Koseki (Kojin Kiroku) スタイルの航跡 (個人記録)." [Trail of Style: Personal Record].

TEC\_D02\_114

98. "Tenun天運 (REALITY & POWER)." [Subject / Body].

TEC\_D05\_033

99. "Tsumetai Hanabi 冷い花火." [Emulousness of Elderly].

TEC\_D09\_087

100. "Utsukushii Jinsei Bi no Yuwaku, Jinsei ni akiru, Kareru美しい人生美の誘惑・人生に飽きる・枯れる." [Considerations for the Elderly].

TEC\_D02\_097

101. "Yoi Hito 良い人." [Good person].

TEC\_D09\_066

102. "Yoki Jinsei, Jinmyaku no Wa 良き人生・人脈の輪." [A Good Life with Harmonious Relations].

TEC\_D02\_110

103. "Yumei no Kyogyo 有名の虚業." [Fame is Not Real].

TEC\_D02\_103

104. "Yumei toiu Homatsu 有名と云う泡沫." [Fame is Ephemeral].

TEC\_D02\_102

105. "Yuyujiteki (Rojin Seikatsu no Gokui) 悠々自適 (老人生活の極意)." [The Meaning of Life for the Elderly].

TEC\_D02\_094

106. "Yuzuriai no Seishin (STYLE no Kyozon) 譲り合いの精神 (STYLEの共存)." [The Spirit of Compromise (Coexistence of Style)].

TEC\_D40\_011

107. "Zuiso 随想." [Random Thought].

TEC\_D02\_035

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108. "Bidan美談." [Inspiring Story].

TEC\_D05\_019

109. "Chitsujo to Jiyu秩序と自由." [Discipline and Freedom].

TEC\_D02\_001

110. "Chitsujo to Jiyu身の程 (自制)." [Social Position (Self-control)].

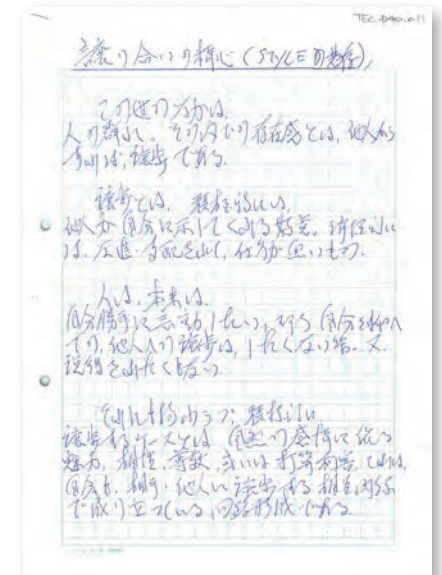
TEC\_D02\_030

111. "Fuan to Muda不安と無駄." [Uneasiness and Waste].

TEC\_D02\_074

112. "Ganryoku眼力." [Observation].

TEC\_D02\_061



No. 106 TEC\_D40\_011

113. "Gokuraku Ojo (Jinsei wa SukiKirai) 極楽往生 (人生は好き嫌い)." [Peaceful End of Life].

TEC\_D02\_113

114. "Handan判断 (Jiryu no Henka) 時流の変化." [Judgment (Changes in Trends)].

TEC\_D09\_050

115. "Hensei Joto Ichiryu品性・上等・一流." [Character, Premium Quality, First Class].

TEC\_D03\_006

116. "Hitsuyo (Mamono Yokai) 必要 (魔物・妖怪)." [Necessity (Devils and Monsters)].

TEC\_D02\_011

117. "Image."

TEC\_D02\_045

118. "Jakusha no Seikatsu弱者の生活." [Life of the Weak].

TEC\_D09\_043

119. "Jijin - Yoyu - Jisei Shin自信・余裕・自制心." [Confidence, Allowance, Self-control].

TEC\_D02\_068

120. "Jiko Bunseki自己分析." [Self-analysis].

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121. "Jinmyaku no Kachi (Takotsubo Shakai/Kyosho) 人脈の価値 (タコツボ社会/狭少)." [Value of Personal Connections (Society Similar to Octopus Traps/Narrowness)].

TEC\_D09\_003

122. "Jinmyaku to Jiryu人脈と時流." [Personal Connections and Current Trends].

TEC\_D09\_004

123. "Jinmyaku人脈." [Acquaintances].

TEC\_D09\_019

124. "Jinsei no Myo (Hokori, Jisonshin) 人生の妙 (誇り・自尊心)." [Wonder in Life : Pride, Self-esteem].

TEC\_D02\_112

125. "Jinzai人材." [Talent].

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126. "Jitsuryoku Soo実力相応." [Corresponding to Own Abilities].

TEC\_D05\_034

127. "Joto Jin (Soshiki to Tsushin) 上等人 (組織と通信)." [Charismatic People (Organisation and Communication)].

TEC\_D09\_015

128. "Kaikaku towa改革とは." [Reform].

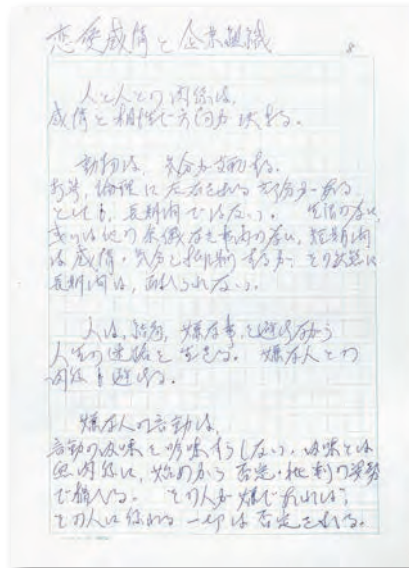
TEC\_D10\_011

129. "Kakugo 覚悟." [Resolution].

TEC\_D02\_078

130. "Kanjo to Kigyo感情と企業." [Feelings and Company].

TEC\_D08\_031



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131. "Kanju Ryoku感受力." [Sensitivity].

TEC\_D03\_013

132. "Kansho Sei感傷性." [Sentimentality].

TEC\_D02\_067

133. "Keni (Utsuroi) 權威 (移い)." [Authority (Fades)].

TEC\_D09\_045

134. "Kitai to Seiren 期待と精錬." [Expectations and Refinement].

TEC\_D40\_083

135. "Kofuku (Seikaku to Noryoku) (Bachigai o sakeru) 幸福 (性格と能力) (場違を避ける)." [Happiness: Personality and Ability].

TEC\_D02\_111

136. "Kosho交渉." [Negotiation].

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137. "Kyosei虚勢." [Bluff].

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138. "Kyoshoku虚飾." [Affectation].

TEC\_D02\_052

139. "Kyou Jaku強弱." [Strength and Weakness].

TEC\_D02\_021

140. "Maai間合." [Distance].

TEC\_D02\_059

141. "Minohodo o shiru Koto (Kincho o hogusu) 身の程を知る事 (緊張をほぐす)." [Understanding Your Own Position to Ease Tension].

TEC\_D02\_109

142. "Mujun to Konmei 矛盾と混迷." [Contradiction and Confusion].

TEC\_D44\_002

143. "Osoruru nakare Jinsei 畏るるなかれ人生." [Living Well After 60 Without Fear].

TEC\_D02\_079

144. "Ronri to Shinri (FuseigoHyoryu) 論理と心理 (不整合漂流)." [Logic and Psychology (Mismatched Drifting)].

TEC\_D40\_014

145. "Seikatsu to Jiko Sekinin (Menjulzon no Genkai) 生活と自己責任 (面従依存の限界)." [Life and Responsibility].

TEC\_D05\_027

146. "Senken Ryoku (Genzai no Hanno Ryoku) 先見力 (現在の反応力)." [Foresight Ability (Current Reaction Force)].

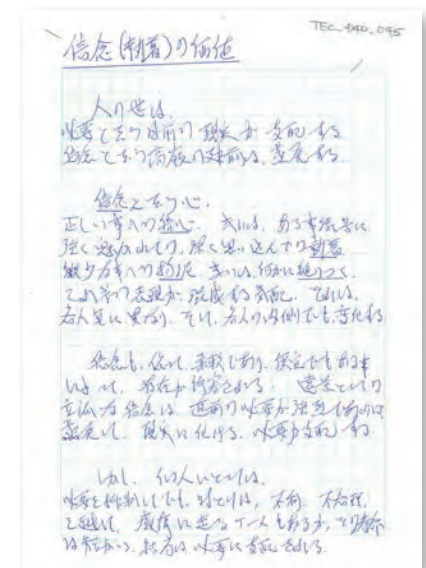
TEC\_D09\_001

147. "Shi Gi Tai no Seijuku心技体の成熟 (Leader)." [Matured Spirit, Techniques and Physical Strength].

TEC\_D02\_018

148. "Shinen (Shuchaku) no Kachi 信念 (執着) の価値." [The Value of Faith (Tenacity)].

TEC\_D40\_045



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149. "Shinrai信頼." [Trust].

TEC\_D02\_025

150. "Shinyo to Kokoro信用と心." [Trust and Mind].

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151. "Shoso ni Tsuite思想について." [About Thought].

TEC\_D02\_054

152. "Special to wa? Chikara no aru Hito Tsuyoi Hito, Jiritsu; Public to wa? Chikara no yowai Hito, Fuzoku Specialとは=力のある人強い人, 自立; Publicとは=力の弱い人, 附属." [Strong and Independent Person; Weak and Dependent Person].

TEC\_D09\_063

153. "Tohi逃避." [Escapism].

TEC\_D02\_042

154. "Who (Jinbutsu Honi人物本位)." [Who (Depending on Personal Character)].

TEC\_D02\_043

155. "Yume no Danpen夢の断片." [Fragments of Dreams].

TEC\_D02\_056

156. "Yuzu融通." [Adaptability].

TEC\_D02\_076

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157. "Kakushin核心." [Core].

TEC\_D02\_022

158. "Kami no Sonzai神の存在." [Existence of God].

TEC\_D03\_004

## History and Civilization

159. "Ajia to Nihon アジアと日本." [Asia and Japan with Reference to History, Art, Culture and the Relationship].

TEC\_D11\_021

160. "Bi to POPULISM 美とPopulism." [Beauty and Populism].

TEC\_D40\_059

161. "Deai, Mirai Shakai, Rekishi no Tsukai Kata出合, 未来社会, 歴史の使い方." [Toshio Egawa's Research Notes on Encounter, Future Society, Usage of the History].

TEC\_D09\_047

162. "Dijinbutsu no Shuen大人物の終焉." [End of the Great Figures].

TEC\_D04\_014

163. "Dokusho読書 (to とLeader)." [Reading and Leaders].

TEC\_D05\_001

164. "En no Owari (Sengo 70 nen) 宴の終り (戦後70年)." [End of the Party (70 Years After the War)].

TEC\_D40\_033

165. "GLOBAL Jidai to Kokusai Jin 時代と国際人." [GLOBAL Era and Cosmopolitan].

TEC\_D09\_017

166. "Higashi to Nishi東と西." [East and West].

TEC\_D05\_036

167. "Jinbutsu no Kenkyu 人物の研究." [Folder of Research Notes on Personalities].

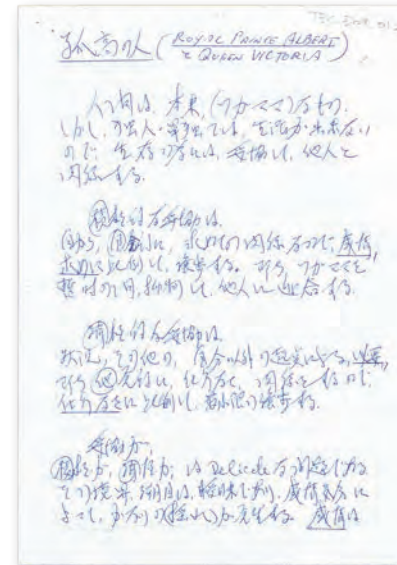
TEC\_D37

168. "Kimochi気持." [Feeling].

TEC\_D09\_051

169. "Koko no Hito孤高の人 (ROYAL PRINCE ALBERT to と QUEEN VICTORIA)." [Folder of Research Notes on Emperor Meiji and Sino-Japanese War].

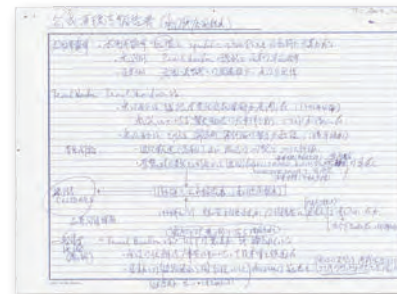
TEC\_D04\_012



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170. "Koshiki Shinjuwan Hokokusho (Beikoku Gikai ate Teishutsu) 公式真珠湾報告書 (米国議会宛提出)." [Official Pearl Harbor Report Presented at the U.S. Congress].

TEC\_D04\_027



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171. "Kunsho (Rekishi to Bunka o monogatari) 勲章 (歴史と文化を物語る)." [Historical and Cultural Elements in Medals].

TEC\_D04\_029

172. "Meiji Tenno to Nisshin Senso明治天皇と日清戦争." [Folder of Research Notes on Emperor Meiji and Sino-Japanese War].

