

Okinawa Pref. Data

18

Tree dedication by MSU
Lunch 12:10-1330 at
Miyako Palace
Former pres. Katsura
hosted by MSU.
Dr. Shō, Dr. Komatsu
Two daughters -

Not Meeting Kawahira - Dean
the
white
In all student's office.

2:30-3

Ceremony 4-5

Reception Grand Castle Hotel

Tues, 23 - Dr. Komatsu + Mrs. K.

Weds,
24 - Former members of Faculty
Wives
Dr. Shō dinner



Naha

Dec 9, 1963



August 30, 1962

Photo # 490-16-F



P. 28 Ryukyu Electric Power Corporation (REPC)

Ryuk. Domestic Water Corp.

Estab. 1958

By 1970 - 16 billion gals of treated water

Fukuyi Dam to be constructed - 5.7 bill. gals more.

By 1970 - \$24 mil. in public construction

Japan - govt	—	\$ 10,456,816
USCAR	—	\$ 8,352,800
Govt of R.I.	—	\$ 5,289,951

P. 12

Civil Admin

Dec 5, 1950 - USCAR established

1957 - High Commissioner system over civil admin.

AIMS:

1. democratic govt.
2. develop economy under free enterprise
3. improve health & living standards

P. 18

1945 - yen becomes "valueless"

July 21, 1948 - Type-B military yen established

Sept 16, 1958 - U.S. dollar made legal tender

By 1970 banks had acquired free reserves of \$41 million by depositors

U.S. assistance & admin. expense funds betw 1947-1971 - \$336 million

P. 22

Per capital income: in 1970

Japan	\$1,336
China	770

P. 42 Education

U.S. expenditures for educ (1955-1970)

Public Sch. construction	\$ 13,771,249
Vocational equipment	3,189,646
Pub. Sch. " "	3,547,094
Eng. lang Training	809,427
* Ryukyus Univ	1,891,231
Assistance to Ryuk. Teachers	17,153,000
	<u>\$ 40,361,647</u>

By 1971 - 300,000 students enrolled
in 600 schools -

P. 46 GRI Museum - opened Nov 3, 1966
Construction cost \$ 75,000

US Govt	321,000
GRI	58,000
GRI land purchased	196,000

P. 50 Reversion Movement

P. 52 Peace Treaty

Signed on ~~April 28, 1952~~

Sept 8, 1951

effective April 28, 1952

P. 54 Executive Order 10713

Dwight Eisenhower - June 5, 1957

established USCAR + office of High Commissioner

P. 58 The Reversion Agreement

1958 Fulbright
Kawashima, Takeo Seminar
Chry. & Sword -

1. Why a seminar on ~~japan~~
book by a person who has
never been in Japan?
2. Why talk about this at the
50th anniv. of U/R?

En no fukai ~

Today - English lang

Okazaki exchange - in process
Human Resource foundation
US educated students

Dont to send researchers
- not only students

english facility decreased

at ceremony. Mr. Mackey
will speak in behalf of MSU

at ceremony - reception -
Mr. Muelken will be there -

Horace King - Honorary Degree.

Inst. of American Studies.

1st governor

1. Tsuboiye

2. Azato, Genko

3. Yamada - by substitute Takanori

4. Matsuke

(41 Pros.)

Takanori

son of Dr. Asato (3rd Pros.)

1st son - Tsuyoshi.

4. Morita, Masao
Pres. .

May 15, 2000

Rehash of the Program for Okinawa Visit

May 17 (Wed)

Horace King arrives.

May 19 (Fri)

19:15 Dawn Pysarchik arrives

21:00 Hudzik arrives. Laguna Hotel. VP Nakazato greets him.

May 20 (Sat)

13:25 Michael Lewis arrives.

Mich. Miller arrives -

16:05 Mackeys, Ishinos, and Dr. Muelder arrive. VP Nakazato and Ishihara will greet them.

May 21 (Sun)

??? Sight-seeing at Shuri Castle Park, Gyokusendo Cave, and Lunch. War Memorial Park

19:00 Dinner for guests from MSU, U of Hawaii, and Fujian Normal Univ. Dress informal.

May 22 (Mon)

11:00 to 12:00 Office of President Morita for MSU delegation. Horace King will present honorary degrees. MSU Tree Dedication will take place here.

12:10 to 13:30: **MSU will host lunch at Miyako Palace.** Current and former faculty members who studied at MSU will be invited. (Invitees include Hiroko Sho and Okifumi Komesu). President and Vice-President of Ryudai will attend if schedule permits. *Caroline Latham will be invited*

*daughter
Mackeys*

14:30 to 15:00: Hudzik and Pysarchik will meet with Professor Kawahira, Dean of International Students' Office.

16:00 to 17:00: The Ceremony will be held at Grand Castle Hotel

18:00 to 19:30: Reception at Grand Castle Hotel. ** See Page 2, May 24*

MSU - speaker.

May 23 (Tue)

??? Horace King leaves. Ishihara escort.

Breakfast: Ishihara with Miller and Lewis.

Morning: Michael Lewis will meet with Dean Yogi and Prof. Yoshimura of Faculty of Law and Letters.

Michael Miller and Michael Lewis will discuss their respective MSU programs to a Ryudai audience.

M. Miller leaves Okinawa

*g
Ishihara
1 hour
098-887-6475
098-895-8301
Kaweko*

Afternoon: Professors Kina and Yogi will take the Mackeys for lunch and a sightseeing tour.

Afternoon: The Ishinos will meet with the Komesus. *(Mrs. Komesu takes Iwao + many shopping during the day.)* They plan lunch and perhaps dinner together. *(Dinner w/ Shi + Tomiko at Laguna Borden Hotel)*

Evening: Prof. Yoshimura and Ishihara will host a dinner at which the Mackeys, Miller and Lewis will be guests. After dinner an Okinawan dance will be highlighted.

May 24 (Wed)

Lunch: (Tentative) Mrs. Ishino meets the Ryudai Faculty Wives.

Dinner: Mrs. Sho hosts the Ishinos. [Mrs. Sho called me on Sunday, May 14, to invite the Associate Dean of ISP to the same dinner. I am puzzled by this indirect method of invitation.]

*May 22 1800-1930 ** Evening: Prof. President Morita will host a dinner party. Some 250 people will attend. (See list of notables who will be attending). One member of the MSU delegation will be asked to give a 2-3 minute speech. *(May 22)*

May 25 (Thu)

MSU delegation leaves for home.

[Open for the Ishinos]

May 26 (Fri) (Ishino flight plans)

12:15 Ishinos leave Okinawa for Osaka. Flight 9584 NW

14:05 Arrive in Osaka.

15:55 Leave Osaka for Los Angeles. Flight 26 NW

10:05 Arrive Los Angeles. Flight

11:40 Leave Los Angeles. Flight 2604 NW (Operated by American Eagle)

12:35 Arrive San Diego

FACTS SHEET U/R

President: Morita, Moshin

Secretary-General Terajima, Hiroyasu

The Six Faculties:

Law and Letters.....	Yogi, Kentoku	144 faculty	2,538 students
Education	Taira, Tsutomu	113	926
Science.....	Kato, Yuzo	93	862
Medicine	Fukiyama, Koshiro	174	940
Engineering.....	Yamashiro, Yasumasa	107	1,692
Agriculture	Murayama, Seiichi	67	628

7,586 (total)

Names of Officers in Alphabetical Order:

Fukiyama, Koshiro	Dean, Medicine
Goya, Hidenobu	Chair, University of Ryukyus Foundation
Higa, Masayuki	Chair, U/R Alumni Association
Hironaka, Heisuke	President, Yamaguchi University (Japan)
Inoue, Takami	Chair, University of the Air (Japan)
Ishihara, Masahide	Professor and liaison for U/R in this celebration event.
Kato, Yuzo	Dean, Science
Katsura, Kosho	Previous President
Komesu, Okifumi	Professor Emeritus, English (MSU graduate)
Morita, Moshin	President, U/R
Murayama, Seiichi	Dean, Agriculture
Nakasato,	Vice-President, U/R
Nakasone, Hirofumi	Minister of Education, Government of Japan
Sho, Hiroko	Former Professor at U/R (MSU graduate)
Taira, Tsutomu	Dean, Education
Terajima, Hiroyasu	Secretary-General of U/R
Yamashiro, Yasumasa	Dean, Engineering
Yogi, Kentoku	Dean, Law and Letters

Minako Yogi

Assistant Professor of English
Department of English
University of the Ryukyus

1 Senbaru, Nishihara, Okinawa, Japan 903-0213

Tel. (098) 895-8415

E-mail: minayogi@edu.u-ryukyu.ac.jp

IKUE KINA, Ph.D.

Assistant Professor
American Literature

College of Law and Letters

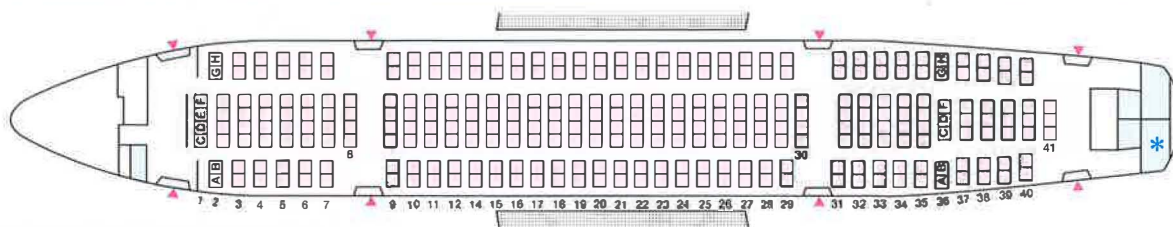
University of the Ryukyus

Nishihara, Okinawa 903-0213

JAPAN

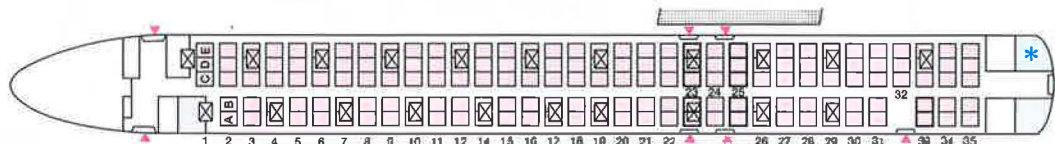
Phone & Fax: 011-81-98-895-8291

Email: ikuekina@li.u-ryukyu.ac.jp

**A300B2/B4 (298席/Seats)**

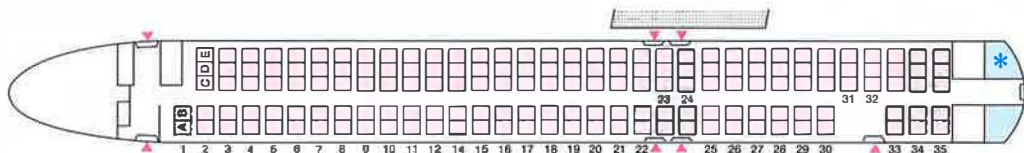
- ① 53.6m×44.8m×16.5m
 ② 848km/H
 ③ B2/2,820km B4/3,480km

非常口座席 (EXIT SEAT)
 9・31ABCDEFGHIH

**MD-90-30 (166席/Seats)**

- ① 46.5m×32.9m×9.4m
 ② 815km/H ③ 2,330km

非常口座席 (EXIT SEAT)
 23・25ABCDE,33AB

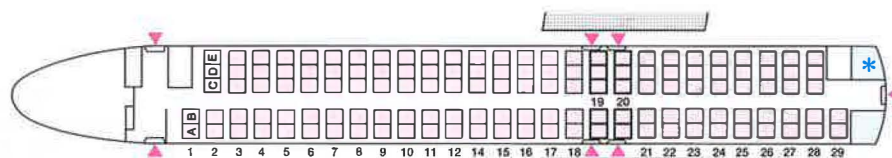
**MD-81 (163席/Seats)**

- ① 45.1m×32.9m×9.0m
 ② 815km/H ③ 2,740km

非常口座席 (EXIT SEAT)
 23・24ABCDE,33AB

**凡例 Remarks**

- ① 全長×全巾×全高
 Length×Width×Height
 ② 巡航速度
 Cruising Speed
 ③ 航続距離
 Maximum Range
 ▲ 非常口
 Exit
 □ 禁煙席
 No Smoking Section
 □ 化粧室 ㊦ フローラルルーム(女性用)
 Lavatory
 ☒ ビデオモニター
 Video Monitor
 翼
 Wings

**MD-87 (134席/Seats)**

- ① 39.8m×32.9m×9.3m
 ② 815km/H ③ 2,730km

非常口座席 (EXIT SEAT)
 19・20ABCDE



◆非常口座席にお座りのお客様には、万一の場合、緊急脱出時の援助をお願いすることがあります。

援助の内容は、援助が必要となった時、以下のような項目の中から、乗務員が具体的に指示させていただきます。

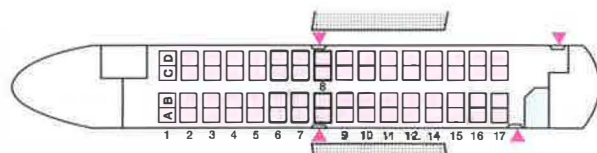
- ・乗務員が非常口を完全に開放するまでの間、他のお客様を制すること
- ・脱出シュート下において後ろから降下する他のお客様を援助すること
- ・「遠くへ逃げて」のように、速やかに機体から離れて避難するよう声をかけること
- ・その他(必要に応じ、乗務員が具体的に指示させていただきます)

◆お近くの非常口をご確認いただく際に、非常口座席もお確かめ下さい。

(非常口座席に該当する座席の付近には「非常口座席」の表示があります)

◆緊急脱出時には、非常口座席以外の座席にお座りのお客様にも、客室乗務員が援助のお願いをすることがございます。

皆様のご理解とご協力をお願いいたします。

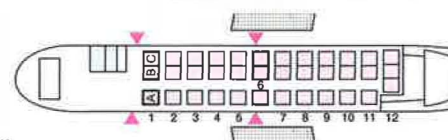
**YS-11 A-500 (64席/Seats)**

- ① 26.3m×32.0m×9.0m
 ② 444km/H ③ 1,110km
 ※日本エアコミューター使用機材

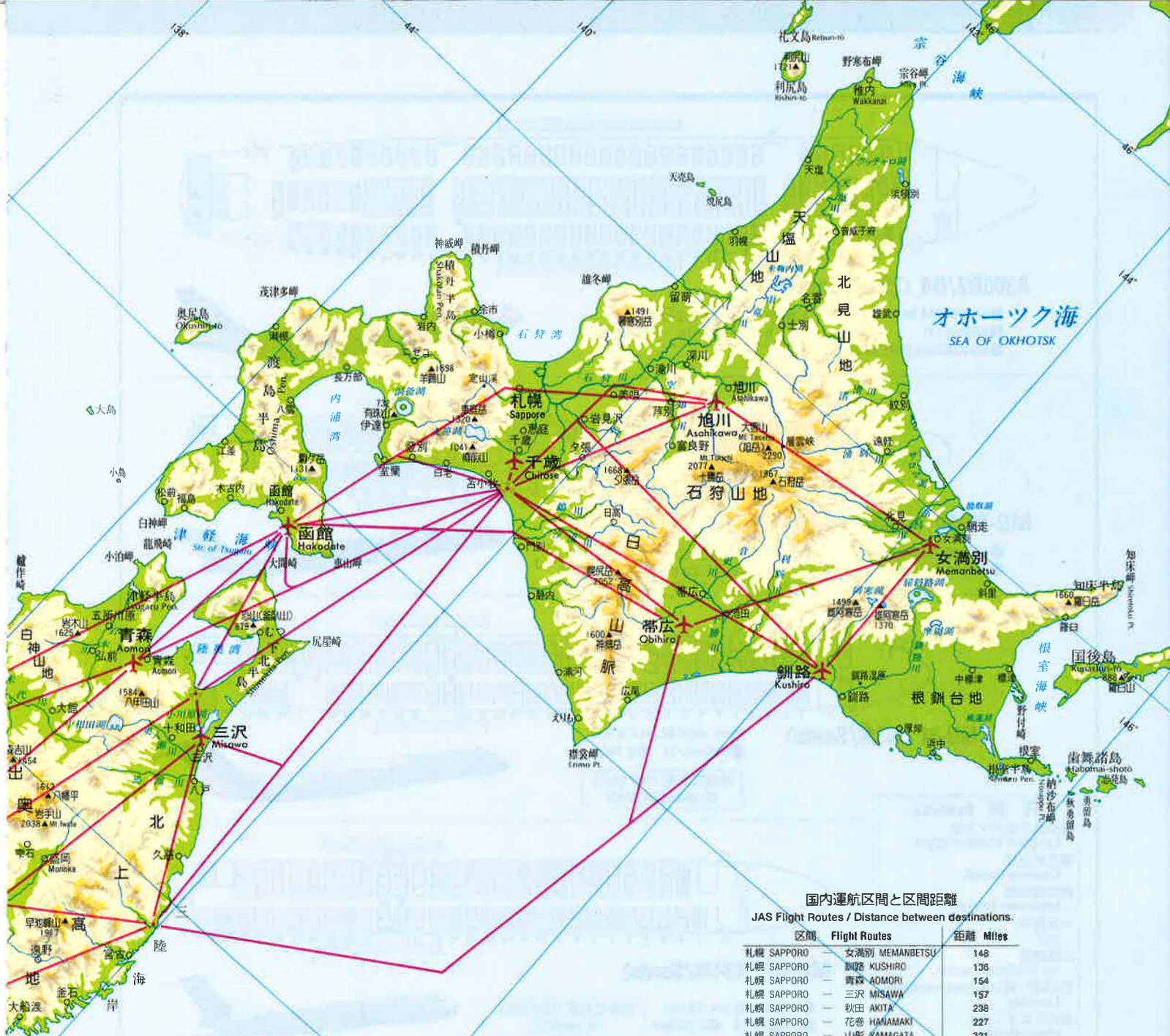
非常口座席 (EXIT SEAT)
 8ABCD

SAAB340B (36席/Seats)

- ① 19.73m×21.44m×6.87m
 ② 463km/H ③ 1,518km
 ※日本エアコミューター使用機材
 ※北海道エアシステム使用機材



非常口座席 (EXIT SEAT)
 1・6ABC



国内運航区間と区間距離
JAS Flight Routes / Distance between destinations.

区間	Flight Routes	距離 Miles
札幌 SAPPORO	女満別 MEMANBETSU	148
札幌 SAPPORO	釧路 KUSHIRO	136
札幌 SAPPORO	青森 AOMORI	154
札幌 SAPPORO	三沢 MISAWA	157
札幌 SAPPORO	秋田 AKITA	238
札幌 SAPPORO	花巻 HANAMAKI	227
札幌 SAPPORO	山形 YAMAGATA	321
札幌 SAPPORO	松本 MATSUMOTO	507
札幌 SAPPORO	広島 HIROSHIMA	749
札幌 SAPPORO	長崎 NAGASAKI	937
仙台 SENDAI	名古屋 NAGOYA	299
仙台 SENDAI	岡山 OKAYAMA	460
仙台 SENDAI	高松 TAKAMATSU	466



JAS 国内線ルートマップ

Domestic Route Map

凡例 Remarks

空港 AIRPORT

飛行経路 FLIGHT ROUTE

航行援助施設 NAVIGATIONAL AID

※日本エアコミューター

北海道エアシステム路線含む

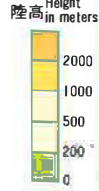
※Includes routes for JAC and HAC

(注)レーダー誘導によって、これらの経路

以外を飛行することがあります。

Note: Routes other than those shown are also flown

using radar guidance.



1 : 3,100,000

0 50 100km

国内運航区間と区間距離 JAS Flight Routes / Distance between destinations.

区間 Flight Routes	距離 Miles	区間 Flight Routes	距離 Miles
東京 TOKYO — 札幌 SAPPORO	511	東京 TOKYO — 出雲 IZUMO	405
東京 TOKYO — 大阪 OSAKA	278	東京 TOKYO — 広島 HIROSHIMA	414
東京 TOKYO — 福岡 FUKUOKA	566	東京 TOKYO — 徳島 TOKUSHIMA	328
東京 TOKYO — 沖縄 OKINAWA	984	東京 TOKYO — 高松 TAKAMATSU	354
東京 TOKYO — 女満別 MEMAMBETSU	610	東京 TOKYO — 高知 KOCHI	393
東京 TOKYO — 旭川 ASAHIKAWA	576	東京 TOKYO — 北九州 KITA-KYUSHU	534
東京 TOKYO — 釧路 KUSHIRO	555	東京 TOKYO — 大分 OITA	498
東京 TOKYO — 帯広 OBIHIRO	526	東京 TOKYO — 宮崎 MIYAZAKI	560
東京 TOKYO — 青森 AOMORI	359	東京 TOKYO — 長崎 NAGASAKI	609
東京 TOKYO — 三沢 MISAWA	356	東京 TOKYO — 熊本 KUMAMOTO	568
東京 TOKYO — 小松 KOMATSU	211	東京 TOKYO — 鹿児島 KAGOSHIMA	601
東京 TOKYO — 高松白浜 NANKI-SHIRAHAMA	302	東京 TOKYO — 奄美大島 AMAMI-OSHIMA	787

日本海

SEA OF JAPAN

太平洋

PACIFIC

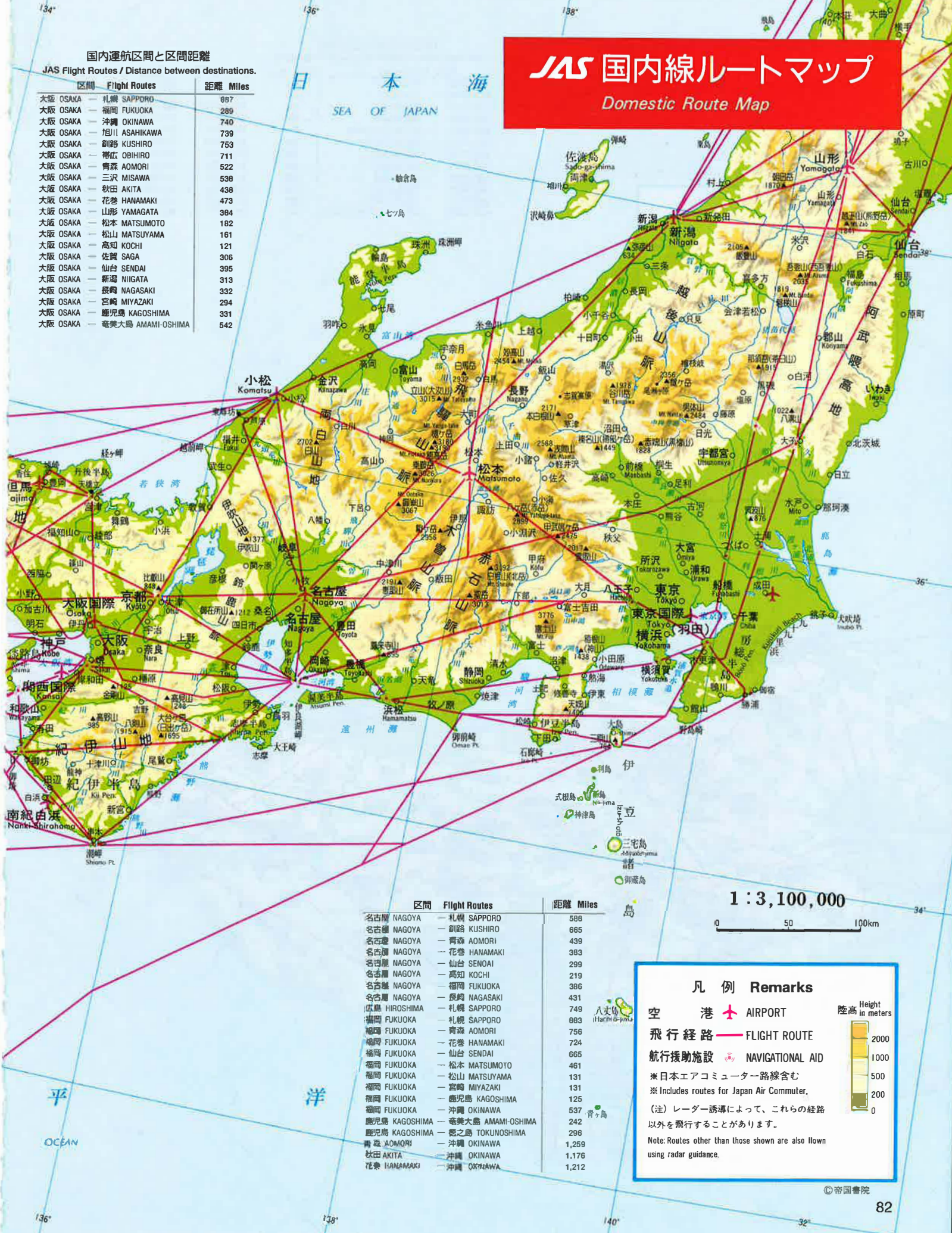
国内運航区間と区間距離

JAS Flight Routes / Distance between destinations.

区間	Flight Routes	距離 Miles
大阪 OSAKA	札幌 SAPPORO	987
大阪 OSAKA	福岡 FUKUOKA	289
大阪 OSAKA	沖縄 OKINAWA	740
大阪 OSAKA	旭川 ASAHIKAWA	739
大阪 OSAKA	釧路 KUSHIRO	753
大阪 OSAKA	帯広 OBIHIRO	711
大阪 OSAKA	青森 AOMORI	522
大阪 OSAKA	三沢 MISAWA	538
大阪 OSAKA	秋田 AKITA	438
大阪 OSAKA	花巻 HANAMAKI	473
大阪 OSAKA	山形 YAMAGATA	384
大阪 OSAKA	松本 MATSUMOTO	182
大阪 OSAKA	松山 MATSUYAMA	161
大阪 OSAKA	高知 KOCHI	121
大阪 OSAKA	佐賀 SAGA	306
大阪 OSAKA	仙台 SENDAI	395
大阪 OSAKA	新潟 NIIGATA	313
大阪 OSAKA	長崎 NAGASAKI	332
大阪 OSAKA	宮崎 MIYAZAKI	294
大阪 OSAKA	鹿児島 KAGOSHIMA	331
大阪 OSAKA	奄美大島 AMAMI-OSHIMA	542

JAS 国内線ルートマップ

Domestic Route Map



1 : 3,100,000

0 50 100km

区間	Flight Routes	距離 Miles
名古屋 NAGOYA	札幌 SAPPORO	598
名古屋 NAGOYA	釧路 KUSHIRO	665
名古屋 NAGOYA	青森 AOMORI	439
名古屋 NAGOYA	花巻 HANAMAKI	383
名古屋 NAGOYA	仙台 SENDAI	299
名古屋 NAGOYA	高知 KOCHI	219
名古屋 NAGOYA	福岡 FUKUOKA	386
名古屋 NAGOYA	長崎 NAGASAKI	431
広島 HIROSHIMA	札幌 SAPPORO	749
福岡 FUKUOKA	札幌 SAPPORO	983
福岡 FUKUOKA	青森 AOMORI	756
福岡 FUKUOKA	花巻 HANAMAKI	724
福岡 FUKUOKA	仙台 SENDAI	665
福岡 FUKUOKA	松本 MATSUMOTO	461
福岡 FUKUOKA	松山 MATSUYAMA	131
福岡 FUKUOKA	宮崎 MIYAZAKI	131
福岡 FUKUOKA	鹿児島 KAGOSHIMA	125
福岡 FUKUOKA	沖縄 OKINAWA	537
鹿児島 KAGOSHIMA	奄美大島 AMAMI-OSHIMA	242
鹿児島 KAGOSHIMA	徳之島 TOKUNOSHIMA	296
青森 AOMORI	沖縄 OKINAWA	1,259
秋田 AKITA	沖縄 OKINAWA	1,176
花巻 HANAMAKI	沖縄 OKINAWA	1,212

凡例 Remarks

空港 AIRPORT

飛行経路 FLIGHT ROUTE

航行援助施設 NAVIGATIONAL AID

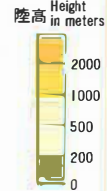
※日本エアコミューター路線含む

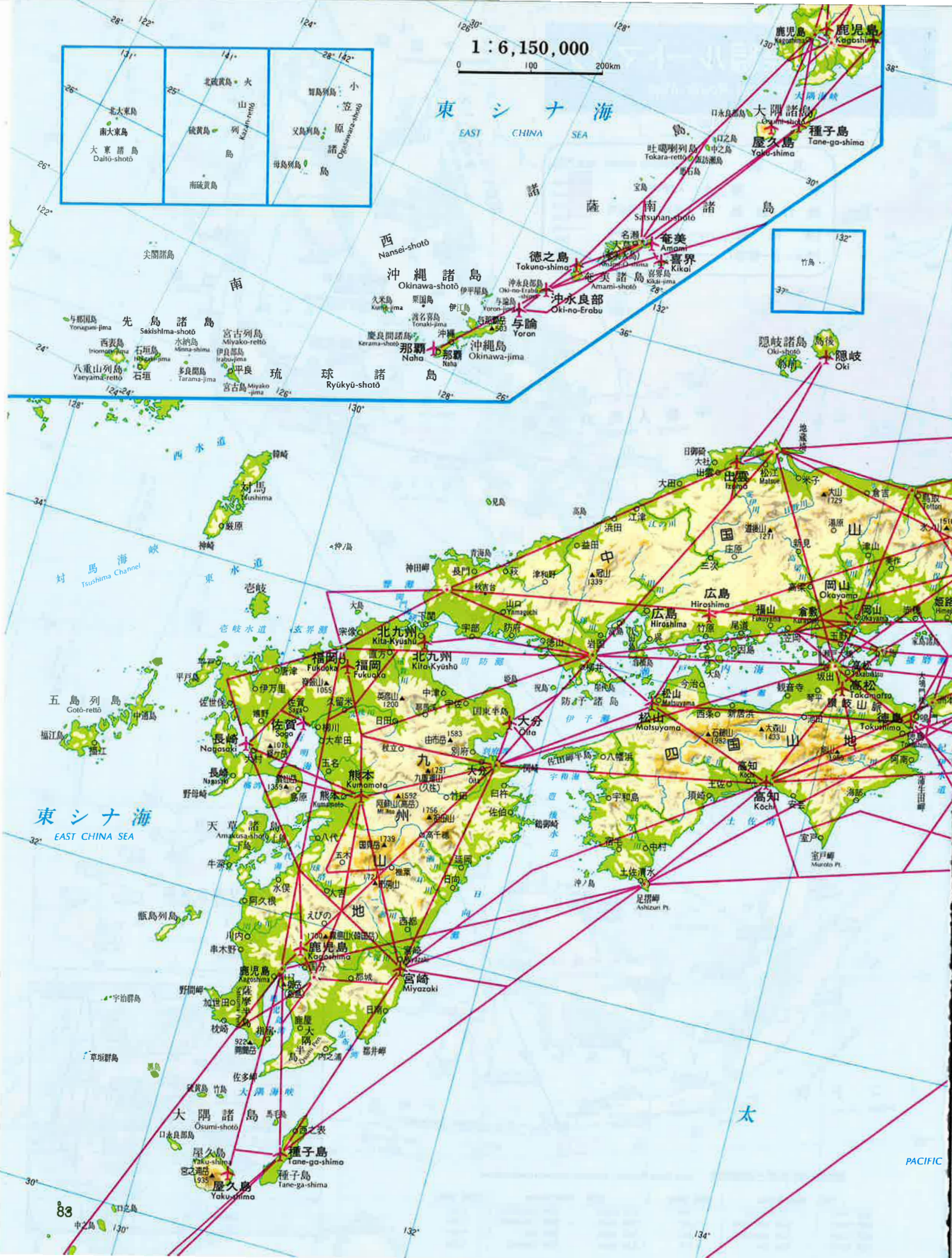
※ Includes routes for Japan Air Commuter.

