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Chow Chun-kei. "The Influence of Zhang Jian's 1903 Trip to Japan on the Nantong Museum."

Abstract: Zhang Jian 張謇 (1853-1926) was a pioneer in the modernization of China, beginning in the late nineteenth century. His motto, "Education is the father and industry is the mother," had a major impact on the economic development of China during the early twentieth century. In 1903, he traveled to Japan, and this trip was his first and only foreign visit. Two years later, he established the first museum run by the Chinese: the Nantong Museum. The trip to Japan inspired him and provided him with the practical experience of establishing a museum. By comparing the early designs of the Nantong Museum and the Tokyo Imperial Household Museum, this study examines the early development of the Nantong Museum and uncovers some of the people and places Zhang Jian encountered in Japan and how they influenced his own thinking and the development of the Nantong Museum.

The Influence of Zhang Jian's 1903 Trip to Japan on the Nantong Museum

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Zhang Jian 張謇 (1853-1926), a renowned entrepreneur-cum-educator, made significant contributions to the modernization process of the city of Nantong 南通 in Jiangsu Province. Although he achieved first place (*zhuangyuan* 狀元) in the Qing Court's Imperial Examinations at the age of forty-one in 1894, Zhang did not take up an official government post offered to him afterwards; instead, he was persuaded by certain high-ranking officials—including Zhang Zhidong 張之洞 (1884-1889)—to begin his own cotton business: the Dasheng Cotton Mill 大生紗廠. With the success and profit generated from the cotton mill, Zhang went on to establish numerous cultural facilities, including the Han Molin Publisher House 翰墨林書局 in 1902, the Nantong Museum 南通博物苑 in 1905, and the Nantong Library 南通圖書館 in 1912. According to various cultural sources, the Nantong Museum is regarded as “the pearl inside Zhang Jian's palm and the pride of the Nantong self-management group.”¹ The establishment of the Nantong Museum could be aptly interpreted as one of the earliest signs of Chinese modernization during the early twentieth century. As expounded by Qin Shao, the establishment signified the process of modernization through material culture; the Nantong Museum was also “an integral part of public education,”² aiming to reflect history in both progressive and regressive ways.³

As will be discussed below, the establishment of the Nantong Museum was a result of Zhang Jian's trip to Japan in 1903. During his seventy-day journey to Japan, Zhang not only interacted with various Japanese individuals, but he also visited a number of places including museums, schools, factories, and other cultural sites. His first-hand experiences during this trip to Japan were visibly reflected in the rapid development of Nantong after his journey. This study aims to analyze the impact of Zhang Jian's 1903 trip to show how it affected the development of the Nantong Museum as well as his ideas regarding modernization.

¹ Zhang Kaiyuan 章開沅, *Kaituozhe de zuji: Zhang Jian zhuan gao* 開拓者的足跡：張謇傳稿 (The footmarks of a pioneer: Biography of Zhang Jian) (Beijing: Zhonghua shuju, 1981), p. 340.

² Qin, Shao, *Culturing Modernity: The Nantong Model, 1890-1930* (Stanford: Stanford University Press, 2004), p. 143.

³ Other studies related to Zhang Jian include Samuel C. Chu, *Reformer in modern China, Chang Chien 1853-1926* (New York: Columbia University Press, 1965). Chu examined Zhang Jian from various perspectives and emphasized Zhang's role as a reformer in modern China. Lisa Claypool's “Zhang Jian and China's First Museum,” *The Journal of Asian Studies* 64.3 (2005), pp. 567-604, first compared the museums in Shanghai during the mid-nineteenth century, and then analyzed the Nantong Museum in terms of its collections and styles of exhibition. Claypool further distinguished between collection and exhibition by using the Nantong Museum as a case study. Last but not least, anthropologist Tracey Lu observed that the Nantong Museum has three directives as a national museum: first to showcase the glorious Chinese civilization and culture; second, to preserve antiquities and important books; and third, to facilitate education and research. See Lu, L-D Tracey, *Museums in China: Power, Politics and Identities* (New York: Routledge, 2013), p. 86.

The Japanese Intellectuals Zhang Jian Encountered During His Journey

It is widely accepted that the Meiji Restoration played a major role in Zhang Jian's Nantong model. As examined by Wai-ming Ng, although Zhang Jian had a "love-hate" relationship with Japan, he was able to grasp the essence of Japan's Westernized system especially in the education field and to modify this system by using his own traditional knowledge for implementation in the local community.⁴ During his stay, Zhang had the opportunity to communicate with a number of Japanese intellectuals from different fields of study including culture, politics, economics, education, and agriculture. Among the people who positively influenced Zhang Jian were the following:

1. Nishimura Tokihiko 西村时彦 (1865-1924), a famous scholar in Chinese studies, was the main editorial writer for the *Ōsaka asahi shinbun* 大阪朝日新聞.⁵ During his lifetime, Nishimura paid visits and conducted interviews in China several times. He also had contact with activists in the Self-Strengthening Movement including Wang Kangnian 汪康年 (1860-1911), Jiang Fu 蔣黼 (1866-1911), Wang Zhonglin 汪鍾霖 (b. 1867), and, of course, Zhang Jian.⁶