TEC\_D32

173. "Meiji Tenno to Nisshin Senso明治天皇と日清戦争 (Dentoteki Burando Ryoku伝統的ブランド力)." [Emperor Meiji and Sino-Japanese War].

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174. "Meiji Tenno 明治天皇." [Folder of Research Notes on Emperor Meiji].

TEC\_D34

175. "Meiji Tenno 明治天皇." [Folder of Research Notes on Emperor Meiji].

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176. "Meiji Tenno Gon Tenji (Shinjo) 明治天皇 権典侍 (寝所)." [Courtiers in the Meiji Imperial Household].

TEC\_D40\_088

177. "[Notes on the Kyoto Aristocracy]." In English and Japanese.

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178. "Personality." [Folder of Research Notes on Personalities, Including Shigeharu Matsumoto 松本重治, Aisuke Kabayama 榊山愛輔, Jiro Shirasu 白洲次郎, Hideo Kobayashi 小林秀雄, Thomas B Glover, Charles Winston, Ryuzo Sejima 瀬島龙三].

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179. "Rekishi, Jikan, Baransu歴史・時間・バランス。" [History, Time, Balance].

TEC\_D04\_023

180. "Rekishi ni tsuite歴史について" [History].

TEC\_D04\_025

181. "Rekishi Ninshiki to Tairyoku歴史認識と体力。" [Japan History Recognition with Reference to Attack in Pearl Harbor].

TEC\_D04\_010

182. "Rekishi (Kyojakuna Hana) 歴史(虚弱な花)。" [The Fragility of History].

TEC\_D04\_024

183. "Riyo sareru Rekishi利用される歴史。" [Using History].

TEC\_D04\_011

184. "Shirasu Jiro 白洲次郎。" [Jiro Shirasu].

TEC\_D04\_020

185. "Shirokane no Oka 白金の丘。" [Hill of "Shirokane"].

TEC\_D40\_004

186. "Tenno Ke (MeijiTenn/Ron) 天皇家(明治天皇/論)。" [Japanese Imperial Family since Meiji Era].

TEC\_D04\_001

187. "Tenno Sei (Kuki no Genkai) 天皇制(空気の限界)。" [Emperor System of Japan (the Myth)].

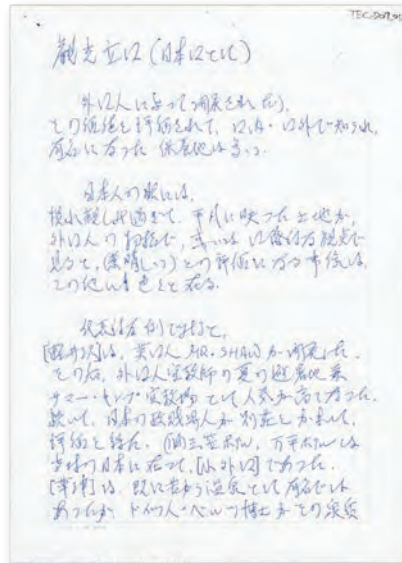
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## Geography

### TRAVELS AND VOYAGES

188. "Kanko Rikkoku (Nihon Koku toshite) 観光立国(日本国として)。" [Tourism-oriented Nation (as Japan)].

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189. "Aimai no Jumyo 曖昧の寿命。" [Ambiguousness in Life].

TEC\_D12\_038

190. "Bilshiki to Jinsei美意識と人生。" [Sense of Beauty and Life].

TEC\_D09\_034

191. "Bitoku no Hyori美徳の表裏 (Zettai Chi Shinko絶対値信仰)。" [Two Sides of Virtue].

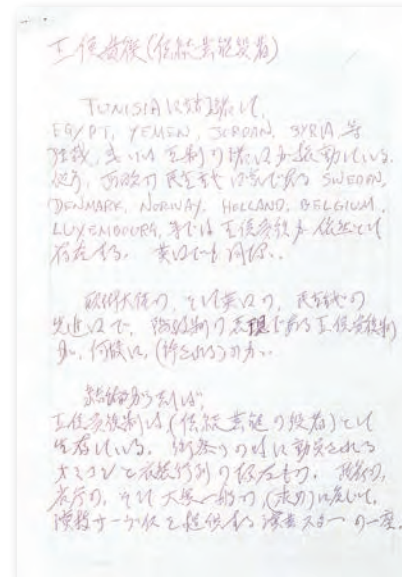
TEC\_D03\_002

192. "CONTRA."

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193. "Dento Geino Yakusha伝統芸能役者。" [Traditional Actor].

TEC\_D05\_014



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194. "Dento Teki, Budo伝統的・武道。" [Traditional Martial Arts].

TEC\_D05\_030

195. "DIVERSITY no Shotai to Jusho の正体と住所。" [The Identity and Address of Diversity].

TEC\_D40\_001

196. "Fukaku 風格。" [Dignity].

TEC\_D02\_023

197. "Ganban (Shukan, Bunka no Kabe) 岩盤(習慣・文化のカベ)。" [Manners and Customs].

TEC\_D05\_006

198. "Garasu no Kabe / IBunka ガラスの壁/異文化。" [Wall of Glass / Different Culture].

TEC\_D40\_031

199. "Hinsei no Bi (Sado no local sei) 品性の美(茶道のlocal性)。" [Beauty of Tea-ceremony].

TEC\_D05\_008

200. "Ifuku衣服。" [Clothes].

TEC\_D09\_052

201. "Isho (Kyumeii) (Kincho Kan) 衣装(救命衣)(緊張感)。" [Clothing].

TEC\_D05\_004

202. "Isshun no Shakui一瞬の借衣。" [A Moment of Borrowed Clothes].

TEC\_D09\_013

203. "Jibun jishin te ri Taiketsu 自分自身で対決 (Trump Ko考)。" [Confronted by Oneself (Trump's Thought)].

TEC\_D11\_031

204. "Jinbo ni tsuite人望について。" [Popularity].

TEC\_D02\_017

205. "Jinga ni tsuite人我について。" [About Others and Oneself].

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206. "Jishin ni tsuite自信について。" [Confidence].

TEC\_D03\_001

207. "Karate to空手とOLYMPIC。" [Karate and Olympic].

TEC\_D05\_028

208. "Kino no Jidai (Jinsei Sekkeizu) -Joshiki to Gaman-Miryoku-KuhoMusan (Minohodo no Seikatsu) -Jiyu eno Michi-Zako to Taigyō (Jikaku) -Agaru/Sagaru (Jibun o Shiru) 機能の時代(人生設計図)常識とガマン-魅力-空砲霧散(身の程の生活)自由への道-雑魚と大魚(自覚)上がる/下がる(自分を知る)。" [Toshio Egawa's Research Notes on Life Planning].

TEC\_D05\_012

209. "Kokoro no Tsuru心の通路."  
[Passage of the Heart].

TEC\_D02\_027

210. "Koyo to Hinsei 教養と品性."  
[Culture and Character].

TEC\_D13\_009

211. "Kyojitsu 虚実." [Truth and Falsehood].

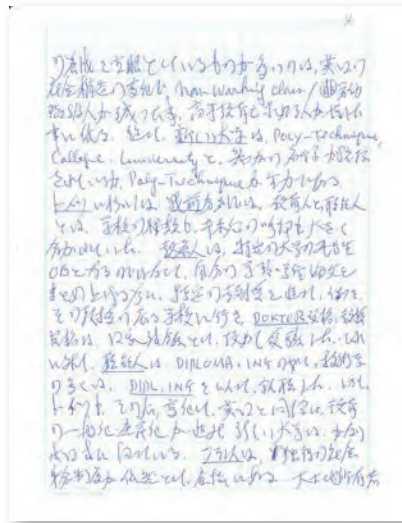
TEC\_D10\_010

212. "Kyoyo Jin 教養人." [Educated People].

TEC\_D02\_062

213. "Kyoyo to Shokuno (Shizen to Ningen)  
教養と職能 (自然と人間)." [Culture and Skill  
(Nature and Human)].

TEC\_D40\_043



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214. "Manner."

TEC\_D02\_053

215. "Mujun Tai no Hyoryu 矛盾体の漂流."  
[Contradiction].

TEC\_D05\_017

216. "Nihon Jin 日本人." [Japanese People].

TEC\_D05\_010

217. "Nihon Jin (Miryoku no Dotei) 日本人  
(魅力への道程)." [Japanese People  
(Path to Charm)].

TEC\_D09\_005

218. "Ningen Sei ni suite 人間性について."  
[About Humanity].

TEC\_D09\_041

219. "Ningen Sei 人間性." [Human Nature].

TEC\_D09\_022

220. "Ningen to IKai 人間と衣会."  
[Human and Garment].

TEC\_D09\_021

221. "Ningen to Unmei 人間と運命."  
[Human and Destiny].

TEC\_D02\_006

222. "Ninhen no Seikatsu 人間の生活."  
[Conduct of Life].

TEC\_D12\_026

223. "Olympic (Gekijo 劇場)." [Olympic (Theater)].

TEC\_D02\_012

224. "Ryuko to Chitsujo 流行と秩序."  
[Fashion and Order].

TEC\_D09\_033

225. "Sei to Kokyu 静と呼吸."  
[Silence and Breathing].

TEC\_D02\_003

226. "Senshin Koku (Kakuji no Jiko  
Sekinin) 先進国 (各人の自己責任)."  
[Developed Countries (Self-responsibility  
of Each Person)].

TEC\_D10\_006

227. "Shimei Kan 使命感." [Sense of Duty].

TEC\_D02\_033

228. "Shumi ni suite 趣味について."  
[About Hobby].

TEC\_D02\_036

229. "Shumi ni suite 趣味について (TASTE)."  
[About Hobby (Taste)].

TEC\_D05\_032

230. "Shumi 趣味." [Hobbies].

TEC\_D05\_041

231. "Taishu Geigo 大衆迎合 (Popurazimuzum)  
ポピュラリズム)." [Public Flattery (Populism)].

TEC\_D10\_004

232. "Uso no Koyo ウソの効用." [Use of Lies].

TEC\_D02\_070

233. "Yoi Mono 良い物." [Good Thing].

TEC\_D05\_009

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### GENERAL WORKS

234. "21 Seiki to Kigyō Kachi 世紀と企業価値."  
[The 21st Century and Corporate Value].

TEC\_D08\_025

235. "Jinko Mondai (Makuro) to Kigyō  
(Mikuro) 人口問題 (マクロ) と企業 (ミク  
ロ)." [Population Problems (Macro) and  
Enterprises (Micro)].

TEC\_D07\_014

236. "Kaizu naki Hyoryu 海図なき漂流  
(ECONOMISTS)." [Drifting without a Chart  
(Economists)].

TEC\_D08\_014

237. "Kokka Shihon Shugi (Taishu no  
Onedari) 国家資本主義 (大衆のオネダリ)."  
[State Capitalism (Mass Scrounging)].

TEC\_D10\_005

238. "Shokugyo to Jinsei (Taishu to Kino  
no Jidai) 職業と人生 (大衆と機能の時代)."  
[Occupation and Life (The Era of the  
Masses and Functions)].

TEC\_D08\_021

239. "Shokugyo 職業." [Occupation].

TEC\_D08\_040

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240. "Gurobaru Jidai = Denen to Nogyō  
グローバル時代 = 田園と農業." [Globalisation  
era = Rural Areas and Agriculture].

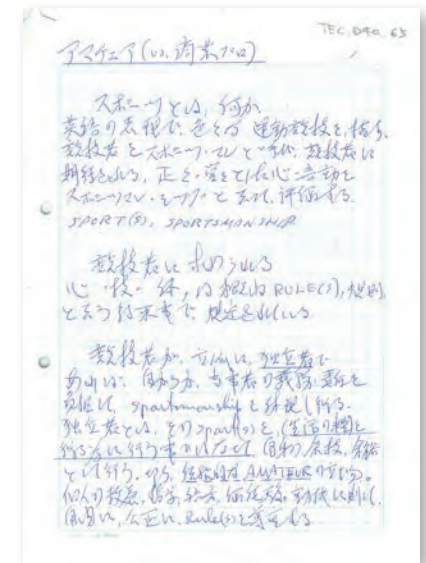
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### LABOUR AND MANAGEMENT

241. "Amachua (U.S. Shogyo Puro) アマチュア  
(U.S. 商業プロ)." [Amateurs (U.S. Commercial  
Pros)].