(注) レーダー誘導によって、これらの経路

以外を飛行することがあります。

Note: Routes other than those shown are also flown using radar guidance.





International Route Map

Introductory remarks

陸高 Height
in meters

✈ A

AIRPORT

飛行

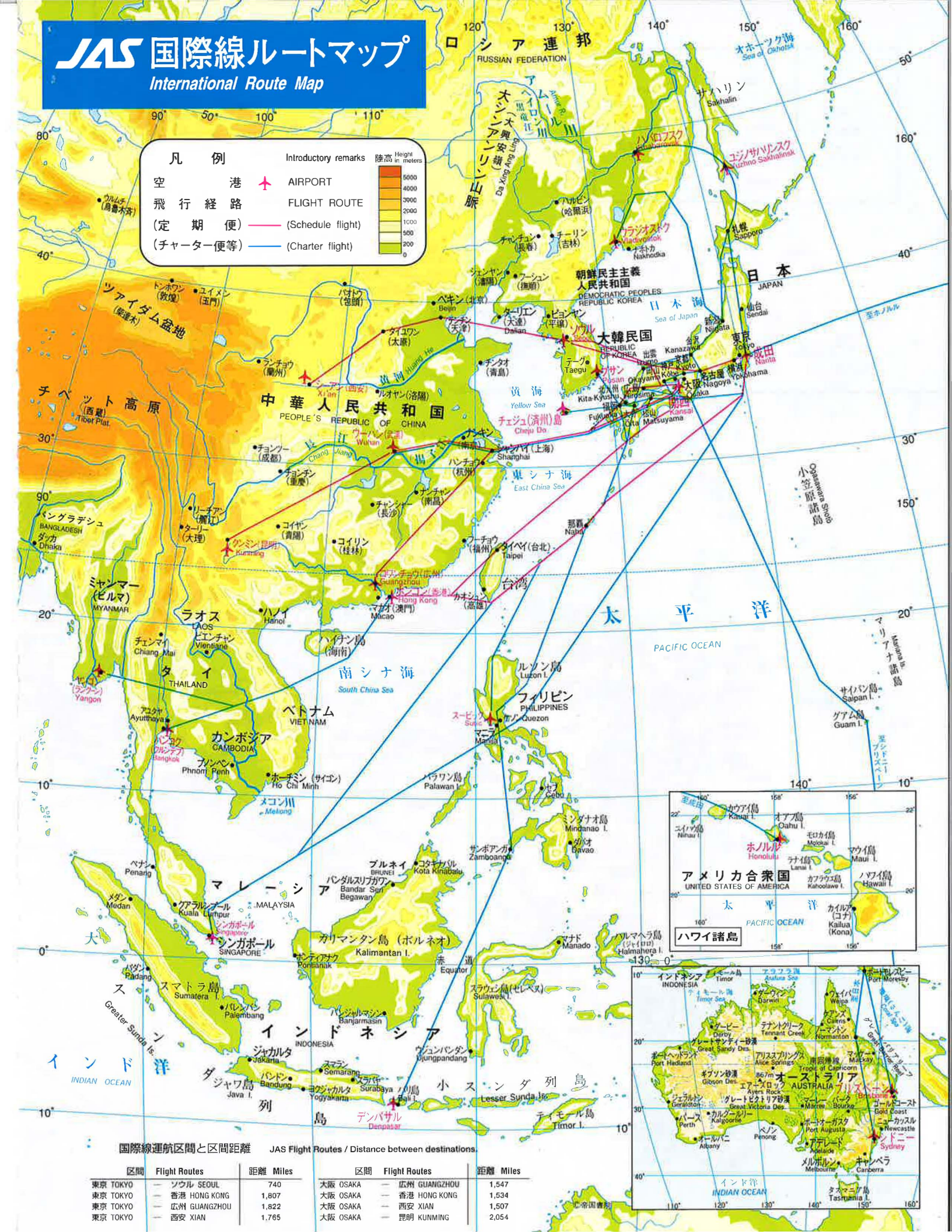
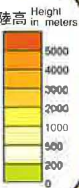
FLIGHT ROUTE

(定期)

(Schedule flight)

(チャータ一便

(Charter flight)



BOARDING PASS 搭乗券

本券は目的地までご運送ください。
本輸送は国内または国際運送約款によります。
TO BE KEPT UP TO YOUR DESTINATION.
SUBJECT TO GENERAL CONDITIONS OF CARRIAGE.

047

IC

イシノ イワ様

行先 DESTINATION

沖縄
OKINAWA

便名 FLIGHT

JAS
509

GATE

69

出発時刻 DEP.TIME 搭乗日 DATE

17:15 5/20

座席 SEAT

禁煙 席 7A

搭乗口には17時05分迄におこし下さい



GOOD SPEED ALWAYS





Resorts & Hotels

Laguna Garden Hotel

4-1-1 Mashiki, Ginowan, Okinawa 901-2224
Tel. 098-897-2121 www.laguna.co.jp/lgh

Located in Ginowan City, the Laguna Garden Hotel is just a stone's throw from Camps Foster and Futenma and only a 20 minute drive from Camp Kinser and Kadena Air Base. All of their spacious rooms have a balcony and almost all have an ocean view. They have an English-speaking staff and the hotel's menus and pamphlets are offered in English.

Membership of the Laguna club (also in English) costs ¥10,000 a year yet, in addition to normal benefits, members receive free tickets and accommodation vouchers worth in excess of ¥20,000!

Their indoor pool, sauna and jacuzzi are open year-round and they also boast the largest outdoor pool on Okinawa. Pool fees are ¥2,000 in summer and ¥1,000 in winter; 2 free admissions for new Laguna Club members.

Looking for somewhere for a meeting or a party? They have the largest banquet room in Okinawa, catering from as few as 20 or as many as 1,600 people.

At dinner time, you're certain to find something you like at one of their four



restaurants. They offer a lunch buffet for ¥1500. Also, look for their special military and Okinawa resident rates at your local Rec. center.

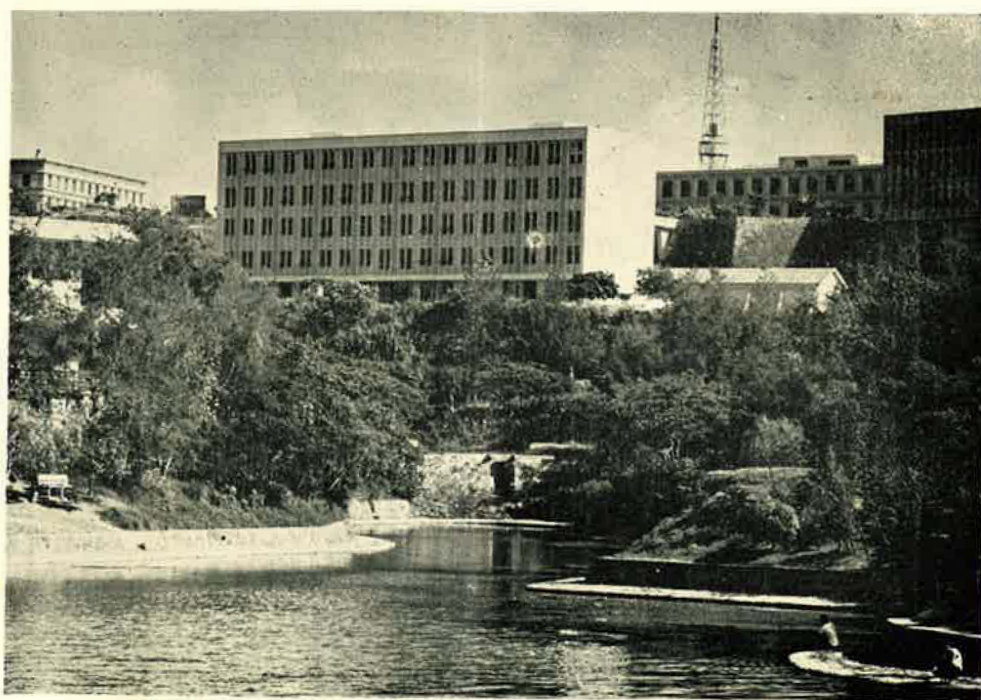
Directions

From Kadena, head south down Hwy. 58. Go past Foster and the entrance to Futenma and enter the right-most lane of 58. Shortly, you will see Jimmy's Bakery on your left. Turn right at this signal and follow the road to the bottom. You will see the hotel on the right. It's next to the Okinawa Convention Center.





琉球大学概要



1967~1968



(本 館)

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施 設	17
役職員・学科主任・補導主任	18~19
構 内 全 景	20

沿革の概要

琉球大学は、1950年5月、琉球における唯一の総合大学として、かつて政治・文化の中心であつた首里城の跡に創設された。

開学の準備のため、1950年2月、安里源秀氏が学長代理に任命され、5月22日、英語学部、教育学部、社会科学部、理学部、農学部、応用学芸学部の6学部、1・2年あわせて562人の学生、28人の教授職員で開学した。

1950年11月、当時の沖縄民政府知事志喜屋孝信氏が初代琉球大学長に就任した。

1951年、琉球列島米国民政府布令第30号によつて、本学の基本法が制定された。同年以来、米 国 教 育 審 議 会 と 同 陸 軍 省 の 援 助 に よ り、米 国 ミ シ ガ ン 州 立 大 学 の 教 授 団 が 本 学 の 行 政 面 や 教 育 研 究 活 動 に 関 す る 助 言 者 と し て 派 遣 さ れ、大学に滞在することになった。



池 原 貞 雄 学 長

米国民政府布令第50号により、琉球大学財団が設立された。

1951年9月、林学部が新設された。1952年、教育法の制定に伴い、学則が改正され、英語学部は語学部、応用学芸学部は商学部となり、家政学部を創設し、語学部、教育学部、社会科学部、理学部、農学部、林学部、商学部、家政学部の8学部となった。同年7月、学長に胡屋朝賞氏、副学長に安里源秀氏が就任した。琉球大学財団が奨学金の貸与を開始した。

1953年3月、琉球大学第1回卒業式が行なわれ、卒業生25人、修了生75人が学内外の期待をうけて門出した。同年4月から文部省のあつせんで本土大学より招へい講師が来学するようになり、爾来この制度は今日まで継続している。

1954年、新学則により、従来の8学部は、文理、教育、農家政の3学部に統合された。

1955年7月、学長に安里源秀氏、副学長に仲宗根政善氏が就任した。初代学長志喜屋孝信博士の業績をたたえる記念図書館が同年12月に完成した。

1957年3月、社会の要求に応えるため、農家政学部には既設の機械工学科に加えて、あらたに土木工学科、電気工学科が設置され、1958年、学部名を農家政工学部と改めた。

1958年7月学長に安里源秀博士が再任した。1960年12月、開学10周年式典を挙行政した。1961年7月、学長に与那嶺松助氏が就任した。

1963年、中央教育委員会で、琉球大学二法案（琉球大学設置法案、同管理法案）が可決された。

1964年7月、学長に島袋俊一博士が就任した。

1965年7月琉球大学二法が立法院において可決され、本学創立以来全住民の念願であつた政府立への移行が実現し、1966年7月1日を期して琉球政府立大学として再スタートした。

1965年9月、島袋学長が在任中に急逝され、同年10月、学長に安里源秀博士が就任

1967年4月から法文学部、教育学部、理工学部、農学部の4学部にも再編成された。また、勤労学生を対象と

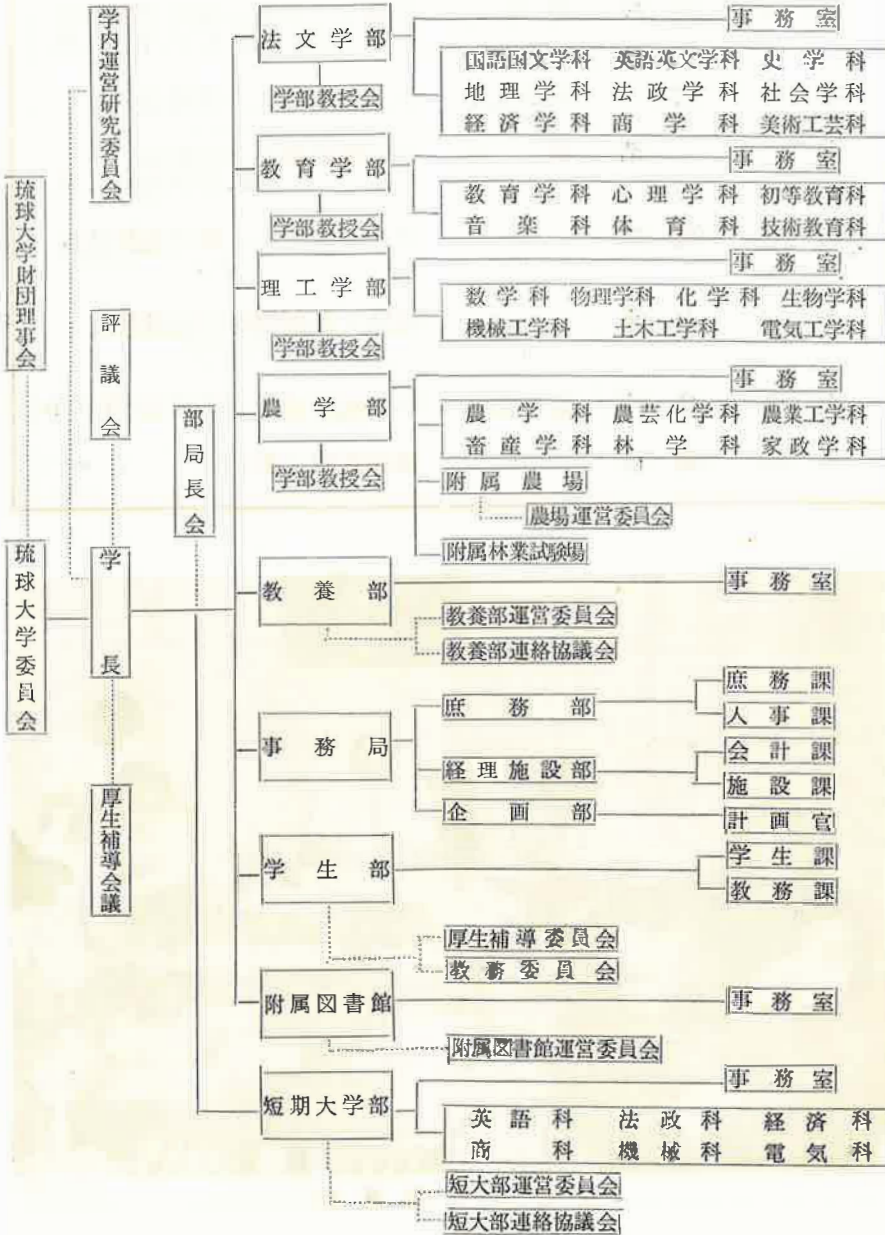
故金城キク女史の寄贈により、動植物標本を陳列する“風樹館”が完成した。

同年7月、学長に池原貞雄博士が就任した。

組 織

琉球大学 機構図

(1967年11月1日現在)



琉球大学委員会

(1967.10.1現在)

宮 良 長 辰	委員 長	弁護士 (宮良長辰法律事務所) 任期 (66.7.1~70.6.30)
嘉 陽 宗 一	副委員 長	中央配電株式会社社長 (“)
瀬 長 浩	委 員	中部製糖株式会社社長 (66.7.1~68.6.30)
富 永 寛 二	“	オリオンビール株式会社社長 (“)
当 銘 由 金	“	琉球文教図書株式会社社長 (“)
石 原 昌 淳	職責委員	中央教育委員会委員長 (在任中)
赤 嶺 義 信	“	琉球政府文教局長 (“)



(琉球大学委員会)

琉球大学財団理事会

(1967.10.1現在)

稲 嶺 一 郎	理 事 長	琉球石油株式会社取締役社長
国 場 幸 太 郎	理 事	合資会社・国場組社長
富 原 守 保	〃	オリオンビール株式会社顧問
宮 城 仁 四 郎	〃	大東糖業株式会社取締役社長
ロ イ ・ 仲 田	〃	弁護士（ロイ・K・仲田法律事務所）
神 村 孝 太 郎	〃	琉球国土開発総合株式会社 代表取締役社長
宝 村 信 雄	〃	琉球開発金融公社総裁
ゴードン・ワーナー	職責理事	琉球列島米国民政府教育局長
フオレスト・リー・アーランドソン	〃	米国ミシガン州立大学（MSU） 派遣教授団長
池 原 貞 雄	〃	琉 球 大 学 長
真 栄 城 朝 潤	〃	琉球大学事務局長

職 員

(1967.10.1現在)

区 分	教 官						事 務 系 職 員				合 計
	学 長	教 授	助教授	講 師	助 手	計	事 務 職 員	技 術 職 員	その他 職 員	計	
学 長	1					1					1
事 務 局							46	8	36	90	90
学 生 部							27	2	24	53	53
法 文 学 部		14	37	12	2	65	6		2	8	73
教 育 学 部		6	21	10	5	42	7		6	13	55
理 工 学 部		9	13	21	4	47	7		9	16	63
農 学 部		8	22	12	5	47	10		34	44	91
教 養 部				10	1	11	7			7	18
附属図書館							24			24	24
短期大学部				2		2	2		1	3	5
合 計	1	37	93	67	17	215	136	10	112	258	473

学 長・部局長・評議員

(1967.11.1現在)

学 長	池 原	貞 雄
法 文 学 部 長	新 城	利 彦
教 育 学 部 長	与 那 嶺	松 助
理 工 学 部 長	新 垣	義 一
農 学 部 長	高 良	鉄 夫
教 養 部 長	富 村	真 演
短期大学部主事	篠 原	士 郎
事 務 局 長	真 栄	朝 潤
学 生 部 長	砂 川	恵 勝
附 属 図 書 館 長	宮 里	清 松
評 議 員 (法文学部)	亀 川	正 東
〃 (〃)	金 城	秀 三
〃 (〃)	伊 江	朝 章
〃 (教育学部)	小 橋 川	寛 一
〃 (〃)	渡 久 地	政 康
〃 (〃)	東 江 島	一 治
〃 (理工学部)	兼 喜 志	清 二
〃 (〃)	真 喜 志	昌 表
〃 (〃)	具 志 志	茂 代
〃 (農学部)	大 山	
〃 (〃)	鎮 西	
〃 (〃)	翁 長	

大学予算の推移

歳入

(1967.10.1現在)

会計 年度	総 額	内 訳			
		琉球政府	米国民政府	日本政府	学内収入及びその他
'54	319,678.38	216,666.67	65,000.00	—	38,011.71
'55	382,322.50	253,750.00	90,000.00	—	38,572.50
'56	489,317.67	375,000.00	58,333.33	—	56,038.34
'57	600,560.00	491,666.67	25,000.00	—	83,893.33
'58	599,384.17	512,833.33	10,000.00	—	76,550.84
'59	865,372.00	529,167.00	190,000.00	—	146,205.00
'60	767,704.00	645,000.00	0	—	122,704.00
'61	994,633.00	697,670.00	225,000.00	—	71,963.00
'62	1,101,756.00	621,153.00	395,422.00	—	85,181.00
'63	1,198,433.00	784,562.00	315,000.00	—	98,881.00
'64	1,205,731.00	1,096,215.00	0	—	109,515.00
'65	1,338,084.00	1,206,825.00	0	—	131,259.00
'66	1,778,904.00	1,289,876.00	325,000.00	20,000.00	144,028.00
'67	2,349,922.00	1,849,922.00	500,000.00	0	—
'68	<u>2,478,574.00</u>	2,103,574.00	355,000.00	20,000.00	—

歳出

(1967.10.1現在)

会計 年度	総 額	運 営 費 内 訳			
		人件費	運 営 費	計	施設整備費
'54	319,678.38	124,894.68	49,465.08	174,359.76	145,318.62
'55	382,322.50	169,389.17	72,160.83	241,550.00	140,772.50
'56	489,371.67	185,885.00	96,929.17	282,814.17	206,557.50
'57	600,560.00	226,128.33	101,134.17	327,262.50	273,297.50
'58	599,384.17	269,480.83	104,559.17	374,040.00	225,344.17
'59	865,372.00	306,404.00	117,258.00	423,662.00	441,510.00
'60	767,704.00	354,899.00	147,790.00	502,689.00	265,015.00
'61	994,633.00	393,019.00	195,091.00	588,110.00	406,523.00
'62	1,101,756.00	498,726.00	140,687.00	639,413.00	462,343.00
'63	1,198,443.00	604,419.00	146,024.00	750,443.00	448,000.00
'64	1,205,731.00	673,749.00	174,232.00	847,981.00	357,750.00
'65	1,338,084.00	896,470.00	189,614.00	1,086,084.00	252,000.00
'66	1,778,904.00	1,120,751.00	162,792.00	1,283,543.00	495,361.00
'67	2,349,922.00	1,244,894.00	288,868.00	1,533,762.00	816,160.00
'68	<u>2,478,574.00</u>	<u>1,465,280.00</u>	<u>336,699.00</u>	1,801,979.00	<u>676,595.00</u>

年度別設置科目数

(1967.10.1現在)

区 分 年 度	一般教育科目	専 門 科 目	計
1950	25		25
1951	37	23	60
1952	28	256	284
1953	28	303	331
1954	37	331	368
1955	43	420	463
1956	45	442	487
1957	45	554	599
1958	46	591	637
1959	48	615	663
1960	53	715	768
1961	53	750	803
1962	55	807	862
1963	56	915	971
1964	57	1,001	1,058
1965	57	1,041	1,098
1966	58	1,088	1,146
1967	58	1,122	1,180

年度別教員数及び学生数

(1967. 4. 1現在)

区 分 年 度	教 員 数			学 生 数			研究生	委託生及 び聴講生
	総 数	男	女	総 数	男	女		
1950	28	25	3	562	465	97		
1951	29	25	4	759	629	130		
1952	49	44	5	877	716	161		
1953	79	74	5	1,116	899	217		2
1954	101	92	9	1,258	1,006	252		2
1955	111	98	13	1,485	1,120	365		19
1956	126	111	15	1,719	1,308	411		43
1957	134	119	15	1,918	1,447	471		51
1958	139	124	15	2,011	1,499	512	2	72
1959	156	141	15	2,052	1,605	547	6	37
1960	167	150	17	2,268	1,650	618	3	33
1961	167	153	14	2,356	1,652	704	2	13
1962	169	155	14	2,484	1,734	750	6	12
1963	170	157	13	2,480	1,700	780	5	24
1964	182	167	15	2,672	1,832	840	7	26
1965	193	178	15	2,820	1,885	935	10	39
1966	197	182	15	3,157	2,064	1,111	8	32
1967	204	204	16	3,413	2,150	1,263	9	45

教員研修の推移

(67.10.1現在)

年度 区分	'51	'52	'53	'54	'55	'56	'57	'58	'59	'60	'61	'62	'63	'64	'65	'66	'67	計
内地 研究員			2	5	4	4	7	7	5	6	8	9	7	7	14	12	10	107
米留 国学	1	2	2	3	3	3	4	3	6	7	6	7	2	1	2	2	10	64
東文 化セ ン ター													5	3	3	1		12
第三国 訓練 (台湾)								1							3	13	3	20
計	1	2	4	8	7	7	11	11	11	13	14	16	14	11	22	28	23	203

本土諸大学からの招へい講師の推移

(67.10.1現在)

年度 区分	'53	'54	'55	'56	'57	'58	'59	'60	'61	'62	'63	'64	'65	'66	'67	計
疏大予 算によ る招へ い講師	3	2	4	4	6	16	10	20	22	15	17	11	9	15	30	184
文部省 予算に よる派 遣講師									5	5	5	5	11	11	11	53
計	3	2	4	4	6	16	10	20	27	20	22	16	20	26	41	237

学部学科別在籍数

(1967.4.1現在)

学 科	学 部	性 別	年次		1 年次		2 年次		3 年次		4 年次		計		総 計
			男	女	男	女	男	女	男	女	男	女			
法 文 学 部	国文学 英文学 史学 地学 法社会学 経済学 商学 工学		7	25	10	24	4	20	9	21	30	90		120	
			43	27	32	38	27	23	34	22	136	110	246		
			15	5	11	9	12	7	13	7	51	28	79		
			11	5	11	4	8	4	9	4	39	17	56		
			54	9	55	7	54	4	50	1	213	21	234		
			8	10	14	8	13	6	14	2	49	26	75		
			53	2	56	1	39	1	39	2	187	6	193		
			41	15	38	17	43	5	32	9	154	46	200		
			7	8	8	8	10	2	9	2	34	20	54		
		計	239	106	235	116	210	72	209	70	893	364	1257		
		345		351		282		279		1257					
教 育 学 部	数育 心理 初級 音楽 体育 美術		4	12	4	9	2	8	5	3	15	32	47		
			8	9	7	11	1	13	4	8	20	41	81		
			21	137	19	143	15	122	24	107	79	509	588		
			6	10	6	9	6	9	5	6	23	34	57		
			23	12	25	10	19	8	17	6	84	36	120		
			18	0	17	1	18	0	18	0	71	1	72		
			80	180	78	183	61	160	73	130	293	653	945		
			260		261		221		203		945				
理 工 学 部	数学 物理学 化学 生物 機械 電気		19	5	23	5	18	0	19	5	79	15	94		
			18	0	19	0	12	0	18	0	67	0	67		
			17	3	15	3	12	5	12	3	56	14	70		
			9	9	10	9	10	5	17	3	46	26	72		
			29	0	27	0	30	0	27	0	113	0	113		
			21	0	27	0	19	0	17	0	84	0	84		
			21	0	23	0	30	0	25	0	99	0	99		
			134	17	144	17	131	10	351	11	544	55	599		
			151		161		141		146		599				
農 学 部	農学 農学 農学 畜林 家畜 学政		39	1	39	1	22	1	23	0	123	3	126		
			17	8	19	5	20	2	17	2	73	17	90		
			21	0	18	0	12	0	4	0	55	0	55		
			22	0	21	0	22	0	18	0	83	0	83		
			26	0	26	0	20	0	15	0	87	0	87		
			0	47	0	44	0	42	0	38	0	173	171		
			125	56	123	50	96	45	77	40	421	191	612		
			181		173		141		117		612				
総 計	性 別	578	359	580	366	498	287	494	251	2150	1263	3413			
	計	937		946		785		745		3413					

applicants

年度別志願者及び入学者状況

(1967.10.1現在)

年度 区分	'50	'51	'52	'53	'54	'55	'56	'57	'58
志願者数	931	1,160	961	1,205	935	1,597	1,721	1,697	1,875
入学者数	562	322	536	556	568	525	514	533	563
比 率	60.4	27.8	55.8	46.1	60.7	32.9	29.9	31.4	30.1