Apparently, Zhang and Nishimura knew each other from the early 1900s. In his chronological autobiography (*Seweng ziding nianpu* 齋翁自訂年譜), Zhang claimed that "three Japanese men: Iwasaki, Nishimura, and the monk Hasegawa went to a school to give lectures and stayed at my place for a short period."⁷ In 1900, Zhang wrote a poem for Nishimura to commemorate their first meeting. Apparently, they had developed a strong friendship.⁸ When Zhang went to Japan, Nishimura introduced him to other Japanese intellectuals, including the translator Koike Nobuyoshi 小池信美, the Sinologist Fujisawa Nangaku 藤沢南岳 (1842-1920), and his son Fujisawa Motozō 藤沢元造 (1874-1924). Both the Fujisawas and Zhang Jian were concerned with various topics including industrial development and educational reform. To a certain extent, Zhang was able to get into Sinological circles in Japan during his trip there because of his connection with Nishimura.

Based on a travelogue written by Zhang Jian, entitled *Guimao dongyou riji* 癸卯東遊日記 (Diary of a trip to Japan in 1903), Zhang Jian and Nishimura evidently were already good friends before Zhang Jian's trip to Japan.⁹ Nishimura also accompanied Zhang to different institutions with the help of his personal connections. To express his deep gratitude, Zhang Jian composed another poem for Nishimura entitled *Xijian Xicun*

⁴ Ng, Wai Ming, "Zhang Jian's Nantong Project and the Meiji Japanese Model," *Sino-Japanese Studies* 16.3 (2009), pp. 46-47.

⁵ Nozawa Yutaka 野沢丰, "Ribei wenxian zhong de Zhang Jian he Nantong" 日本文献中の张謇和南通 (Japanese documents concerning Zhang Jian and Nantong), in *Lun Zheng Jian: Zhang Jian guoji xueshu yantaohui lunwenji* 论张謇：张謇国际学术研讨会论文集 (Essays of Zhang Jian regarding the international academic symposium) (Jiangsu: Renmin chubanshe, 1993), p.145.

⁶ Qiu Tao 邱濤 and Zheng Kuangmin 鄭匡民, "Wuxu zhengbian qian de Ri-Zhong jiemeng huodong" 戊戌政变前的日中结盟活动 (The alliance activities between Japan and China before the Hundred Days' Reform), *Jindai shi yanjiu* 近代史研究 1 (2010), pp. 41-42.

⁷ Cited in Zhang Jian, *Zhang Jian quanji* 张謇全集 (Complete works of Zhang Jian) (Nanjing: Jiang Su gu ji chubanshe, 1994), 6:860-61.

⁸ Zhang, *Zhang Jian quanji*, 6:437.

⁹ Ibid., 6:490.

jun yu Daban 喜見西村君於大阪 (Happy to see Mr. Nishimura in Osaka).”¹⁰

2. Kanō Jigorō 嘉納治五郎 (1860-1938) was a well-known educator in Japan and the founder of Judo. He became the principle of the Tokyo Higher School for Teachers (Tōkyō kōtō shihan gakkō 東京高等師範學校) in 1893 and founded a school specifically designed for Chinese students studying in Japan known as the Kōbun gakuin 弘文學院 in 1896.¹¹ The first meeting between Zhang Jian and Kanō was arranged by Kanō’s father-in-law, Takezoe Shinichirō 竹添進一郎 (1842-1917). Takezoe was Minister of the Embassy of Japan in Korea as well as a Sinologist. He became acquainted with Zhang Jian during the Imo Mutiny in 1882.¹² Zhang and Kanō mainly discussed issues regarding education. Zhang stressed in his writings that the purpose of his trip should be focused on small-scale schools rather than well-established ones,¹³ largely because he wanted to explore the real side of the education system in Japan at the local level.

Indeed, Kanō had acquired much knowledge of various aspects of China, and the school he established for overseas Chinese students may be said to have greatly enhanced the relationship between the two nations. Some scholars have even argued that the connections between Kanō and China embodied a new set of values comprised of equality, mutual benefit, and mutual property.¹⁴

It should also be pointed out that, prior to meeting Zhang Jian, Kanō had created a supplementary education museum belonging to the Tokyo Higher School for Teachers.¹⁵ Kanō may have mentioned issues about the museum to Zhang Jian during their conversation. Although Zhang and Kanō met after the First Sino-Japanese War (1894-1895), their friendship was not hindered by any ill feelings in Japan toward the Chinese.¹⁶ Kanō assisted Zhang during his stay and his hospitality may very well have enriched the relationship between their two respective nations.

3. Tanaka Fujimaro 田中不二麿 (1845-1900) was a politician who served for some time as the Chief Executive of the Ministry of Education and as an advisor to the Privy Council. According to Zhang Jian’s diary, they only met once. During this encounter, Tanaka told Zhang that “education should be aimed at increasing the general

¹⁰ Ibid., 6:492.