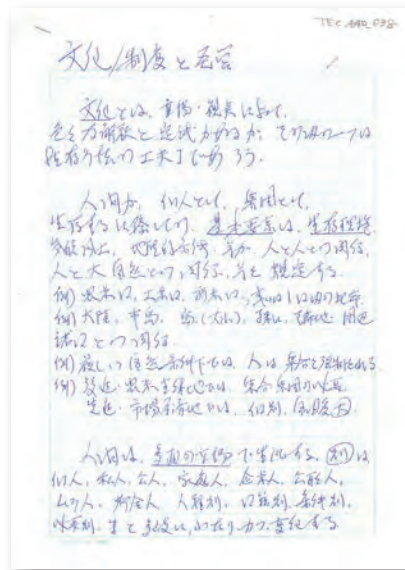
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242. "Arakaruto Senbetsu アラカルト選別 (分業・共業)." [A la carte Selections (Division of Labour; Collaboration)].  
TEC\_D44\_004
243. "(Atogaki) (あとがき)." [Afterword of Toshio Egawa on his Business Essays].  
TEC\_D09\_089
244. "Bunka / Seido to Keiei 文化／制度と経営." [Culture / System and Management].  
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245. "Chiisana Kenbikyō 小さな顕微鏡." [Micro-perspective].  
TEC\_D05\_007
246. "Deai 出合." [Encounter].  
TEC\_D02\_005
247. "Denen Konin (Shihon to Keiei) 田園高人 (資本と経営)." [Noble People in Rural Districts (Capital and Management)].  
TEC\_D08\_008

248. "Eiyū 英雄." [Hero].  
TEC\_D03\_005
249. "Fu Kanzen 不完全." [Imperfection].  
TEC\_D08\_044
250. "Gavanansu ガヴァナンス (Gimon 疑問)." [Company's Governance].  
TEC\_D07\_009
251. "Gekido no Jidai 激動の時代." [Turbulence Era].  
TEC\_D08\_023
252. "Gijutsu no MekikiRyoku 技術の目利力." [Judgement Ability for Technology].  
TEC\_D40\_021
253. "Hito no Ue ni tatsu Koto/Yo ni deru Koto 人の上に立つ事/世に出る事." [Leadership].  
TEC\_D09\_067
254. "Hokoku-sho: Susumekata no tejun 報告書: 進め方の手順." Report on Procedures.  
TEC\_D40\_095
255. "HoshuGaku (NihonJinYakuin) 報酬額 (日本人役員)." [Executive Remuneration (Japanese Executives)].  
TEC\_D40\_039
256. "Ichiryū no Joken 一流の条件." [Requirement for First-class].  
TEC\_D09\_042
257. "Ijo 異常." [Abnormality].  
TEC\_D09\_058
258. "Ishikettei 意思決定." [Decision Making].  
TEC\_D07\_037
259. "JigyōKa to SERENDIPITY 事業家とSERENDIPITY." [Entrepreneurs and Serendipity].  
TEC\_D40\_070

260. "Jikan 時間." [Time].  
TEC\_D08\_042
261. "Jinga (Shutaiteki na Shigoto Seisaku) 人我 (主体的な仕事政策)." [Independent Work Policy].  
TEC\_D07\_006.
262. "Jinji Bu 人事部." [Human Resource Department].  
TEC\_D07\_030
263. "Jinji Honbu (Doki) 人事本部 (動機)." [Personnel Department Headquarter].  
TEC\_D07\_001
264. "Jinji Keiei 人事経営." [Personnel Affairs Management].  
TEC\_D07\_040
265. "Jinji Seisaku (KokusaiKijun ni Taio shite) 人事政策 (国際基準に対応して)." [Personnel Affairs Policy: International Standard].  
TEC\_D07\_050
266. "Jinji Seisaku (Koyo Kanko no Henka) 人事政策 (雇用慣行の変化)." [Personnel Affairs Policy: Practices and Changes].  
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267. "Jinji Seisaku 人事政策." [Personnel Affairs Policy].  
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268. "Jinji Seisaku 人事政策." [Personnel Affairs Policy].  
TEC\_D07\_028
269. "Jinji Seisaku (Undo Noryoku) 人事政策 (運動能力)." [Company's Personnel Policy].  
TEC\_D07\_003
270. "Jinji 人事." [Personnel Affairs].  
TEC\_D07\_033

271. "Jinji (Merihari) 人事 (メリハリ)." [Company's Personnel Affairs].  
TEC\_D07\_004
272. "Jinshu Mondai (KokusaiKeiei no Kaiko) 人種問題 (国際経営の回顧)." [Issues of Race (Reflections on International Management)].  
TEC\_D40\_064
273. "Jinzai 人材POOL(S)." [Talent Pool(s)].  
TEC\_D07\_026
274. "Jinzsei to Ridashippu 人生とリーダーシップ." [Life and Leadership].  
TEC\_D02\_050
275. "Jisshitsu Rodo Hi (Rodo no Joshitsu) 実質労働費 (労働の上質)." [Real Labour Costs (Good Quality of the Labour)].  
TEC\_D08\_029
276. "Joho 情報." [Information].  
TEC\_D05\_015
277. "KaishaNingen (ZentaiShugi) 会社人間 (全体主義)." [Company Human Relations (Totalitarianism)].  
TEC\_D40\_040
278. "Keiei Sha to Nenpo 経営者と年俸." [Manager and Annual Salary].  
TEC\_D07\_042
279. "Keiei Sha (Makuro VS Mikuro) 経営者 (マクロVSミクロ)." [Executive Manager (Macro VS Micro)].  
TEC\_D07\_015
280. "Keiei to Kotei 経営と肯定." [Management and Affirmation].  
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281. "Keikei to Seiji 経営と政治." [Management and Politics].  
TEC\_D08\_026

282. "Ketsudan; Miryoku 決断; 魅力; Leadership)." [Toshio Egawa's Thoughts about Decision, Charm and Leadership].

TEC\_D02\_037

283. "Kigyō no Seicho to Jinzai 企業の成長と人材。" [Company Growth and the Quality of Employee].

TEC\_D40\_003

284. "Kigyō no Tairyoku 企業の体力。" [Physical Strength of the Company].

TEC\_D08\_037

285. "Kigyō Senryaku to Global Standard 企業戦略とGLOBAL STANDARD。" [Entrepreneurial Strategies and Global Standards [Part 1]].

TEC\_D40\_085

286. "Kigyō Shindan 企業診断 (Jinga Sei 人我性)。" [Company Diagnosis].

TEC\_D07\_013

287. "Kigyō no Jumyo (Ningen no Shitsugyo) 企業の寿命 (人間の失業)。" [Life Expectancy of Business Enterprises].

TEC\_D07\_044

288. "Kikan to Ningen 機関と人間。" [Organisation and Human].

TEC\_D08\_034

289. "Kojin no Kishitsu (Nihon Kigyō no Keiei Sha) 公人の器質 (日本企業の経営者)。" [Quality of the Public Officials (Manager of Japanese Company)].

TEC\_D08\_013

290. "Kojin no Shika, Jika 個人の市価・時価。" [The Market Price and Time Value of the Individual].

TEC\_D40\_034

291. "Kokuryoku to Sensu, Shinrai Ryoku (Nihon Koku); Saibunka, Jinkenhi Tosan; Tekisei Kakaku, Kojin to Soshiki; Jinji, Soshiki to Meisho 国力とセンス 信頼力 (日本国); 細分化 人件費倒産; 適正価格, 個人と組織; 人事, 組織と名称。" [Toshio Egawa's Research Notes: National Strength and Sense, Confidence (Japan); Subdivision, Personnel Expenses, Bankruptcy; Fair Price, Individuals and Organisations; Personnel Affairs, Organisation and Name].

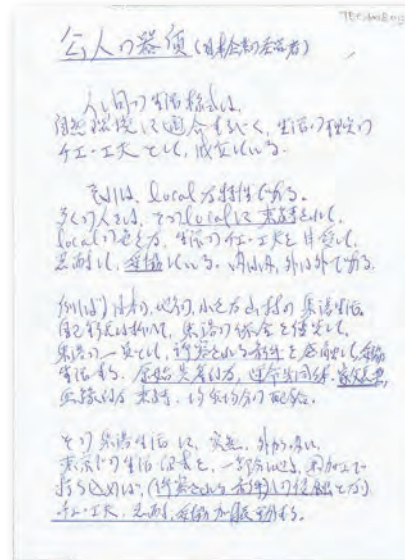
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292. "Kokusai Ka no Jinji Seisaku 国際化の人事政策。" [Globalised Personnel Policy].

TEC\_D07\_045

293. "Korekara no Kanrisha これからの管理者。" [Manager in the Future].

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294. "Koyo ni tsuite, Tonneru/Fukyo; Kokka towa, IMF Shinsa/Nihon Koku no Shinyo; Nihon Koku no Yowasa/Gaiko, WTO to Chugoku 雇用について トンネル/不況; 国家とは, IMF 審査/日本国の信用; 日本国の弱さ/外交, WTO と中国。" [Toshio Egawa's Research Notes on Employment, IMF, Credit of Japan, Japan Diplomacy, WTO and China].

TEC\_D10\_008

295. "Koyo to Gijutsu 雇用と技術。" [Employment and Technology].

TEC\_D07\_031

296. "Koyo to Henka 雇用と変化。" [Employment and Change].

TEC\_D07\_020

297. "Koyo to Jikosekinin (Fuan no Meiro) 雇用と自己責任 (不安の迷路)。" [Employment and Self-responsibility (Maze of Anxiety)].

TEC\_D07\_019

298. "Koyo Kankei (Keichofuhaku to Risuku) 雇用関係 (軽輩浮薄とリスク)。" [Employment Relationships (Frivolity and Risk)].

TEC\_D40\_008

299. "Koyo 雇用。" [Employment].

TEC\_D07\_021

300. "Koyo 雇用。" [Employment].

TEC\_D07\_023

301. "Koyo 雇用。" [Employment].

TEC\_D07\_024

302. "Koyo-雇用一 (II) Biko 補考。" [Employment-(II) Supplement].

TEC\_D07\_022

303. "Kyoyo to Shuyo (Gono o koete) 教養と修養 (技能を越えて)。" [Culture and Training (Beyond Skills)].

TEC\_D40\_026

304. "Leadership Ko 考。" [A Thought on Leadership].

TEC\_D02\_019

305. "Leadership ni tsuite について。" [About Leadership].

TEC\_D08\_019

306. "Maai Noryoku (Jigyo no Seih) 間合能力 (事業の成否)。" [Success or Failure of the Business].

TEC\_D07\_017

307. "MANNER to Chikara と力。" [Manner and Power].

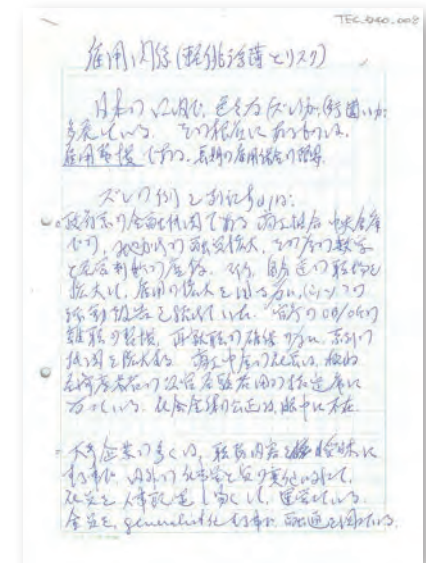
TEC\_D05\_013

308. "Mujun no Chōetsu (Shiki-sha) 矛盾の超越 (指揮者)。" [Transcendence of Contradiction (Conductors)].

TEC\_D44\_003

309. "Nihon Chiho no Jigyo Unei (MiryokuKo-I) 日本地方の事業運営 (魅力考— I)。" [Local Business Administration of Japan].

TEC\_D08\_056



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310. "NOBEL Sho 賞." [Nobel Prize].

TEC\_D08\_041

311. "RESTRUCTURE."

TEC\_D06\_005

312. "Rida eno Dotei: Kigyo Keiei Sha toshite no Kokoro Gamae リーダーへの道程: 企業経営者としての心構." [Process to be a Leader: Mentality and Attitude as the Company Manager].

TEC\_D08\_046

313. "RISKS."

TEC\_D08\_022

314. "Sabetsu (SenshinkokuKa to Keiei) 差別 (先進国化と経営)." [Discrimination (Advanced Countries and Management)].

TEC\_D40\_006

315. "Seishin no Dokuritsu Sei 精心の独立性 (Koyo Atsuryoku)." [Employment Pressure in the Globalised World].

TEC\_D07\_005

316. "Sentaku to Shuchu (Joshiki Teki na Wakiyaku) 選択と集中 (常識的な脇役)." [Choice and Concentration (Supporting Role of Common-sense)].

TEC\_D08\_047

317. "Shacho to Shippai 社長と失敗." [Managing Director and Failure].

TEC\_D07\_018

318. "Shafu to Senshin Koku 社風と先進国." [Corporate Culture and Developed Country].

TEC\_D06\_006

319. "Shakudo to MujunTai 尺度と矛盾体." [Standard and Contradiction].

TEC\_D11\_025

320. "Shikko Yakuin Seido no Genjo to Shorai 執行役員制度の現状と将来." [The Present Conditions and the Future of the Operating Officer System].

TEC\_D08\_024

321. "Shinise no Kenkyu (ChiisanaSokumen) (Henshin) 老舗の研究 (小さな側面)(変身)." [Studying Old Establishments (A Small Aspect) (Transformation)].

TEC\_D40\_076

322. "Shisei Kan (Global Jidai) 死生感 (Global 時代)." [Feeling of Life and Death (Global Era)].

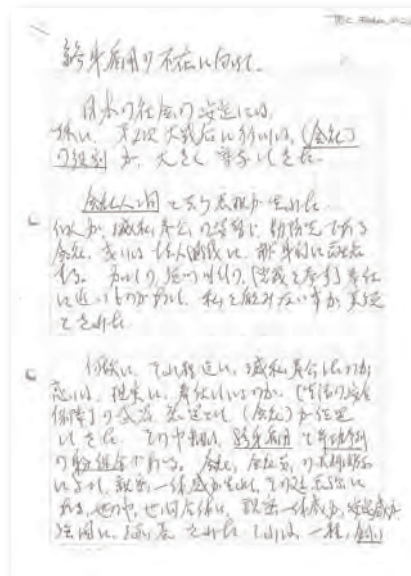
TEC\_D08\_035

323. "Shitsu to Ryudo Hi no Jidai 質と流動性の時代." [Quality and Liquidity Cost].

