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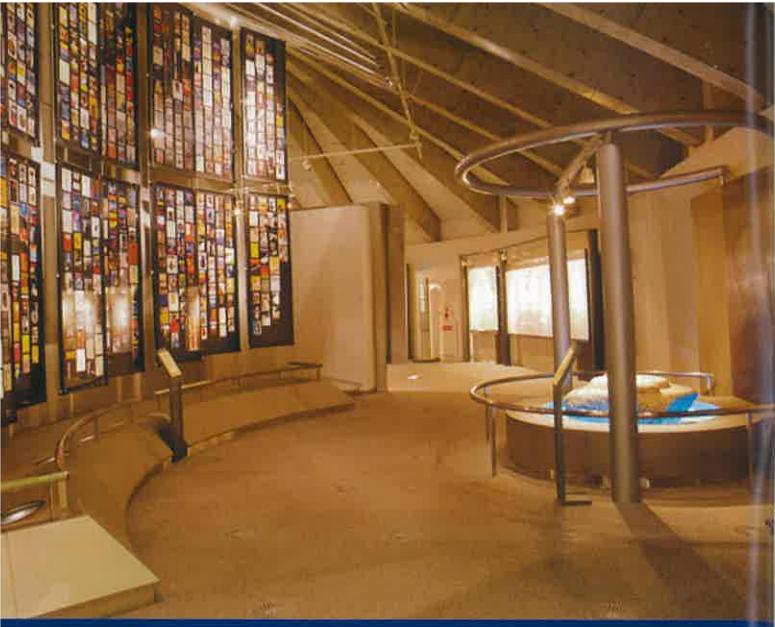


Entrance hall

Kitakyushu, a Town of Literature

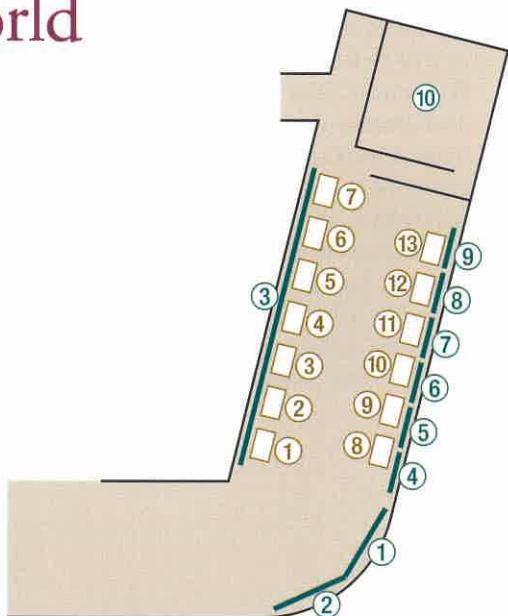
The city of Kitakyushu has created a literary atmosphere in the rich natural environment and climate which surrounds the city. The novel *Hana to Ryu* written by Ashihei Hino was composed in Wakamatsu. And Kokura was the origin of the novel *Muhomatsu no Isshou*. There are many places of famous works. And literary monuments can be seen everywhere within the city. The city is home to many writers such as Matsumoto Seicho, who was awarded the Akutagawa Literary Award and other writers who won the Naoki Literary Award. These writers have taken the passion from their predecessors who had played an active part in various literature fields. This city has been keeping up its literary tradition to this day.

Exhibition contents are sometimes changed.



Exhibition Room 1

Matsumoto Seicho's World



① The writer who devoted himself entirely to writing

Matsumoto Seicho is a writer whose touch is outside the conventional limit. We agree in the sense that he was the first writer in the history of Japanese literature who was not only had a variety of writing styles but also had a clear personal belief.

In this exhibition, his achievements and the time he spent are displayed here. We can see Matsumoto Seicho devoted himself to writing and his social events.