年度 区分	'59	'60	'61	'62	'63	'64	'65	'66	'67
志願者数	1,623	2,036	1,951	1,912	1,851	1,897	2,013	3,320	<u>4,180</u>
入学者数	625	612	636	655	640	798	811	944	<u>937</u>
比 率	38.7	30.1	32.5	33.9	34.6	42.1	40.2	35.2	22.5

年度別卒業生数

(1967.10.1現在)

課 程	四 年 課 程	二 年 課 程
年 度		
1952		18
1953	26	74
1954	122	162
1955	93	130
1956	162	62
1957	253	30
1958	409	14
1959	446	13
1960	471	11
1961	451	—
1962	497	—
1963	570	—
1964	555	—
1965	578	—
1966	572	—
1967	567	—
計	<u>5,772</u> <i>Graduates</i>	514

年度別卒業者就職状況

(1967.10.1現在)

卒業年度 就職部門	第一 回三年	第二 回四年	第三 回五年	第四 回六年	第五 回七年	第六 回八年	第七 回九年	第八 回〇年	第九 回一年	第十 回二年	第十一 回三年	第十二 回四年	第十三 回五年	第十四 回六年	第十五 回七年	計
大 学	3	11	1	3	5	9	8	8	1	5	3	3	2	3	1	66
高等 学校	16	61	51	96	95	161	66	48	38	31	33	79	108	79	88	1050
中 学 学校	1	8	10	20	49	82	106	107	144	170	187	122	95	107	96	1304
小 学 学校		2		2	15	63	138	117	87	92	109	103	80	98	74	980
公 務 員	1	12	15	14	32	41	50	39	30	46	50	25	40	40	53	488
商 社	4	14	5	8	9	8	29	55	68	63	49	76	86	85	74	633
軍 関 係		9	4	1	10	12	20	39	25	22	10	17	22	24	22	238
自 営	1	1	1			2				2	1		1	1	0	10
その他		1	2	3		1	6	11	3	7	1	8	12	17	39	111
進 学		1	4	10	13	6	21	23	15	21	12	10	17	43	12	208
(不詳)		2		5	25	24	2	24	40	38	115	112	115	75	107	684
計	26	122	93	162	253	409	446	471	451	497	570	555	578	572	567	5772

年度別奨学生状況

(1967.10.1現在)

学年度 在 籍 比率%	'63	'64	'65	'66	'67	'68	'69	'70	'71	'72	'73	'74	'75	'76	'77	合 計
区 分	1.116	1.238	1.468	1.719	1.916	2.011	2.032	2.263	2.356	2.494	2.480	2.672	2.820	3.175	3.413	
	1.06	5.88	9.09	9.6	7.72	7.76	9.62	9.4	11.74	6.6	11.77	15.72	19.39	18.65	20.2	
琉球大学財団 奨学生(給費)		17	38	34	29	33	68	76	182	109	101	137	160	160	187	1,332
" (貸与)	5	17	16	36	14	9	4	8	10	9	26	25	12	10	10	211
琉球政府県立 志望奨学生	7	40	80	87	95	100	120	100	88	35	44	34	27	30	34	901
琉球政府高校 教員志望奨学生											38	52	36	18	10	154
琉球育英会特別 貸与奨学生											66	148	252	359	421	1,246
琉球育英会進 奨学 生													21		0	21
琉球育英会 一般貸与奨学生				8	10	12	12	24	9	11	10	13	17	10	2	138
その他						2	3	2	5	0	7	11	24	17	28	97
計	12	74	135	165	146	156	207	210	274	184	292	420	549	603	680	4,080

施 設

土地・建物

(1967.10.1現在)

完成 年度	項 目	区 分	構 造 別	土 地	建 物
				段 地 別 m^2	床 面 積 m^2
1952	教養家政ビル(旧農)	鉄筋コンクリート			1,471.00
1955	工 芸 ビ ル	"			1,828.00
"	附 属 図 書 館	"			2,531.00
1956	理 系 ビ ル	"			2,791.00
1957	本 館	"			703.00
"	温 室	鉄 骨 ガ ラ ス 張			79.00
1958	"	"			132.00
"	教 育 ビ ル	鉄筋コンクリート			2,559.00
"	診 療 所	"			142.00
1959	法 文 ビ ル	"			4,144.00
1963	仮 学 生 会 館	"			219.00
"	土 木 ビ ル	"			1,471.00
"	機 電 ビ ル	"		108,686.00	3,139.00
"	機 械 実 習 工 場	"			560.00
1964	陶 芸 研 究 所	木 造			196.00
"	技術教育科実習工場	"			106.00
1965	職 員 セ ン タ ー	鉄筋コンクリート			124.00
"	農 学 ビ ル	"			4,516.00
"	教 養 教 室	木 造			551.00
1966	"	"			280.00
"	農 業 機 械 実 習 室	"			145.00
1967	風 樹 館(標本館)	鉄筋コンクリート			953.00
1953	南 星 寮	"			1,771.00
1954	北 辰 寮	"			1,852.00
1967	新 男 子 寮	"			3,652.00
1962	体 育 館	"			2,693.00
	運 動 場				
1960	女 子 寮	鉄筋コンクリート			2,985.00
1962	家 庭 管 理 実 習 室	"		10,609.00	95.00
	付 属 農 場			156,153.00	
	付 属 林 業 試 験 場			6,800,379.00	
	与 那 演 習 所			107,839.00	
	奥 の 山 荘			22,156.00	
	松 島			3,338.00	
	松 川				
計				7,209,161.00 m^2	41,688.00 m^2

役 職 員

CHYU1.01

(1967年11月1日現在)

各	學部	局長	池	原	貞	雄
事務	局長	局長	真	榮	朝喜主敏盛秀辰良守惠盛健真利邑松正義房鉄玄真清清惠士寛祐平	潤省三勝和一哉信良勝和三秀彦亀助俊一俊夫榮演祐松仁郎一一男
庶務	課長	課長	与松金新内桂武太砂中仲喜新奥与我新高真富山官平篠当松仲	城儀村城城原 富田川村根里城間嶺謝垣吉良城村城里良原山田根		
人事	課長	課長				
經理	施設部長	施設部長				
會計	課長	課長				
施設	課長	課長				
企画	部長	部長				
計画	官	官				
學生	部長 (併任)	部長 (併任)				
學生	部次長	部次長				
學生	課長	課長				
教務	課長	課長				
法文学	部長 (併任)	部長 (併任)				
事務	長	長				
教育学	部長 (併任)	部長 (併任)				
事務	長	長				
理工学	部長 (併任)	部長 (併任)				
事務	長	長				
農学	部長 (併任)	部長 (併任)				
事務	長	長				
教養	部長 (併任)	部長 (併任)				
事務	長	長				
附属図書館	長 (併任)	長 (併任)				
事務	長	長				
短期大学	部長 (併任)	部長 (併任)				
事務	長	長				
農学部附属農場	長 (併任)	長 (併任)				
農学部附属林業試験場	長 (併任)	長 (併任)				

学科主任・学部補導主任

(1967年11月1日現在)

○ 学 科 主 任

法文学部	国語国文学科	教授	✓ 仲 宗	根 川	政 正	善 東
	英語英文学科	教授	亀 城	間 嶺	正 康	雄 成
	史 学 科	助教授	赤 金	城 嶺	秀 朝	三 章
	地 理 学 科	教授	伊 山	江 城	新 潤	好 一
	法 政 学 科	教授	島 安	村 嶺	金 裕	二 治
	社 会 学 科	教授	次	盛 江	政 秀	信 一
	経 済 学 科	助教授	久	今 地	秀 政	実 栄
	商 学 科	助教授	大 崎	城 浜	政 政	信 健
教育学部	美術工芸科	教授	与 那	霸 城	嗣 元	助 二
	教育学科	教授	✓ 米 東	盛 江	康 幸	昌 朗
	心理学科	助教授	中 渡	今 地	政 秀	保 茂
	初等教育科	助教授	久	城 浜	政 政	己 儀
	音楽科	教授	大 崎	城 浜	政 政	表 代
理工学部	体育科	助教授	与 那	霸 城	嗣 元	
	技術教育科	助教授	与 那	霸 城	嗣 元	
	数 学 科	助教授	与 那	霸 城	嗣 元	
	物理学科	教授	与 那	霸 城	嗣 元	
	化学科	教授	与 那	霸 城	嗣 元	
	生物学科	教授	与 那	霸 城	嗣 元	
農学部	機械工学科	助教授	✓ 真 喜	志 波	真 忠	
	土木工学科	助教授	✓ 具 伊	垣 西	裕 宗	
	電気工学科	教授	✓ 伊 新	川 山	保 君	
	農 学 科	助教授	✓ 新 鎮	長 大		
	農芸化学科	教授	✓ 泉 山	大 翁		
	農業工学科	助教授	✓ 泉 山	大 翁		

○ 学部補導主任

法文学部	助教授	砂 名	川 城	恵 嗣	伸 明
教育学部	助教授	当 砂	真 川	嗣 季	徳 昭
理工学部	教授				
農 学 部	助教授				

構内全景 (一九六五年撮影)



- | | | | | |
|----------|-----------|-----------------|-----------|-----------|
| 5 農学ビル | 4 診療所 | 3 貯水タンク | 2 施設課管理係室 | 1 本館 |
| 10 土木ビル | 9 旧放送局 | 8 教育ビル | 7 法文ビル | 6 工芸ビル |
| 15 附属図書館 | 14 機械実習工場 | 13 機電ビル | 12 仮学生会館 | 11 職員センター |
| 19 体育館 | 18 運動場 | 17 教養・家政(旧農学)ビル | 16 理系ビル | 20 男子寮 |
| 23 女子寮食堂 | 22 女子寮 | 21 家庭管理実習室 | | |

琉 球 大 学 概 要

1967年11月1日 印刷

1967年11月10日 発行

編 集 琉球大学事務局庶務部庶務課
発 行 那覇市首里当蔵町3の1
電話 (代) (2) — 3 1 0 1



(法文、教育、土木ビル)

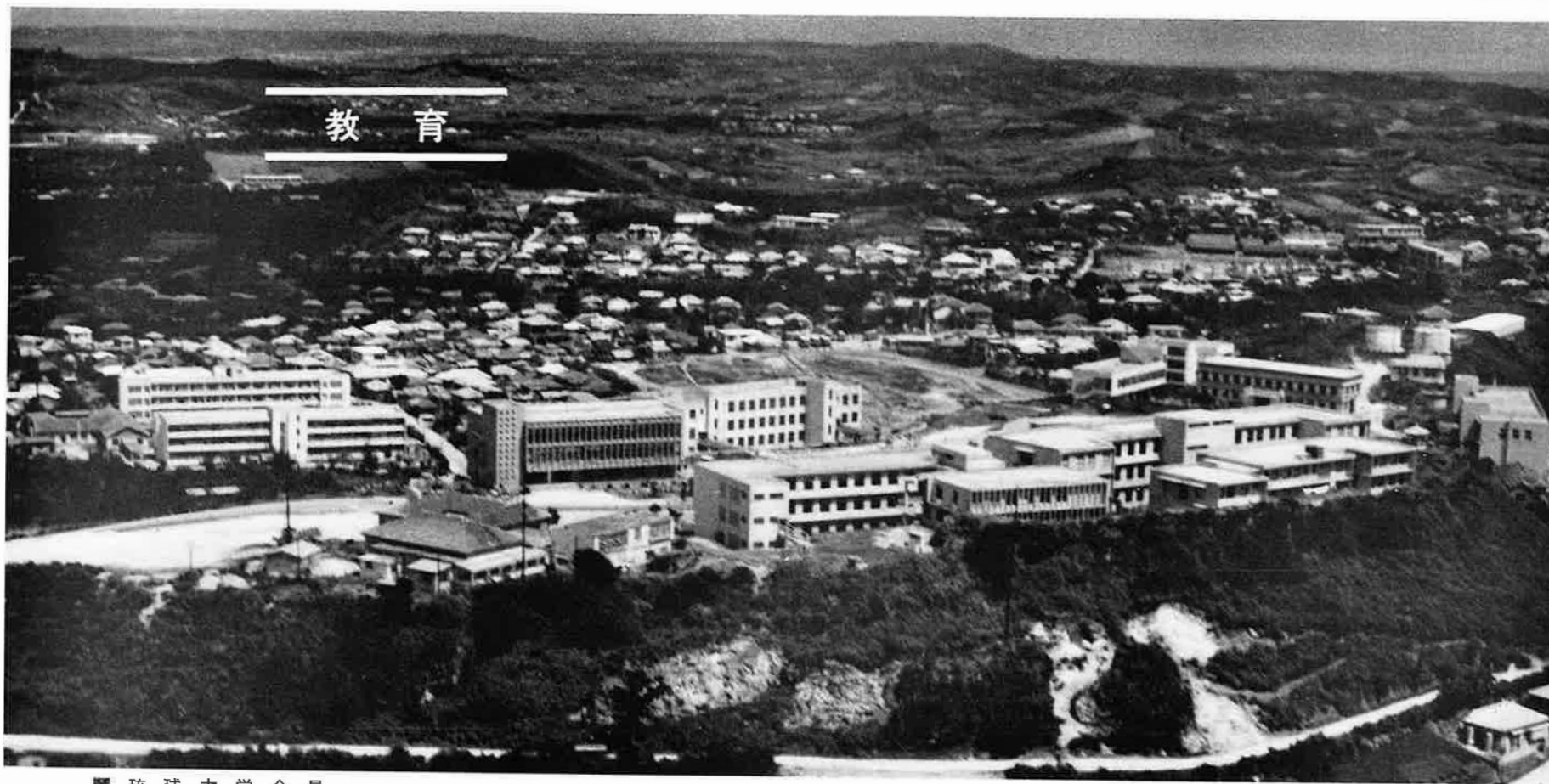


(理 系 ビ ル)



(体 育 館)

教 育



■ 琉球大学全景

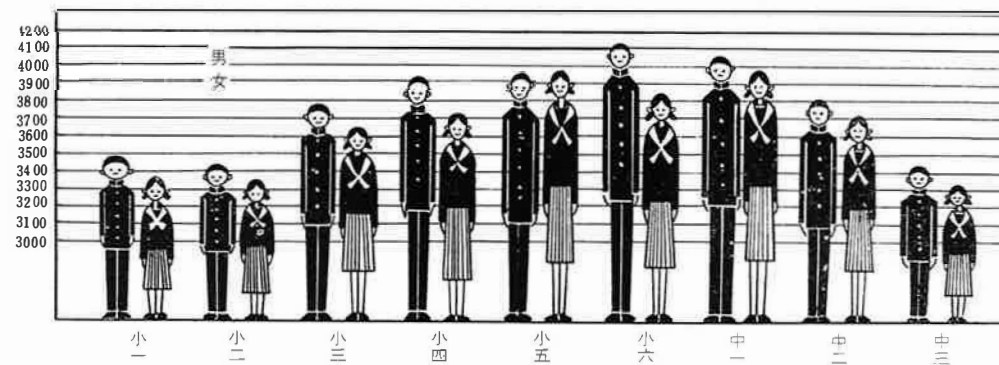
■ 学校総覧

(1963. 4. 15現在)

種 別	在 籍	学校数	学級数	学級平均 在 籍	教 員
大 学	3,529	2	—	—	293
短 大	521	2	—	—	60
高 校	9,530	7	—	—	440
中 校	18,545	10	376	49.32	531
小 校	36,132	21	737	49.0	828

■ 男女別在籍構成図

(資料 那教委)



■ 教育分野別生徒1人あたり教育費の推移



違反建築物取締件数調

年次	項目	摘発件数	加算件数
60年		313	14%
61年		229	166 72%
62年		263	162 62%
63年8月まで		249	135 54%

(資料：建築課)

写真は市営辻町市場併存住宅

年次用途別建築物確認状況

年次別	用途別	住宅	店舗 兼住宅	学 校	医 院	映画館 劇場	、			旅館 ホテル	料 亭	車 庫	倉 庫 工 場	事 務 所	キャ パ レ ー バ ー	そ の 他	合 計	
							民 館	貨 店	ケ ット									浴 場
58年		2,238	74	259	7	16	6	1	2	9	18	13	7	102	27	13	186	2,978
59年		2,173	74	198	7	19	3	2	2	15	18	3	7	114	43	6	199	2,883
60年		2,228	77	233	35	10	7	2	2	5	21	6	12	175	—	—	310	3,123
61年		1,913	95	228	10	12	3	1	4	1	28	2	12	143	—	—	413	2,865
62年		2,148	75	250	17	12	—	2	3	5	23	7	13	182	87	2	345	3,171
63年		2,417	113	244	22	8	1	2	1	9	23	17	13	158	68	16	285	3,397

(資料：建築課)

教 育



■ 琉球大学全景

■ 学 校 総 覧

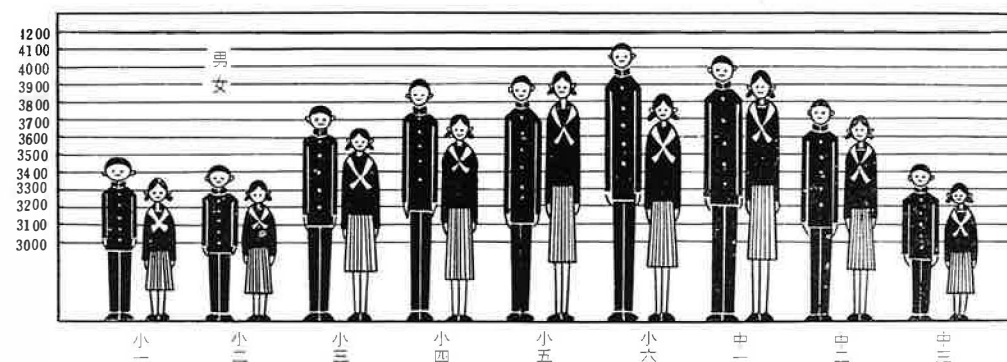
(1963. 4. 15現在)

種 別	在 籍	学校数	学級数	学級平均 在 籍	教 員
大 学	3,529	2	—	—	293
短 大	521	2	—	—	60
高 校	9,530	7	—	—	440
中 校	18,545	10	376	49.32	531
小 校	36,132	21	737	49.0	828
幼 稚 園	4,018	20	103	—	—
特殊学級	259	2	—	—	31

資料：幼小・中校……那教委
高校以上……文教局

■ 男 女 別 在 籍 構 成 図

(資料 那教委)



■ 教育分野別生徒1人あたり教育費の推移

分野別	年 度	1958	1959	1960	1961	1962
学校教育費	\$	29.07	23.61	29.55	30.01	39.73
小 学 校	\$	29.59	22.99	28.65	27.06	37.90
中 学 校	\$	27.43	26.12	33.27	39.56	52.14
社会教育費	\$	0.01	0.02	0.02	0.02	0.03
教育行政費	\$	0.13	0.15	0.15	0.18	0.19

(資料：教育財政調査報告書)



(附 属 図 書 館)



(機 電 ビ ル)



(農 学 ビ ル)

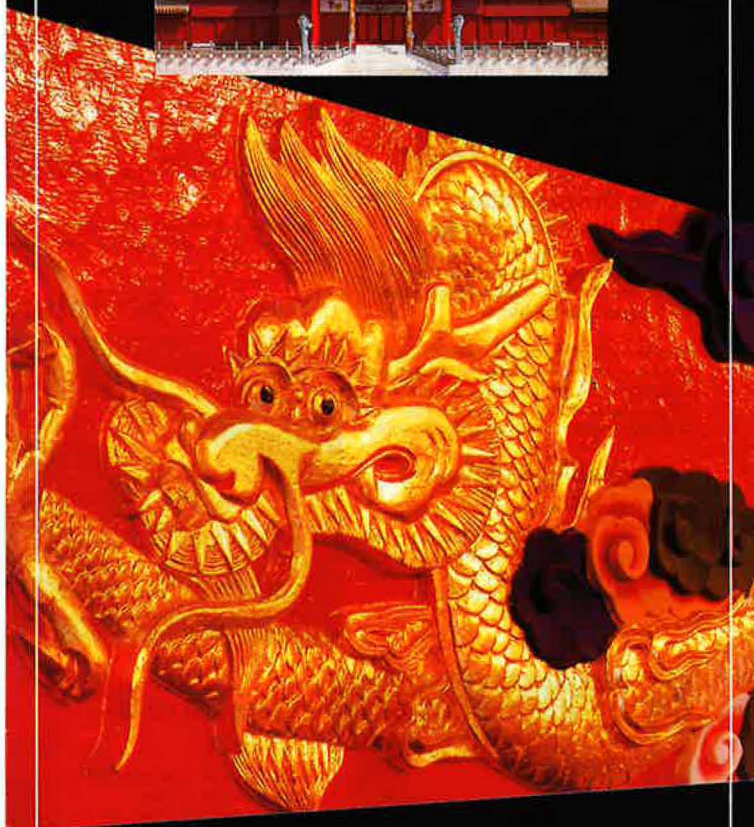
An 1965?

The University campus in
Shuri in 1965



D. Whitney

SHURIJO CASTLE PARK



SHURIJO CASTLE - SEIDEN

Seiden ▶

This was the king's castle and conveys the prosperity of the Ryukyu Royal Court. Seiden's harmonious blend of 161 pillars, 60 thousand roof tiles, sculptures and brilliant coloring make it the masterpiece of Ryukyuan architecture.



Dragon-head Ridge Ornament



Dragon-head Ridge Ornaments

On the main ridge of Seiden are two massive 3.3m tall ceramic dragon heads which function both as ridge ornaments and guardians.



Dragon-head Ridge Ornaments



Large Dragon Pillar (UNGYOU or Closed-mouthed)

Standing 3.1m tall directly in front of Seiden are the large dragon pillars, AGYOU (open-mouth) and UNGYOU (closed-mouth), sculpted of fine-grained sandstone.



Una

This large courtyard with bright red and white lines is located in front of Seiden and served as the stage for the state ceremonies and cultural events of the Ryukyuan royal court.



Large Dragon Pillar (AGYOU or Open-mouthed)

Sculpture in Seiden

While there is an abundance of stone sculpture throughout Shurijo that show exceptional stone sculpting technique, for example such as the Large Dragon Pillars, there are also many woodpieces that show a variety of techniques.

Undulating Bargeboard Panel (Tympanum) ▶

The center of the panel is decorated with a "flaming jewel" motif (Kaen Hoju) and a large frogleg strut. To the sides are carved gold dragons with auspicious clouds.



Grape and Squirrel Design Panels of the Usasuka

Grapes and squirrels are associated with fecundity and good luck and are often used as designs on Ryukyuan lacquerware. This design is carved in vivid relief on the panels of the Usasuka or royal dais on the second floor of Seiden.



◀ Lions and Gold Dragon

On the small panel wall of the back step canopy. The center two pillars at the back step canopy are decorated with encircling gold dragons.



NANDEN - BANDOKORO



Nanden (South Hall) and Bandokoro (Reception Office) are the two adjoining buildings to the right facing Seiden. The single story structure on the right is Bandokoro and the two story one to the left is Nanden. Nanden and Bandokoro were where visitors to the castle were first received, ceremonial events throughout the year were conducted, and meetings with Japanese officials from Satsuma were held. These buildings are currently used to feature displays of lacquerware, paintings and other artworks created during the Ryukyu Kingdom Era. (Exhibitions are held three to four times a year.)



Cylindrical lacquer coffer, phoenix design executed in gilt-line engraving.



Special Exhibit Room

HOKUDEN



Hokuden (North Hall) is the building to the left facing Seiden. It was once also called Nishinu-udun and Giseiden and was used as the main public administration office of the kingdom and reception area for the Chinese investiture envoys.

At present Hokuden houses an exhibit area with panels that give visitors a chance to learn details about Shuri Castle, a video screening room, and the Museum Shop.



Video Screening Room



Museum Shop

The Interior of Seiden



The Usasuka (Second Floor)

Gorgeousness and solemnity are apparent everywhere in the private royal throne room on the second floor.



The Usasuka (First Floor)

The royal dais on which the king sat. Orders were issued from here to the various courtiers. It was a place of the highest status and authority.

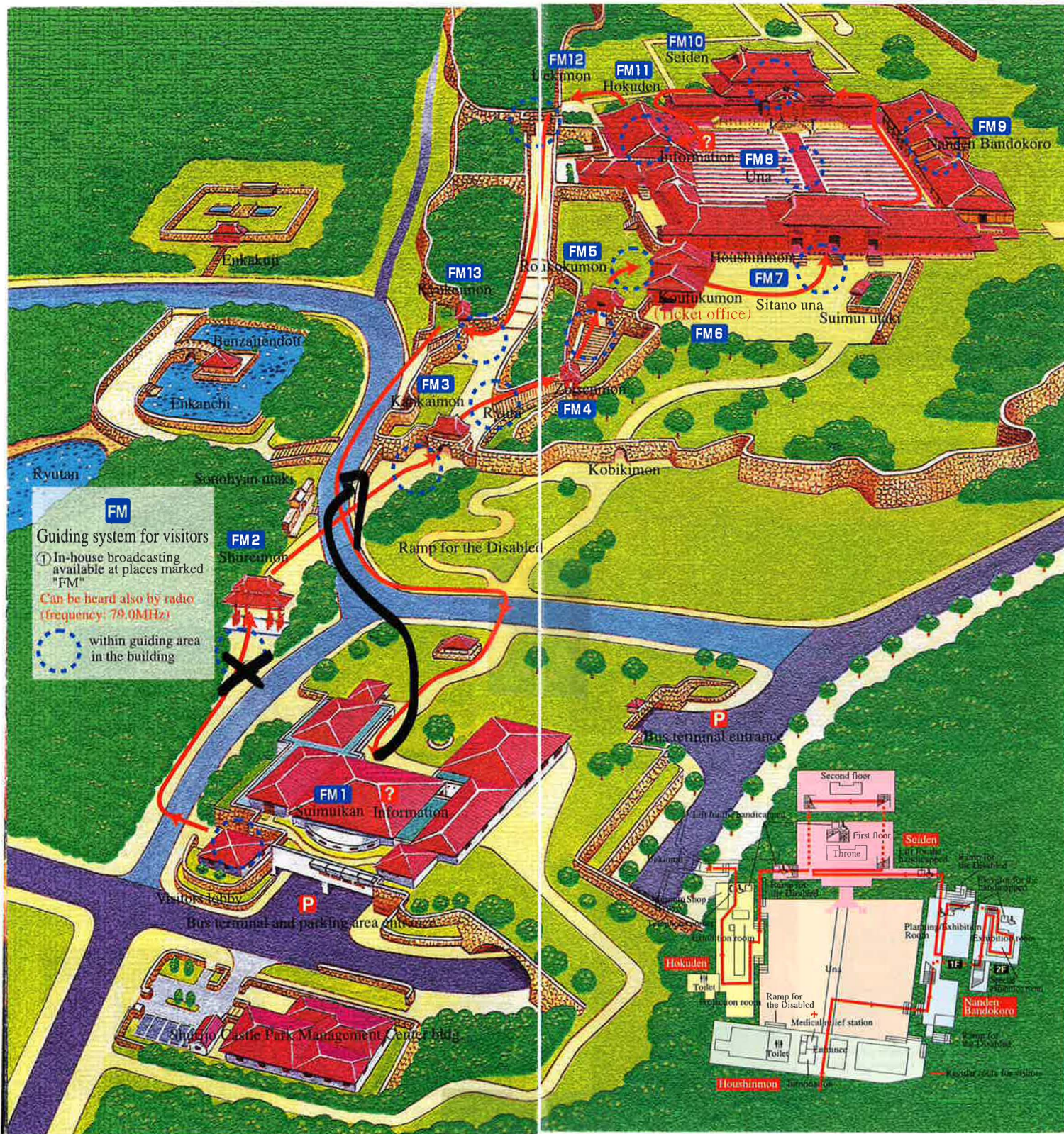


The open-mouthed dragon pillar on the transom of the Usasuka on the second floor.

The King's Throne

This dignified throne was placed on the Usasuka or royal dais and is decorated with shell inlay and gold on vermillion lacquer.





Leading the Way to Seiden at Shurijo Castle

Guide to the Castle Gates



Kankaimon (gate of joy)

This is the main gate of the Shurijo Castle. Kankai means "to welcome guests warmly and joyfully."



Koufukumon
(gate of increasing fortune)

This gate has two stories in the middle. At present, it is used as the admission office.



Zuisenmon (water channel gate)

Zuisen means "auspicious fountain." Its name originated from a water conduit shaped like a dragon's head located to the right. (The conduit is sometimes called Zuisen as well.)



Houshinmon

This is the final gate leading to Seiden. It is also called Kimihokoriujo. It stands facing Seiden across the Uta (courtyard.)



Ryuihi (dragon conduit)

A water conduit shaped like dragon at the right of the gate. The water which gushes from the dragon's head is called Zuisen. During the Ryukyu Dynasty, the water was offered to the Chinese envoys in the morning and the evening.



Kobikimon

This gate was used to bring in materials for repairs on the castle. Most of the time the gate was closed with stones. It is a wheelchair entrance at present.



Roukokumon (water clock gate)

The name of this gate originates with a water clock placed in the turret. Time was announced by drum.