TEC\_D09\_081

324. "ShushinKoyo no Fuzai ni mukete 終身雇用の不在に向けて." [Ending the Life-Long Work System].

TEC\_D40\_022



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325. "Somosomo Byo そもそも病." [Somosomo Disease].

TEC\_D08\_004

326. "Soshiki Shinwa 組織神話." [Myth in an Organisation].

TEC\_D03\_008

327. "Soshitsu 素質." [Quality].

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329. "Taishitsu nitsuite 体質について." [Company Constitution].

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330. "Teinen (Furenzoku na Koyo) 定年 (不連続な雇用)." [Retirement (Discontinuous Employment)].

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334. "Who to と What." [Who and What].

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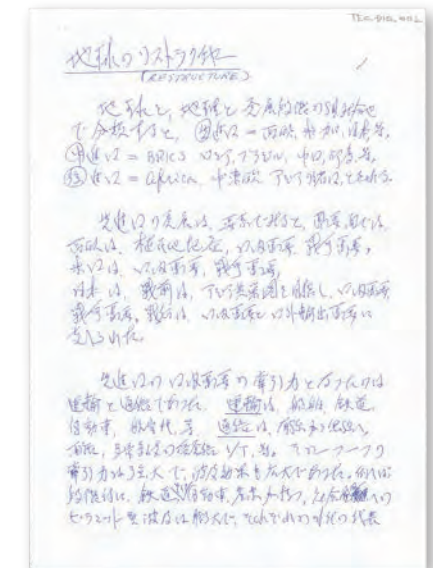
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337. "Aisho 相性 (Kigyo no Suisei 企業の盛衰)." [Affinity (Ups and Downs of the Company)].

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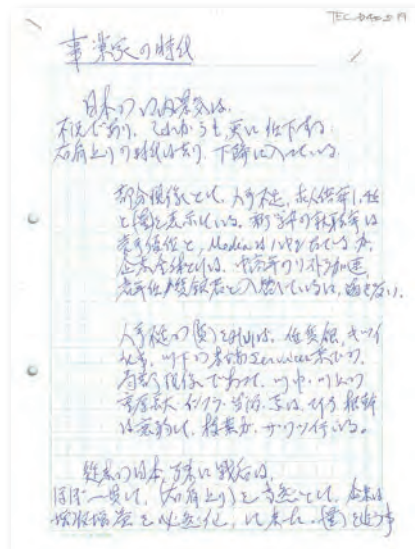
351. "Jigyo Ka事業者." [Business].  
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353. "Jigyo no Honshitsu事業の本質."  
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358. "Jiyu Keizai no Bogai自由経済の妨害."  
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359. "Kagyo to Kigyo家業と企業."  
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361. "Keiyaku契約." [Contract].  
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366. "Kogin, Fuji, Daiichikangin no Gappei  
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369. "Konami niyoru Shijo Sannyu no  
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370. "Kyoko Kairo (Konsarutanto Hoken)  
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372. "Masukomi Ron (Ori no Uchi de) マスコミ論 (オりの内で)." [Theory of Mass Communication].

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373. "Minei Ka 民営化." [Privatisation].

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374. "Minei Ka (Kokumin no Kakugo) 民営化 (国民の覚悟)." [Privatisation (Readiness of the Nation)].

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375. "Mitsubishi to Graba 三菱とグラバー." [Mitsubishi and Glover].

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376. "NICHE (Bunseki to Tsushin 分析と通信)." [Business Communication].

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377. "Nihon Koku to Nihon Kigyo 日本国と日本企業." [Japan and Japanese Company].

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378. "Nihon no Dai Kigyo 日本の大企業." [Big Company in Japan].

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379. "Nihon no Seizo Ryoku 日本の製造力 (Koyo 雇用)." [Productivity of Japan].

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380. "Nihon Shijo eno Hanbai Sannyu 日本市場への販売参入 (MARKETING REFERENCE)." [Entry to the Japanese Market (Marketing Reference)].

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381. "Rinri to Chitsujo 倫理と秩序." [Ethics and Order].

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382. "Seibutsu 生物." [Creature].

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383. "Sekai no Henka (Chuken Kigyo no Shinro) 世界の変化 (中堅企業の進路)." [Changes in the World (Path of Medium-sized Enterprises)].

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385. "Shihai to Hi Shihai 支配と被支配." [Control and Being Under Control].

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386. "Shikibun Gan (Mikata) 識分眼 (見方)." [Ability for Recognition].

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387. "Shocho (Kagyo) 象徴 (家業)." [Symbol (Family Business)].

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388. "Shuppan to Hodo 出版と報道." [Publishing and Journalism].

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391. "TPP (Dakyo 妥協)." [Trans-Pacific Partnership (TPP)].

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392. "TPP no DNA (Idenshi 遺伝子)." [Trans-Pacific Partnership (TPP)].

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393. "TPP to Nihon と日本." [Trans-Pacific Partnership (TPP) and Japan].

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394. "Ugoki Fudosan 動く不動産." [Real Property].

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395. "Yoi Mono (TPP Jidai) 良いもの (TPP 時代)." [Trans-Pacific Partnership (TPP)].

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396. "Zaibatsu Keisei (Ijo no Sanbutsu) 財閥形成 (異常の産物)." [Formation of Zaibatsu (Unusual Product)].

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399. "Ba no Henshitsu 場の変質." [Japan Economic Conditions since 1945].

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400. "Finrando フィンランド." [Finland].

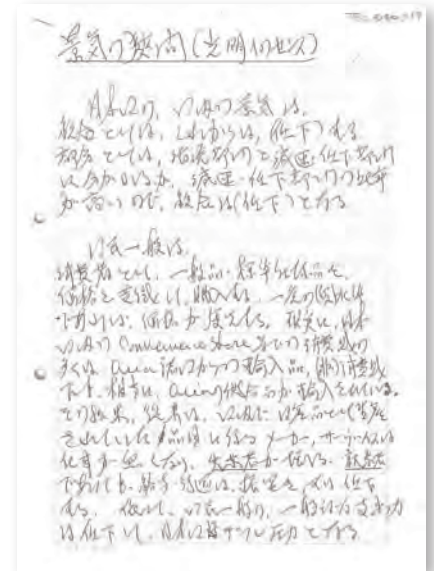
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401. "Kansai (Kinki) no Keikyo to Kongo 関西 (近畿) の景況と今後." [Business Conditions and the Future of Kansai (Kinki)].

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402. "Keiki no Hazama (Komyo eno Sensu) 景気の狭間 (光明へのセンス)." [The Economic Gap (Sense of Hope)].

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405. "Nihon no korekara 日本のこれから." [Japan in the Future].

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406. "Seikatsu Sha 生活者." [Ordinary People].

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407. "Senshin Koku no Fukei (Patoron no Shometsu) 先進国の風景 (パトロンの消滅)." [Loss of Customers in Developed Countries].

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408. "Senshin Koku no Shoso先進国の諸相." [Diverse Aspects of the Developed Country].

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409. "Senshin Koku先進国." [Developed Country].

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410. "Singapore Kinkyu 近況." [Recent Developments of Singapore].

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414. "KigyōZaimu to Kagaku, Gijutsu 企業財務と科学・技術." [Corporate Finance and Science, Technology].

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415. "Kinyū Kanwa no Shippai金融緩和の失敗." [Failure of Monetary Easing in Japan].

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416. "Kokai, Jojo Kaisha公開・上場会社." [Public and Listed Companies].

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417. "Seiji Risuku政治リスク." [Political Risk].

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418. "Sekai Doji Fukyo世界同時不況(Genin to Kongo原因と今後)." [Worldwide Recession].

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419. "Torii vs PUBLIC ART ka 鳥居vs PUBLIC ART か." [Torii vs PUBLIC ART ka 鳥居vs PUBLIC ART か].

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420. "Zoei no Hitsuzen 増税の必然." [The Need for Tax Increase].

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423. "ASIA ChihoJinshu (NihonJin to Jiyu) ASIA地方人種(日本人と自由)." [Asia Local Race (Japanese and Freedom)].

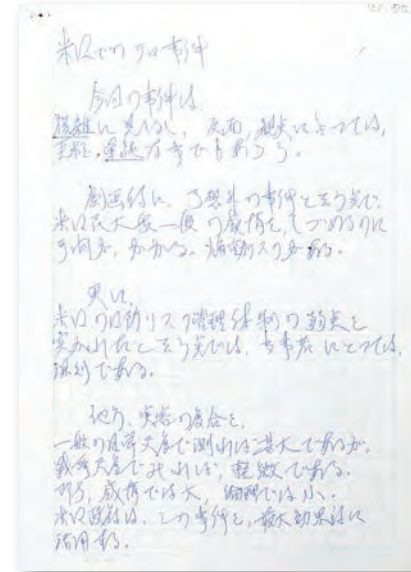
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428. "Bunka e no shiza 文化への視座." [Perspectives on Culture].

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434. "Chikyu Sekai地球世界." [Global World].

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442. "Gakureki, Mibun Seido no Hokai (Kino Chitsujo) 学歴・身分制度の崩壊(機能秩序)." [Collapse of Educational Background and Class System].

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455. "Joto na Seikatsu 上等な生活."  
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457. "Kizoku, Tenno Ke, Sogyo Ke 貴族・  
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458. "Kizoku 貴族." [Noble].

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463. "Kokusai Jidai no Shin Seikatsu 国際時  
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464. "Kokusai Ka 国際化." [Globalisation].

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465. "Media." In English.

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466. "MENTOR (Jinmyaku nit suite  
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467. "Mibun no Kotei 身分の肯定."  
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468. "MY HUSBAND AND I (Otto to Watashi)  
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TEC\_D09\_036

470. "Nihon Koku no Shinro 日本国の進路."  
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TEC\_D11\_006

471. "Nihon no ShinSeikatsuSekkeiZu  
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472. "Ningen Kankei 人間関係."  
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TEC\_D09\_020

473. "Ningen Kankei 人間関係."  
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474. "Ningen Kankei (Jo to Ri) 人間関係  
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475. "Onsei no Kachi 音声の価値."  
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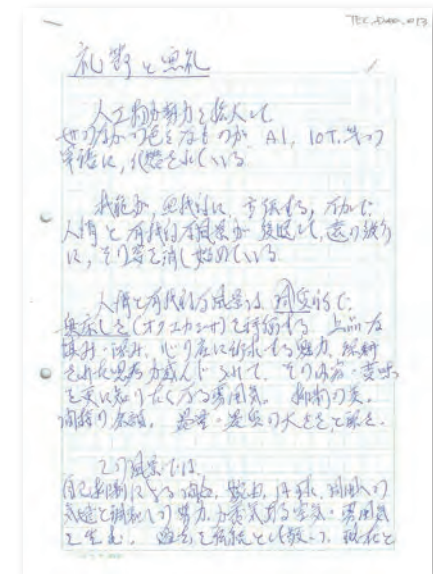
TEC\_D02\_002

476. "Power (Legara, Gakureki, Keireki,  
Zairyoku, Monbatsu, Keisho, Jiinmyaku);  
Style (Kuki to Eikyo Ryoku; Yumei Ryoku,  
Miryoku, Shinpi Sei, Karisuma Sei) Power  
家柄、学歴、経歴、財力、門閥、継承、人脈; 空気  
と影響力; 有名力、魅力、神秘性、カリスマ性."  
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477. "Reisetsu to Burei 礼節と無礼."  
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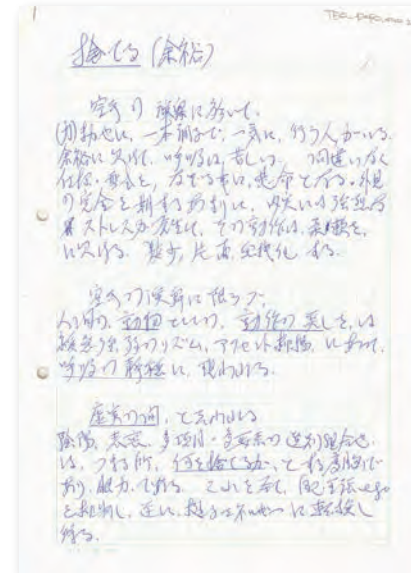
478. "Ryakudatsu (Ningen no Go) 掠奪  
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479. "Ryugi no Koki流儀の香氣"  
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480. "Sabetsu Honno (Jinsei no Keshiki)  
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481. "Sabetsu Kan (Shakai no ENGINES)  
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482. "Saho Kurabu社交倶楽部." [Social Club].  
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483. "Sakkaku錯覚." [Misunderstanding].  
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484. "Seikatsu no Butai生活の舞台."  
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485. "Seikatsu to Chitsujo生活と秩序."  
[Life and Order].  
TEC\_D09\_049
486. "SekaiButai to SeikatsuRyugi 世界舞台と  
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487. "SenshinKoku no Otona  
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TEC\_D40\_075
488. "SERVICE(S) (Hoshi) kara SUPPLIE(S)  
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492. "Shakai no Ippo社会の第一歩."  
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499. "Suteru (Yoyu) 捨てる (余裕)"  
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518. "MinshuSei (Gekijo) 民主制 (劇場)."  
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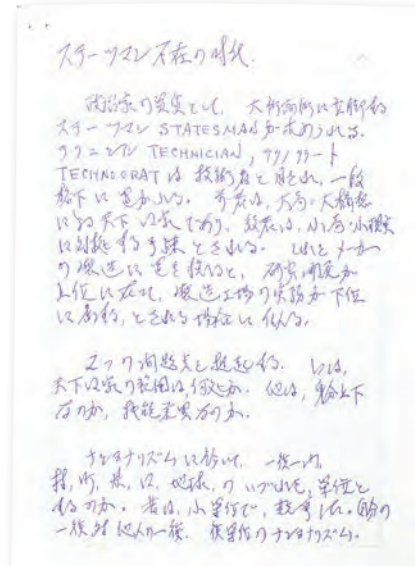
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535. "Chugoku no Jikai Risuku中国の自壊  
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542. "Minami Afurika KyowaKoku Oyobi  
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546. "Political Drama (Abe, Ishiba, Maehara)."  
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547. "Rekka suru Beikoku劣化する米国."  
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553. "Tanigaki Sadakazu (Jimin To Sosai) to Gaikokujin Tokuhaintachi no Shitsugi 谷垣禎一 (自民党総裁) と外国人特派員達の質疑." [Foreign Correspondents' Questions to Sadakazu Tanigaki (President of the Liberal Democratic Party) in Foreign Correspondents' Club on 23 Oct 2009].

