

Sea Side by Maruyama Okyo

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Sea Side, which is in the possession of this museum and is presumably a painting by Maruyama Okyo (1733–95), has been shown in exhibitions several times but has yet to be academically examined. This paper discusses the painting's position in art history through an analysis of its subjects and styles of expression.

Ink and color on paper, this painting on a hanging scroll is a small work of art with the paper measuring 23.3 × 30.0 cm. What makes this painting truly remarkable is its detailed yet expressive brushstrokes that provide perspective to the vast landscape painted on this small piece of paper.

The overall composition of the painting, which contrasts the foreground comprised of pine trees and rocks with the background, is often found in Okyo's paintings until the An'ei era (1772–81). Meanwhile, the painting's horizontal angle, perspective, and size share similarity with the stereoscopic pictures (landscape pictures modelled after Western copperplate prints), the production of which Okyo was engaged in during the Horeki era (1751–64). Further, this painting also echoes *Shichinan Shichifuku Zukan* (*Handscroll of Misfortunes and Fortunes*), which Okyo painted in 1768 with brushstrokes that masterfully depicted subjects in detailed yet sharp lines of varying thickness. In other words, *Sea Side* was most likely painted by Okyo until the An'ei era.

The subjects of this painting, the sea and pine trees, the latter of which symbolize longevity, are considered auspicious. However, the sun in the picture may be the rising sun or the setting sun. Landscape paintings produced by Okyo and his school were already appreciated in the Imperial Court while he was alive. This painting was reportedly introduced to the Imperial Court in the Edo period, and it is also considered a favorite among members of the Imperial Court.

This painting bears a square seal with the name Okyo in white traditional characters at the left edge slightly above the center. That seal is contained in *Maruyama Okyo In* (*The Seals of Maruyama Okyo*), which is in the possession of the Mitsui Memorial Museum and a rarity because this painting is the only known work bearing this seal. That being said, the unnatural location of the seal suggests that it was attached sometime after the work's completion, and the timing and intention of the seal are unknown.

Recently Discovered *Sanjo Naifu-ko Jiseki Emaki On-shitae* (*Sketches for Illustrated Scrolls on the Achievements of Sanjo Sanetomi*) by Tanaka Yūbi

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Achievements of Tanaka Yūbi (1839–1933), a painter who played an important role for the Imperial Court and the Imperial Household Ministry from the end of the Edo period to the Meiji era, have recently been revealed through research by Saito Mahito. An enormous set of picture scrolls depicting the lives of Iwakura Tomomi (1825–83) and Sanjo Sanetomi (1837–91), key architects of the new Meiji Government who were jointly referred to as Princes Jo-Iwa after the Meiji Restoration, as well as that of Sanetomi's father Sanetsumu (1802–59) is known as Tanaka's masterpiece in the Meiji era. Surprisingly, however, the process by which that set of picture scrolls was created over the nearly two decades from 1885 to 1904 has remained unknown.

Sanjo Naifu-ko Jiseki Emaki On-shitae (*Sketches for Illustrated Scrolls on the Achievements of Sanjo Sanetomi*), which is discussed in this paper, is a valuable material related to *Sanjo Sanetomi-ko Jiseki Emaki* (*Illustrated Scrolls on the Achievements of Sanjo Sanetomi*) (1901, in the possession of this museum). The sketches were not handed down from generation to generation in either the Imperial Family or the Imperial Household Ministry; rather, they were actually discovered in the private sector in 2021 and found their way into this museum's collection. The sketches consist of six volumes: five depicting Sanetomi's birth, childhood, and adolescence, and one—with a significant gap in biographical time—illustrating another Court noble named Sawa Nobuyoshi (1835–73) fleeing from the army headquarters for a revolt against the Tokugawa shogunate. Notably, five volumes of sketches for Scrolls 1 and 2 show signs of consideration for inclusion of scenes different from those actually depicted in the scrolls, as well as differences in motifs, people, and landscape expression. Further, the volume depicting Sawa's flight shows concrete modifications to personal portrayal that the Imperial Household Ministry instructed Tanaka to make. This paper examines the process by which the scrolls were created through analysis of sketches and related official documents.