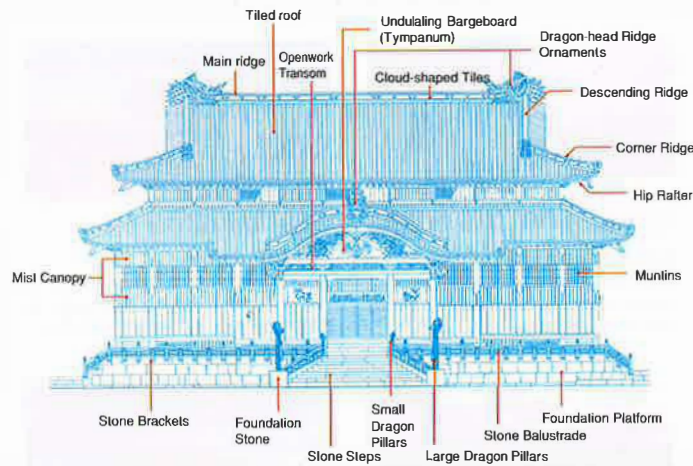


Kyukeimon

This is called the "gate of honor" and was used mainly as an entrance for the court ladies. It is currently used as an exit.

Seiden at Shurijo Castle

A Lacquer Finish Wooden Building



<Terms for Various Features of Seiden>

Data on Seiden

Model for Restoration: Circa 1712 reconstruction.

1. Structure.....Three story wooden structure with tiled roof.
 Height.....Approx. 16 m (foundation approx. 1.9 m)
 Total Height.....Approx. 18 m
 Width.....Approx. 28.8 m
 Depth.....Approx. 21.3 m (including gables)
 Total floor area.....Approx. 1,200 m² (363 tsubo)
 Preservation of original structure.....Level was raised approx. 70 cm to preserve original remains of Seiden.
2. Pillars ①Number.....1st Floor: 101
 2nd Floor: 96 (spanning 1st and 2nd floors)
 3rd Floor: 60
 ②Material.....Taiwanese Cypress (imported from Taiwan)
 4 Undulating bargeboard pillars: Podocarp
 External walls: Podocarp
3. Number of roof tiles.....Approx. 60,000
4. Coloring - Surface
 Treatment.....Golden dragons and lions - Applied goldleaf
 Canopy vermillion color - Lacquer base coat, tung oil vermillion lacquer
 (Tung oil is manufactured in China from seeds of the paulownia tree)
5. Dragon Pillars.....Large Dragon Pillars
 (Height from pedestal: 3.1 m)
 Material: Yonaguni Island fine-grained sandstone
 Pedestal: Ryukyu limestone
6. Royal dais' (throne platforms) on 1st and 2nd floors.
 (The royal dais is called the "Usasuka")
7. The 2nd floor was the king's private chamber and was forbidden to other men.



Crown (replica)

The Court Rank System of the Ryukyu Kingdom - Crowns

One of the ways in which court rank was shown in the Ryukyu Kingdom was by the use of crowns. The king's crown was called **Hibenkari**. The royal heir's crown was called **Usabo**. The various retainers below the rank of prince wore headbands or headaddresses, the color of which indicated court rank.

A Chronology of Japanese and Ryukyuan History

Japan	Okinawa (Ryukyu)	1700s	1800s	1900s	2000s
Heian Period	1427 The first enlargement of Shurijo. Ryutan Pond and Ankokuizan are constructed.	1709 Shurijo burns down. 1712 Shurijo is rebuilt.	1853 Commodore Perry arrives in the Ryukyus and visits Shurijo Castle. 1872 Ryukyus are annexed by Japan. 1879 Establishment of Okinawa Prefecture. Shurijo is ordered vacated.	1925 Soiden is designated a National Treasure. 1933 Kankaimon, Shureimon, Hakuinmon, and Shureimon gates are designated National Treasures.	1945 Shurijo is destroyed in the Battle of Okinawa. 1958 Shureimon gate is restored. 1968 Enkaku-ji soumon and Benzaitendo are restored. 1972 Reversion to Japan. 1974 Kankaimon gate restoration is completed. 1977 Tamaudun restoration is completed. 1984 Kyuiseimon gate restoration is completed. 1992 First part of Shurijo Castle Park opens.
Heian Period	1429 Sho Hashi unites the Three Kingdoms.				
Heian Period	1470 Sho En becomes king. 1477 Second enlargement of Shurijo. Kankaimon and Kyuiseimon gates are built. 1501 Tamaudun is built. 1502 Enkaku Pond and Benzaitendo are built. 1508 Hokuuden is built. 1509 Shureimon gate is built.				
Heian Period	1609 Shimazu invades the Ryukyus. 1621 Nanden is built.				
Heian Period	1660 Shurijo burns down. 1670 Shurijo is rebuilt.				



Okinawa's Traditional Performing Arts and Crafts

Okinawa, along with Kyoto, has the largest number of artworks designated as cultural assets by the Minister for International Trade and Industry. One of the distinctive facets of Okinawa's traditional performing arts and handicrafts is that much of it came from the dynastic culture centered in Shurijo Castle. Here is an introduction to the high quality and original traditional arts of Okinawa.

Performing Arts

During the Ryukyu Kingdom era, dances called **Ukashinudui** (crown ship dances) were created for entertaining the investiture envoys from China. The royal government established an office of dance which supervised and developed these dances. After the establishment of Okinawa Prefecture, the arts of aristocracy and those of the common people were integrated to produce the basis for contemporary Okinawan performing arts.

Dyed Fabrics

Okinawa is a treasure house of traditional fabric art and culture. **Bingata**, (stencil-dyed fabric), **Kasuri** (ikat), **Tsumugi** (pongee), **Hana-ori** (raised decoration weaving), **Bashofu** (banana fiber cloth) are colorful examples Okinawan weaving techniques.

During the Ryukyu Kingdom Era taxes were levied in cloth.

This provided a stimulus for the development of fabric art in Okinawa. As well, patronage by the royal family and samurai class encouraged the development of design and quality of the fabric produced.

Lacquerware

Lacquer techniques were introduced to Okinawa through China between the 14th and 15th centuries. The Ryukyu royal government established the Office for Shell Polishing (Kaizuri bugyosho) to develop and produce lacquer for trade and tribute gifts.

Pottery

Pottery of Okinawa developed with influence from China, Korea, and Satsuma. The Shurijo government consolidated the kilns of Chibana, Takiraguchi, and Wakuta in the Tsuboya area, which then became representative of pottery in Okinawa.

Guide to the Shurijo Castle Park Rest Center (Suimuikan)



Information Exhibition Room
Exhibits various information on Shurijo Castle such as models, videos, and panels.



Visitor's Information
Offers a variety of information guides about Shurijo Castle Park.



Suimui Restaurant
Enjoy meals in a comfortable relaxing atmosphere.



Ryuhi Snack Bar
Enjoy snacks and light meals with a beautiful view from the hill overlooking Naha city. The menu includes original tropical fruit juices as well as sandwiches.



Bingata Shop
A variety of original Shurijo souvenirs and unique Okinawan traditional goods which can only be found at Shurijo Castle Park.



Authentic Shurijo Castle Souvenirs

Many of the items for sale here can only be purchased at Shurijo. Please take the chance to purchase them while you are here. They make excellent commemorative presents or souvenirs.



Transportation

Bus

- Urban bus (No. 1, 12, 13, 14, 17) or Suburban bus (No. 46) Get off the bus at Shurijo-koen-iriguchi bus stop and you will arrive at Shureimon after about 5 minutes' walk.
- Suburban bus (No. 125) Get off the bus at Yamakawa bus stop and you will arrive at Shureimon after 15 minutes' walk.

Or hire a taxi if you like.

Hours of Operation:

Summer < March through November >

9:00 a.m. to 6:00 p.m. (last admission 5:30 p.m.)

8:30 a.m.	Open to the Public	6:00 p.m.
9:00 a.m.		6:30 p.m.
Kankaimon Opens	Houshinmon Opens	Houshinmon Closes
		Kyukeimon Gate Closes

Winter < December through February >

9:00 a.m. to 5:30 p.m. (last admission 5:00 p.m.)

8:30 a.m.	Open to the Public	5:30 p.m.
9:00 a.m.		6:00 p.m.
Kankaimon Opens	Houshinmon Opens	Houshinmon Closes
		Kyukeimon Gate Closes

* Please Note: The park is closed twice a year (for three days) in order to conduct maintenance and repairs.

Admission Fees

Adults 800 yen (Group 640 yen)
High school students: 600 yen (Group 480 yen)
Children (Elementary and Junior high School Students) 300 yen (Group 240 yen)

* Children under 6 years are admitted free of charge
Group rates apply to parties of 30 or more.

Shurijo Castle Park Commemorative Stamp



Shurijo Castle Park

The Marine Expo Commemorative Park Management Foundation
Shurijo Castle Park Management Center

1-2, Syurikinjyo-cho, Naha-shi, Okinawa-ken
903-0815, Japan

Phone 098-886-2020

The Throne of the King of the Ryukyu's

The original throne used by the king of the Ryukyu's was lost after the kingdom was abolished and Okinawa Prefecture was established in 1879. However, in the portraits painted of successive kings (Ogoe) and ancient historical writings, there are a few clues as to its design and decoration.

To commemorate the restoration of Shuri Castle, the Sho royal family, Suigyokai, commissioned a reproduction of the chair and proposed contribution of it to Shuri Castle. In charge of reproducing the work was Mr. Koin Maeda, the prefecture's premier lacquer artist and a prefecturally designated intangible cultural asset in lacquerware art.

After examining the available data, a reproduction was made. Completion of the project required two years.

The throne seen here was produced based upon one seen in the portrait of King Sho Shin (ruled 1477-1526), the third king of the Second Sho Dynasty.

As the original was created in Chinese Ming Dynasty style, a specialist in the traditional woodworking techniques of Taiwan was appointed to do the work on the wood base (before the application of lacquer.) The base was constructed of Chinese quince, known for its beauty and density.

Vermillion lacquer is applied over the entire piece and it is decorated with thinly ground mother of pearl from noctiluca shell taken from the sea near Okinawa. In general, this technique

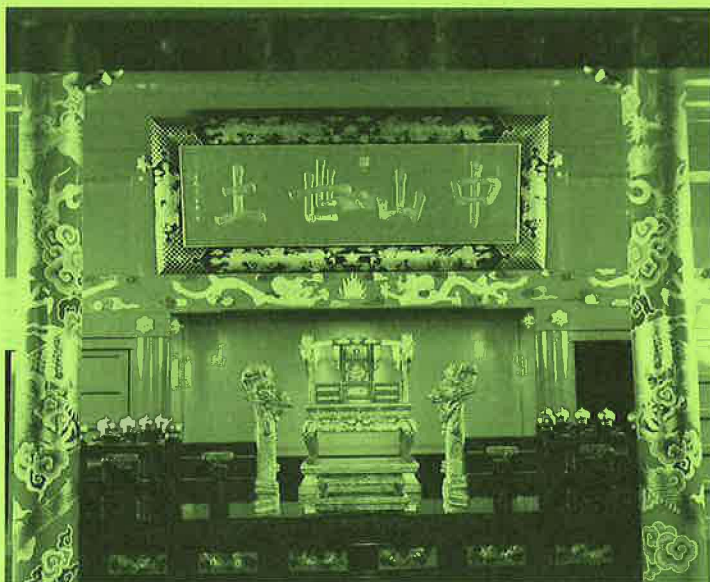
is called Shuraden or shell inlay with vermillion lacquer. In areas where the portrait could be of no help such as the methods of production, reference was made to the religious and cultural styles contemporary with its original creation and a conjecture was made. The throne is approximately 133cm in length by 125cm in depth. It is placed on a dais and there is a footstool in front.

Please note that there are many points about the royal dais (Usasuka) on which the throne is placed that remain unclear. The use and changes in form are the subject of continuing research.



King Sho Shin, Third king of the Second Sho Dynasty (ruled 1477-1526)

(Photograph courtesy of the Okinawa Prefecture College of Fine Arts)



The "Chuzan Seido" calligraphic plaque and the King's Throne

“Chuzan Seido”

A Calligraphic Plaque Presented by Qing Emperor Kang xi

During the Ryukyu Kingdom Era nine plaques made from calligraphy written by the Qing Emperors of China and presented to the Ryukyu Kingdom were housed in the second story of Seiden, the main building of Shurijo Castle. Unfortunately neither the original pieces nor any ink rubbings of them are in existence today. Historical sources from that time such as the records of the Chinese envoys; “Shiryukyu-zatsuroku”, the “Chuzan-denshinroku”, “Ryukyu koku-shiryaku,” and the “Shiryukyuki” as well as other sources such as the “Ozaki Saburo Ryukyu ko nishi” and Vol.8 of the “Ryukyukoku-hyojyosho-monjo” indicate the existence of the plaques.

In order to recreate the appearance of interior of Shuri Castle’s main building, the Seiden, at the time it was inhabited by the kings, the royal throne was reconstructed in 1993 based on what was believed to be the original design. The importance of reconstructing the plaques was evident from the historical sources and they were at last finished on November 1, 1995. Completion of the project required numerous studies by experienced scholars and the work was executed by master craftsmen living within the prefecture.

The piece reconstructed here reads “Chuzan Seido” and means “The Kings of Chuzan reign for generations over the Ryukyu Kingdom.” It was presented to King Sho Tei in 1683 by the Chinese envoy Wang Ji at the behest of Qing Emperor Kang xi. According to records this plaque was hung on the front facing wall of the “Usasuka” or royal dais. The plaque bears reproductions of the script as written by the emperor derived from the existing pieces of his calligraphy, the “Banseishihyou” and the “Shomeijingi.” These pieces were analyzed by computer, the results were added to what was already known and an image was made based on these models. The “Rakkan” or signature calligraphy located on the left side of the large characters was taken from a stone plaque carved with Emperor Kang xi’s calligraphy located in Beijing’s Confucian

Temple Complex. The measurements of the size of the original plaque were derived from the “Ozaki Saburo Ryukyu ko nishi” and the “Ryukyukoku-hyojyosho-monjo.” The shape of the plaque is contemporary with the age it was originally created in. Other plaques such as the “Sougen-kokudo” from the Okinawa Prefectural Museum and the “Koyuenkun” from mainland Japan were referenced as well. The wood used for executing the work is Kiso cypress, known for its ease when carving and applying lacquer.

The plaque is 1.47 meters high by 3.75 meters long and weighs approximately 160 kilograms.

The replication was funded by grants from the Shurijo Castle Fund. This fund was established to re-accumulate the cultural inheritances of Shurijo Castle, the symbol of Okinawan culture, so many of which were lost in World War II.

* The use of the Japanese term “fukugen” or restoration in relation to cultural assets is strict. For the reasons noted above the characters used to make up this word in Japanese have been changed to reflect that this plaque is a reproduction based on careful study.



Picture of the Qing Emperor Kang xi
(ruled 1661-1722)

(Photograph courtesy of China National
Museum of History)

Gyokusendo

1336 Maekawa, Tamagusuku Village 901-0616

Tel. 098-949-7421 Fax. 098-949-7100

"Mensore" – welcome in Okinawan – to the Gyokusendo Kingdom Village. The main attraction of Gyokusendo is the 5km underground cavern, which is the second longest in Japan. 890 meters of the cavern is open to the public.

Be sure to wear non-slip soled shoes, as the interior of the caves are always damp and moistened by dripping water.

It's amazing to watch Mother Nature sculpt stalactites and stalagmites into beautiful works of natural art.

Tropical orchards located on the grounds harbor roughly 450 fruit bearing trees, such as papaya, mango, and pineapple. Make sure you sample the fresh exotic drinks made from the fruits in their orchards at the snack bar/souvenir shop.

If you prefer something stronger, try Okinawa's rice brandy – awamori with herb extract, turmeric, ginseng, and other herbs. They also create their own special "Habu sake." Locally, the concoction is considered a "health liquor."



Other exhibits on display are the Ryukyu glass blowing and pottery kiln, bingata, and Eisa. Eisa, an Okinawan traditional style dance is performed daily at 11 am and 12:30 pm.

If you're feeling daring, you can also have your picture taken with a python wrapped around your shoulders!

Hours:

Open daily, April - October, 9 am - 5:30 pm; November - March, 9 am - 5 pm



Fees

Admission for Kingdom Village (including the caverns and village) is ¥1200 for adults and ¥600 for children. An Open Park Pass (including the caverns, village, and habu park) is ¥1600 for adults and ¥800 for children.

Directions

From Kadena Gate 2, go straight and down the hill for several km until you reach Route 329. Turn right towards Yonabaru, then take a left onto Route 331 past the Ojima turnoff. You'll see a sign with a cave on it; turn right and follow Route 17. The park will be on your right. Ample parking is available.



Kenmin no Mori

Okinawa Prefectural Forest

Tel. 098-967-8455 Camp Reservations 098-967-8092

Kenmin no mori means Okinawan Prefectural Forest in English. If you're into outdoor recreation, this is a must stop on your nature trail.

Located off Highway 58, the road to the park twists and turns its way into the Okinawan forest. Rolling hills and streams decorate this perfect nature destination.

Reservations are required and available from April through November. These can be made by telephone, fax, or in person. The reservation request form is in Japanese. The staff does not speak English.

Fees

Included in the ¥200 entrance fee is access to the park's scenic hiking and bike trails. However, if you plan to camp in the park, you'll need a reservation at least 3 days in advance.

Directions

From Kadena Gate 1, turn right and head towards Nago on Hwy. 58. From Kadena Circle go about 27 km. You are getting close when you see the Hotel Miyuki on your left. Go about 1 km north and turn right on the entrance road to the park. Go up the hill until you reach the parking lot.



NEO Park

Tel. 0980-52-6348 Fax. 0980-52-6329

NEO Park is an open-air zoo that encourages you to become one with nature. At the entrance you'll be greeted by flamingos and other water fowl. There are three trails to choose from: the waku-waku, a 15-minute course; the doki-doki, a 30-minute course; and the uki-uki, a 60-minute course.



The zoo features animals from South and Central America, Africa, Southeast Asia, and Australia. The chimps are notorious for amusing both themselves and spectators alike. At ostrich land, you can even try to ride an ostrich!

Hours

Open daily, 9 am - 5:30 pm.

Fees

Admission is ¥600 for adults, ¥300 for students, and ¥200 for children 4-12 years old. A 10% group discount is available for groups of 15 or more.

Directions

From Kadena Gate 1, turn north toward Nago. Once in Nago, when you see the baseball stadium on the left, turn right toward the Nago bypass. Take a left after the Make Man Store and go under the cement arch at the traffic light. Ample parking is available, and 2 restaurants are located in the parking lot.

平和祈念公園案内図

Peace Memorial Park Guide Map



沖縄県平和祈念 資料館

OKINAWA
PREFECTURAL PEACE
MEMORIAL MUSEUM

摩文仁の丘から平和の波を

(沖縄県平和祈念公園)

沖縄県平和祈念資料館

〒901-0333 沖縄県糸満市宇摩文仁614番地の1

TEL(098)997-3844 FAX(098)997-3947

平和祈念資料館の設立理念

1945年3月末、史上まれにみる激烈な戦火がこの島々に襲ってきました。90日におよぶ鉄の暴風は島々の山容を変え、文化遺産のほとんどを破壊し、20万余の尊い人命を奪い去りました。沖縄戦は日本に於ける唯一の地上戦であり、大太平洋戦争で最大規模の戦闘でありました。

沖縄戦の何よりの特徴は、軍人よりも一般住民の戦死者はるかに上まわっていることにあり、その数は10万余におよびました。ある者は砲弾で吹きとばされ、ある者は追いつめられて自ら命を断ち、ある者は飢えとマラリアで倒れ、また、敗走する自国軍隊の犠牲にされる者もありました。私達沖縄県民は、想像を絶する極限状況の中で戦争の不条理と残酷さを身をもって体験しました。

この戦争の体験こそ、とりもなおさず戦後沖縄の人々が米国の軍事支配の重圧に抗しつつ、つちかってきた沖縄のこころの原点であります。

“沖縄のこころ”とは人間の尊厳を何よりも重く見て、戦争につながる一切の行為を否定し、平和を求め、人間性の発露である文化をこよなく愛する心であります。

私たちは戦争の犠牲になった多くの霊を弔い、沖縄戦の歴史的教訓を正しく次代に伝え、全世界の人びとに私たちのこころを訴え、もって恒久平和の樹立に寄与するため、ここに県民個々の戦争体験を集集して、沖縄県平和祈念資料館を設立いたします。

1975年（2000年移転改築）

沖 縄 県



(旧平和祈念資料館)

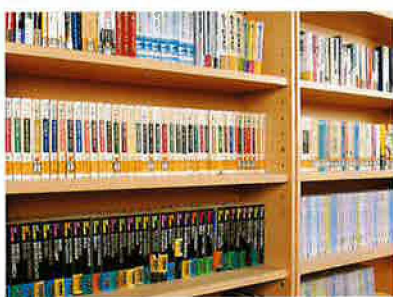
情報ライブラリー

情報ライブラリーでは、平和に関する各種の情報をご覧になることができます。

数多くの図書・雑誌を閲覧できるほか、AVブースでは戦争体験者の証言や平和に関するビデオ等も見ることができます。

また、中央の検索コーナーでは、パソコンを使うことにより、

簡単な操作で資料館に収蔵されている多くの収藏品や図書文献の情報や、展示室のより詳細な解説情報、平和学習の教材など、多様な情報を誰にでも簡単に手に入れることができます。



検索コーナー

資料館に収蔵されている収藏品、図書文献、視聴覚資料をはじめ、展示室のより詳細な解説情報、平和学習の教材などの多様な情報を、利用者がモニター画面にふれるだけで簡単に検索することができます。



AVブース

5つのAVブースの中では戦争体験者の証言や、平和に関するビデオなどを鑑賞することができます。



クイズコーナー「？」

沖縄に関する様々なクイズに答えるコーナーです。沖縄戦や沖縄の米軍基地、歴史・文化、自然環境などの分野でそれぞれ初級・中級・上級の問題を用意しています。

利用者がモニター画面に触れることで操作できます。



交通案内

■バス利用の場合

① 那覇(バスターミナル)→糸満(バスターミナル)線

- バス番号：(32)番、(89)番、(33)番、(46)番
- 料 金：470円(片道)
- 便 数：20分に1便程度

② 乗り継ぎ／糸満→玉泉洞線 (バスターミナル) (平和祈念公園前下車)

- バス番号：(82)番
- 料 金：360円(片道)
- 便 数：1時間に1便程度

■タクシー利用の場合

① 那覇→糸満摩文仁(平和祈念公園)

- 距離：約22km
- 料 金：3,000～3,500円(片道)

見学案内

- 開館時間 午前9時～午後5時
(ただし、常設展示室への入室は午後4時30分まで)
- 休 館 日 毎週月曜日(月曜日が休日の場合は開館)及び年末年始の12月29日から1月3日までです。

■観 覧 料

区 分	個 人	団体(20人以上)
大 人	300円	240円
小 人	150円	100円

(常設展示室)

1F

未来を展望するゾーン

(子ども・プロセス展示室)



未来を担う子どもたちが、積極的に平和を愛する心を育むための子ども・プロセス展示室は、大きく三つに分かれています。「ぬちどう宝・せかいの子どもたち!」は、さまざまな国の18人の子どもたちに学校のような、お友だち、遊びのことなどを聞きました。「いませかいで何が」は、やまない戦争・紛争、いじめなどの人権問題、むしばまれる地球環境など、世界的な、あるいは、身近な問題を取り上げ、その原因、どうしたら解決できるのかななどを考えてもらうコーナーです。「わらびなー(庭)」は、展示物にふれながら、遊びを通して共通性を発見し、違いを認め合うきっかけづくりをします。



世界はひとつ!
18人の子どもたちが来館者を
笑顔で迎えてくれます。

親子や友人同士で平和について語り合える場がここにあります。



「いませかいで何が」のコーナー
のひとつ「なくならない貧困」

2F

歴史を体験するゾーン

プロローグ

かつて琉球の先人は
平和をこよなく愛する民として
海を渡り
アジア諸国と交易を結んだ
海は
豊かな生命の源として
平和と友好の架け橋として
いまなお
人々の心に息づいている

第1展示室 沖縄戦への道

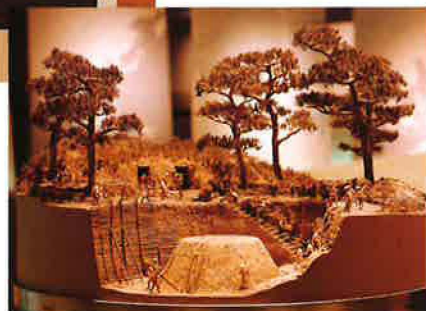
明治政府は、琉球王^{リョウきゅうおう}府に対して、武力を背景にした『琉球処分』^{りゅうきゅうしふん}を断行した。そこで沖縄県は、皇民化政策^{こうみんか}によって急速に日本化を進めた。

一方、近代化を急ぐ日本は、富国強兵^{ふこくきやうへい}をっかけ、軍備を拡張し、近隣諸国^{きんりんしよこく}への侵出を企てた。満州事変^{まんしゆじへん}、日中戦争、アジア・太平洋戦争へと拡大し、沖縄は、15年戦争の最後の決戦場となった。



◀ 明治・大正・昭和初期の沖縄の人たちの表情と町や村の光景が三面のモニター画面をとおして展開されます。

沖縄県民を根こそぎ動員^{どうぎん}して行われた飛行場建設や陣地構築のミニチュア模型。



第2展示室 住民の見た沖縄戦 鉄の暴風

沖縄戦において、日米両軍は、総力をあげて、死闘をくり広げた。米軍は物量作戦によって、沖縄本島中南部に無差別な空襲や艦砲射撃を加えおびただしい砲弾を打ち込んだ。この『鉄の暴風』は、およそ3ヶ月に及び、沖縄の風景を一変させ、軍民20数万の死者を出す凄まじさであった。



◀ 沖縄戦全体と地域別の戦闘経過が大型スクリーン、モニター、レーザー光線を使い、立体地図の中で展開されます。

▶ 立体地図の上部に設置された大型スクリーンは、沖縄戦の経過を映し出します。



▲ 立体地図の周りは破壊された民家や建物が再現されています。

第3展示室 住民の見た沖縄戦

地獄の戦場

日本守備軍は首里決戦を避け、南部へ撤退し、出血持久戦をとった。

その後、米軍の強力な掃討戦により追いつめられ壊滅した。遂に軍民入り乱れて、壕から壕へ逃げまどう悲惨な戦場と化した。壕の中では、日本兵による住民虐殺や、強制による集団死、餓死があり、外では迫撃砲、火炎放射器などによる殺戮があつてまさに阿鼻叫喚の地獄絵の世界であつた。



▲ ガマの中に避難している住民、赤子の口封じをする母親、そして威嚇する日本兵。



▶ 戦場で犠牲となった人たちの大型写真と砲弾や火炎放射器で焼け焦げた当時の衣服。



第4展示室 住民の見た沖縄戦 証言

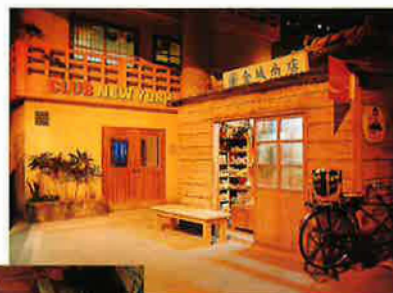
沖縄戦の実相を語るとき、物的資料になるものは非常に少ない。無念の思いで死んでいった人たちを代弁できるものは、戦場で体験した住民による証言しかない。忌まわしい記憶に心を閉ざした人々の重い口から、後世に伝えようと語り継がれる証言の数々は、歴史の真実そのものである。



▲ 沖縄各地、疎開先、移民した国々での戦争体験証言の部屋。証言映像も見ることができます。

第5展示室 太平洋の要石

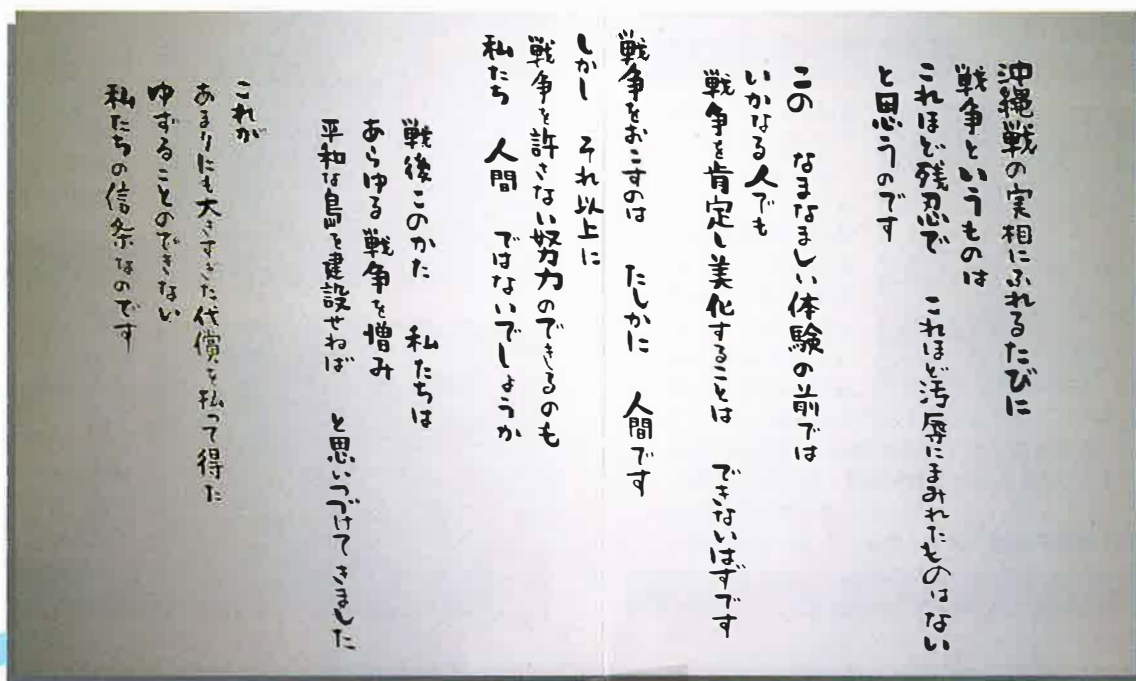
沖縄の戦後は収容所からはじまった。その後、米・ソを軸とした冷戦構造の中で軍事基地として強化されてゆく沖縄。土地を奪われ、さまざまな抑圧を受けてきた住民の怒りは、やがて全島あげての復帰運動へと広がって行く。東西冷戦が終わった今もなお、世界各地にくりひろげられる民衆の悲劇。沖縄の教訓は、平和の要石を通して世界へ発信される。