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557. "Tenno天皇." [Emperor].

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558. "Toranol虎の威." [Authority of the Tiger].

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559. "Yasashisa (Shinsei) 優しさ (真正)." [Kindness (Real)].

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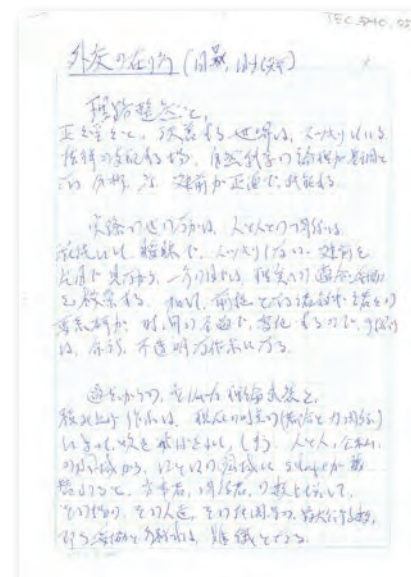
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607. "Byodo to Fudo (Horitsu to Kino) 平等と不同 (法律と機能)." [Equality and Inequality (Law and Function)].

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608. "Chugoku Mondai中国問題."  
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611. "Gakumon 学問." [Study].

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612. "Gakushu no Kachi 学習の価値."  
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613. "Goho to Seikatsusensu (Hinsei to Kyoyo) 合法と生活センス (品性と教養)." [Legal and Lifestyle Sense: Character and Education].

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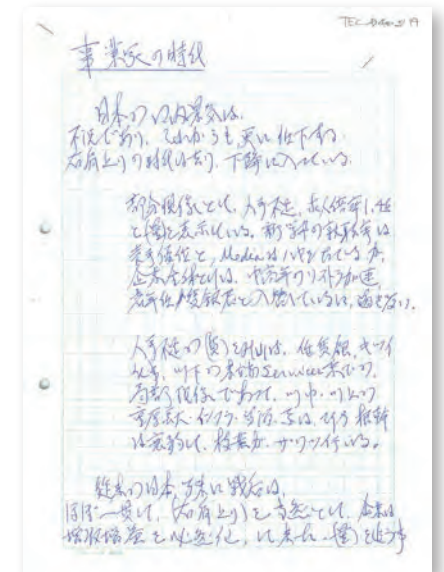
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620. "Seikatsu Shudan toshitenogakureki (Kyosho Hinkon no Shocho) 生活手段としての学歴 (狭少貧困の象徴)" [Impact of Educational Background on Life Choices].

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621. "Shirokane no Oka 白金の丘" [School days of Toshio Egawa].

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622. "IshiDentatsu (KoshinFuryo) 意思伝達 (更新不良)" [Communication (Failure to Update)].

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625. "Mishima Yukio (ChiisanaShijin) Petit Poet 三島由紀夫 (小さな詩人) Petit Poet" [Yukio Mishima (The Little Poet)].

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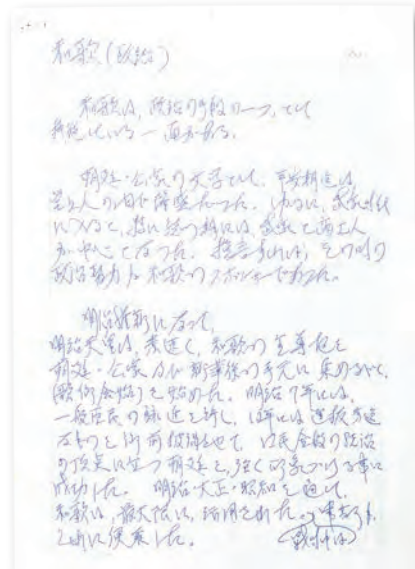
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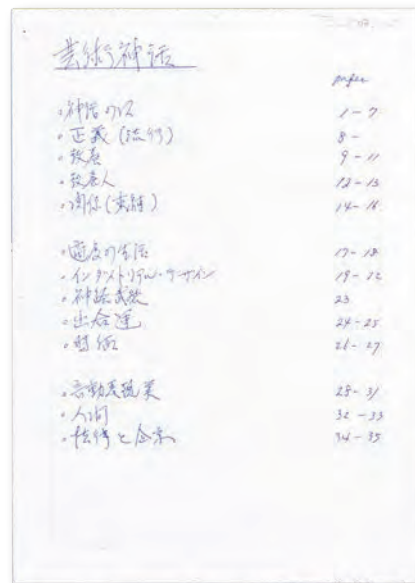
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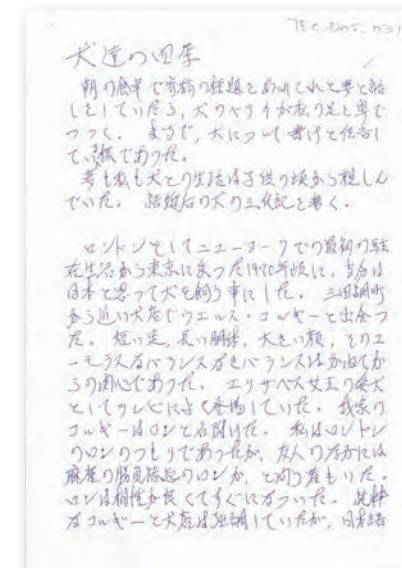
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632. "Hana 花." [Flower].

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633. "Inu Tachi no Shiki 犬達の四季" [Life-cycles of a Dog].

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634. "(Dai) Jinbutsu (Sosei to Jumyo) (大) 人物 (素性と寿命)" [Important People (Identity and Longevity)].

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635. "Erai Hito 偉い人." [Great Person].

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636. "FABLESS PROJECT ni tsuite について" [On Fabless Projects].

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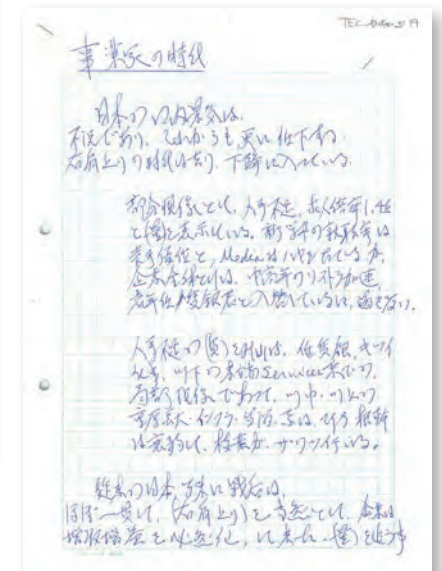
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638. "GLOBAL/ROBOT Jidai 時代" [Global/Robot Era].

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639. "Heiwa Boko (Nihon Jin) 平和ボケ (日本人)" [Peace Senility (Japanese)].

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640. "Higashi Nihon Dai Shinsai 東日本大震災" [The Great East Japan Earthquake].

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641. "Higashi Nihon Dai Shinsai 東日本大震災 (追信)" [The Great East Japan Earthquake (Sequel)].

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642. "Hokai崩壊." [Collapse].

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643. "I/T INFORMATION TECHNOLOGIES."

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644. "Kagaku (Sei) 科学 (聖)." [Science].

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645. "Kankyo Gurin Kakumei to Kigyo環境  
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646. "Kigyo no Johosenryaku Gainen to  
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Concept and Business Guidelines].

TEC\_D08\_051

647. "Kocha紅茶." [Black Tea].

TEC\_D05\_23

648. "Kuki空気." [Air].

TEC\_D02\_058

649. "Ningen to I/T Kakumei Jidai人間とI/T革  
命時代." [Human and I/T Revolution Era].

TEC\_D09\_029

650. "Ningen to ROBOT 人間とROBOT."  
[Men and Robot].

TEC\_D04\_019

651. "Shieki to Koeki私益と公益."  
[Private Profit and Public Welfare].

TEC\_D08\_043

652. "Tairyoku to Sokudo体力と速度."  
[Physical power and Speed].

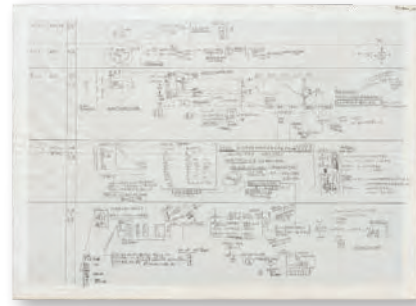
TEC\_D02\_014

653. "Tairyoku体力." [Physical Strength].

TEC\_D02\_031

654. "Uchu, Chikyu, Shizen to Ningen,  
Ningen to Keiei, Ningen, Keiei 宇宙、地  
球、自然と人間、人間と社会、人間と経営、人  
間、経営." [Universe, Earth, Nature and  
Human, Human and Society, Human and  
Management, Human, Management].

TEC\_D02\_131



No. 654 TEC\_D02\_131

655. "Yo no Ugoki世の動き." [Movement of  
the World].

TEC\_D02\_034

## MILITARY SCIENCE

656. "Anzen 安全." [Security].

TEC\_D10\_013

657. "Dai 3 ji SekaiTaisen to Nihon 第3次世界  
大戦と日本." [World War III and Japan].

TEC\_D40\_057

658. "Fuki Dokuritsu (Tairyoku GataShiyo  
no Sekkei) 不羈独立 (体力型仕様の設計)."  
[Freedom and Independence  
from Restraint].

TEC\_D12\_019

659. "Gunji Ryoku軍事力." [Military power].

TEC\_D17\_003

660. "Kokubo国防." [National Defense].

TEC\_D07\_041

661. "Kokubo国防." [National Defense].

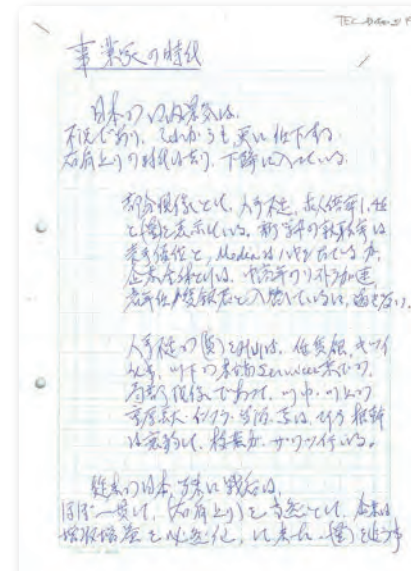
TEC\_D08\_030

662. "Nihon no AnzenHosho 日本の安全保障."  
[The Security of Japan].

TEC\_D40\_047

663. "Nihon no Kokubo (Mitsubishi  
Jukogyo) 日本の国防 (三菱重工業)."  
[National Defense of Japan (Mitsubishi  
Heavy Industries)].

TEC\_D08\_018



No. 663 TEC\_D08\_018

664. "Nihonkoku no Anzen Hosho to Gun bi  
日本国の安全保障と軍備." [National Security  
& Armament].

TEC\_D12\_043

665. "Sejima Ryuzo (Fukugan no  
Narushizumu) 瀬島龍三 (複眼のナルシズム)."  
[Ryuzo Sejima].

TEC\_D04\_009

666. "Senso to Koyo 戦争と雇用."  
[War and Employment].

TEC\_D17\_001

667. "Sento Kino, Sai Gun bi (Dokuritsu  
Koku), Ho, Chitsujo, Atsuryoku Dantai,  
Jinsei (Renzoku Shiai), Yoryoku, Kiryo  
(Funiki), Jogen, Utsuroiyasusa ni tsuite 戦闘  
機能, 再軍備 (独立国), 法, 秩序, 压力団体, 人生  
(連続試合), 余力, 器量 (雰囲気), 助言, 移ろい易  
さについて." [Battle Function, Rearmament  
(Independent Country), Law, Order,  
Pressure Group, Life (Consecutive Games),  
Surplus Energy, Looks (Atmosphere),  
Advice, Unstable].