¹¹ Sanetō Keishū 實藤惠秀, *Zhongguo ren liuxue Riben shi* 中國人留學日本史 (A history of Chinese studying in Japan), trans. Tam Yuhim 譚汝謙 and Lin Qiyan 林啟彥 (Hong Kong: Chinese University of Hong Kong, 1982), pp. 46-47.

¹² The Imo Mutiny 壬午兵變 was a revolt in the Korean military in Seoul in 1882. The Japanese and Chinese governments also became involved in this incident by sending troops to Korea. For more details, see Fan Yongcong 范永聰, “Chaoxian Dayuanjun yu Renwu junluan” 朝鮮大院君與壬午軍亂 (Joseon Daweon-gun and the Imo Mutiny), *Lishi yu wenhua* 歷史與文化 3 (2007), pp. 1-41.

¹³ Zhang Jian, *Zhang Jian quanji*, 6:502.

¹⁴ Pan Shisheng 潘世聖, “Jiana Zhiwulang Zhongguo renshi de xiandai kaocha” 嘉納治五郎中國認識的現代考察 (Kanō Jigorō’s trip to observe modern China), *Waiguo wenti yanjiu* 外國與研究 1 (2013) p. 41.

¹⁵ Kōtō shihan gakkō 高等師範學校, *Kōtō shihan gakkō ichiran • Meiji san ju yonen shigatsusanjūgonen sangatsu* 高等師範學校一覽 • 明治 34 年 4 月-35 年 3 月 (List of Higher Normal Schools for Teachers from April 1901 to March 1902) (Tokyo: Kōtō shihan gakkō, 1901), p. 17.

¹⁶ Sanetō Keishū, *Zhongguo ren liuxue Riben shi*, pp. 180-81.

knowledge of a million ordinary people rather than creating a few specialists.”¹⁷ Tanaka further elaborated on his idea by stating that “the strength of a nation should be based on education and not military strength.”¹⁸ This concept was inspiring to Zhang Jian and encouraged him to advocate Tanaka’s educational reforms. Tanaka also thought that the government should appoint overseas students in prominent posts, and the fact that students who studied abroad during the Meiji Period were appointed to key government posts after their graduation was a clear example of this in action. Tanaka had traveled to Europe and America to conduct his own research on education. Thinking that Tanaka must have formulated his ideas based on real-world examples, Zhang Jian deeply agreed with Tanaka’s vision on education.¹⁹

4. Others — In addition to Nishimura, Kano and Tanaka, Zhang Jian also met other prominent Japanese figures during his stay in the country. However, it is difficult to estimate to what extent these people influenced him due to the lack of related details in his travelogue. Some of these people may have include historian Naitō Torajirō 内藤虎次郎 (1866-1934), educator Koyama Kenzō 小山健三 (1858-1923), diplomat Nagaoka Moriyoshi 長岡護美 (1842-1906), and curator of the Sapporo Museum, Murata Shōjirō 村田庄次郎.

In short, through meeting and interacting with these prominent figures, Zhang Jian’s trip was not only fruitful and meaningful on a personal level, but it also contributed to a better understanding of numerous aspects of Japan among the Chinese public.

Cultural Institutions in Japan That Influenced Zhang Jian

Only two sections in Zhang Jian’s travelogue mention museum visits. The first reads: “Jiang Fu 蔣黼²⁰ visited the library museum alone”; and the second: “We [Zhang Jian and Jiang Fu] went to the inn even though it was raining. Professor Minami [Takajirō] showed us the Agricultural School Museum.”²¹ Cross referencing with Jiang Fu’s diary allows us to deduce that, in the first case, the museum Jiang Fu visited was the Imperial Household Museum of Kyōto 京都皇室博物館.²² Although Zhang Jian never mentioned this museum in his own travelogue, conversations between Zhang Jian and Jiang Fu may have involved discussion of the setting, exhibition, style of exhibits, and

¹⁷ “Jiaoyu wei kai yiwan ren putong zhi shi, fei wei chu sanshu ren feichang zhi cai” 教育為開億萬人普通之識，非為儲三數人非常之才 (Education should be aimed at increasing the general knowledge of a million ordinary people rather than creating a few specialists), in *Zhang Jian quanji*, 6:511.

¹⁸ “Guo zhi qiang buzai bing er zai jiaoyu” 國之強不在兵而在教育 (National strength lies not in the military but in education), in *Zhang Jian quanji*, 6:511.

¹⁹ Ibid., 6:511.

²⁰ Jiang Fu (1866-1911) was a late-Qing scholar who specialized in Dunhuang culture and who was once hired by the Department of Education of the Qing government.

²¹ *Zhang Jian quanji*, 6:498, 508.

²² Jiang Fu, *Dongyou riji* 東遊日記 (Diary of a journey to the East), in Palace Museum 故宮博物院, ed., *Nanyou ji • Dulong ji • Tai hai shi cha lu • Ping peng lei gao • Dong you ri ji • Qin shu lu hang ji* 南遊記 • 度隴記 • 臺海使槎錄 • 萍蓬類稿 • 東遊日記 • 秦蜀旅行記 (Account of a journey to the south, Record of Dulong, Travelogue of a trip to Tai Sea, Collection of Pingpeng, Diary of a journey to the East, Account of a trip to Qinshu) (Haikou: Hainan chubanshe, 2001), p. 278. The Imperial Museum of Kyoto was established in 1897 and renamed as the Imperial Household Museum of Kyoto in 1900, presently known as the Kyoto National Museum.

other characteristics of the museum.