▲ 1960年代、ベトナム戦争の頃の基地の町、Aサインパーや当時の商店（マチャグラー）が再現されています。



◀ 商店（マチャグラー）の内部



館内のご案内

■ エントランスホール

平和の礎や平和祈念公園を訪れた方が気軽にご利用できます。



■ 平和祈念ホール

階段状の231席の固定席で、講演会、映写会、演劇等多目的にご利用になれます。



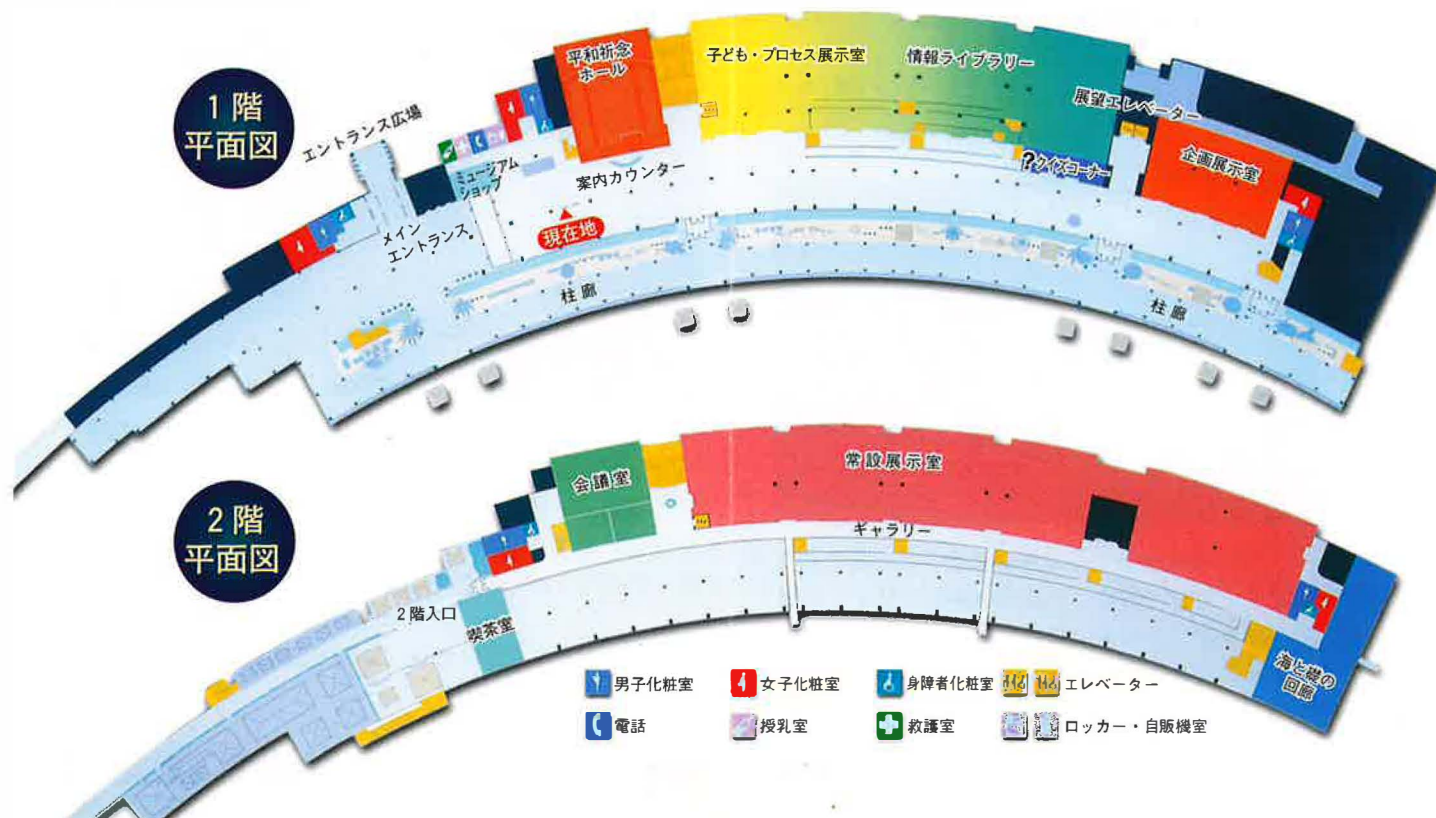
■ 会議室

教室形式で最大100名を収容でき、中・小に仕切ってもご利用になれます。



■ 企画展示室

226㎡の広さで展示ケース、展示パネルを備えており、写真展や絵画展などにご利用になれます。



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Historical Sense and Commemorative Sensibility at Okinawa's Cornerstone of Peace

Gerald Figal

The irony of the assertion "the atomic bomb saved lives" has recently been matched by the proliferation of war memorials named "peace memorials." Both cases remind me of the signs posted throughout the besieged strategic air-defense base commanded by the piously hell-bent Jack T. Ripper in Stanley Kubrick's film *Dr. Strangelove*. They read: "Peace is our profession." But the irony of war memorials named peace memorials strikes me not so much in their willful propagandizing as in their status as willed acts of redemption—not in the Judeo-Christian sense of release from the consequences of sin but rather in the secular senses of offsetting a negative result, freeing from distress, and releasing from blame or debt. What is being redeemed and for whom are open questions, but at a basic level, war memorialization works to make meaningful a loss suffered. And what better way to transmute the losses of war than to affirm the fulfillment of peace.

Paradoxically, the creation of memorial space invokes history as the

chronology of real events through powerfully affective means for largely ahistorical ends. Commemorations produce what might be called a "sense and sensibility" of history, rather than critical historical knowledge, and this situation can be the source of friction between professional historians and others with vested interests in narratives of the past. While involving knowledge of the past, commemoration tends to orchestrate that knowledge to stage feelings—specifically, sacred feelings—as it also stages mythic rather than scholarly history.¹

In contrast, professional historiography—at least that which has progressed beyond the writing of national histories in a nineteenth-century "great men, great events" mode—is now more apt to embrace relative truths, multivocal positions, and humble, profane narratives. But this trend is potentially at odds with the inviolable sacred aspects of commemoration.² Trying to place, for example, the atomic bomb or the Holocaust into what historians might agree to be a responsible historical context can risk violating sacred spaces and sacred narratives and thus invite censure, no matter how persuasive the historian's evidence might be.³

The Smithsonian Institution's proposed historicized *Enola Gay* exhibit upset veterans who, as "witnesses," claim an exclusive right to narrating the wartime past: "You don't know how it felt to have fought in Okinawa and therefore have no right to question the use of the bomb."⁴ A similar drama played itself out in Tokyo. First proposed in 1979 to the Ministry of Health and Welfare by the Bereaved Families Association, the tentatively named Senbotsusha Tsuito Heiwa Kinenkan (War Dead Peace Memorial Hall; literally, Combatant War Dead Peace Memorial Prayer Hall) designed as both a memorial to Japan's war dead and as a war research museum, finally received funding approval in 1993. Once the plan became more widely publicized during Diet committee reviews, it met severe criticism from a group of historians and intellectuals who decried the planned exhibit's purposeful downplaying of Japan's aggression and sidestepping of any discussion of war responsibility. In response, Japanese war veterans, the Bereaved Families Association, and conservative government officials plainly asserted that the exhibit should only commemorate the Japanese war dead and display everyday Japanese life in wartime; it would not be a history lesson, at least not one taught by historians.⁵

With these general problems of history and commemoration in mind, I would like to offer some thoughts about Okinawa's latest war memorial. The Cornerstone of Peace (Heiwa no Ishiji) was dedicated on 23 June 1995 on the occasion of the fiftieth anniversary of the officially recognized end of the Battle of Okinawa (the day the commanding general of the Japanese forces on Okinawa committed suicide). The memorial represents an unprecedented Okinawan initiative and boasts the reputedly unique characteristic of memorializing all casualties of the conflict: combatants and noncombatants, Okinawan, Japanese, and non-Japanese. This in itself is a notable accomplishment, given Okinawa's modern history of discrimination and virtual colonial subjugation by the Japanese state, its especially bloody sacrifice in defense of the mainland in the Asia Pacific War, its prolonged occupation by American forces until 1972 as part of the bargain to end occupation of the mainland in 1952, its continued disproportionate concentration of American bases, and its status, to this day, as Japan's poorest prefecture. Within the context of this tumultuous past, the Cornerstone of Peace is a symbol of regional pride for Okinawa Prefecture, of personal redemption for bereaved families and friends, and of international peace toward the world. By virtue of its location, its configuration, and the rhetoric surrounding its advertisement, it also invokes "history"—its content in the past, its lessons for the present, and its importance for the future. In light of the previous debates over the problem of commemorative and historical intent at the Smithsonian and in Japan during the fiftieth anniversary, the problems that might arise at Okinawa's Cornerstone of Peace were in some sense predictable, despite the fanfare surrounding its unveiling at Mabuni, in Itoman City, on the southern tip of the island of Okinawa. But in the case of this particular memorial, how, exactly, would historical knowledge and commemorative necessity collude and collide?

Peaceful Designs, Missing Pieces

Initial conceptions for an Okinawan "peace wall" formed as early as May 1991 among representatives of the Okinawa Prefecture Peace Memorial Museum (Okinawa kenritsu heiwa kinen shiryōkan) and Okinawan war

survivors. By the following March the name Heiwa no Ishiji was decided upon, and in November a committee was established to coordinate plans for a memorial that would be dedicated on the fiftieth anniversary of the putative end of the Battle of Okinawa.⁶ Then, in September 1993, the governor of Okinawa Prefecture, Ōta Masahide, announced a Cornerstone of Peace Design Competition, which drew a total of 274 entrants. A selection committee composed of experts in the fields of painting, sculpture, design, and architecture judged the entries and awarded first prize to a design submitted by a group led by University of the Ryūkyūs Assistant Professor Nakaima Kenji. This winning design, dubbed *Everlasting Waves of Peace*, called for engraving on concentric arcs of wavelike black granite walls the names of all those who died in the Battle of Okinawa. In November 1993 the prefecture announced the beginning of the name collection and verification campaign and in July 1994 began construction at an approximately eighteen-thousand-square-meter clearing adjacent to the Peace Memorial Museum in Peace Memorial Park in Mabuni. With granite for the walls imported from South Africa and that for the walkways coming from Fujian Province, China, and construction work done on contract by local civil engineers, the total price for the project was 1.6 billion yen, provided entirely by the Okinawa Prefectural Government.⁷

But the design and construction of the site proved to be the least of the problems that Okinawa Prefecture would face. The task of collecting and verifying the names of the deceased via Ministry of Health and Welfare records, Japanese prefectural records, U.S. government records, cooperative Korean and Taiwanese relatives, and volunteer surveys with Okinawan survivors was formidable. In addition, consent to engrave a name had to be obtained from surviving relatives, and some survivors vehemently objected to having their relatives memorialized in such a way.⁸ So there were many missing names among the estimated Korean dead and some incomplete or missing Okinawan and Japanese names. The names were being carved in the walls right up until the day of the unveiling. The official count on that day was 234,183, but TV announcers and journalists noted that this was not a complete number. The breakdown according to "nationality" on that day was: 147,110 Okinawans, or *kennai* (persons from Okinawa Prefecture); 72,907 Other Japanese, or *kengai* (person [Japanese] from outside Okinawa

Prefecture); 14,005 Americans; 133 Koreans (82 affiliated with North Korea, 51 with South Korea); and 28 Taiwanese.

The *Okinawa Times* coverage of the first anniversary of the unveiling, quoting sources from the Peace Promotion Division of the prefectural government, which maintains the monument, updated the number of engraved names and suggested reasons for their incompleteness. First of all, it reported that since the opening ceremony, 1,968 new names had been added, but 56 names were removed after it was learned that their owners were still alive or because of other unstated reasons (possibly because of relatives withdrawing consent). Thus, the total number of names a year after the dedication stood at 236,095. The new names included 668 from Okinawa Prefecture, 1,215 from other Japanese prefectures, three from South Korea, and, for the first time, 82 British from the British Pacific Fleet that bombarded Miyako and Yaeyama. Also included for the first time was one—only one—confirmed Korean “comfort woman” (*ianfu*). The report dwelt on the problem of completing the missing Korean names. Of the 456 (Japanese) names of Koreans that the Peace Promotion Division had confirmed primarily through Ministry of Health and Welfare records, only 323 (241 from South Korea and 82 from North Korea) could be verified in Korean. Another 190 Korean names had been completely verified but had not yet been engraved because one family had refused consent and the other 189 families could not be located to request consent.⁹ From this it appears that, despite the best intentions and efforts, the missing Korean names were largely attributable to a lack of accurate original Japanese records, problems in matching and verifying those records with Korean sources, and difficulties in locating or obtaining the consent for engraving from surviving family members. Even when located, presumably for personal or political reasons, some Koreans resisted cooperation.¹⁰ Thus, despite the memorial’s claim to reconciliation, the Cornerstone has foundered on old wounds. In the words of one Peace Promotion Division representative, “as long as the inscription of the names of the war dead from old Korea [Kyū-Chōsen] cannot be done, the Cornerstone of Peace will not be completed.”¹¹

Fault Lines

The tally of names is not the only unfinished business at the Cornerstone of Peace. In a laudable enthusiasm to radiate a commemorative message of peace, the design of this monument and the discourse surrounding it tend to blur lines of historical fault for the war itself. As James Young has noted in general about memorialization, rather than making people remember events, monuments can bury them beneath layers of national myths and explanations. "As cultural reifications," he states, "monuments reduce or . . . 'coarsen' historical understanding as much as they generate it."¹² This can be especially true with the commemoration of events within living memory of those involved in them. In such cases, the tension between emotionally invested memory work and intellectually committed history work can be fractious. Pierre Nora writes,

Memory, insofar as it is affective and magical, only accommodates those facts that suit it; it nourishes recollections that may be out of focus or telescopic, global or detached, particular or symbolic — responsive to each avenue of conveyance or phenomenal screen, to every censorship or projection. History, because it is an intellectual and secular production, calls for analysis and criticism. Memory installs remembrance within the sacred; history, always prosaic, releases it again.¹³

Much the same tension between memory and history is at work at the Cornerstone of Peace, where commemorative imperatives render problematic the memorial's other function as a conveyor of historical knowledge, especially with respect to the question of causes and responsibilities for the war. Before delving into an analysis of particular elements of the Cornerstone of Peace, I would like to consider how its status as a commemorative site generates and "coarsens" historical understanding and consequently generates and coarsens discussion of historical agency and war responsibility.

The officially stated intentions behind the building of this monument obscure the crosscurrents of commemorative and historical practice despite their shared concern with past events. In summary, they state that the monument is intended to:

1. Console the souls of those who perished in the battle.
2. Celebrate the peace we enjoy today and serve as a prayer for everlasting world peace.
3. Transmit the lessons learned through the war to future generations in order to prevent this tragedy from repeating itself.
4. "Be a sacred place where visitors can experience a sense of tranquility and peace, while surrounded by beautiful sculptures. It will be a place where children can learn the value of peace, in the hopes that they will embrace peace as they grow up."¹⁴

According to this prescription, acts of reverence, consolation, and redemptive celebration—all part of the memorial's commemorative function—are to fill this "sacred place," but so too is a historical knowledge of the past. Of course, commemoration involves, even depends on, historical knowledge; the two are not mutually exclusive. Yet that knowledge is shaped to fit the rhetorical contours that the commemorative mode demands and a memorial goer expects. Modern historiography (which tends to downplay emotional investment while entertaining critical analyses in its representations) and commemoration (which plays up emotional investment while minimizing critical analyses in its representations) collide when histories that do not readily conform to the rhetorical bounds of commemoration emerge from the same memorial site.

The names of the dead inscribed on the walls of the Cornerstone of Peace—Okinawans, Japanese, Americans, Koreans, Taiwanese, and, most recently, British—are very effective at being affective. As with the Vietnam Memorial Wall in Washington, D.C., even persons unrelated to the dead cannot help but be moved by the names, which in turn invite the viewer to ponder the past and the place to which they are attached. In this case, the place is Mabuni, where the commander of the Japanese 32nd Army, General Ushijima Mitsuru, on 23 June 1945 urged a fight to the death and then took his own life. Ushijima's suicide marked the effective end of the battle, since it ended coordinated resistance against the Americans. Some Okinawans, however, have objected to this choice of date and place since it puts emphasis on the Japanese commander's death as the significant act of clo-

sure despite the fact that others died after him. Alternatively, 7 September, the day military leaders on Okinawa officially signed the instrument of surrender (five days *after* the signing on board the USS *Missouri*), has been publicly commemorated in Okinawa as the date of the battle's end. Thus, the dedication of the Cornerstone of Peace on 23 June, which was officially designated Irei no Hi (Memorial Day; literally, Day of Consolation for the Spirits of the Dead), underlined the coexistence of two competing dates for the end of the battle, and thus two competing narratives of the battle: one with a "Japanese" ending and one with a distinctively "Okinawan" ending. (One might also recognize an "American" ending on 2 July, the date American forces announced the end of the battle, or even an "international" ending on 2 September, the date the official instrument of surrender was signed.) The "Okinawan" memorial date of 7 September is not, however, completely ignored within the Cornerstone of Peace; since the Okinawan dead who are memorialized there include those who died of war-related afflictions within one year of 7 September 1945. This is but one instance of the purposeful—and perhaps politically imperative—ambiguities built into the monument. Such ambiguities also mark the contested boundaries of Okinawan identities and the effort to maintain a degree of ethnic difference amid homogenizing forces within the Japanese polity, past and present.

Comparable ambiguities arise at Hiroshima's Korean Atom Bomb Memorial. As Lisa Yoneyama has observed of the debates over that memorial's form and content, "minority memories" of Korean victims of the atomic attack not only disrupt the dominant national and humanist narratives of Hiroshima by de-Japanizing atomic-bomb victimization while recalling Japanese colonial aggression. They also foreground "contentious memories" among Korean survivors themselves, who interpret differently the memorial's inclusiveness, (Does it memorialize all of the Korean atomic-bomb dead or only those whose survivors are affiliated with the Republic of Korea?) and the implications of its location outside of Hiroshima Peace Park proper. (Is it a disrespectful sign of discrimination or a useful reminder of the continuing marginal status of Koreans in Japan?) The city's plans in 1990 to address such problems by reinscribing and relocating the monument in a way that would effectively domesticate Korean differences led to protests that, Yoneyama concludes, generated "an awareness that settling accounts

of the past in the manner that the city proposed would produce a conciliatory remembering that would placate the yet critical memories which continue to constitute present ethnic politics and would again render them invisible to mainstream Japanese society."¹⁵ As a reading of the Okinawan monument will reveal, analogous fault lines issuing from the history of Okinawan and mainland Japanese relations etch themselves in the Cornerstone of Peace despite heroically humanistic efforts to construct a harmonious space of reconciliation.

The strongest critics of the Cornerstone of Peace—including those Okinawans who have refused consent to include their relatives' names on the walls—maintain that engraving all names "equally" in this monument renders war responsibility within Japan ambiguous.¹⁶ By this assertion many things are implied: "Communal" commemoration does not single out military personnel responsible for giving orders and for killing; it does not recognize the role of the emperor system in the subjugation of Okinawa;¹⁷ it does not address the question of the emperor's responsibility in the prosecution of the war; it does not distinguish degrees of willing participation among Okinawans; it does not specify the truly innocent bystanders; and it memorializes together, albeit in separate sections, the dead of the homeland (Okinawa and/or Japan), the dead of colonial subjects (Taiwanese, Koreans, and, arguably, Okinawans themselves), and the dead of the enemy (Americans and British). This final feature is, of course, what distinguishes the Cornerstone of Peace as a monument to the reconciliation of past enemies in the name of future global peace and what keeps it from the crass nationalism of other fifty-year commemorations in both Japan and the United States. Still, for many, this jump to international reconciliation misses the crucial step of resolving once and for all the question of Japanese colonial domination and aggression throughout Asia, Okinawa included.

Still other critics say they fear the Cornerstone of Peace turning into a "second Yasukuni," referring to the controversial Tokyo shrine for the spirits of the Japanese combatant war dead, where worship by public officials has annually drawn criticism as violating the constitutional separation of church and state, as well as for deflecting any suggestion of war responsibility. Interestingly, this is the same criticism that the National Council of Bereaved Families for Peace leveled against the Bereaved Families Associa-

tion's plans for the War Dead Peace Memorial Hall. Noting the government funding for a public institution intended in part for prayer, it called the plans a "second Yasukuni Shrine."¹⁸ On the other hand, Yasukuni Shrine itself (a putatively private institution) has opposed the plan for the War Dead Peace Memorial Hall out of fear that, as a fully public institution, it might eventually have to give in on the point of admitting Japan's war responsibility. In this context, Okinawa's Cornerstone of Peace, as a public institution with a mission to "remember this historical event and its oppressive memory [which] must be passed down through posterity,"¹⁹ would seem to be well positioned to confront more directly Japan's war responsibility. This fear is perhaps reasonable, based on the cultural and historical separation between Okinawa and the mainland that could make such a critique easier to voice. The "oppressiveness" of the historical event for Okinawans came as much from Japan as from Japan's enemy—in the form of prewar semicolonial policies; in the form of forced civilian suicides and general disregard, if not disdain, for the safety of civilians in the battle zone; and in the form of the postwar sacrifice of Okinawa to prolonged American military occupation. Yet the uneven balance of political and economic power between Okinawa Prefecture and Tokyo has, I would suggest, tempered otherwise strident criticisms of the kind voiced by private individuals at official sites and events.²⁰ In the instance of the Cornerstone of Peace, historical critique is in effect obviated by a commonplace peace rhetoric for the larger Japanese (and global) "family" of which Okinawa Prefecture is a member.

Thus, although "history" both permeates the memorial site and is beckoned by the names on the wall, the political exigencies of commemoration of such an event at this particular time and place bind the form and meaning of that history. Beyond any specific historical meanings, the names do succeed in conjuring up a generalized sensation of history, a historical effect. The rhetorical drive of the entire memorial and the feelings it provokes through memory are transhistorical, if not simply ahistorical. Historical specificity, seemingly so sharp at this site, succumbs to general remorse for the past and vague hope for the future. Yet the exigencies of history, especially heightened in Okinawa's case, cannot be completely contained.

Cornerstone Words

Fluctuation between historical effect and ahistorical affect seems to be a defining aspect of what I refer to as the rhetoric of commemoration. Analyzing the rhetorical effects produced at the Cornerstone of Peace will help uncover the fault lines of history, commemoration, and war responsibility that run through it.²¹ For the rest of this essay, I will offer a brief analysis of the figures of discourse (verbal, iconic, and performative) that mark the rhetoric of commemoration in this particular case. Ultimately I will suggest that although assumptions about commemoration and historiography are put into question as these practices interpenetrate each other, what results is, rather than mere epistemological mush, a negotiation between the two that can lead to the productive rethinking of both.

First, let us consider the choice of words. Linked to the word *heiwa* (peace), which saturated media coverage on the Cornerstone, were the oft repeated phrases *rekishi no kyōkun* (lessons of history); *rekishi no fūka* (literally, the weathering of history, that is, the fading of history, as if by natural processes); *tsugi no jidai e* (to the next generation); and finally *kokuseki o towazu* (regardless of nationality). The phrase *lessons of history* was not only in the Resolution to Renew the Determination for Peace on the Basis of Lessons Learned from History issued by the Diet's lower house just two weeks before the dedication of the Cornerstone of Peace (it stated, "Learning the lessons of history we renew our commitment to peace"); it was also splashed on special-edition book covers, in op-ed pieces, in pacifist literature, in TV documentaries, and on museum label copy. This ad nauseum repetition suggests, however, the possibility of a growing historical awareness among Japanese people. In Okinawan newspapers the phrase rang truer; historical awareness among Okinawans is generally greater than that of mainlanders—if only because of the concentration of war memorials, war widows, and American military bases. That the *Okinawa Times* could offer metacommentary on the differences in *rekishi ninshiki* (historical awareness) displayed during debates over the Diet resolution speaks to relatively higher historical awareness among Okinawans.²²

The phrase *rekishi no fūka*, which I would like to gloss here as the erosion of historical awareness, was often set in opposition to *lessons of history*. It first

caught my eye in the op-ed pages of the 23 June issue of the *Okinawa Times*. In a special Memorial Day forum, letters from readers exhorted citizens not to let the history of the Battle of Okinawa and the memory of the war experience to fade away to complacency as survivors gradually died off. Contrary to Young's general warning that "once we assign monumental form to meaning, we have to some degree divested ourselves of the obligation to remember,"²³ they all hoped that this new memorial would help nurture a historical awareness into the next generation so that the "lessons of history" would not erode.²⁴ Official Memorial Day comments from prefectural political parties also variously used the word *fūkasuru*: The Liberal Democratic Party spoke of "not allowing the tragic memory of the only land battle experienced in Japan to erode"; the Socialist Party did not want "the truth to erode"; and the Social Masses Party complained that "presently the painful experience of the Battle of Okinawa is eroding while tolerance for the Self-Defense Forces continues to increase."²⁵ Governor Ōta himself compactly strung together the cornerstone words of this commemoration's rhetoric: "We must not let the historical lesson of the Battle of Okinawa erode; we must continue passing it on to a generation that does not know war and continue appealing to the pricelessness of peace."²⁶

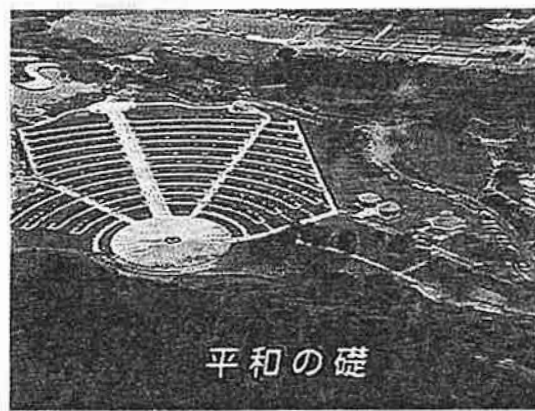
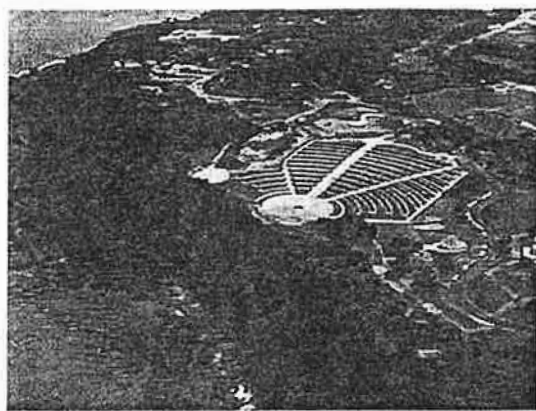
But what is the "lesson of history"? It is, predictably in this case, that militarism and war are bad while democracy and peace are good. Few would argue against such a message, but it is hardly a "lesson of history" since it is cast in the most nonspecific fashion and is in no way dependent on the history of the Battle of Okinawa. On the contrary, the predominance of this peace message eclipsed any extended analysis of historical particulars about the Battle of Okinawa such as the conditions surrounding civilian "group suicides" (*shūdanjiketsu*), the use of "comfort women," the extent and historical representation of civilian participation in the battle,²⁷ and, more generally, what forces had brought such fierce fighting to the island and how it fit into the larger context of wartime strategy and Okinawa-mainland relations. In the months leading to the fiftieth anniversary, chronologies of wartime events alongside "expert commentary" and testimonials appeared regularly in Okinawan newspapers, much more than in mainland papers. These were interesting, informative, and, I think, raised some consciousness. Yet the obsession with a redemptive, universal, and transhistorical mes-

sage for the next generation washed over many dirty historical details of the past generation, as if to enact discursively the design pattern of the *Everlasting Waves of Peace*, that is, of the memorial space itself. It is that space, with its sacred and transcendent overtones, to which I now turn to examine how the rhetoric of commemoration has been symbolically displayed and physically enacted.