TEC\_D17\_004

668. "Toshi Koizan都市鉱山." [Urban Mine].

TEC\_D03\_011

# SPEECHES AND INTERVIEWS GIVEN BY TOSHIO EGAWA

1. List of Toshio Egawa's lectures, speeches and publications, from 1986 to 2011. The list is divided into two parts, i.e. Konica Corporation (1986 – 1997) and Egawa Strategics Laboratory (1998 – 2011). In English and Japanese.

1986 – 2011, *TEC\_D31\_001*

2. Invitation letter, list of members, list of past speeches and brochure of the Japan Technology Transfer Association 日本工業技術振興協会.

1 September 1988, *TEC\_D41\_005*

3. Speech by Toshio Egawa on "Kigyosenryaku to M&A企業戦略とM&A [Business Strategy and Mergers & Acquisitions]", in Antorepurena Kareji (アントレプレナーカレッジ特別講義). Audio recording.

December 1989, *TEC\_AV\_006*

4. Transcript of speech by Toshio Egawa on "Antorepurena Kareji Kigyosenryaku to M&Aアントレプレナーカレッジ特別講義 -- 企業戦略とM&A [Business Strategy and Mergers & Acquisitions]". Typescript. A flyer of this speech is also attached.

December 1989, *TEC\_D31\_004*

5. Speech by Toshio Egawa on "Kigyosenryaku to M&A企業戦略とM&A [Business Strategy and Mergers & Acquisitions]". Audio recording.

[1991], *TEC\_AV\_013*

6. Interview with Toshio Egawa titled "Konica's 'Contrarian' Sees Japanese Management Flaws", in Business International, Vol. XXXVIII, No. 10, pp.81 – 82, 88. In English.

11 March 1991, *TEC\_MP01\_071*



No. 6 *TEC\_MP01\_071*

7. Interview with Toshio Egawa titled "Why Boosting Productivity is Like Catching Fish", in Business International, Vol. XXXIX, No. 28, pp. 235, 230. In English.

20 July 1992, *TEC\_MP01\_072*



No. 7 *TEC\_MP01\_072*

8. Interview with Toshio Egawa titled "Top Management Perspective on Productivity Management: Konica's Toshio Egawa", in Maximizing Global Productivity: How To Create the High-Performance Company, No. 1-115, pp. 44 – 45. In English.

1993, *TEC\_MP03\_015*

9. Draft of speech by Toshio Egawa on "Jigyogaisha kara mita M & A senryaku 事業会社から見たM&A戦略 [M&A Strategy from the Perspective of Business Corporation]". Typescript.

11 March 1993, *TEC\_D31\_003*

10. Seminar invitation and flyer for the above speech organised by Japan Technology Transfer Association 日本工業技術振興協会.

11 March 1993, *TEC\_D41\_004*

11. Speech by Toshio Egawa on "Himiyagura to Sakanatsuri火の見櫓と魚釣 [Fire Watching and Fishing]", at Toppu Maindo Forumu (トップマインドフォーラム). Audio recording.

4 June 1993, *TEC\_AV\_007*

12. Interview with Toshio Egawa on "NingenRyoku人間力 [Human Resources]", in JBC Infomeshon (JBCインフォメーション), pp. 1 – 2.

July – August 1993, *TEC\_MP02\_005*

13. Speech by Toshio Egawa on "Toppu no Doryo トップの度量", in GendaiKeieiJuku (現代経営塾), No. 5, 1994, ZenhanGo (前半号). Audio recording.

May 1994, *TEC\_AV\_014-015*

14. Speech by Toshio Egawa on "RidaShippu no Kokoro no Yutori Kokoro no Yutori towa Nani ka? リーダーシップと心のゆとり - 心のゆとりとは何か? [Leadership's Mental Capacity -- What's the Mental Capacity?]", in GendaiKeieiJuku (現代経営塾), No. 7, 1994, KohanGo (後半号). Audio recording.

July 1994, *TEC\_AV\_016-017*

15. Speech by Toshio Egawa on "RidaShippu to Kokoro no Yutori RidaShippu towa nani ka? リーダーシップと心のゆとり -- リーダーシップとは何か? [Leadership's Mental Capacity -- What's the Leadership?]", in GendaiKeieiJuku (現代経営塾), No. 8, 1994, KohanGo (後半号). Audio recording.

August 1994, *TEC\_AV\_018-019*

16. Speech by Toshio Egawa on "Rida to Kokoro no Yutori Rida ni hitsuyo no yoso o bunseki suru リーダーシップと心のゆとり -- リーダーに必要な要素を分析する [Leadership's Mental Capacity -- Analyse the Necessary Elements for Leadership from Historical and Geographical Perspective]", in GendaiKeieiJuku (現代経営塾), No. 9, 1994, ZenhanGo (前半号). Audio recording.

September 1994, TEC\_AV\_020-021

17. Speech by Toshio Egawa on "RidaShippu to Kokoro no Yutori Jokyo ni oujita RidaShippu no Arikata リーダーシップと心のゆとり -- 状況に応じたリーダーシップの在り方 [Leadership's Mental Capacity -- Leadership and Situation]", in GendaiKeieiJuku (現代経営塾), No. 10, 1994, ZenhanGo (前半号). Audio recording.

October 1994, TEC\_AV\_022-023

18. Speech by Toshio Egawa at "Senbatsu Kanrisha Kenshu 選抜管理者研修 [Training for Selected Managers]", Session No. 1. Audio recording.

16 December 1994, TEC\_AV\_008

19. Speech by Toshio Egawa on "Kongo no ChushoKigyo to KokusaiKankyo 今後の中小企業と国際環境 [Global Environment of Small and Medium Enterprises in Future]", in GendaiKeieiJuku (現代経営塾), No. 1, 1995, ShinshunGo (新春号). Audio recording.

January 1995, TEC\_AV\_024-025

20. NHK TV programme NichiyobiJyutsukan (日曜美術館). Video recording.

22 January 1995, TEC\_AV\_001

21. Speech by Toshio Egawa on "Keieisha no Kesudan no toki ShinkoFunoji ni torubeki Hoho towa? 経営者の決断の時 -- 進行不能時に取るべき方法とは? [Business Management Decision -- Risk Management]", in GendaiKeieiJuku (現代経営塾), No. 3, 1995, ZenhanGo (前半号). Audio recording.

March 1995, TEC\_AV\_026-027

22. Speech by Toshio Egawa on "Keieisha no Kesudan no toki Makelkusa ni Shori o motarasu niha? 経営者の決断の時 -- 負け戦に勝利をもたらすには? [Business Management Decision -- How to Turn Defeat into Victory?]", in GendaiKeieiJuku (現代経営塾), No. 3, 1995, KohanGo (後半号). Audio recording.

March 1995, TEC\_AV\_028-029

23. Speech by Toshio Egawa on "Ibunkakan no Shoyoso ni tsuite 異文化間の諸要素について [Key Elements and Comparison between Celtic Culture and Japanese Culture]", at Dai 3 kai Igyoshukoryu KerutoKonshinkai (第3回 異業種交流ケルト懇親会). Audio recording.

13 March 1995, TEC\_AV\_009

24. Speech by Toshio Egawa on "Keieisha no Kesudan no toki Warikiri no KeieiTetsugaku towa? 経営者の決断の時 -- 割り切りの経営哲学とは? [Business Management Decision -- Business Philosophy?]", in GendaiKeieiJuku (現代経営塾), No.4, 1995, ZenhanGo (前半号). Audio recording.

April 1995, TEC\_AV\_030-031

25. Speech by Toshio Egawa on "Keisha no Ketsudan no Toki Kokoro no Yuragi wa Purasu no Enerugi 経営者の決断の時 -- 心の揺らぎはプラスのエネルギー [Business Management Decision -- Mental Energy]", in GendaiKeieiJuku (現代経営塾), No.5, 1995, ZenhanGo (前半号). Audio recording.

May 1995, TEC\_AV\_032-033

26. Programme book, flyer and invitation letter for the event "HeiseiFukyo o norikuru tameno TankiShuchuKoza (Kogyo) 平成不況を乗り切るための短期集中講座 (工業)" featuring Toshio Egawa's profile and the title of his speech Toppu no Doryo トップの度量.

8 August 1995, TEC\_D41\_001

27. Speech transcript on "Kokusai shakai no naka de no Nihon kigyo no risuku 国際社会の中での日本企業のリスク [Risk of Japanese Company in the International Community]". Typescript.

21 September 1995, TEC\_D31\_005

28. Invitation letter, conference brochure and organiser's brochure for the above event, featuring Toshio Egawa as a coordinating speaker.

21 September 1995, TEC\_D41\_003

29. Speech by Toshio Egawa on "Kokusai shakai no naka de no Nihon kigyo no risuku 国際社会の中での日本企業のリスク [Risk of Japanese Company in the International Community]", in Risuku Manejimento Sogo Shinpojumu (リスク・マネジメント総合シンポジウム), pp. 5-1-1 to 5-1-16. A flyer of this event is also attached.

21 September 1995, TEC\_MP01\_037 & TEC\_MP02\_022

30. Speech by Toshio Egawa at Patent Department Presentation of Konica Corporation (特許部発表会). Audio recording.

15 November 1995, TEC\_AV\_010

31. Outline of Toshio Egawa's speech Toppu no Doryo トップの度量 delivered at Tosa akinai juku 土佐あきない塾, with programme and participant list for the event.

16 November 1995, TEC\_D41\_002

32. Photocopy of draft and reference materials for Toshio Egawa's speech "Bunka no Yakuwari - PAX PAN Asiana to Nihon 文化の役割-PAX PAN Asianaと日本", together with information sheets about the event.

8 February 1996, TEC\_D41\_010

33. Invitation letter, appreciation letter and brochure from Tama Graduate School of Management and Information Sciences for lectures by Toshio Egawa.

19 April 1996, TEC\_D41\_014

34. Transcript of Toshio Egawa's speech "The Region-Current Issues and Changes in the Regional Environment" delivered in Singapore. In English.

28 April 1996, TEC\_D41\_018

35. Draft of Toshio Egawa's speech Keiei Bunka Risuku (KokusaiShakai ni okeru NihonKigyo) 経営・文化・リスク (国際社会に於ける日本企業) at Seikei University, Faculty of Economics 成蹊大学・経済学部.

2 May 1996, TEC\_D41\_017

36. Speech by Toshio Egawa on "GendaiNihon Keiei Ron 現代日本経営論 [Japanese Modern Business Management Theory]", Part I & Part II. Video recording.

2-9 May 1996, TEC\_AV\_002-003



37. Invitation letter from Epson Co Ltd セイコーエプソン株式会社.

13 May 1996, TEC\_D41\_009

38. Invitation letter, brochures and participant list for the event organised by Toyama-ken Chūshōkigō Daigaku 富山県中小企業大学 featuring Toshio Egawa's speech Toppu no Doryo トップの度量.

4 July 1996, TEC\_D41\_011

39. Speech by Toshio Egawa on Finland and Japan (I) New Technology & Society (II) International Technology Transfer, delivered in Helsinki for TEKES, Ministry of Trade and Industry Finland. In English.

6 August 1996, TEC\_D41\_015

40. Flyer and outline of Toshio Egawa's speech Toppu no Doryo トップの度量 organised by Nagayo-chō Shōkōkai 長与町商工会.

9 September 1996, TEC\_D41\_007

41. Flyer and outline of Toshio Egawa's speech Toppu no Doryo トップの度量 organised by Kinkai-chō Shōkōkai 琴海町商工会.

10 September 1996, TEC\_D41\_006

42. Draft of Toshio Egawa's speech Toppu no Doryo トップの度量 and programme of the event organised by Nara ken Shōkōkai rengō-kai 奈良県商工会連合会.

20 September 1996, TEC\_D41\_012

43. Outline of Toshio Egawa's speech Toppu no Doryo - KeieiSha no Ketsudan no Toki トップの度量～経営者の決断の時～ delivered at Naruto juku Super Seminar '96 鳴門塾スーパーセミナー '96, with programme of the event featuring Toshio Egawa's CV.

5 November 1996, TEC\_D41\_006

44. Invitation letter, flyer and outline for Toshio Egawa's speech Toppu no Doryo - Kachi to make wa kamihitoe トップの度量～「勝ち」と「負け」は紙一重～ organised by Gifu-ken chūshōkigyōdantaichūkai, Gifu-ken chūshōkigō seinen Chūkōkai 岐阜県中小企業団体中央会 岐阜県中小企業青年中央会.

13 November 1996, TEC\_D41\_013

45. Draft of Toshio Egawa's speech Ajia tonō Taiwa: NihonBushiDo to KokusaiSei アジアとの対話: 日本武士道と国際性. Photocopy.

14 November 1996, TEC\_D41\_016

46. Speech by Toshio Egawa on the occasion of Joint Staff Training (役員合同研修), at Matsuda Headquarter (マツダ本社). Audio recording.

1997 (Heisei 9), TEC\_AV\_011

47. Flyers, newsletters and invitation letters relating to Toshio Egawa's speeches and articles at Chūkōkai keiei kyōiku sentā 中央会 経営教育センター.