As for the second case, the Agricultural School Museum refers to a museum within the Sapporo Agricultural College 札幌農學校. This museum had four divisions: natural, industrial, historical, and books and photography. The main objective of this museum was to collect pathological and biological specimens in Hokkaidō for research purposes. More than 10,000 pieces were collected and the number of visitors exceeded 13,000 in 1902.²³

Besides these museums, there is also the possibility that Zhang Jian visited the museum with the largest number of collections in Japan, the Tokyo Imperial Household Museum.²⁴ Despite the lack of concrete evidence to suggest that he had actually visited, some scholars believe that Zhang did see some of the exhibits related to the First Sino-Japanese War during his stay in Japan.²⁵ After his trip, Zhang submitted a proposal to the Qing court requesting the building of an imperial exhibition hall in the capital. The Japan Imperial Exhibition Centre 日本帝室博覽館 was mentioned in his proposal. Therefore, it is widely accepted that the exhibition center to which Zhang Jian was referring was the one in Tokyo.²⁶ Furthermore, Sun Qu 孫渠 (1911-1975), son of the first Nantong Museum curator Sun Yue 孫鉞 (1876-1943), claimed in his own memoirs that Zhang Jian had been to the Tokyo Imperial Household Museum.²⁷

We know as well from the *First Catalogue of the Imperial Household Museum of Kyoto Exhibits* and the *First Catalogue of the Imperial Household Museum of Nara Exhibits* (published in 1902) that a collection on the First Sino-Japanese War was included in these museums' exhibitions. In regard to the catalogue of the Imperial Household Museum of Kyoto, exhibits related to warfare fell within the second category of weapons exhibits under the title "Foreign armors, blades, spears, bows, arrows, guns, cannons, bullets, saddles and accessories." One such exhibit was the following: "Victory items from the War in Meiji 27-28 • 146 items • Contributed by the Army Department" (Meiji nijūshichi hachi nen ekisen rihin • hyaku yonjūroku ten • Rikugunshō kifu • honkan zō 明治二十七八年役戰利品 • 百四十六點 • 陸軍省寄付 • 本館藏; see Fig. 1). The "War in Meiji 27 and 28" mentioned in the highlighted section in Figure 1

²³ For more information about the Agricultural School Museum, see Sapporo nōgakkō 札幌農學校, *Sapporo nōgakkō ichiran • Meiji sanjū roku sanjū kyū nen bun* 札幌農學校一覽 • 明治 36-39 年分 (Introduction to Sapporo Agricultural College, 1903-1906) (Sapporo: Sapporo nōgakkō, 1907), pp. 18-19.

²⁴ Established in 1872, the present Tokyo National Museum was originally known as the Imperial Museum and was renamed Tokyo Imperial Household Museum in 1900.

²⁵ According to Gao Pengcheng 高鵬程, evidence to suggest that Zhang Jian might have seen the relics from the First Sino-Japanese War lies in the fact that, when he rebuilt the Cao Gong Temple 曹公祠 he installed a plaque stating that he had viewed those relics in Japan. See his "Nantong bowuyuan de chuanganban ji qi shehui xiaoyi" 南通博物苑的創辦及其社會效益 (The establishment of the Nantong Museum and its social value), *Nantong daxue xuebao, shehui kexue ban* 南通大学学报·社会科学版 6 (2007), p. 95. For more information on how the Japanese influenced the building of the Nantong Museum, see Wai Ming Ng, "Zhang Jian's Nantong Project and the Meiji Japanese Model," *Sino-Japanese Studies* 16 (2009), pp. 44-45.

²⁶ Zhang Jian mentioned that "Our nation needs to use this method by setting up an imperial exhibition hall in the capital." See Zhang Jian, *Shangnan pi xiangguo qing jingshi jianshe dishi bolanguan yi* 上南皮相國請京師建設帝室博覽館議 (A proposal submitted to Minister Zhang to build an imperial museum in the capital), in *Zhang Jian quanji*, 4:273-74.

²⁷ Sun Qu, "Nantong bowuyuan huiyilu" 南通博物苑回憶錄 (Memoir of the Nantong Museum), *Dongnan wenhua* 東南文化 (1985), p. 92.

actually refers to the First Sino-Japanese War. Similar exhibits may also be identified in the catalogue of the Imperial Household Museum of Nara. Here, the relevant items were placed under a category titled “Foreign armors, blades and swords, bows and arrows, saddles, and so on.”²⁸ Thus, both catalogues indicate that their respective museums exhibited relics from the First Sino-Japanese War. From Zhang Jian’s travelogue, it was clear that he had never been to Nara; he may have seen these exhibits in the Imperial Household Museum of Kyoto. It is therefore likely that Zhang Jian visited both the Tokyo Imperial Household Museum and the Imperial Household Museum of Kyoto.