Special A/Effects

In their study of American sacred space, David Chidester and Edward Linenthal offer approaches to the analysis of sacred space, be it Indian burial grounds, national monuments, the "Christian Home," the Holocaust Museum, or, I will add, Okinawa's Cornerstone of Peace. They point out that sacred space is a site of ritual, signification, and contestation. By ritual they mean "formalized, repeatable symbolic performances" that carve out of ordinary space an arena for "controlled, 'extraordinary' patterns of action." In ritualization, techniques of the body—that is, embodied practices—are of prime importance.²⁸ They describe the process of signification as an attempt to "anchor a worldview in the world" through the classification of persons and through orientation in space and time. Signification marks out an axis that passes from a recollected past through a meaningful present to an anticipated future.²⁹ To analyze this manufacturing of meaning, Chidester and Linenthal identify three "overlapping and interweaving arenas" that are commonly present in sacred space: (1) the natural environment (which, they stress, is a cultural product); (2) the built environment (that is, structures such as churches and cemeteries but also courtrooms, hospitals, schools, tourist sites, museums, and shopping malls); and (3) mythic orientations (such as center/periphery, inside/outside, up/down, fixed/free). Finally, following Foucault's assertion that "space is fundamental in any exercise of power," they argue that sacred space is contested terrain where power relations can be reinforced and resisted and social distinctions generated and adjudicated.³⁰

These general observations about sacred space are useful in considering the particular case of the Cornerstone of Peace. Its ritualized rhetoric, which I have already mentioned, for example, aims to anchor a meaning-



Figures 1 and 2 The Cornerstone of Peace over the cliffs of Mabuni, Itoman City, Okinawa.

ful trajectory to this monument, however contested it may remain. Certain visual and performative dimensions of the Cornerstone of Peace, furthermore, participate in producing sacred space, enlisting as much as eroding historical, national, and ethnic distinctions. First, let us consider some aspects of the Cornerstone of Peace's natural and built environment as well as the spatial, temporal, historical, and mythic orientations that come with it. These orientations are all centered around redemption, that is, transmuting a historical "loss" into a commemorative "gain," a process not unlike the pattern whereby some Japanese represent the war as "a Good Defeat," as Haruko and Theodore Cook discovered among their interviewees.³¹ Being near the site of Ushijima's suicide and near the edge of a cliff (figs. 1 and 2), the location of the Cornerstone is suggestive of civilian suicides that occurred from cliffs, another loss of life. But overlooking the ocean, it evokes an afterlife (and rebirth) over the ocean, in accordance with Okinawan genesis and death myths. It also connotes a future purged clean of the carnage that took place on the shores behind it. But this feature, once again, suggests an indiscriminate redemption of lost lives and whitewashes historical agency surrounding the battle. Those who are more and less (and not) responsible for that carnage are accorded the same redemptive treatment. In fact, associating peace and redemption with a

natural phenomenon (waves) renders war and its atrocities as complementary "natural catastrophes" rather than recognizing them as products of willful human actions. This is the pattern noted by the Cooks: "In fact, perhaps the most common feeling we encountered while studying the Japanese war experience was a sense among those we interviewed that the war, like some natural cataclysm, had 'happened' to them, not in any way been 'done' by them."³²

The cleansing ocean is brought onto the land with the design of the walls, dubbed *Everlasting Waves of Peace* (figs. 3 and 4). The waves of walls also emanate concentrically from the Fire of Peace (Heiwa no Hi). The fire too has a dual, redemptive symbolism: Specific fires of destruction are transmuted into an eternal fire of peace, which in turn gives rise to its symbolic opposite (water) in a veritable alchemy of peace. The waves flow onshore through the Fire of Peace, but the "peace" radiating from the flame also goes out over the sea as Okinawa's "gift" to the world.

To underscore a regenerative, forward-looking, and international aspect of the flame, it was lit during the opening ceremony by four children, one each from the United States, (South) Korea, Taiwan, and Okinawa (fig. 5). A comparison can be made here with the lighting of the "sacred flame" (*seika*) at the 1964 Tokyo Olympics by a young man, Sakai Yoshinori, born in Hiroshima Prefecture one and a half hours after the atomic blast in Hiroshima City.³³ Through him fires of destruction were symbolically transmuted into a sign of Japan's postwar recovery and reentry into the international community. In addition, this association of Hiroshima with the Olympics mutually reinforced the identification of both as symbols of world peace.³⁴ In the case of the Cornerstone, local elementary-school children were also enlisted to conduct the actual physical unveiling of the walls that had been covered by what looked like parachute silk, again converting a war-related image into a peace-related use.

Among the children lighting the Fire of Peace, a mainland Japanese representative was conspicuously absent. This absence is revealing in pointing up the ambiguous function of these children as national and/or ethnic representatives. Standing in as the Japanese national representative (after all, Okinawans *are* legally Japanese nationals), the Okinawan child could also be viewed as an assertion of Okinawan ethnic difference from the main-



Figure 3 *Everlasting Waves of Peace* washing over war grounds. Reproduced courtesy of Ryūkyū Shimpo.

land. In other words, in terms of legal nationality it would be superfluous—even strange—to include both an Okinawan and a mainland Japanese child; the selection of an Okinawan covers both Japanese national and Okinawan ethnic identity. The reverse, however, would not be true. However, whether any of these children served solely as *national* representatives is questionable. In this context, they clearly operated as both national and ethnic representatives, but with emphasis being placed on ethnic identity. In representations likewise susceptible to complex readings in terms of ethnicity, one Korean child stood for both North and South Korea, and the Taiwanese child was identified during the ceremony as not just “from Taiwan” but also ethnically “Chinese” (*chūgokujin*). Ethnic markers were also highlighted in the choice—ethnically stereotypical from an Asian perspective—of a blond, blue-eyed, fair-skinned girl to represent the United States.

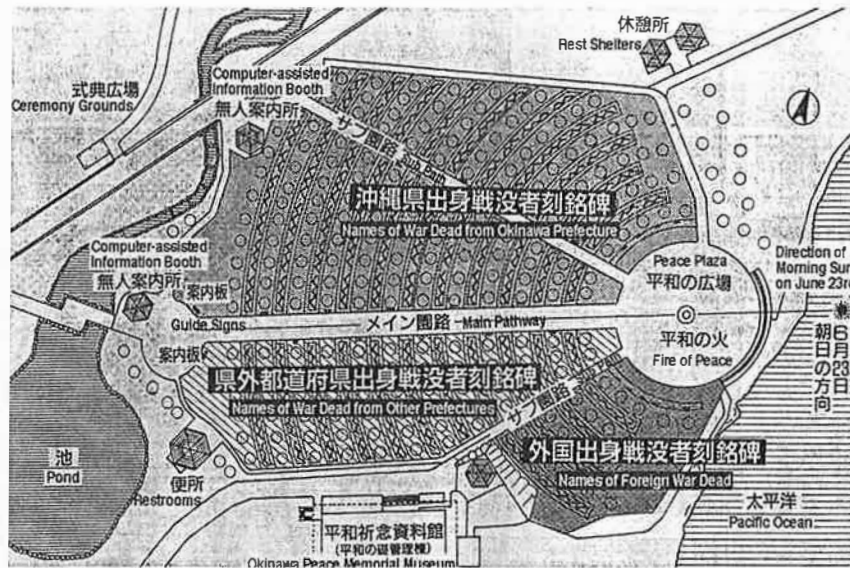


Figure 4 Real and symbolic orientations. Adapted courtesy of Ryūkyū Shimpō.

Perhaps the cleverest and most mythic aspect of the Cornerstone of Peace is the “cosmic” alignment of its central walkway with the rising sun as it is positioned on the morning of 23 June (see fig. 4). At the opening ceremony, the sun itself figuratively lit the Fire of Peace as the children literally did so. If 23 June marks the “end” of the Battle of Okinawa, the sunrise in turn implies a new beginning. Yet one cannot help but also think of the *hino-maru* (rising-sun flag), under which the war was fought; the sun goddess, Amaterasu, mythical progenitor of the imperial line; and Nihon itself, the land of the rising sun. Again, through these symbolic associations a negative (the loss of life associated with the wartime imperial flag spreading its rays across the globe) is transmuted into a positive (the hopeful rays of peace spreading across the globe). They are replete with ambiguous imagery that can be conveniently read as both nationalistic and transnationalistic. And again one must ask whether this kind of ritual and rhetoric of redemption only serves to render war responsibility ambiguous.



Figure 5 Children lighting the "Fire of Peace" at the unveiling ceremony, 23 June 1995.

Related to the memorial's global message of "everlasting peace" is its alleged transnational composition, captured most often by the phrase *kokuseki o towazu* (regardless of nationality) and variations such as *kokkyō o koete* (beyond national borders) and *minzoku o koete* (beyond ethnicity).³⁵ Similar to the case of the children lighting the Fire of Peace, this easy interchangeability of "nationality" with "ethnicity" among commentators exposes the degree to which national identity is bound up with discourses on ethnicity in Japan, rendering it difficult for many Japanese to conceive of Japanese nationals as anything other than ethnic Japanese.³⁶

In contrast to other, unabashedly nationalistic fiftieth-anniversary war memorials constructed around the world—including the still unfulfilled plan for the War Dead Peace Memorial Hall in Tokyo—the publicity for the Cornerstone of Peace highlights its international and thus nonnationalistic character. Indeed, it commemorates at the same site casualties from dif-

ferent nations but, strictly speaking, not without regard for nationality. Within the site are classifications of persons based on nationality—national boundaries writ small that constitute not merely a convenient ordering system for visitors. And, as already suggested, these national groupings are suffused with ethnic markers that both converge with and diverge from national boundaries. There is more contestation of power over this space than initially meets the eye. The original sections were marked off for:

1. Casualties born in Okinawa (combatants and noncombatants, and not just those who died in the Battle of Okinawa—the official guidelines for the inclusion of Okinawans state, “The names of Okinawans who died as a result of the fifteen years of conflict beginning with the Manchurian Incident will also be inscribed. Examples include: death in an air raid, fatal accidents during evacuation, death from malaria or other diseases during evacuation, war-related death occurring within one year from 7 September 1945 [except for death related to atomic-bomb radiation exposure]”).³⁷
2. Casualties born in other prefectures (that is, mainland soldiers).
3. American soldiers.
4. Koreans (the division of North and South is recognized as a historical contingency caused by present politics).
5. Taiwanese.

The most telling physical division, however, is that between essentially two halves, the “Okinawan” and all others (see fig. 4). Many observers immediately read the placement of the mainland Japanese on the “foreign” half as a not-so-subtle assertion of Okinawan identity as being not (or not exactly) Japanese. Even the word chosen for this peace memorial—the Okinawan word *ishiji* instead of the standard Japanese word *ishizue* (cornerstone)—calls attention to a distinct Okinawan identity. (The placement of the two computerized information databases and rest shelters on the Okinawan side and a bathroom on the “foreign” side may be another, subtler marker of hierarchized, territorialized space.) To read all of this as a sign of overt Okinawan nationalism might be pushing it too far, but on the other hand, to pretend that this monument was constructed “regardless of nationality” and/or ethnicity strikes one as ultimately disingenuous. Indeed, its distinc-

tive characteristic of gathering the names of all casualties in fact requires the identification of nationalities, including the "subnationality" (or, perhaps better, the "sublated nationality") of "Okinawan," in order to function as a multinational—rather than truly transnational—site. Rather than being transcended, national and ethnic identities are encoded and contested in subtle ways throughout. At the very least, Okinawans, like the *hibakusha* (atomic-bomb survivors) of Hiroshima and Nagasaki, assert their identity as a Japanese subgroup who, possessing a special awareness of the war experience and history, lay claim to promoting their particular locale as a symbolic site for international peace.

Touchstones

My last set of images suggests the virtually talismanic power of the engraved names and the ritual acts observed at the monument. Many of the ritual acts of the official unveiling ceremony resembled the choreographed rituals of any number of official events, from the dedication of a new public building to the opening of a national athletic competition. Leaving those official performances aside, I will instead take up the interaction between ordinary visitors and the engraved names themselves.

What's in a name? A lot, especially if placed in stone. As one anonymous Okinawan journalist put it: "To engrave forever in stone the names of those people who have disappeared in the foggy expanse of history carries great meaning as a testament to their having lived and died in war on this land."³⁸ It is difficult to imagine that this design feature was not directly inspired by the Vietnam Memorial Wall in Washington, D.C., while its theme of redemption through memorialization is reminiscent of narrative strands present in the United States Holocaust Museum.³⁹ The special effect of seeing engraved names has been said to lie in the individual, personalized quality of the presented name denoting the absence of its owner. In her analysis of the Vietnam Wall, Marita Sturken points out, for example, that the polished granite reflects the viewer's face among the names, producing a powerful, personalized palimpsest of past history and present memories.⁴⁰ The same effect is achieved at the Cornerstone of Peace (see fig. 10). Sturken also notes that the undated yet chronological ordering of names at The Wall

is crucial for providing a historicized narrative frame and for generating envisionable personalized memories of particular scenes; for example, clusters of names from the same platoon can recall very specific firefights or ambushes. On the other hand, an alphabetical listing, especially when there occurs a repetition of common names, tends to turn the names into mere statistics.⁴¹ Being ordered alphabetically (or phonetically in the case of Asian names) rather than by time or place of death, the names on the walls of the Cornerstone of Peace do indeed lack these historicized narrative effects and appear more like statistics (figs. 6–11). The only noticeable clusters are those of Okinawan family members who died and are listed together. Also conspicuous is the visual difference between the flush-to-the-margin vertical listing of Asian names and the staggered horizontal listing of Anglo-American names. This horizontal listing mimics that of the American names on The Wall, but with one peculiar twist. In contrast to the names at The Wall, which are listed with given names first, those at the Cornerstone of Peace are ordered by family name first, followed by first and middle names without the usual comma (see fig. 6). Regardless of intent, the effect of this is subtly alienating and defamiliarizing for Anglo-American viewers, as if reminding them that they are not on their own turf.

The names in stone also suggest a tombstone, something solemn and sacred and therefore transcendent and sublime. Each name points to the past and to an irrevocable loss, but at the same time it carries an intimacy, a closeness, that acts to bring that past into the present in a flood of memories, especially in viewers related to the person it designates. It is as if by touching the name you could touch the person and the past, and indeed, one of the most frequent ritual acts at both The Wall and the Cornerstone of Peace is the touching of names (see figs. 10, 11, 14). Certainly this form of personal meaning is extremely important for individual mourners; but when “loss of life” becomes generalized as *the* meaning of the site it tends to foreclose other meanings, other “lessons of history” that critical historical analysis might otherwise produce. Michael S. Sherry has noted this problem with the Vietnam Wall: “By starkly naming the American dead while avoiding any other explicit message about the Vietnam War, the memorial, at least as it was commonly understood, left the loss of American lives as the war’s only widely accepted meaning.”⁴² While a noteworthy difference is the



Figure 6 Names of dead American combatants: The Wall, Okinawan-style.

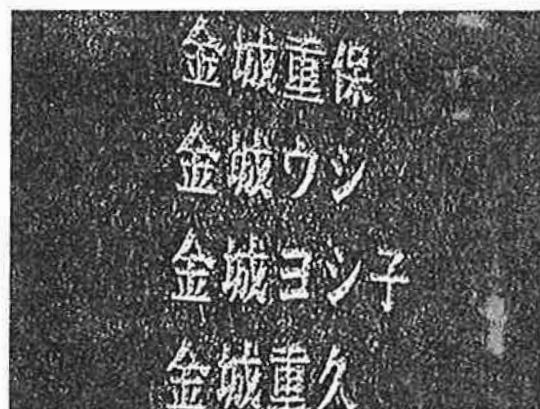
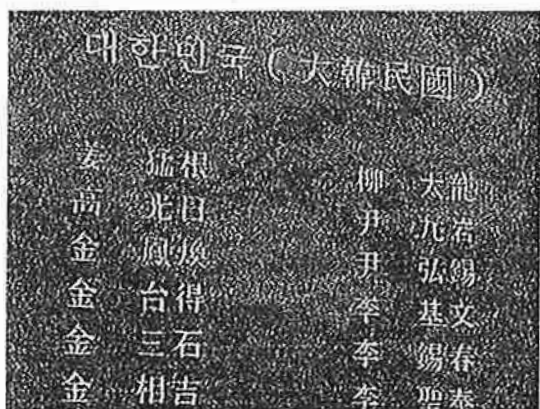
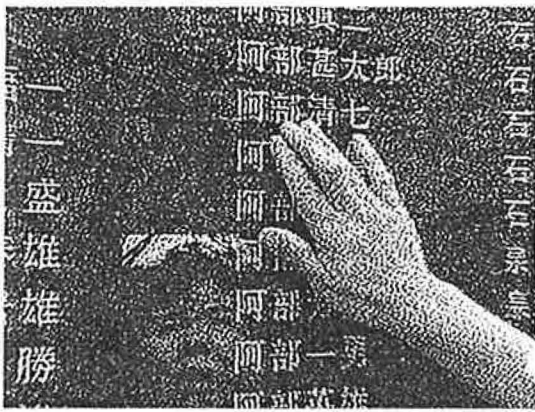


Figure 7 Names of dead Okinawan noncombatants.



Figures 8 and 9 Names of dead (South) Korean noncombatants.





Figures 10 and 11 Touching names of dead Japanese combatant (left) and dead Okinawan noncombatant (right).

Cornerstone's extension of this generalized meaning to "the enemy" and noncombatants, both monuments underline the inherent conflict between a critical approach to historic mass deaths and their memorialization.

Along with the placement of flowers and personal items, other frequent responses—witnessed in surviving relatives and veterans—include, as one might expect, praying and crying, which are virtual complements of each other (if they were not praying, they were crying; if not crying, they were praying or else reflecting in silence) (figs. 12 & 13). At the dedication ceremony, such outbursts of emotion—so necessary in bereavement—were often seized upon by the media to sensationalize and thus trivialize the event, without respect for the mourner. The image of one old woman became emblematic of the event—it appeared on the front pages of several newspapers and at the head of news broadcasts—no doubt because of her especially violent sobbing and her slapping of the names (see fig. 14). But not all the emotion was sad or solemn; one of the most expressive types of interaction was that of delighted discovery and satisfaction in having connected with a sought-after name, as when a Japanese veteran shouted, "Atta!" (There it is!) upon seeing the name of his dead war buddy (fig. 15).

Touching, praying, reflecting, crying, discovering, making offerings,



Figures 12 and 13 American and Japanese veterans paying their respects.



Figure 14 Weeping war widow and creeping sound man.

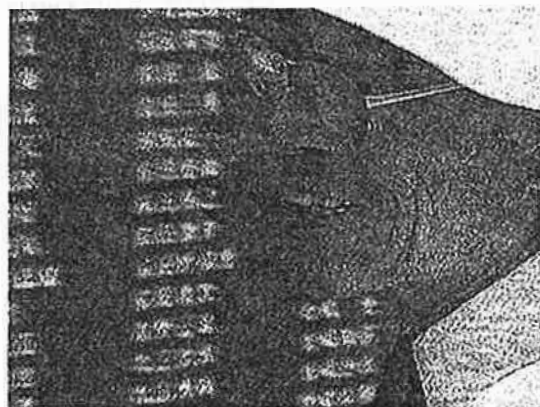


Figure 15 Upon finding a friend's name: "Atta!"



Figure 16 In a crossfire of cameras.

and calling out to the name were the primary “techniques of the body” that circumscribed the sacredness of the engraved walls. In addition, the audio-visual recording of the event by professionals and private individuals also contributed to marking this activity as “extraordinary.” When done by professionals for television broadcasts and newspaper front pages, a sense of public intervention into private rites was palpable (note the man with a microphone sneaking up on the woman in figure 14 and the flock of photographers that the veteran and his grandson attracted in figure 16). Even granting that individual commemorative acts at this public place could not, strictly speaking, be private, they took on the character of private communications, communications that an intrusive media was eavesdropping on. However, it can be argued that the very function of such memorials is to provide a place of public mourning, that forms of bereavement in fact depend on a public witnessing of private grief. In that case, the news media—however rudely—was merely facilitating this function. In any case, the emotions of the interactions were what was most often and most predictably captured in the recording of the event by the media, thus sensationalizing the sensations generated by the interaction between persons and names. Such “picture-perfect moments” were epiphanic, freezing an emotion-filled moment in time for all time. As such these become “historic” photographs,

but ones that promote a universal image of the pain of human loss as the dominant if not only meaning of the memorial, to the detriment of historical understanding of the events that led to the particular losses suffered in the Battle of Okinawa. These captured feelings were reproduced and circulated in public media as powerful signifiers generating and fixing this dominant meaning, a meaning that, in its ready and widespread acceptance, deferred further investigation of historical specifics—and perhaps appropriately so.

One notable exception to this pattern of affective interaction came at Emperor Akihito's official visit to the Cornerstone of Peace on 2 August. The emperor's interaction seemed strangely distant, perhaps unsurprisingly so, given his position as emperor (this in itself prompts speculation as to which represented the more sacred item—the monument or the emperor). An official guide, Okinawa's vice governor, acted as a buffer between the names and the emperor (fig. 17). He explained the memorial to the royal couple as they and their entourage looked on with expressions of routine concern (in some photos the empress appears to maintain a rather out-of-place smile while the emperor manages a bit more dignified gravity). The only widely reported words of reaction by the emperor, addressed to Okinawa, were: "Yoi koto o sareta" (You have done a good thing), which were plastered in the headlines of the Okinawan newspapers. The irony of this scene—Akihito bestowing his blessing on a new "peace site" that exists as the result of the war over which his father Hirohito presided—goes without saying, especially since neither emperor has ever squarely addressed the question of war responsibility.

Peace through Historical Strength

By way of concluding my observations I return to an article by one thoughtful, unnamed news reporter for the *Okinawa Times*. In discussing the meaning of the Cornerstone of Peace, he or she repeats many of the feelings and set phrases of redemptive signification attached to the monument but also mentions the gaps and contestations over meanings that still ripple through the *Everlasting Waves of Peace*: the Okinawan dissenters who have refused to have the spirits of their loved ones co-opted by an official memorial; the



Figure 17 Akihito to Okinawa: "You have done a good thing." Reproduced courtesy of Ryūkyū Shimpo.

many absent Korean names, blanks on the wall that speak powerfully of past colonial subjugation, which is still resented today; and the overwhelming exclusion of the Korean comfort women used by Japanese and Okinawan soldiers.⁴³ These persist as gaps and contestations precisely because they represent incommensurable chunks of historical excess that, unlike other parts of the history that this memorial invokes, cannot be smoothly folded into the mood of commemoration. The entire modern history of Okinawa, with its less-than-smooth relations with mainland Japan and the United States, is something that the Cornerstone of Peace does not directly

speak to, but neither can this history be entirely silenced. Some viewer somewhere will always read the monument for meanings unintended by its creators. That's the nature of such "texts"—no matter how sacred—when they hit the public domain. "Once created," Young acknowledges, "memorials take on lives of their own, often stubbornly resistant to the state's original intentions."⁴⁴

The anonymous *Okinawa Times* reporter approvingly points out that, in contrast to war memorials for dead servicemen, the Cornerstone of Peace is distinctive in that inclusion is not dependent on one's "moral duty" toward any "great purpose," as in the case of soldiers who make the "ultimate sacrifice"; nor, as we have seen, is inclusion dependent on nationality. But he or she also recognizes that historical specifics, including agency and responsibility, are probably lost by engraving all names "equally." Notably, even the adjacent museum, which is arguably more "historical" than the memorial, does not directly discuss the issues of agency and responsibility, despite its graphic displays of artifacts, photos, label copy, and testimonials.⁴⁵ What the reporter failed to notice, however, is that the abstract design of the Cornerstone of Peace, done in what can be identified as an international idiom of memorial building common around the globe from about the mid-1980s, stands in contrast to previously existing memorial/museum complexes on Okinawa. These earlier sites tend to be more localized, direct, and visceral, if not outrightly grisly, in their depiction of historical details (of course, even so, the meanings of their materials can be variously interpreted and contested in the service of present-day political agendas). Borrowing Edward Linenthal's formulation, one could say that the "historical voice" in previous sites is louder than the "commemorative voice," while at the Cornerstone of Peace the balance has decidedly shifted in the other direction.

In general, memorial sites on Okinawa, born out of a more direct confrontation with the enemy and a semicolonial relationship with the mainland, have been distinctive in their historicity vis-à-vis memorials in mainland Japan (for example, the Hiroshima Peace Memorial Museum and Yasukuni Shrine), a fact that reflects the difference in historical awareness between most Okinawans and most mainlanders.⁴⁶ This is not to say that in its difference from other Okinawan memorials the Cornerstone of Peace is necessarily more like the Hiroshima Memorial or Yasukuni. While on the

one hand, including non-Japanese war dead along with Japanese victims is a remarkable departure from the overwhelmingly nationalistic fiftieth-year commemorations on both sides of the Pacific, the Cornerstone was formally linked as a "peace site" to Hiroshima and Nagasaki in a high-profile conference held in Naha just two days after its dedication. The emperor himself gave official sanction to this peace triad in his consecutive tour of the three sites in early August. Ironically, then, Okinawa's new "gift" to the world is in some sense less "Okinawan"; it departs from the island's previous mode of memorialization, which was tied more closely to a locally specific history, in the direction of what is globally à la mode in memorial design or domestically expedient for "peace studies." In this sense, too, while this new memorial can "speak" more easily to an international and mainland Japanese audience—indeed, that is one of its goals—its very medium blunts its historical message, notwithstanding its rhetorical appeal to "the lessons of history."

The *Okinawa Times* reporter suggests that the contested gaps in historical meanings within the Cornerstone of Peace are left to our individual "imagination." I actually think that's not a bad outcome, as long as we take it to mean an open invitation to cultivate and exercise a creative knowledge and a sensitive awareness of the past while forming productive relations to it in the present. This is essentially what the expert commentator for the live NHK broadcast of the unveiling called for in expressing his hope that the inscribed names would prompt visitors to ask, "Why did they die *here then*?" and then incite them to seek their own answers, to make their own meanings, through engaged study of the past. Whether or not such activity will be undertaken at the Cornerstone of Peace remains to be seen. It might simply become another obligatory blur of a stop on the latest war-tour package in southern Okinawa. Regardless of future outcomes, this case is instructive in marking some of the problems and parameters of historical commemoration. Historical analysis and commemoration need not be mutually exclusive activities. As discursive practices engaged with the past, they share territory. Their differences lie in how that territory is mapped and in what is put in relief. I do think (or is it feel?) that historical sense and commemorative sensibility—as well as some commemorative sense and historical sensibility—can work together in some mix to keep historiography from fos-

silizing into bloodless antiquarianism and commemoration from lapsing into blinding emotions. And we can, without any irony, still make peace our profession.

Notes

This essay had its genesis as a talk presented at the Columbia University East Asian Institute in March 1996 and as a poster session for the Annual Meeting of the Association for Asian Studies in Honolulu, April 1996. An early version appeared in Columbia's East Asian Institute Reports series (July 1996), for which I have Carol Gluck's and Henry D. Smith II's encouragement to thank. I also benefited from audience participation at presentations of this material at Princeton University and the UCLA Center for Japanese Studies. For their various support in the research and writing of this essay, I am in debt to Linda Angst, Arakaki Yoshizo, Noriko Aso, Alan Christy, Yoshikuni Igarashi, Ruth Rogaski, *Ryūkyū Shimpō*, the editorial staff of *positions*, and two anonymous reviewers whose critical comments pushed my thinking about this material. I extend a special thanks to Mie Kennedy who unwittingly led me to this project and provided invaluable video and print material from which the bulk of the images appearing in this essay have been drawn. Figures 3 and 4 are from *Ryūkyū Shimpō*, 22 June 1995; figure 17 is from *Ryūkyū Shimpō*, 3 August 1995. All other figures are from two NHK broadcasts: "Heiwa no Ishiji," aired on 23 June 1995, and "Okinawa nijūsan-man nin no ishibumi," aired on 25 June 1995. Research in Okinawa was funded in part by a grant from Lewis and Clark College.