1997, TEC\_D41\_023

48. Photocopy of an invitation card to Toshio Egawa's speech on "Mishima Yukio to bunbu ryōdo 三島由紀夫と文武両道 [Yukio Mishima and Balancing the Civil and Martial]".

7 February 1997, TEC\_MP01\_005

49. Draft of the above speech.

7 February 1997, TEC\_D41\_019

50. Photocopy of a flyer of STM (Strategic Total Management) Seminar, featuring the opening remarks delivered by Toshio Egawa.

13 February 1997, TEC\_MP01\_039

51. Invitation letter, list of members, event programme and draft remarks for the 9th Asia Pacific Forum パネルディスカッション テーマ「アジアと日本の新たな関係～生活者の視点から～」 where Toshio Egawa was a panellist.

6 March 1997, TEC\_D41\_033

52. NHK TV programme BS Forum "Ajia no Naka no Nihon アジアの中の日本 [Japan in Asia]", broadcasted on NHK BS channel-1. Video recording.

22 March 1997, TEC\_AV\_004

53. NHK TV programme BS Forum "Ajia no Naka no Nihon アジアの中の日本 [Japan in Asia]", broadcasted on NHK BS channel-1. Possibly recorded by Toshio Egawa, as the programme name and date are written on the video cassette label. Video recording.

22 March 1997, TEC\_AV\_005

54. Flyers of Toshio Egawa's speeches, organised by Chuokai Keiei Kyoiku Senta (中央会経営教育センター).

24 April – 26 September [1997], TEC\_MP01\_033-036

55. Invitation letter and draft of speech delivered at an event organised by STM Hi-Brain Business School STMハイ・ブレン・ビジネス・スクール.

21 June 1997, TEC\_D41\_031

56. Invitation letter and draft of Toshio Egawa's speech "AsiaKeizai to NihonKigyō no Yakuwari アジア経済と日本企業の役割" at Seikei University 成蹊大学.

26 June 1997, TEC\_D41\_032

57. Draft remarks and programme for the event "Nihon niokeru KikiKanri-KigyōKeiei no Shiten kara 日本に於ける危機管理—企業経営の視点から" where Toshio Egawa was a panellist.

3 July 1997, TEC\_D41\_021

58. Draft of Toshio Egawa's speech "Keiei Toppu ni naru HitoTachi e 経営トップになる人たちへ", with invitation letter and participant list for the event.

12 July 1997, TEC\_D41\_24

59. Draft of Toshio Egawa's speech "Seicho suru Kaisha no Hito to Soshiki no ugokashi kata 成長する会社の人と組織の動かし方", with invitation letter and participant list for the event.

5 August 1997, TEC\_D41\_020

60. Invitation letter and draft of speech delivered at an event organised by STM Hi-Brain Business School STMハイ・ブレン・ビジネス・スクール.

27 September 1997, TEC\_D41\_030

61. Invitation card to "98 Toppu manajimento semina' 98 トップマネジメントセミナー".

October 1997, TEC\_MP01\_042

62. Seminar programme and participant list at the event featuring Toshio Egawa's speech "Seicho suru Kaisha no Hito to Soshiki no ugokashi kata 成長する会社の人と組織の動かし方"

2 October 1997, TEC\_D41\_022

63. Invitation letter and draft of speech delivered at an event organised by STM Hi-Brain Business School STMハイ・ブレン・ビジネス・スクール.

18 October 1997, TEC\_D41\_029

64. Flyer of "Risuku manejimento semina no oshirase リスクマネジメント・セミナーのお知らせ", featuring Toshio Egawa's profile and speech to be held in Tokyo and Osaka on 5 and 12 December respectively.

24 October – 12 December [1997], TEC\_MP01\_029

65. Draft remarks and notes for the forum Kigyokeiei o Gekihen saseru 5tsu no Choryu o Kensho suru 企業経営を激変させる5つの潮流を検証する where Toshio Egawa was a panellist. The invitation letter and flyer for the forum is attached.

11 November 1997, TEC\_D41\_028

66. Flyer of "98 Nen no senryaku to shishin 98年の戦略と指針", featuring Toshio Egawa's profile and speech Katsu tame no jigyo taisei henkaku no susumekata (勝つための事業体制——変革の進め方).

December [1997], TEC\_MP01\_030

67. Draft of Toshio Egawa's speech "Kigyo yo, Risuku no JiraiMo o kuguru nuke yo - Bijinesu to KikiKanri no baransu o hakare 企業よ、リスクの地雷網をくぐり抜けよ ～ビジネスと危機管理のバランスを図れ～", with information sheets about the event.

5 December 1997, TEC\_D41\_025

68. Brochure of symposium "Shin Chitose Kuko hiyaku eno shifuto 新千歳空港、飛躍へのシフト", held at Hokkaido, Japan, featuring Toshio Egawa's profile as one of the speakers on the back page.

11 December [1997], TEC\_MP01\_015

69. Draft remarks and notes by Toshio Egawa for the above event.

11 December 1997, TEC\_D41\_026

70. Draft of Toshio Egawa's speech "Katsu tame no JigyoTaisei = Henkaku no Susumekata 勝つための事業体制=変革の進め方", with flyer and programme of the event.

16 December 1997, TEC\_D41\_027

71. Flyer and draft of Toshio Egawa's speech "GurobaruJidai ni okeru Toppu wa doaru beki ka グローバル時代におけるトップはどうあるべきか?"

19 February 1998, TEC\_D41\_047

72. Abridged transcript of speech by Toshio Egawa on "Kokusai bijinesu oseiko saseru kigyoka seishin 国際ビジネスを成功させる企業家精神", at Executive Forum Nagoya on 19 February 1998, extract from Puroguresu (プログレス), pp. 21-24.

1 April 1998 (Heisei 10), TEC\_D31\_017

73. Invitation letter, seminar schedule and draft of Toshio Egawa's speech "Keiei Toppu ni naru HitoTachi e 経営トップになる人たちに"

4 April 1998, TEC\_D41\_046

74. Programme of an event organised by Asset Human 株式会社アセットヒューマン.

15 April 1998, TEC\_D41\_036

75. Flyer of "Imamade no koshijin 今までの講師陣", featuring Toshio Egawa's talk on his publication Toppu no Doryo (トップの度量).

[27 May 1998], TEC\_MP01\_021

76. Flyer and brochures of "Yokohama shimin koza 横浜市民講座", featuring Toshio Egawa's profile and talks on his publications Toppu no Doryo (トップの度量) and Ue Ni Tatsu Mono no Joken (上に立つ者の条件).

[27 May 1998] - 23 October 2001, TEC\_MP01\_022-024

77. Invitation letter, appreciation letter, flyer and draft of Toshio Egawa's speech "Toppu no Doryo トップの度量" for the above event.

27 May 1998, TEC\_D41\_043

78. Speech by Toshio Egawa on "Minebea no SekaiSenryaku ni Okeru M&A no Ichi ミネベアの世界戦略におけるM&Aの位置 [Mergers and Acquisitions in the Minebea' Global Strategy]" at 98 Top Management Seminar (98 トップ・マネジメント・セミナー), Seminar No. 2. Audio recording.

22 July 1998, TEC\_AV\_012

79. Flyer of "98 Toppu Manajimento Semina 98 トップマネジメントセミナー [98 Top Management Seminar]", featuring the above speech by Toshio Egawa.

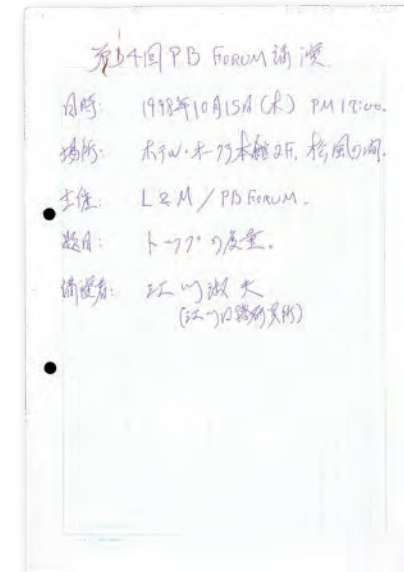
[22 July 1998], TEC\_MP01\_040

80. Invitation letter, appreciation letter, programme, participant list, notes (copy) and draft of Toshio Egawa's speech "KigyoSenryaku to Global Standard Minibea no SekaiSenryaku ni okeru M&A no Ichi 企業戦略とGlobal Standard ミネベアの世界戦略におけるM&Aの位置" for the above event.

22 July 1998, TEC\_D41\_045

81. Seminar schedule and draft of Toshio Egawa's lecture "HiJoshiki Sessoku Honshitsu e no Kanyu 非常識・拙速・本質への勧誘".

24 July 1998, TEC\_D41\_042



No. 85 TEC\_D31\_009

82. Draft of Toshio Egawa's speech "The Situation in Japan and Asia; Opportunities for Finnish Industry". In English.

19 August 1998, TEC\_D41\_034

83. Interview with Toshio Egawa featured in an article "Joustavuutta, suomalaiset! [Finns be Flexible]", in Talouselämä, No. 25, pp. 9. In Finnish. The English translation of the article is attached.

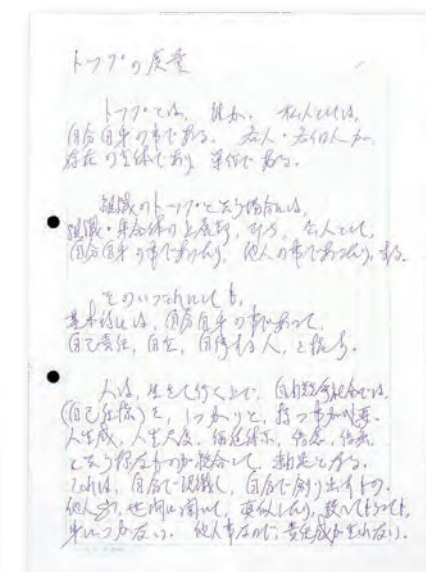
21 August 1998, TEC\_MP02\_058

84. Seminar schedule and draft of Toshio Egawa's lecture "Keiei Toppu ni naru HitoTachi e 経営トップになる人たちに".

19 September 1998, TEC\_D41\_044

85. Transcript of speech on "Toppu no Doryo トップの度量" at the 34th PB Forum. Handwritten copy.

15 October 1998, TEC\_D31\_009



86. Draft of Toshio Egawa's speech "Toppu no Doryo トップの度量", with information sheets about the event. Photocopy.

15 October 1998, TEC\_D41\_040

87. Flyer and draft of Toshio Egawa's speech "21 Seiki no Nihon (Kojin no Kofuku) 21世紀の日本(個人の幸福)".

20 October 1998, TEC\_D41\_039

88. Draft of Toshio Egawa's lecture "Gendai Nihon Keiei Ron 現代日本経営論" (photocopy), with a appreciation letter from the organiser at Seikei University Faculty of Economics 成蹊大学・経済学部.

22 October 1998, TEC\_D41\_041

89. Invitation letter and draft of Toshio Egawa's speech "Keiei Toppu ni naru Hito Tachi e 経営トップになる人たちへ".

21 November 1998, TEC\_D41\_038

90. Notes and draft for Toshio Egawa's speech "Kigyō Senryaku to Global Standard 企業戦略とGlobal Standard". Appreciation letter from the organiser Chūbu sangyō renmei 中部産業連盟 attached.

3 December 1998, TEC\_D41\_035

91. Transcript of speech by Toshio Egawa on "Kokusaika jidai no Hokkaido shin chitose kuko to shuhen no kanren 国際化時代の北海道 -- 新千歳空港と周辺の間", organised by Hokkaido Economic Federation (北海道経済連合会) in Sapporo, Japan. Photocopy of handwritten transcript.

11 December 1998, TEC\_D31\_008

92. Invitation letter and draft of Toshio Egawa's speech "Yono Naka Risuku no Jirai Mo 世のなか・リスクの地雷網" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

12 December 1998, TEC\_D41\_037

93. Conference brochure, participants list, notes and draft of Toshio Egawa's speech "Sekai to Nihon Korekara no Kadai 世界と日本、これからの課題" (copy).

2 February 1999, TEC\_D41\_059

94. Draft of Toshio Egawa's speech "LOGISTICS Jigyo no Tomen no Shisaku (Genjo no Ninshiki to Taisaku) LOGISTICS 事業の当面の施策(現状の認識と対策)".

24 February 1999, TEC\_D41\_049

95. Invitation letter, appreciation letter and draft of Toshio Egawa's speech "Katsu tame no Jigyo Taisei = Henkaku no Susume Kata 勝つための事業体制=変革の進め方".

15 March 1999, TEC\_D41\_051

96. Transcript of speech by Toshio Egawa on "Henkaku to susumekata 変革と進め方 [Revolutionary Change and Procedure]", organised by Kiyo Bank (紀陽銀行) in Wakayama Prefecture. Photocopy of handwritten transcript.