Other than museums, Zhang also visited the botanical garden managed by the Division of the Sciences at Tokyo Imperial University 東京帝國理科學大學.²⁹ The botanical garden spanned an area larger than 160,000 square meters and is regarded as the origin of modern botany in Japan. This garden may have influenced Zhang Jian’s own design of the garden within the Nantong Museum.

Needless to say, the Fifth National Industrial Exposition and the museums he visited inspired Zhang Jian, although there were differences between the Exposition and the museums in terms of scale, time span, and target audience. As noted by some scholars, the museums and the Exposition had three goals in common: educating the public, raising the level of civilization, and promoting the significance of scientific, technological, and cultural exchange.³⁰

In fact, the experiences that Zhang Jian gained during his trip enhanced his techniques in the production and exhibition for his museum developed in later years. The museum system in Japan not only glorified national identity, but also provided practical education to the general public by presenting knowledge via museum exhibits. This presumably inspired Zhang to integrate museums as a tool for education. Finally, the establishment of a museum branch under the Ministry of Education in Japan also presented an example for Zhang to follow.

Comparison: The Nantong Museum and the Tokyo Imperial Household Museum

The Imperial Museum in Tokyo was established in 1872 by the Ministry of Education after a temporary exhibition held at Yushima seidō 湯島聖堂 in Tokyo. It was later renamed the Tokyo Imperial Household Museum. A popular Shanghai newspaper *Shenbao* 申報 published the following report to introduce the museum:

The museum that was recently established in Japan began its exhibition in June. Rare and valuable objects from all over the world were seen in this place. One of my friends visited the museum and claimed: “This kind of exhibition is one of a kind, though not all objects are being displayed.” Apparently, it seems that a trend of setting up museums to showcase valuable objects has already emerged in some places, and it definitely enhanced my knowledge.³¹

²⁸ Nara teishitsu hakubutsukan 奈良皇室博物館, *Nara teishitsu hakubutsukan retsu hin dai ikkai mokuroku* 奈良皇室博物館列品第一回目錄 (The first catalogue from exhibits of the Imperial Household Museum of Nara) (Nara: Nara myōshin sha, 1902) p. 34.

²⁹ *Zhang Jian quanji*, 6:511.

³⁰ Ma Min 馬敏, “Zhang Jian yu jindai bolan shiye” 张謇与近代博览事业 (Modern exhibition industry and Zhang Jian), *Huadong shifan daxue xuebao* 华中师范大学学报 5(2001), p. 19.

³¹ “Lun Dongyang bowuyuan shi” 論東洋博物院事 (A discussion on the museum in Japan) in *Shenbao yingyinben* 申報影印本 (*Shenbao* facsimile reproduction) (Shanghai: Shanghai shudian, 2008), 1:145.

Based on the above report, news of the newly established museum in Japan had already spread among intellectuals in China. Although there were differences between the Nantong Museum and the Tokyo Imperial Household Museum in terms of history, objectives, and scale, the Nantong Museum extensively imitated its predecessor in many ways, as discussed below.

First and foremost, the structures of the two museums were similar (see Fig. 2 and 3). Both included three to four exhibition halls, a zoo, and a botanical garden. Apart from the layout, the focus of the collections in the two museums was also similar. According to the catalogue of the collection in the Nantong Museum, the collection was divided into four sections (natural, historical, art, and education) from the time it opened until 1914. The first three sections were mentioned in Zhang Jian's proposal, while the education section was added later.³² The collection in the Tokyo Imperial Household Museum was also divided into four sections (natural, historical, arts, and crafts). Additional details on the collection classification systems in the two museums are listed in Table 1.

Until 1914, 3,000 items were on record in the Nantong Museum while more than 180,000 items were on record in the Tokyo Imperial Household Museum. Comparing the focus of the two collections, we find that both housed a higher proportion of natural and historical artifacts, which constituted about 80% of their entire collections (see Tables 2 and 3). Clearly, both museums concentrated on developments in natural and general history. The most interesting aspect of the two museums is that they did not have a distinct theme, meaning that a visitor could view a variety of artifacts ranging from arts, history, natural sciences, and even education.

Nonetheless, the Nantong Museum had its own unique features despite heavily following the overall plan of the Tokyo Imperial Household Museum. For instance, the botanical garden at the Nantong Museum was specially designed with a combination of traditional Chinese-style elements and Western elements such as a windmill and water fountain. Furthermore, a number of artifacts of Jiangnan 江南 style were included in the exhibition. By viewing the artifacts donated by Zhang Jian that were shown in the exhibition, a visitor was also able to glimpse Zhang Jian's personal history. For example, on display at the museum was a set of official dresses that were given to Zhang by Emperor Gwangmu 光武帝 (Kojong 高宗) of Korea after the Imo Mutiny. Additionally, a set of paintings given to Zhang Jian from a controversial friend, Yuan Shikai 袁世凱 (1859-1916), was also exhibited in the museum.³³ Wittingly or not, the Nantong Museum gradually developed along its own path with its own inimitable exhibits.