- 1 Commenting on Smithsonian secretary I. Michael Heyman's concession in the *Enola Gay* exhibit controversy that veterans and their families "were not looking for analysis, and, frankly, we did not give enough thought to the intense feelings such an analysis would evoke," Paul Boyer points out that "in the face of assumptions like this—that 'analysis' and 'feelings' are mutually exclusive, that when passions run high, analysis must give way to feelings—it is understandable that historians, with their insistence on research and their readiness to question established interpretations and mythic versions of the past, should be viewed as a threat. But historians, too, have their convictions and commitments, and we should not underestimate the long-term power of critical historical inquiry, even on emotion-laden topics." See Paul Boyer, "Whose History Is It Anyway? Memory, Politics, and Historical Scholarship," in *History Wars: The Enola Gay and Other Battles for the American Past*, ed. Edward T. Linenthal and Tom Engelhardt (New York: Metropolitan Books, 1996), 139.
- 2 On the "inviolable" quality of commemoration and nationalistic history, especially at times of waning national prestige abroad, see Michael S. Sherry, "Patriotic Orthodoxy and American Decline," in Linenthal and Engelhardt, *History Wars*, 97–114. In the same vein, Mike Wallace traces the contemporary American context for the disparity between historical

- scholarship and public perception of history in "Culture War, History Front" in *ibid.*, 181–187. Their observations with respect to the *Enola Gay* controversy find close analogies in Japanese commemorative events for the fiftieth anniversary of the end of World War II, such as the War Dead Peace Memorial Hall and debates in the Diet over the wording for the Postwar Fifty Years Resolution.
- 3 Dominick LaCapra has grappled with the complex problems of historical representation and the Holocaust in *Representing the Holocaust: History, Theory, Trauma* (Ithaca, N.Y.: Cornell University Press, 1994).
 - 4 For a thorough, single-volume discussion of this particular instance of history and commemoration clashing in the public realm, see the collection of essays in Linenthal and Engelhardt, *History Wars*. For an excellent cross-cultural examination of controversies over historical and commemorative representations of the atomic bomb, see Laura Hein and Mark Selden, eds., *Living with the Bomb: American and Japanese Cultural Conflicts in the Nuclear Age* (New York: M. E. Sharpe, 1997).
 - 5 Ellen H. Hammond provides an interesting overview and analysis of the planning and debate over this memorial and museum complex in "Commemoration Controversies: The War, the Peace, and Democracy in Japan," in Hein and Selden, *Living with the Bomb*, 100–121.
 - 6 *Ryūkyū Shimpō*, 22 June 1995, 2.
 - 7 Arakaki Yoshizo, Chief of the Peace Promotion Division, Executive Office of the Governor, Department of General Affairs, Okinawa Prefectural Government, correspondence with author, 7 January 1997. As of this writing I have not been able to query the winning designers directly about their concept. Putting aside "authorial intent," I would agree with James E. Young, who alerts us that memorials are essentially inert until interacted upon by viewers: "For neither memory nor intention is ever monolithic: each depends on the vast array of forces—material, aesthetic, spatial, ideological—converging in one memorial site." James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven, Conn.: Yale University Press, 1993), x–xi.
 - 8 Koji Taira indicates that only about one-fourth of the approximately 400 confirmed Korean dead are represented at the memorial because of objections by family members to having their relatives associated with a Japanese war memorial. Koji Taira, "Troubled National Identity: The Ryukyans/Okinawans," in *Japan's Minorities: The Illusion of Homogeneity*, ed. Michael Weiner (New York: Routledge, 1997), 169. The number of unconfirmed and unknown Korean deaths is difficult to determine, but estimates of the total number of Koreans in Okinawa in 1945 go as high as 10,000.
 - 9 "6/23 Irei no Hi," *Okinawa Times*, 23 June 1996, morning edition, 2–3.
 - 10 Although it has hampered the inclusion of many Korean names, this effort to confirm and engrave Korean names (in Chinese characters), rather than simply using adopted Japanese names, contrasts with the controversy-ridden practices of inscription at the Korean Atom Bomb Memorial in Hiroshima. Indeed, the planners for the Cornerstone of Peace might

have learned from the debates over that earlier memorial. For an engaging analysis of that site, see Lisa Yoneyama, "Memory Matters: Hiroshima's Korean Atom Bomb Memorial and the Politics of Ethnicity," in Hein and Selden, *Living with the Bomb*, 202–231.

- 11 "6/23 Irei no Hi," 2–3.
- 12 Young, *Texture of Memory*, 5. Young borrows the term "coarsen" from Martin Broszat.
- 13 Pierre Nora, "Between Memory and History: Les Lieux de Memoire," *Representations* 26 (spring 1989): 8–9.
- 14 Available in Japanese and English at the Cornerstone of Peace World Wide Web site, <http://www.pref.okinawa.jp/ishiji.html>.
- 15 Yoneyama, "Memory Matters," 226.
- 16 "Kokuseki towazu kokumei" [Engraved regardless of nationality], *Okinawa Times*, 23 June 1995, 2.
- 17 On this point, see Alan S. Christy, "The Making of Imperial Subjects in Okinawa," *positions: east asia cultures critique* 1, no. 3 (1993): 607–639.
- 18 Hammond, "Commemoration Controversies," 113.
- 19 Arakaki Yoshizo, correspondence with author, 7 January 1997.
- 20 Chibana Shōichi has been the most strident Okinawan to criticize mainland representations of the Battle of Okinawa, the emperor's war responsibility, and the presence of American bases. For accounts of his protests see Chibana Shōichi, *Burning the Rising Sun: From Yomitan Village, Okinawa: Islands of U.S. Bases* (Ehime, Japan: South Wind Press, 1992), originally published as *Yakisuterareta hinomaru* (Tokyo: Shinsen-sha, 1988); Shimojima Tetsurō, *Okinawa "Hata meiwaku" saibanki* (Tokyo: Kaisha hyōron-sha, 1994); and Norma Field, *In the Realm of a Dying Emperor* (New York: Vintage, 1993).
- 21 My use of *rhetoric of commemoration* and *rhetorical effect* do not imply any insincerity on the part of those who have designed, constructed, and mourned at the Cornerstone of Peace. Taking the memorial and the discourse related to it as a "text" to be read, I use *rhetoric* and *rhetorical* simply to refer to the "type or mode of language or speech" represented in that text and the effects it produces when "read."
- 22 "Shasetsu" [Editorial], *Okinawa Times*, 23 June 1995, 1.
- 23 Young, *Texture of Memory*, 5.
- 24 "Tokushū: Sengo 50-nen 'Irei no Hi' ni omou" [Special edition: Thinking about "Memorial Day" 50 Years after the War], *Okinawa Times*, 23 June 1995, 5.
- 25 "Kennai kaku-tō komento" [Comments from the various prefectural parties], *Okinawa Times*, 23 June 1995, 2.
- 26 Ōta Masahide, "'Irei no Hi' no chiji danwa" [The governor's words on "Memorial Day"], *Okinawa Times*, 23 June 1995, 2.
- 27 Linda Angst has written insightfully on how gender and nationalism figure in representations of the famous Himeyuri Student Nurse Corps—Okinawan schoolgirls enlisted as nurses for the Battle of Okinawa—which is memorialized several kilometers from the Cor-

nerstone of Peace. The nurses' dramatic story, perhaps *the* mainland image of the battle, has been the topic of several books and films, the latest of which screened in the summer of 1995. See Linda Angst, "Gendered Nationalism: The Himeyuri Story and Okinawan Identity in Postwar Japan" (paper presented at the American Anthropological Association, San Francisco, November 1996).

- 28 David Chidester and Edward Linenthal, "Introduction" in *American Sacred Space* (Bloomington: Indiana University Press, 1995), 10.
- 29 Ibid., 12.
- 30 Ibid., 12–15.
- 31 Haruko Tiya Cook and Theodore F. Cook, *Japan at War: An Oral History* (New York: The New Press, 1992), 16.
- 32 Ibid., 3.
- 33 Sakai Yoshinori, "Seika saishū rannaa no kodoku" [The loneliness of the Olympic torch anchor runner], *Fujin kōron* (December 1964), 143.
- 34 For a fascinating analysis of the theme of redemption in the Tokyo Olympics, see Yoshikuni Igarashi, "The Tokyo Olympics and Historical Redemption" (paper given at the Annual Meeting of the Association for Asian Studies, Chicago, 8 March 1997).
- 35 As well as being used interchangeably in newspapers, these three phrases could also be heard in the NHK-TV special "Heiwa no ishiji," broadcast on 23 June 1995.
- 36 This translates into legal definitions of Japanese citizenship being based on "bloodlines" rather than birthplace.
- 37 NHK-TV, "Heiwa no Ishiji." This description also appears at the Cornerstone of Peace World Wide Web site.
- 38 "Kokuseki towazu kokumei," *Okinawa Times*, 23 June 1995, 2.
- 39 On the planning and construction of the Holocaust Museum, see Edward T. Linenthal, *Preserving Memory: The Struggle to Create America's Holocaust Museum* (New York: Viking, 1995).
- 40 Marita Sturken, "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial," *Representations* 35 (summer 1991): 126–127.
- 41 Ibid., 128.
- 42 Michael S. Sherry, "Patriotic Orthodoxy and American Decline," in Linenthal and Engelhardt, *History Wars*, 104.
- 43 "Kokuseki towazu kokumei." For recent analyses of the comfort-women system instituted by the Japanese government for its military during the Asia Pacific War, see "The Comfort Women," a special issue of *positions: east asia cultures critique* (vol. 5, no. 1 [spring 1997]).
- 44 Young, *Texture of Memory*, 3.
- 45 Renovations to this museum that were taking place at the time of this writing are reportedly designed to address some of these issues.
- 46 It should be noted, however, that a boom in war-site tourism in southern Okinawa threatens radical changes in the historical and memorial landscape there. A total of 526,950 people vis-

ited the Cornerstone of Peace during its first year and the adjacent museum increased its attendance by 95.3 percent (to 161,761) over the previous year ("6/23 Irei no Hi," 2). There has also been a surge in "Heiwa guides" who lead visitors (usually mainland student groups) through battle sites and the caves where civilians hid during the battle ("Sorezore no ishiji—heiwa hasshin" [Numerous cornerstones—peace dispatches], *Okinawa Times*, 27 June 1996, special section). Future problems will likely lie in balancing historical lessons with commercial promotions.

**Program for the Ceremony of the 50th Anniversary of the Opening of
The University of the Ryukyus**

Date : 22nd May, 2000, 4:00~5:00

Place : Third Floor of the University of the Ryukyus' University Hall

Program :

Musical Interlude

Opening Address (University Director of General Affairs)

Candle Lighting Ceremony

Graduates of 1950

Graduates of 2000

University President's Address

Congratulatory Addresses

Minister of Education

Hirofumi Nakasone

Okinawa Prefecture Governor

Keiichi Inamine

The University of the Ryukyus Sponsors

Association Chief Director

Hidenobu Goya

President of Michigan State University

Peter McPherson

Guest Introduction

Reading of the Congratulations Telegram

Lowering of the Lights

Closing Address

Monday

Kokusai-dori Street The No.1 powerful

Beginning from the large department store Palette Kumoji, the 1.5 kilometer long road is lined with various local stores, such as department stores, computer shops book stores, CD shops etc. There are cool stores for young people. If you get tired, have a cup of Coffee at Naha tower. It is behind Mitsukoshi department store and you can see the whole city from there.



There are many stores, restaurants, cinemas, theaters and art galleries in this department store. Here you can stay and enjoy a whole day.



Tuesday





You can find CD's of popular singers and groups

Streets where tradition and modernization coexist..... Feel the trend of the world in Naha.

Because it is not part of mainland Japan, there is more cultures here in Naha than in Tokyo. Naha is the last spot for concert tours.

At galleries and meuseums, you can see modern art.

In computer shops and electrical shops, you can see the newest technology from Japan .

Check 58 th street or Kokusai street for neat items and enjoy the night life.

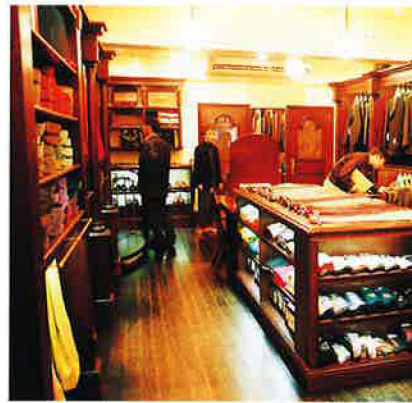


You can enjoy the opera and stage performance of musicians from Europe.



The most modern fashions from New York, London, Paris, Tokyo... make their appearance on Ukishima Avenue.

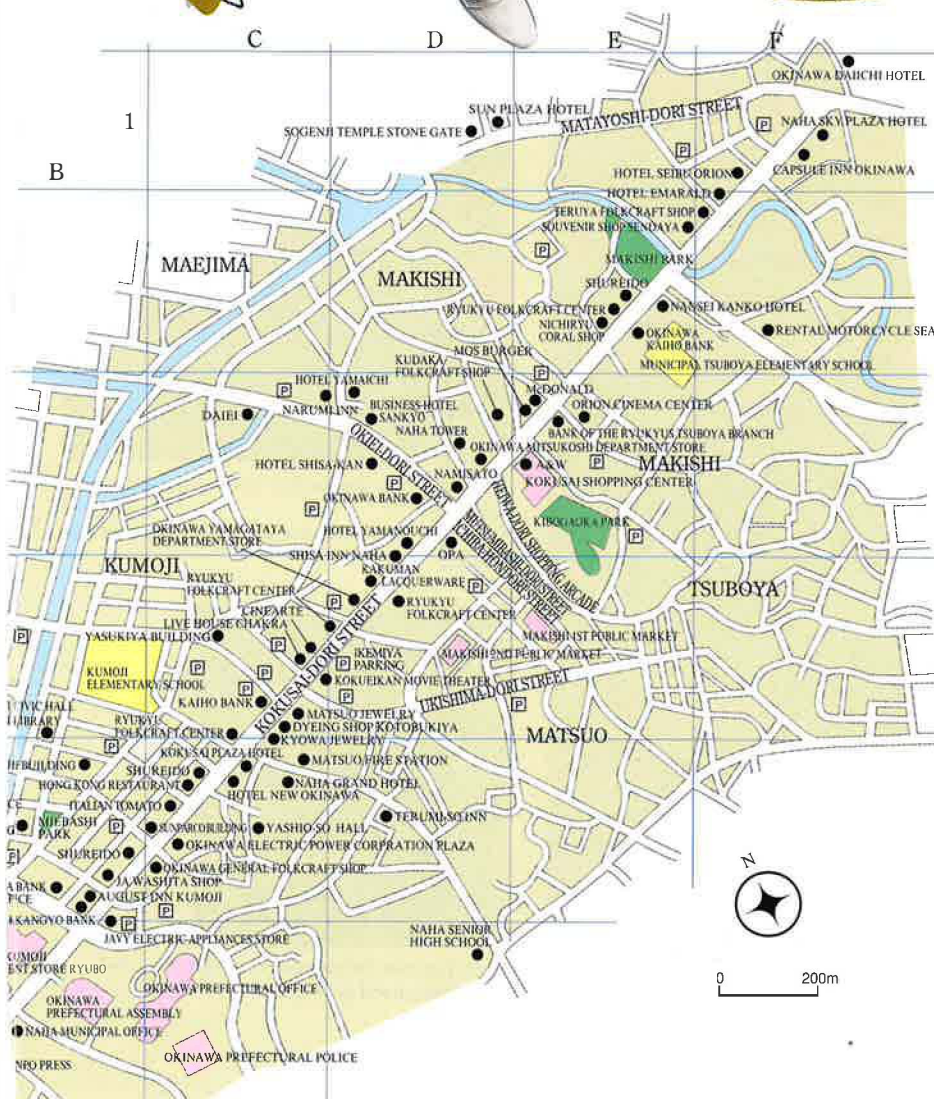
If you want to experience fashions of the world, this is the right place. (See map D-4.) A lot of famous fashion stores from London are lined up here, not to mention those with Tokyo brand names. The atmosphere here is different from large department stores outside. They are filled with noble and graceful taste. It is not far away from Kokusai Street, and the end of the avenue leads to Makishi Kosetsu Ichiba Public Market.



Department stores from all over the world gather here and there are as many stores as in Tokyo.



AREA MAP KOKUSAI-DORI STREET

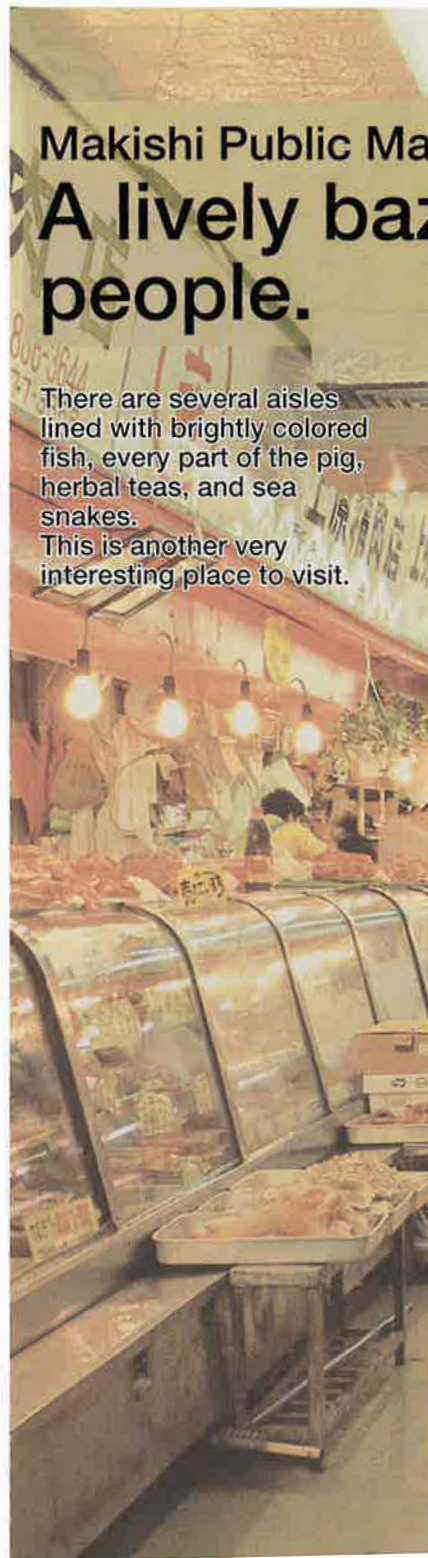


Makishi Public Market

A lively bazaar for the people.

There are several aisles lined with brightly colored fish, every part of the pig, herbal teas, and sea snakes.

This is another very interesting place to visit.



Buy food from the market downstairs and cook it upstairs.
Chinese food from the snack restaurant is in the market.



What's Hot in Japan "Now"

A dynamic experience of Asian culture in Naha!

Here in Naha city, population 1,300,000 people, you can see the latest modern civilizations. All the latest technologies, civilizations, manners and customs come to this city from mainland Japan. You can easily find things you are looking for. Visit Naha city and get state-of-the-art technologies and the newest fashions.



There are many neat mini-audio products and high technology computers in large electric appliance stores.



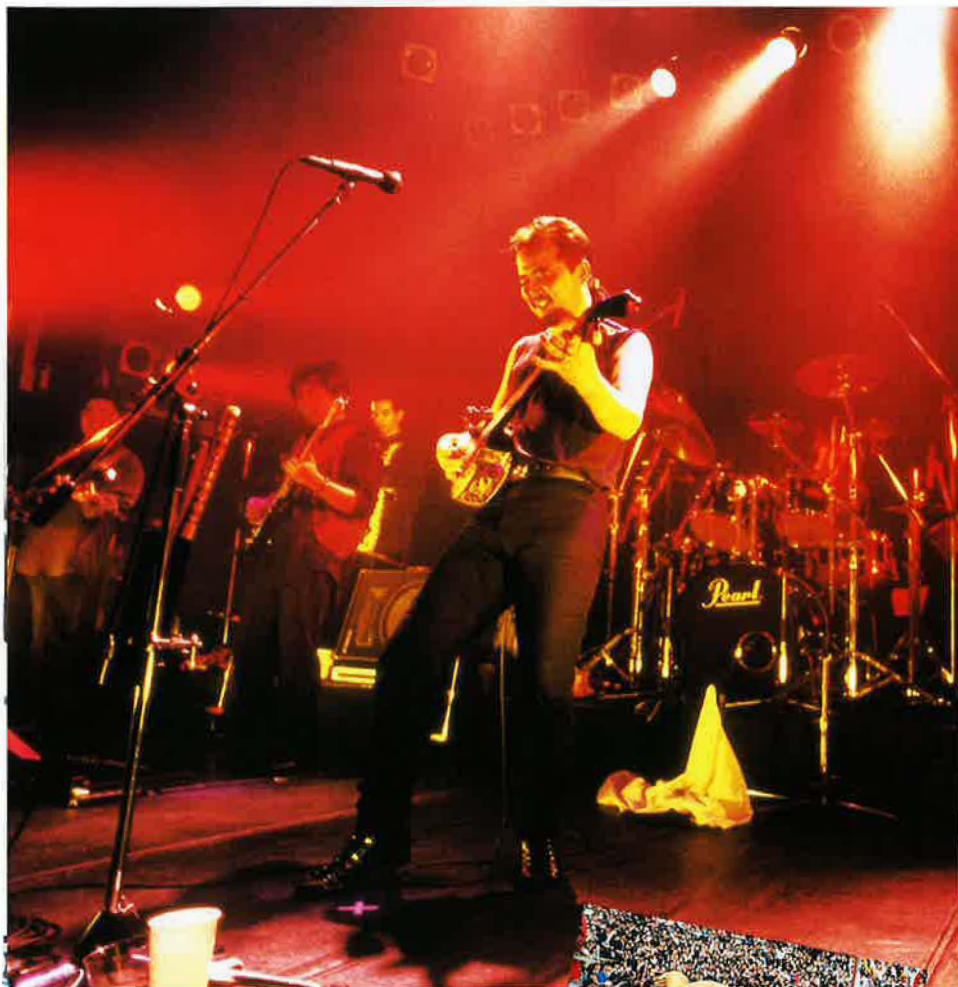
In department stores you can find many nice items from all over the world.



Karaoke was invented by Japanese. This latest device is connected by telephone lines and stores thousands of songs. You may find songs that you are able to sing. This is a lot of fun and something everyone should try.



You can find video tapes for cartoon films such as "Small Ding-Dang" and "A Ming". Japanese people like to read caricature books. There are many different caricature journals for adults. You can even buy them in the airport.



●Naha Tug-of War (Oct. 10)

This is a big traditional event. Naha City is divided into West and East competing sections. The rope used is a jumbo-sized and measures 186 meters long and 1.5 meters wide. While tam-tams, gongs and drums are beat, tens of thousands of people join to reach the rope. Everybody is accepted and, of course, that means you can join in.



●Shuri Cultural Festival (Nov. 3)

Shuri, which flourished as the capital of the kingdom, still has historic remains, and traditional arts are thriving. On this day, youths and women from each area in Shuri perform traditional shows. People wear costumes and parade just like in the Ryukyu Kingdom era. It is the only chance you get to see how things were in the royal days.



●Naha Marathon (First Sunday of December)

This is a full marathon starting at Onoyama Sports park. Runners through cities, towns, and villages. The finish is in the southern part of Okinawa (Peace Memorial Park). Every year about 20,000 people run it. Because of Okinawa's reputation of cheering for runner, service along the course, and beautiful scenery, people come from all over the world to run it.

Tsuboya Pottery Area

Historical town of pottery

A 15 minutes walk from Kokusai Street turn south towards Heiwa-dori shopping arcade. This will lead you to the pottery and porcelain town, which has a history of 300 years. It was founded by the Ryukyu royal family, who gathered craftsman from all over. There are at least more than twenty pottery houses standing on the quiet street, and smoke coming out of the chimneys from stoves. There is an ancient house with a red roof that escaped from the destruction of the war and is worth to visit.



You will find many different articles here, including cheap but beautiful native products, and house-shaped bone pots. All of the items sold are unique and interesting.



There are two methods for firing pottery. One is the upper firing method where glaze is used to produce a gloss. The other is the dry firing method where no glaze is used. All the pottery products are made by experts. You will find out the secret after visiting the workshop.

Buy food from the market downstairs and eat it upstairs.

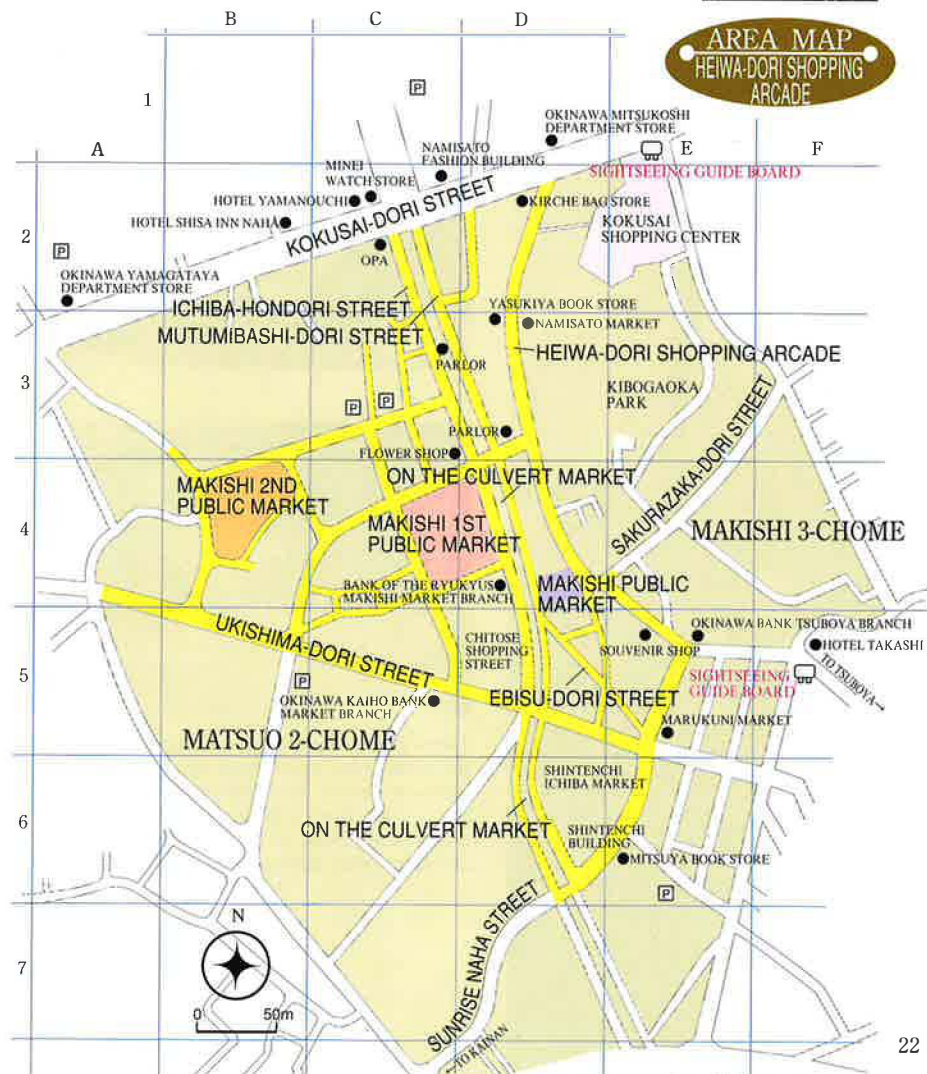
You should visit to the restaurant on the 2nd floor of the public market in Heiwa-dori Arcade while sightseeing in this shopping center. Any restaurant will be happy to cook meat or colorful fish bought on the 1st floor. The food in Ryukyu is both delicious and affordable. With a large group of people you can buy a variety of food at a low price.



In the open-air stores around the market, people are playing sanshins, singing folk songs and selling musical instruments.



If you want to buy some foods from this market, we suggest you buy some salted small fish, black sugar, and good quality seaweed.



The arts and crafts of Okinawa are gorgeous and elegant.

Bingata, a typical Okinawan dyed fabric, has a bright expression that reflect the scenes of the southern country. Its patterns are free-spirited and is exactly the image of Okinawa. Previously, bingatas were used for royal family members' clothes. Shuri-ori weaving developed under the influence of Southeast countries and China. Shuri-ori weaving is to make clothes. There are a variety of designs, such as Kasuri, Hana-ori, and hanakura-ori. The shuri-ori is still carefully woven by following the royal style designs.

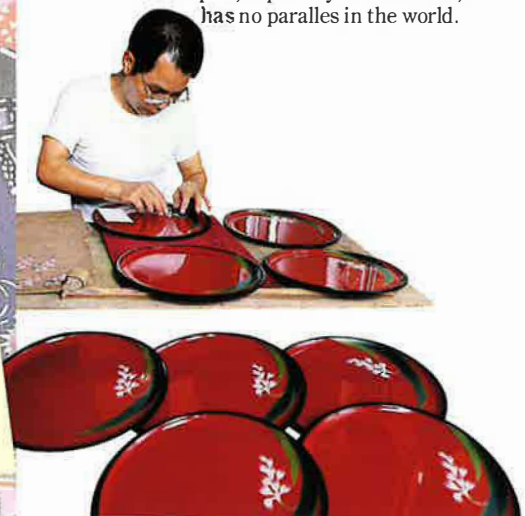
Bingata and Weaving



Ryukyuan Lacquerware

Okinawa's unique red lacquer is created by the subtropical sun

The lacquerware has been developed since late 14th century as a tribute to foreign countries under encouragement by the royal government. Okinawa has many unique decorating techniques, such as tsuikin (embossing), raden (mother-of-pearl inlay), chinkin (gilt-line engraving), and haku-e (gold leaf decoration) that are all remarkable. The beauty of coating with natural lacquer, especially cinnabar-red, has no parallels in the world.



Wednesday



Karate uniforms are one of Okinawa's biggest exports, and they are desired by people all over the world.

Okinawan Karate

Okinawan Karate is well-known throughout the world.

It was introduced to Okinawa by China in the 15th century. During the Ryukyu Kingdom era, this form of Karate developed as a way for people to protect themselves. This style of Karate does not include the use of weapons.

It is said influences of Karate are also seen in kungfu and in Hong Kong films.

Karate is very popular in Okinawa, and many people take classes. In Naha there are several gyms.