15 March 1999, TEC\_D31\_010

97. Invitation letter, seminar schedule and draft for Toshio Egawa's lecture "Hito no Ue ni tatsu 人の上に立つ(管理と人間)" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

9 April 1999, TEC\_D41\_055

98. Seminar schedule, participants list and notes for Toshio Egawa's lecture "Toppu ga kataru Keiei トップが語る経営" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

16 April 1999, TEC\_D41\_053

99. Invitation letters and drafts of speeches and lectures by Toshio Egawa at Asset Human Co Ltd 株式会社アセットヒューマン.

13 August 1999, TEC\_D41\_048

100. Notes on the meeting "江川顧問とのミーティング内部議事録 Egawa Komon tono Mitingu Naibu Giji Roku".

7 September 1999, TEC\_D41\_067

101. Invitation letter and draft (copy) for Toshio Egawa's speech "Kokusai Josei (Shingaporu no Gurobaru Taisaku) Kigyō Senryaku Kigyō no Joho Senryaku Gurobaru Jidai to Jijutsu Kakushin eno Taisaku Shiten 国際情勢(シンガポールのグローバル対策) 企業戦略 企業の情報戦略 グローバル時代と技術革新への対策視点".

9 September 1999, TEC\_D41\_057

102. Invitation letter, appreciation letter and draft (copy) for Toshio Egawa's speech "Keiei Shigen no Sentaku to Shuchu 経営資源の選択と集中" organised by Chūbu sangyō renmei 中部産業連盟.

13 September 1999, TEC\_D41\_058

103. Flyer and draft of Toshio Egawa's speech "Toppu no Doryo to Shohai トップの度量と勝敗" at ITO Business Academy 伊東商工会議所.

7 October 1999, TEC\_D41\_050

104. Invitation letter and seminar schedule for Toshio Egawa's lecture "Toppu ga kataru Keiei トップが語る経営" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

9 October 1999, TEC\_D41\_056

105. Invitation letter, seminar schedule, participants list and notes for Toshio Egawa's lecture "Keiei Toppu ni naru Hito Tachi e 経営トップになる人たちへ" organised by Asset Human Co 株式会社アセットヒューマン.

13 November 1999, TEC\_D41\_054

106. Transcript of speech by Toshio Egawa on "Jigyo to hito 事業と人 [Business and People]", delivered in Okayama, Japan. Handwritten copy.

19 November 1999, TEC\_D31\_006

107. Article on "Jigyo to hito 事業と人 [Business and People]", edited based on Toshio Egawa's speech of the same title. Typescript.

[19 November 1999], TEC\_D31\_018

108. Invitation letter, seminar schedule and participants list for Toshio Egawa's lecture "Keiei Toppu ni naru Hito Tachi e 経営トップになる人たちへ" organised by Asset Human Co 株式会社アセットヒューマン.

18 December 1999, TEC\_D41\_052

109. Transcript of speech by Toshio Egawa on "Chusho kigyō no shin seicho senryaku 中小企業の新成長戦略 [New Growth Strategy of Small and Medium Enterprises]", organised by the Gotsu Chamber of Commerce and Industry (江津商工会議所) in Gotsu, Japan. Photocopy of handwritten transcript in Japanese. See also TEC\_MP01\_032.

26 January 2000, TEC\_D31\_007

110. Flyer of the above speech by Toshio Egawa.

[26 January 2000], TEC\_MP01\_032



No. 110 TEC\_MP01\_032



**111.** Flyer, invitation letter and notes (copy) for Toshio Egawa's speech "WagaSha ni ShinTenchi o hiraku ChushoKigyo no ShinSeichoSenryaku わが社に新天地を開く中小企業の新成長戦略" at Etsu Chamber of Commerce and Industry江津商工会議所.

26 January 2000, TEC\_D41\_068

**112.** Invitation letter, seminar schedule and draft (copy) for Toshio Egawa's lecture "Toppu ga kataru Keiei トップが語る経営" organised by Asset Human Co 株式会社アセットヒューマン.

4 March 2000, TEC\_D41\_062

**113.** Invitation letter, seminar schedule, participants list and notes for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co 株式会社アセットヒューマン.

14 April 2000, TEC\_D41\_066

**114.** Invitation letter, seminar schedule, participants list and notes (copy) for Toshio Egawa's lecture "Toppu ga kataru Keiei トップが語る経営" organised by Asset Human Co 株式会社アセットヒューマン.

17 June 2000, TEC\_D41\_065

**115.** Invitation letter, seminar schedule and draft for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" (copy) organised by Asset Human Co 株式会社アセットヒューマン.

19 August 2000, TEC\_D41\_063

**116.** Invitation letter, seminar schedule, participants list and draft for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" (copy) organised by Asset Human Co 株式会社アセットヒューマン.

26 August 2000, TEC\_D41\_064

**117.** Seminar schedule for Toshio Egawa's lecture "Toppu ga kataru Keiei トップが語る経営" organised by Asset Human Co 株式会社アセットヒューマン.

30 September 2000, TEC\_D41\_061

**118.** Invitation letters and notes (copies) for Toshio Egawa's lectures "Toppu ga kataru Keiei トップが語る経営" and "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

2000 - 2001, TEC\_D41\_072

**119.** Notes by Toshio Egawa for his remarks at an executive meeting (copy).

3 October 2000, TEC\_D41\_060

**120.** Transcript of speech by Toshio Egawa on "Wagasha ni shintenchi o hiraku seicho senryaku わが社に新天地を開く成長戦略", in Hamanasu Gakuin Keiei Koza Hokokusho (はまなす学院経営講座報告書), pp. 75-91.

March 2001 (Heisei 13), TEC\_MP02\_023

**121.** Invitation letters, brochures and draft (copy) for Toshio Egawa's speech "WagaSha ni ShinTenchi o hiraku SeichoSenryaku わが社に新天地を開く成長戦略" organised by Kakizakisamachi Chamber of Commerce 柿崎町商工会.

21 September 2001, TEC\_D41\_069

**122.** Programme sheet and notes (copy) for Toshio Egawa's speech "Ue ni tatsu Mono no Joken 上に立つ者の条件" at Meiji Gakuin Alumni Association 明治学院同窓会. A list of association members is attached.

7 October 2001, TEC\_D41\_074

**123.** Invitation letters, flyers and notes for Toshio Egawa's lecture "Ue ni tatsu Mono no Joken 上に立つ者の条件" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

23 October 2001, TEC\_D41\_073

**124.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

27 October 2001, TEC\_D41\_071

**125.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

1 December 2001, TEC\_D41\_070

**126.** Flyer, draft and related materials for Toshio Egawa's speech "時代を駆け抜けた経営者 Jidai o kakenuketa KeieiSha" at the Japan Foreign Correspondents' Association (Press Club).

30 January 2002, TEC\_D41\_083

**127.** Speech by Toshio Egawa on "Jidai o kakenuketa keieisha 時代を駆け抜けた経営者", in Joho Saitama (情報さいたま), No 49, pp. 21.

15 March 2002, TEC\_MP02\_019

**128.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

30 March 2002, TEC\_D41\_075

**129.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

8 June 2002, TEC\_D41\_076

**130.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

13 July 2002, TEC\_D41\_077

**131.** Abridged transcript of speech by Toshio Egawa on "Nihon no yukue 日本の行方 [Future of Japan]". Typescript.

5 August 2002, TEC\_D31\_019

**132.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

17 August 2002, TEC\_D41\_078

**133.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

21 September 2002, TEC\_D41\_079

**134.** Flyer of Toshio Egawa's speech on "Ue ni tatsu mono no joken to wa nanika 上に立つ者の条件とは何か".

24 October 2002, TEC\_MP01\_038

**135.** Flyer, appreciation letter and notes (copy) for Toshio Egawa's speech "Ue ni tatsu Mono no Joken towa Nani ka 上に立つ者の条件とは何か!". A summary of the speech is also attached.

24 October 2002, TEC\_D41\_082

**136.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

26 October 2002, TEC\_D41\_080

**137.** Invitation letter and notes (copy) for Toshio Egawa's lecture "KeieiToppu ni naru HitoTachi e 経営トップになる人たちへ" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

30 November 2002, TEC\_D41\_081

**138.** Programme sheet and notes for Toshio Egawa's speech "Henkakujidai no KokusaiBijinesu 変革時代の国際ビジネス". A paper of the speech by the organiser is also attached.

6 March 2003, TEC\_D41\_084

**139.** Appreciation letter and notes (copy) for Toshio Egawa's speech "Henkaku no Jidai 変革の時代". Reports and articles of the speech are also attached.

19 March 2003, TEC\_D41\_088

**140.** Invitation letter, seminar schedule, feedback and notes (copy) for Toshio Egawa's lecture "Sekai Nihon to Kigyokeiei 世界・日本と企業経営" organised by Asset Human Co Ltd 株式会社アセットヒューマン.

25 April 2003, TEC\_D41\_089

**141.** Information sheet and notes for Toshio Egawa's speech "Ue ni tatsu Mono no Joken - Tsuyoi Rida wa koshite tsukurareru 上に立つ者の条件 ~強いリーダーはこうして作られる~".

26 June 2003, TEC\_D41\_086

**142.** Invitation letter, participants list and notes for Toshio Egawa's remarks for an event held at Tōkai Daigaku Alumni Association 東海大校友会.

3 July 2003, TEC\_D41\_085

**143.** Summary paper and participation report for Toshio Egawa's speech "Leader ni tsuite について" organised by Mizuho Ika Kōgyō 瑞穂医科工業(株).

5 September 2003, TEC\_D41\_087

**144.** Folios containing Toshio Egawa's drafts, notes, participants lists, correspondences and other materials for his lectures "Egawa juku 江川塾" at Mizuho Ika Kōgyō 瑞穂医科工業(株).

2003 - 2013, TEC\_D41\_095-098

**145.** Seminar brochure, appreciation letter and notes for Toshio Egawa's speech "Ridashippu - Bi o ikiru Hito de are リーダーシップ 一美を生きる人であれ".

17 January 2006, TEC\_D41\_090

**146.** Flyer of Toshio Egawa's speech on "Miyake Kokki no suisaiga to watashi, sakuhin shushu to watashi 三宅克己の水彩画と私、作品収集と私", organised by Tokushima Art Museum.

6 August 2006, TEC\_MP01\_028



No. 146 TEC\_MP01\_028

**147.** Brochure, appreciation letter and draft for the above speech.

6 August 2006, TEC\_D41\_091

**148.** Invitation card (facsimile) and notes for Toshio Egawa's speech "Karatedo HoitsuganDojoGenkoRoku 'KarateDo to Kodokan Kano Jigoro' 'KarateDo to Sakka Mishima Yukio' 空手道・抱一齋道場言行録『空手道と講道館・嘉納治五郎』『空手道と作家・三島由紀夫』".

26 April 2007, TEC\_D41\_092

**149.** Folder of materials in relation to the speech by Toshio Egawa on the Egawa Collection in the Kuboso Memorial Museum of Arts, delivered at the Residence of the Ambassador of Ireland to Japan, 14 December 2015. This event was organised by The Asiatic Society of Japan. The materials in the folder contain abridged gist for his speech, speech draft, photocopy of pages from his publication, Agraffes & Bronze Animals: Ancient Chinese Ornaments (帯鈿と青銅動物: 古代中国の裝飾品). In English and Japanese.

15 December 2015, TEC\_D31\_002

**150.** Draft of Toshio Egawa's speech "Jinsei to shumi 人生と趣味" recorded for the ISEAS - Yusof Ishak Institute, Singapore. In English.

8 November 2017, TEC\_D41\_093

**151.** Flyers advertising Toshio Egawa's speech recordings "Kigyoka no tame no M & A Senryaku 起業家のためのM&A戦略".

Undated, TEC\_MP01\_025 & TEC\_MP01\_041



No. 151 TEC\_MP01\_025

**152.** Handwritten draft speech on aesthetics and global communications.

Undated, TEC\_D09\_059

**153.** Handwritten draft speech on Japan and the world, management, restructuring and capacity of the organisation.

Undated, TEC\_D12\_042

**154.** Handwritten draft speech on entrepreneur and business management.

Undated, TEC\_D31\_011

**155.** Handwritten draft speech on entrepreneur and management strategy.

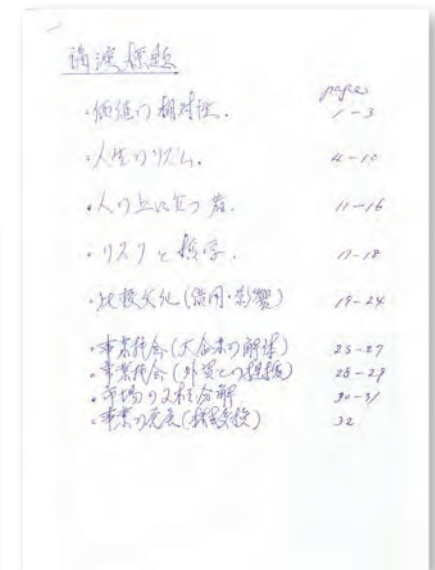
Undated, TEC\_D31\_012

**156.** Handwritten draft speech on business management and culture difference.

Undated, TEC\_D31\_013

**157.** Handwritten draft speech on business management and the criteria for those who reach the top.

Undated, TEC\_D31\_014



No. 157 TEC\_D31\_014

**158.** Handwritten draft speech on morality and character.

Undated, TEC\_D31\_015

**159.** Handwritten draft speech on business and personnel management.

Undated, TEC\_D31\_016



# MY NOTES