Conclusion

To recapitulate, Zhang Jian's travelogue does not divulge much information regarding the museums in Japan. However, this study demonstrates that he did integrate certain features of modern Japanese education and museums into Chinese museum

³² Huang Ran 黃然, "Woguo bowuguan shiye de kaituozhe Zhang Jian" 我國博物館事業的開拓者—張謇 (Pioneer of the museum industry in China – Zhang Jian), *Zhongguo bowuguan* 中國博物館 1 (1985), p. 93.

³³ Zhang Xiaoruo 張孝若, *Nantong Zhang Jizhi(Jian) xiansheng zhuanji* 南通張季直(謇)先生傳記 (Biography of Mr Zhang Jizhi [Jian] of Nantong) (Taipei: Wenhai chubanshe, 1981), pp. 25, 214.

projects, including display and classification systems. He believed that museums were one of the most promising tools for educating the public in tandem with institutional teaching. As Zhang Jian explained, the major reason for the rapid development of Japan during the period following the Meiji Restoration was the facilitation of education by means of different supplementary institutions, and the establishment of a museum was a typical example of this. In fact, the presence of botanical gardens and various types of museums within the schools of Japan made Zhang realize the importance of these facilities as a means of assisting education.

In short, Zhang Jian did not object to the idea of Westernization. Instead, he attempted to fuse Western elements with the Chinese tradition, a fusion that could be seen clearly in the Nantong Museum. Japan, with its newly-built museums, was seen as exemplary in its fusion of Asian and Western cultural styles from the mid-nineteenth century onwards. At that time, the three major national museums in Japan were the Imperial Household Museums of Tokyo, Kyoto, and Nara. All three museums were under the direct supervision of the central government. The Nantong Museum not only emphasized the importance of learning through its various exhibits, but also aspired to enhance public culture based on Western standards.

(四三)	鞍 梨子地	一箇 滋賀縣 平塚鐵之亮 出品
(四六)	添衛 銘薩州住平正盛作	一箇 東京帝室博物館 出品
(四七)	輪盤	一隻 京都府寄付 本館 藏
(二)	明治二十七八年役戰利品	百四十六點 陸軍省寄付 本館 藏
	四斤山砲一 九珊鑄鐵海龍砲一 モーセル銃一 ウヰンチユスター銃三	
	スベンセル銃一 ヘンリーマルチニ一銃一 ヘンリーマルチニ一騎馬	
	銃一 アルミニ一銃一 ヘンリーウヰンチユスター銃一 スベンセル騎兵	
	銃一 レモントン單發銃一 シヤスホ一銃一 短エンピール銃一 ケベ	
	ル銃一 擡槍銃大元込一 擡槍銃一 舊式モウセル銃一 モウセル騎兵	
	銃一 ボルシヤル銃一 ホワイト子一銃一 ビーボデー銃一 シルホ	
	ウツ銃一 エンパイール銃一 エンパイール騎銃一 ケベル銃一 一種三	
	シヤープス銃一 拳銃一 十三珊半鑄鐵日砲一 獵銃一 九珊米阿式	
	日裝砲一 三十七密理ホウチキス霰彈一 七珊半榴彈一 七珊半榴霰彈	
	一 七珊半霰彈一 六珊米尖銳彈一 六珊米榴彈一 六珊米霰彈一 八	

歴二一

Fig.1: Extract from the *Catalogue of the Tokyo Imperial Household Museum*

Source: Kyōto teishitsu hakubutsukan 京都帝室博物館, *Kyōto teishitsu hakubutsukan retsuhin dai ikkai mokuroku* 京都帝室博物館列品第一回目錄 (The first catalogue of the Imperial Household Museum of Kyoto exhibits) (Kyōto: Kyōto teishitsu hakubutsukan, 1902), p. 21.