Komatsu-no-miya Go-Toou Shashin: Kakkoku Shigai oyobi Fuuzoku Shashin-cho (Photo Album of Streetscapes and Customs of Various Countries Taken during HIIH Prince Komatsu Akihito's Visit to Europe) — HIIH Prince Komatsu Akihito's Visit to a foreign country in 1902 as Seen from Photographs and Historical Records

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This museum's photographic collection and archive contain numerous landscape photos taken or collected outside Japan. This paper features *Komatsu-no-miya Go-Toou Shashin: Kakkoku Shigai oyobi Fuuzoku Shashin-cho* (Photo Album of Streetscapes and Customs of Various Countries Taken during HIIH Prince Komatsu Akihito's Visit to Europe), a series of photographs taken during the prince's visit to a foreign country in 1902. This photo album is a travel record of the prince and his entourage. On February 1, 1902, it was decided that the prince would attend the coronation of King Edward VII scheduled for June 26 of the same year on behalf of Emperor Meiji. The prince took on that weighty responsibility and visited various countries, where he received distinctions from kings and royals.

Many subjects in the photo album are identifiable based on entries in *Eiko Taikanshiki Sanretsu Ryoko Nisshi* (Travel Diary of Attendance at the British Royal Coronation), hereinafter referred to as the *Diary*, a historical record related to the photo album that is in the possession of the Imperial Household Agency Archives. Therefore, this paper examines subject identification and its background in the context of entries in the *Diary*.

The examination revealed that while the photo album is a travel record of Prince Komatsu Akihito and his entourage, it also contains photos taken by his attendants in the countries and regions not visited by the prince himself. While this paper failed to shine light on the editor of the album and their intention, the album presumably ended up containing photos of various countries' landscapes and customs in conjunction with records of the trip. This photo album is unique and valuable in that it is among the first records capturing foreign travel by Japanese Imperial family members and is a work by amateur photographers.

Rethinking Museum Collection Databases for a Digital-Archive-Based Society— from the practice of the development of a website for searching the collection of the Museum of the Imperial Collections, Sannomaru Shōzōkan—

MISHIMA Taiki

Expectations are growing for museums to make their collections accessible on the Internet due to the COVID-19 pandemic and the revision of the Museum Law, which is focused on addressing changes in the environment surrounding museums in Japan. While there are some platforms such as JAPAN SEARCH for aggregating the metadata of museum digital collections aimed at the realization of a digital-archive-based society, discussion on what kind of museum collection database linked to from these platforms is desirable in such a society has been insufficient.

In this paper, the author revisits UI/UX and knowledge-based perspectives as important elements for museum collection databases in a digital-archive-based society and reports how we tried to achieve this through a website for searching the collection of the Museum of the Imperial Collections, Sannomaru Shōzōkan, which was launched on May 19, 2022.

From a UI/UX perspective, the website allows users to, for example, display more detailed information as needed with the aim of maximizing the UX for many general users while at the same time providing collection information that particularly interested users and specialists are looking for in an easy-to-understand manner.

From a knowledge-based perspective, the website offers multiple search methods and links between information with the aim of supporting the knowledge base of the regions and fields targeted by each museum through both the collection itself and collection information (basic information, detailed information, image information, history information, information on related works).

Since museums have their own missions that go beyond being content-holding institutions as well as their own functions and roles in their respective regions and fields, museum collection databases in a digital-archive-based society must be developed and maintained by taking into full consideration those functions and roles.

Kuwagata-ishi Hoe-shaped Stone Object Found among *Excavated Artifacts Contained in Nest of Maki-e Gold-lacquered Boxes*

HOSOKAWA Shintaro

This museum possesses several archeological items in its collections. While some of them were publicly known, many became proverbial through the *Ancient Forms—The Starting Point of Manufacturing in Japan* exhibition held at this museum in 2017. Among the exhibits was a nest of *maki-e* gold-lacquered boxes containing items like jade *magatama* (comma-shaped beads); stone arrowheads; copper items, including a bronze mirror; and stone objects dating from the Kofun period. While the origins and histories of the individual artifacts are unknown, the artifacts include those of academic significance in light of ongoing research. Among them, this paper describes and examines *kuwagata-ishi* (a hoe-shaped stone object) dating from the Kofun period.

Made of green tuff, this hoe-shaped stone object is known as a burial accessory unearthed from a tomb dating from the early Kofun period (ca. third to fourth centuries). This paper describes the shape and dimensions of the object, alongside measured drawings, and compares the object with other hoe-shaped stone objects unearthed from *kofun* (mounded tombs).

Results showed that the object housed at this museum belongs to an early stage in the annals of hoe-shaped stone objects excavated from mounded tombs in Japan. The object was also found to have few similarities with those that have been made public to date. The object contains elements connecting known types of hoe-shaped stone objects, thereby playing a vital role in understanding their lines and sequences. This study has provided valuable information for reconstructing the transition of hoe-shaped stone objects that were some of the representative burial accessories in the early Kofun period as well as how they were crafted.

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