Healthy Ryukuan dishes that will prolong life

Traditional Okinawan dishes consist of refined court dishes as well as ordinary dishes. Because of historical and geographical reasons, influences from mainland Japan and China are strong. However, the dishes are rooted in a wider area. For example, the name of a typical home dish "champuru" comes from Indonesians. Okinawan dishes use whole pig parts as well as medicinal herbs and vegetables that are good for your health.



Tundābon (a court dish)

Japanese influence is seen in this dish's polished beauty and light taste.



Ashitabichi

This dish is made with seaweed, radishes, pork, and fat from softened pig's feet. The fat from the pig's feet is very

good for your health. seaweed which is used in this dish, does not grow in the sea around Okinawa. It is imported from Hokkaido.



Okinawa Soba

This is originally said to be made by people from China, which has now become a typical Okinawa dish. You must try it!



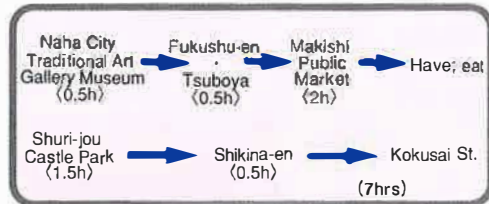
Goya-Champuru

This dish is known to give you more energy and is made with tofu and goya, bitter cucumbers.

There are many w

A short yet meaningful trip

If you don't have much time but want to visit all the famous scenic places, this is the best schedule. The emphasis is on Shuri Castle, but you can visit scenic spots and work shop of traditional handicrafts as well.



Please refer to Yellow Page



Shuri Castle Park (Town map O-3,P-3)



Shuri Castle Park (Town map O-3,P-3)

Please refer to P.5. Opens 9:00~18:00
(close at 17:30 December~February)
Entrance fee: Adults: 800 Yen. Open daily all-year-round.
(closed 2 days a year)

Please refer to P.9. It opens from 9:00~17:30
Entrance fee: 300 Yen. Closed on Wednesday
(holidays will be deferred to the next day)
During the summer it is open in the evenings



Fukushu-En (Town map F-3)



Shikina-En (Town map P-7)

Please refer to P.10. It opens 9:00~17:30
(close at 17:00 from October to March)
Entrance fee: 300 Yen. Closed on Wednesday

Makishi Public Market
(Town map I-7)

Please refer to P.21. Opens 10:00~19:00



Naha City Traditional Art Gallery Museum (Town map P-7)

In this museum is a collection of Naha's art work.
Opens 9:00~18:00. Entrance fee: Adults 300 Yen. Close on Tuesday (open on holidays)



Tsuboya (Town map E-7)

Please refer to P.23 It opens from 10:00~19:00
It's very close to market and there are many pottery stores.
Might be closed earlier in winter

Take a rest and sip some coffee near the kiln, which is surrounded by green trees.

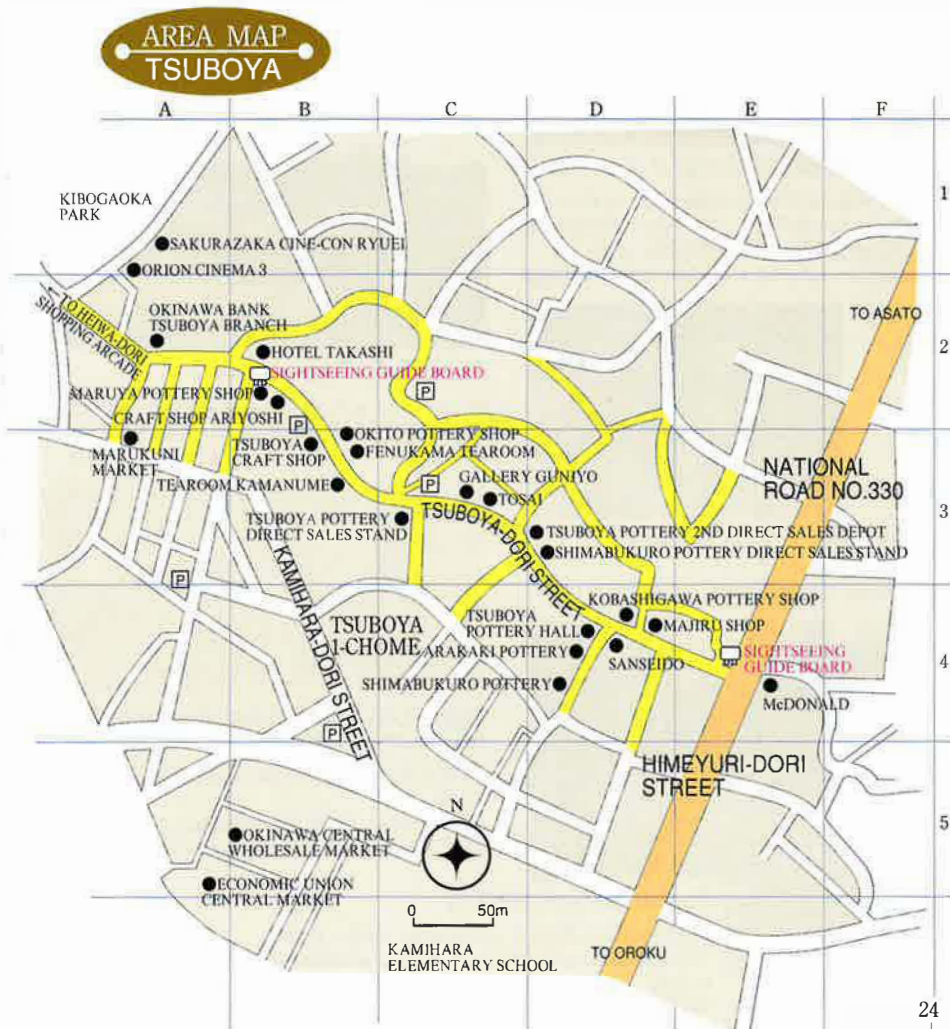
Tsuboya is center of Naha city but the atmosphere is totally different. At the cafeteria around the kiln they serve good coffee in Tsuboya pottery cups. (See map B-3.)



Every place in Okinawa is continually changing, but Tsuboya town remains the same.



Most of shops will give discounts for purchases of large quantities. The secret of shopping is making comparisons.



Tsuboya-yaki pottery

A crystallization of combined Southeast Asian countries and Chinese techniques, and a Ryukyuan sense



The merit of tsuboya-yaki pottery is its sedate and warm style. It includes tableware and flower vessels for daily use as well as goods that have artistic value, such as shisa (talismen lion) on the roof.



Ryukyuan Glassware

Although it is glassware, it has warmth.

Its history began after the war when people made glassware by melting disposed bottles. The charm of Ryukyuan glassware is its cobalt blue color which suggests the Okinawan ocean and the color red looks like the setting sun. Its thickness makes it easy to handle. Each piece is a different shape. It is because it is made by the hands of craftsmen that it has such warmth.



Okinawa
proudly presents Awamorito the world.
A tasty liquor that can be drunk in
various manners

Awamori is a distilled transparent spirit which is made from Thai rice and fermented with Okinawa's unique *Aspergillus luchuensis*. There is also amber-colored one which has been stored in barrels. You should try it with Ryukyuan dishes. Its alcoholic percentage varies from 25 to 60, but stronger ones are good in quality. You can mix it with water according to your taste.

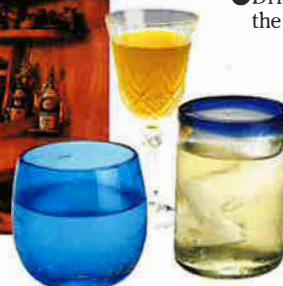
After buying and bringing it home, you can store it for years to age the awamori, like whisky.



● Drink it straight or on the rocks.



It has become very popular not only in Okinawa but also in mainland Japan. Drinking from a Ryukyuan glass or tsuboya-yaki pottery cup is recommended.



● Enjoy a European taste by using it as a cocktail base.

● Habu (venomous snake) or herbs-soaked in Awamori gives you energy.



Naha from spring through the fall becomes a city full of events. It's a chance to enjoy exotic scenes, warmth and enthusiasm. This is a good opportunity to visit Naha.



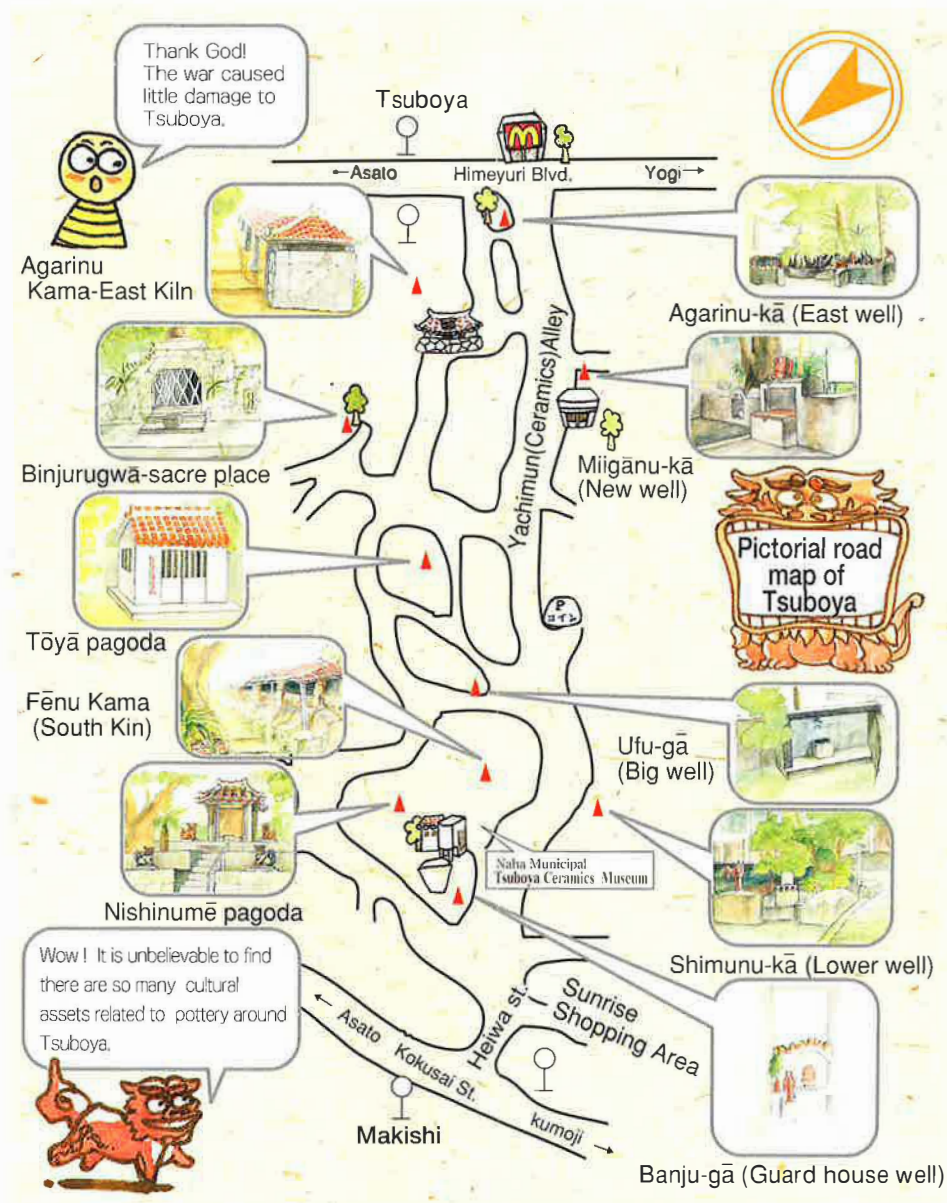
● **Naha Dragon Boat Race**
(May 3, 4 and 5)

This is a festival for brave men who love and admire the sea. Naha Hari was introduced by China over 500 years ago, and it is held as a prayer for safety and for a good catch. About 150,000 people cheer for the men paddling.



● **Naha Seaside Festival**
(The last third of July)

Wakasa Park along the beach is the main place for this festival. You can enjoy Okinawan dishes and music. Marine sports competitions are very fun to watch. At night you can enjoy a beautiful display of fireworks, watching them as they fall from the sky into the sea.



Arayachi

potteries fired without glaze keeping simpleness and warmth of clay.



Joyachi

potteries fired with glaze having a variety of coloring, patterns and decorations.

Space for a Commemorative stamp

Naha Municipal Tsuboya Ceramics Museum

Open: 10:00am-6:00pm
Closed: Monday (When Monday is a holiday, Tuesday closed)
Holidays (except Nov.3 Culture Day)
New Year Holidays (Dec.28-Jan.4)
Okinawa Peace Memorial Day (Jun.23)

Admission fee (to the fixed exhibition room):

	Adult	College & high school students	Under junior high
Single	¥ 300	¥ 200	¥ 100
Group	¥ 240	¥ 160	¥ 80

* Consumer tax not included

* Group-over 20 persons

How to get to the museum:



Traffic guide

5 minutes walk from Tsuboya bus stop
5 minutes walk from Kainan bus stop
7 minutes walk from Makishi bus stop

Naha Municipal Tsuboya Ceramics Museum

—Historical Heritage &
Future Prospect—



1-9-32 Tsuboya, Naha, Okinawa, Japan
902-0065

Tel: 098-862-3761
Tel/Fax 098-862-3762

<http://www.city.naha.okinawa.jp/out/kyoiku/tuboyaidx.html>
<http://www.okinawa.kyushu.mbc.ntt.co.jp/wnnn/original/yachimun/index.html>

Tsuboya, the Center of Okinawan Ceramics.

In early times, man began to make potteries using simple natural materials and fire with their bare hands. Their skills and knowledge have handed down from generation to generation until today. Here in Okinawa too, people have developed and fostered their skills of pottery making through cultural exchange with the neighboring regions and countries. The aim of this museum is to exhibit Tsuboya pottery and explain historical background of Tsuboya which played a vital role to develop and lead Okinawan pottery making. After cruising the museum, visitors may take a walk to Tsuboya area, adjacent to the museum, where they can find a large row of pottery stores. It is hoped that your visit to this museum and Tsuboya may help you widen your knowledge of Tsuboya pottery and its history.



"Hi, Would you like to take a walk with me to Tsuboya alley filled with an atmosphere of the good old days."

Entrance hall

In this hall, in addition to typical Okinawan potteries, some potteries from various Asian countries are on display.



entrance

— Yuntaku (Chit-chat) lounge —

At this counter, visitors can get detailed information on pottery and local culture from the staff on duty.



Display Information

First floor First floor-history of Okinawan pottery is displayed in chronological order in order to give visitors better understanding of Okinawan pottery.



entrance

Second floor displays various techniques and process of Tsuboya pottery making. Also those tools and instruments which were used for forming potteries are on display.



The permanent exhibition room

exit



Pre-war time dwelling

The kitchen of a dwelling in Tsuboya neighborhood before the Okinawan War was restored to show how Tsuboya earthenwares were used for daily living.



The projection theater

The wall of the permanent exhibition room is used as a screen to show fabulous feature stories of Tsuboya and the people.



We have a library, too.

The temporary exhibition room

is a space to hold various projects and events offered by the museum. It is also open to the public as a rental gallery.

Rental fee (per day)	
when admission charged	No admission charged
13,500 yen	4,500 yen
(consumer tax not included)	



Remains of Wakuta Kiln

excavated from the construction site of Okinawa Prefectural government building and restored for display.

蘇 る 出 島。



● ● ● 長崎オランダ街道をゆく

オランダ人の居留地であった出島は、ほぼ東京ドームのグラウンド部分(13,000m²)の広さであった。小さいといえば小さいが、約220年間、東西交流の拠点として果たした役割はとてつもなく大きい。いま、昔の出島の街並みが復活しつつある。この4月に当時の建造物5棟が復元された。

外山幹夫●文
内橋美誉子●撮影



「唐蘭館絵巻・蘭船入港図」(川原慶賀筆)



唯一の出入り口であった表門

長

崎といえば「出島」、というように、出島は長崎の象徴であるといつてよい。

いうまでもなく出島は、鎖国体制をとった江戸幕府が長崎につくらせたものである。鎖国というのは、人はもちろん、物や情報の流通まで一切を遮断するといふものである。それは江戸幕府が、封建体制を維持するために、対外貿易の利益を独占し、その体制と相いいれないと考

えたキリスト教の流入を阻止するためにつくり出した「装置」であった。

しかし、すべてを完全に遮断してしまつたのでは幕府の財政的基盤は弱体化す

る。そこで幕府は、例外的にオランダと中国との間にのみ通商を行つたのである。江戸幕府のキリスト教に対する憎しみは、実にヒステリックなものであった。戦国時代の終りごろ、わが国はポルトガルとの間に貿易を行つていた。それをやがてオランダに乗り換えたのは、キリスト教の布教活動と一体となつていたポルトガルと異なり、オランダは新教国で、宣教師による布教活動と無関係であつたからである。江戸幕府はこうしたオランダをポルトガルに代る新たな貿易相手国として選んだ。このような事情からオランダと中国は、江戸幕府のお気に入り、相手国となつたのである。その貿易の場が他ならぬ長崎なのであつた。

出島は寛永十一年(一六三四)、ポルトガル人を収容するために建造に着手、寛永十三年に完成した。これはポルトガル貿易で利を収めていた長崎の有力町人二十五人が出資してつくられた。このため出島は以後私有地であり続けた。これをポルトガル人やオランダ人に賃貸したのである。ポルトガル人は出島に三年間収容されたが、寛永十六年にわが国から追放されてしまった。そして二年の空白ののち、今度は平戸オランダ商館の閉鎖に伴い寛永十八年(一六四一)、オランダ人がここに収容されて幕末の安政二年十二月(一八五六年一月)、日蘭和親条約締結で正式な外交関係(従来は単なる

のが、平戸の料理人たちだ。日蘭交流400年を料理で盛り上げようと、市内のホテル、旅館、レストラン……とにかく総出でオランダ商館料理の再現に挑戦した。

参考にしたのは、当時の様子を伝える商館長日記や航海日誌、それに何をどれだけ買ったかという会計帳などなど。パンやビール、チーズに甘醬にアスパラガス……商館では牧場や畑も管理して、自分たちの嗜好に合った食材を作っていたことも分かった。日本のものでも口に合えばどんどん取り入れただろうし、なにより平戸の自然の恵みに心惹かれなかったわけがない。おいしいものが好きなのは、今も昔も、どんな国の人だって同じなのだから。

しかし当時の料理は大きなテーブルの大きな皿に、ドーンと盛りつけられていた。これでは少人数のお客様には出しにくい。いくら苦労して再現してみたところで、食べてもらわなくては意味がないのだ。そこで各旅館やホテルの料理人が「これぞ」と思う数品を、ふだん出している懐石料理などと組み合わせ出すことにした。これなら平戸の海の幸をスタンダードにお刺身で堪能しつつ、幻の商館料理も味わうことができるではないか。約1年のあいだ、ああでもない、こうでもないを繰り返し、たくさんの人に試食してもらいながら、ようやく輪郭が

料理名の後のカッコ内は、店の名前です



平戸商館料理をまじえた懐石コースは5000円から(写真提供/旗松亭)



ケイヒトソップ(旗松亭)
プリプリの伊勢エビをクレープで巻いた、現代風の逸品



パスティソップ(旗松亭)
一見純和風だが、れっきとした商館メニュー。そのころ最先端だった「イモ」が入っている



ヒリュウズ(旗松亭)
「ひろうず」「がんも」のルーツがここに。一口サイズでふんわりやわらか



アップルスイート(旗松亭)
フルーツをまるごといかしたデザート。当時「甘さ」は一番の贅沢だった



しもつま・みどり
ライター専門ジャンル未分化地帯の長崎にあって、雑誌記事から住宅広告までを手がける29歳。近ごろではテレビの分野にも進出している。

この平戸の商館料理は、来年3月までの期間限定だ。懐石との組み合わせのほか、フルコースでの提供も可能で、宿によっては食事のみの利用もできる(要予約)。平戸に来たら、ぜひ舌でタイムトリップしてみたいかがだろう。

●平戸海上ホテル「観月館」
☎0950122138000
1泊2食12,000円
●平戸観光ホテル「旗松亭」
☎095012212877
1泊2食12,000円



「唐人館繪巻・倉前圖」(川原慶賀筆)



復元された出島の建物。右から二番蔵(染料蔵)、一番蔵(砂糖蔵)、一番船頭部屋(船長の居住棟)

は、オランダ人を市中で見かけることは
まずほとんどなかったといつてよい。
それでも大名は一代に一度だけ出島見
物が認められていた。またオランダ通詞
が出島内に出動した。この他料理人・洗
濯屋・芝刈り職人なども出入りしてい
た。司馬江漢も長崎奉行所配下の役人とい
う名目で、出島に数名の者を伴って赴
いている。彼等をはじめオランダ人を見
て、その独特の風貌に仰天し、肝を潰
した。

中

国人収容施設であつた唐人屋敷
が市中のや、奥まった館内町に
あるのに対し、出島(オランダ
屋敷)は、J R長崎駅から市内電車で三

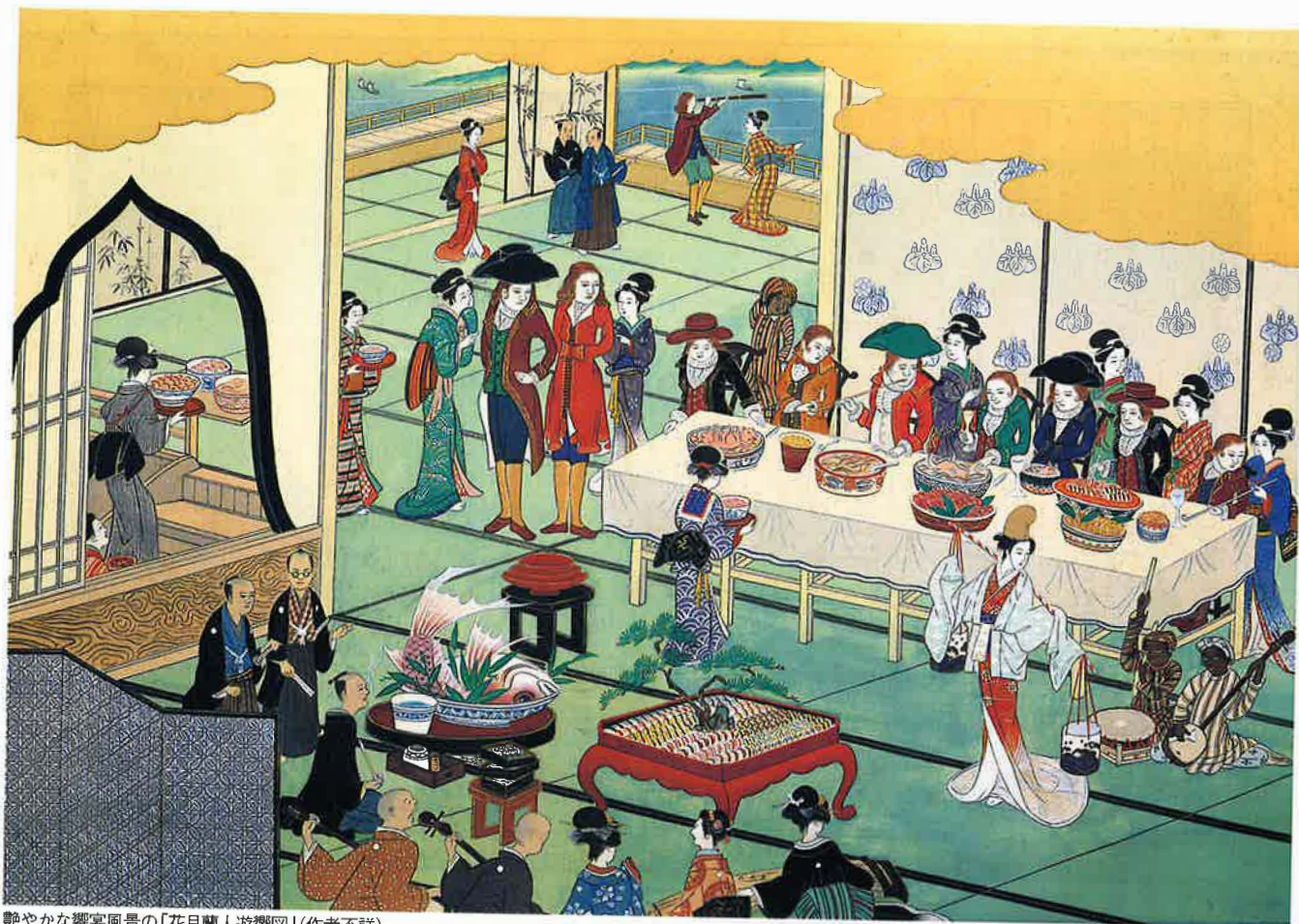


一番船頭部屋(船長の居住棟)の内部

つ目の停留所(出島)で降りたところに
あつてすこぶる分りやすい。ただ、今日
の出島が江戸時代さながらに扇形になっ
ていると思うと、見当外れである。

出島は明治以降、長崎港の埋め立ての
一環として周囲が埋められ、肝心の扇形
は失われてしまった。私有地であり続け
たことから出島のあつた場所に公私の建
物がつくられた。戦後オランダから整備
の申し入れもあったが、なかなか実らな
かった。

こうしたなかで平成六年十二月、長崎
市民の間で、「出島・長崎奉行所を復元
する市民の会」というものが発足した。
これはバブルの崩壊後、長崎の観光客が
伸び悩み、また周辺の新興住宅地へ向け



艶やかな饗宴風景の「花月蘭人遊覧図」(作者不詳)



「日本の想い出・出島の大通り」(リンデン画)



現在の大通り。右側の建物は出島史料館分館

通商関係が成立するまでの二二〇年間、さらにその後の居留地時代までも含め出島時代が続いた。

さ

てこの出島は市内江戸町の突端の長崎港につくられた人工の島で、初め築島とよばれていた。総面積三、九六九坪余(約二、三、一〇〇余平方メートル)、南約二、四メートル、北約一、七四メートル、東西約六メートルの長さであった。

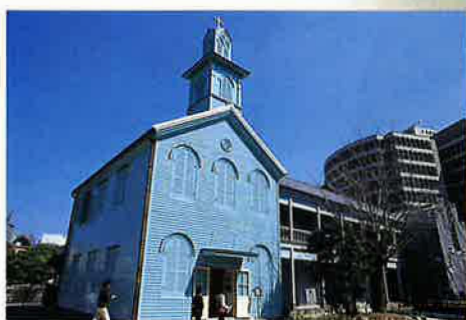
周囲は塀で囲まれて、内からも外からも互に窺い知ることではできないようになっていた。北側には、隣接する門前町である江戸町と通じる唯一の出島橋が架か

っていた。江戸町その向うには、長崎奉行所西役所があった。

橋のたもとに、遊女・高野聖^{こうのせい}以外の日本人の立入り禁止、またオランダ人の外出を禁じ、日本人が勝手に船を近づけぬようにとの趣旨の立て札が掲示されていた。そのため、出入口の表門の脇には番人詰め所があった。当時は、日蘭の親善交流などとは思ってもよらなかった。やむなくオランダ人が市内に出る時は駕籠^{かご}に乗せられていた。従って、一般の長崎市民



上＝料理部屋。室内は左の調理室図を参考に再現している
(写真提供／長崎市教育委員会)
左＝「唐蘭館給巻・調理室図」(川原慶賀筆)
下＝「日本の想い出・商館からの眺め長崎景観」(リンデン画)



出島史料館本館の建物は、明治10年に我が国初のキリスト教神学校として建てられたもの



こうした動きに対し、長崎市当局も出島復元整備室を設け、正面から出島復元に取り組むことになった。これは平成八年から十五年をかけての短中期計画と、完全復元を目指す長期計画とに分けられる。そしてまず今年四月から、ヘトル(商館長次席)部屋、一番船船頭部屋、一番蔵、二番蔵、料理部屋の五棟が復元され一般に公開されている。また市が一般から募った出島整備資金には今までに

て市中人口が流出しつつある現状をみて、観光長崎をいかにして再生させるかという課題に対し、天領長崎の統治者のいた長崎奉行所とこの出島を復元し、長崎の新たな観光の目玉にしようという気運の中から生まれたものである。これは大学関係者や市民が一体となった市民運動となり、不肖私はその会長を引き受けている。

九億円以上の寄付が寄せられている。さらに、四年前にNHKによる金曜時代劇「夢暦長崎奉行」の放映や、J・R特急シボルト号の運行なども気運を盛り上げ、完全復元に向けて目下歩みを進めているところである。



とやま・みきお

1932年長崎市生まれ。広島大学大学院文学研究科博士課程修了。現在、長崎大学名誉教授。長崎県立長崎シーボルト大学教授。文学博士。「出島・長崎奉行所を復元する市民の会」会長。主な著書に『大友宗麟』『大村純忠』『大名領国形成過程の研究』『中世九州社会史の研究』『松浦氏と平戸貿易』『長崎奉行』『長崎歴史の旅』『肥前有馬一族』など多数。



ヘトル(商館長次席)部屋。今回復元された5棟の中で最も大きく、内部は史跡出島案内所や売店(1F)、多目的ホール(2F)となっている(写真提供／長崎市教育委員会)