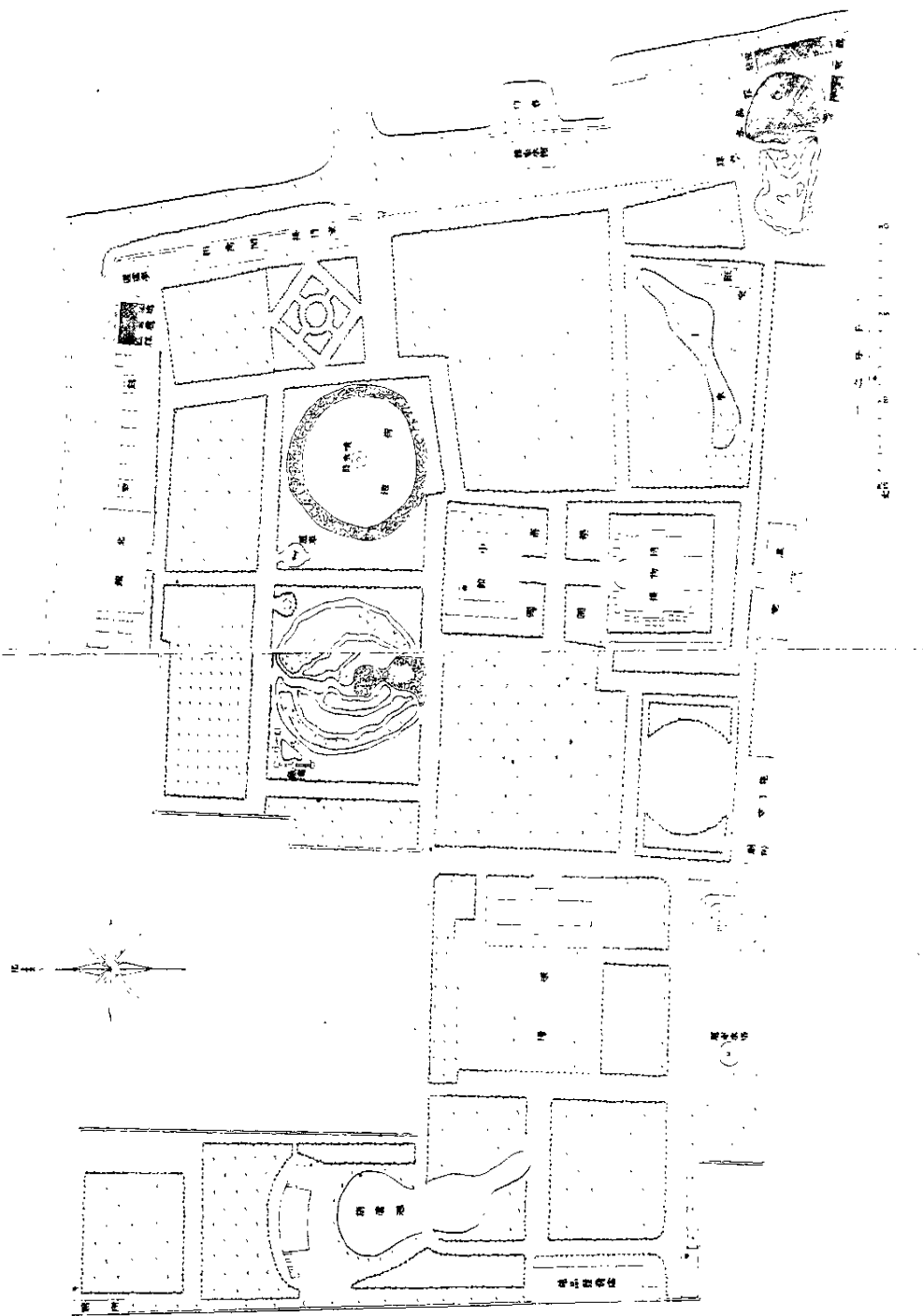


Fig. 2: Layout plan of the Nantong Museum

Source: Fan Kai 范鏗 and Zhang Jian, *Minguo Nantong xian tuzhi* 民國南通縣圖志 (Illustrated gazetteer of Nantong County, Republic of China), in *Zhongguo difangzhi jicheng Jiangsu fuxianzhi ji* 中國地方志集成江蘇府縣志輯 53 (Collection of gazetteers, gazetteers from Jiangsu prefectures and counties) (Nanjing: Jiangsu guji chubanshe, 1991), 53:52-53.

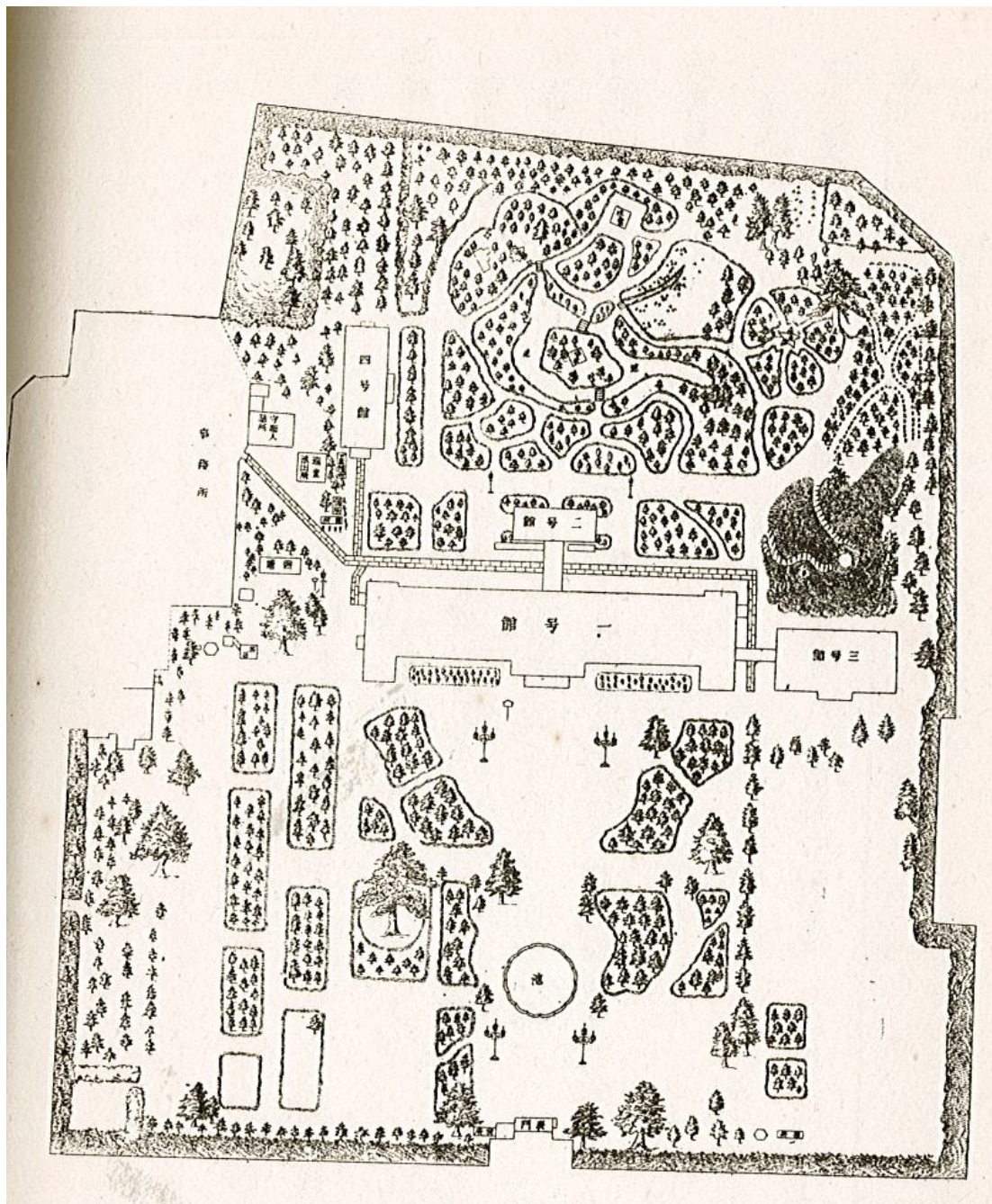


Fig. 3. Layout plan of the Tokyo Imperial Household Museum

Source: Tōkyō teishitsu hakubutsukan 東京帝室博物館, *Teishitsu hakubutsukan ryakushi* 帝室博物館略史 (A brief history of the Tokyo Imperial Household Museum) (Tokyo: Tōkyō teishitsu hakubutsukan, 1938), p. 90.

Table 1:

Types of Collections of the Nantong Museum and the Tokyo Imperial Household Museum

Museum Division	Nantong Museum	Tokyo Imperial Household Museum
Natural	Animals, plants, minerals (3 types)	Animals, plants, minerals (3 types)
Historical	Gold, jade, pottery, rubbings, wood, clothing, musical instruments, sculptures, scriptures, paintings, divination figures, weapons, punishment equipment, and jail equipment. (14 types)	Classical books, books, paintings, gold, wood, relics from ancient historical periods, relics from the Nara period, divination figures, weapons, clothing, rituals, household goods musical instruments, games, stationary, currency, paper work, measuring tools, cars, boats, architecture, Ezo, Ryukyu, Taiwan, and foreign ritual objects (25 types)
Arts	Books and paintings, pottery, scriptures, lacquer ware, woven articles, silk, knitting, iron, charcoal drawings, pencil drawings, ink paintings. (11 types)	New and old paintings, ancient artifacts samples, new and old sculptures, molds of ancient statues, Noh masks, Gigaku masks, architecture decorations, paintings, various photographs, Chinese calligraphy work. (11 types)
Education	Imperial Examination, private schools, schools. (3 types)	----
Crafts	----	Metal, burnt objects, lacquer ware, knitting, jade, horns, wood and bamboo, paper objects, photos, paintings, printed letters. (11 types)

Source: Zhang Jian, ed., “Nantong bowuyuan pinmu xu” 南通博物苑品目序 (Introduction to the holdings in the collections in the Nantong Museum), *Nantong bowuyuan wenxian ji* 南通博物苑文獻集 (Documents on the Nantong Museum) (Nantong: Nantong bowuyuan, 1985), p. 40; “Hakubutsukan retsuhin tōkeihyō” 博物館列品統計表 (Statistical chart of the museum exhibits), in Tōkyō teishitsu hakubutsukan, ed., *Teishitsu hakubutsukan ryakushi*, pp. 98-100; Tokyo National Museum 東京國立博物館, ed., *Tōkyō kokuritsu hakubutsukan hyakunen shi* 東京國立博物館百年史 (A century of the Tokyo National Museum) (Tōkyō: Daiichi hokishuppan, 1973), pp. 318-19.

Table 2: The Division of Collections in the Nantong Museum (1914)

Divisions	Number of items	Proportion (%)
Natural	1,870	Around 63%
Historical	722	Around 24%
Arts	294	Around 10%
Education	87	Around 3%
Total	2,973	100%

Source: Zhang Jian, “Nantong bowuyuan pinmu xu,” in *Nantong bowuyuan wenxian ji*, p. 40

Table 3: The Division of Collections in the Tokyo Imperial Household Museum (1913)

Divisions	Number of items	Proportion (%)
Natural	77,360	Around 42%
Historical	84,569	Around 46%
Arts	17,589	Around 10%
Crafts	3,110	Around 2%
Total	182,628	100%

Source: “Hakubutsukan retsuhin tōkeihyō,” *Teishitsu hakubutsukan rya ku shi*, p. 100.