② Matsumoto Seicho's Works arranged according to Subjects

Nonfictions

Ancient History:

Kodaishi Gi, Hi no Kairo (Hi no Michi), Seicho Tsushi, Seicho Kodai Yuki – Yoshinogari to Yamataikoku, and Ko Fudoki (Shisetsu Ko Fudoki)

Contemporary History:

Nihon no kuroi Kiri, Gendai Kanryo Ron, Showa Shi Hakkutsu, 2.26 Jiken, and 2.26 Jiken: Kenkyu Shiryo

Autobiography, Essay:

Hansei no Ki

Autographical work:

Fukei no Yubi

Fictions

Historical Novels:

Mushukunin Beccho, Tenpo Zuroku, Shisetsu Nihon Kassen Tan, and Saikaido Danki

Critical biography:

Aru 'Kokura Nikki' Den, and Ni Ikan Den (Dual Images of Mori Ogai)

Contemporary novels:

Saigo Satsu, Aru 'Kokura Nikki' Den, Fusetsu Danpi (Danpi), Nami no Tou, Kemono Michi, Sabaku no Shio, and Kusa no Michi

Mysteries:

Harikomi, Ten to Sen, Zero no Shoten, Kuroi Fukuin, Kyukei no Koya, and Suna no Utsuwa

Matsumoto Seicho and his Life



③ 1909 Matsumoto Seicho was born in the city of Kokura, now Kokurakita ward, on December 21, 1909. His real name was Kiyoharu.

1910 He and his family moved to Dannoura in Shimonoseki city, where his grandparents lived.

1913 They moved to Tanakamachi in Shimonoseki city.

1916 He attended Seiga Elementary School in Shimonoseki city.

1917 He and his family moved to Kokura city and he transferred to Tenjinjima Elementary School.

1922 He entered Itabitsu Elementary School (higher form of Elementary School: old education system) in Kokura, now Kiyomizu Elementary School.

1923 In Konyamachi, Kokura city, his father established a small restaurant.

1924 He graduated from Itabitsu Elementary School and began work as a footboy at the Kokura Branch of the Kawakita Electric Company. It was here that he became familiar with literature.

1927 He was made redundant because his company closed its Kokura Branch due to the recession. He began to establish contact with workers who loved literature at Yahata Steel Co. or Toyo Pottery Co.

1928 Following his Mother's advice, he became an apprentice of litho printing at the Takasaki Printing Co. in Kokura city. Later he moved to another printing company.

1929 Arrested by the Kokura Police, he was taken into

custody for 10 days because his literary friends were circulating copies of *Senki*, a proletarian magazine. It was during the time of the Red Purge when reading materials were restricted.

1930 He was drafted and classified as Class B Recruit, according to the military.

1931 The printing company went bankrupt and he returned to the Takasaki Printing Co. Kane, his grandmother, died at the age of 83 on February 8.

1933 In order to cultivate his lithographic skills, he served as an apprentice at the Shimai Printing Co. in Fukuoka city.

1936 He married Uchida Nao, fifth daughter of Uchida Kenjiro, who was from Saga Prefecture.

1937 Leaving the Takasaki Printing Co., he established a printing business of his own. In the autumn, he began printing production work at the Kyushu Branch of the Asahi Shimbun in Kokura city.

1938 In January, his first daughter was born.

1939 He became a part time non-regular staff member in the advertising department of the Kyushu Branch of the Asahi Shimbun.

1940 At the Asahi Shimbun, Western Head Office, he was made a full time non-regular staff member in the advertising department.

 In March, his first son was born.

1942 In June, his second son was born.

1943 At the start of the year he was given a permanent position at the Asahi Shimbun. He entered the 143 Regiment of the 56th Division at Kokura, Fukuoka Prefecture for three-month training conscription in October.

1944 He entered the 86th Regiment of the 187th Division as a private and later he transferred to the 78th Division as a recruit. He spent one year as an Army medic in Yongsan, Keijo, now seoul. He was later promoted to Private First Class. His family were evacuated to Saga Prefecture, his wife's hometown.

1945 He was stationed in Jeongeup, Jeollabuk-do, Korea when the war ended. In October he returned to Saga and then, later he found a house at Kurobaru, Kokura city, which was previously used for mine workers.

1946 In July, his third son was born.

1948 He worked at the advertising department of the Western Head Office of the Asahi Shimbun where he showed a talent for designing adverts.

1949 He was promoted to head of the advertising department.

1950 *The Shukan Asahi Weekly Magazine* hosted a fiction contest and he submitted a short story titled *Saigo Satsu*, which was placed third in the competition in December.

1951 *Saigo Satsu* was considered for the 25th Naoki Literary Award.

1952 In the *Mita Bungaku Magazine*, he published *Kioku* and *Aru 'Kokura Nikki' Den*. He was selected as a member of the Kyushu District of Japan Ad Art Committee and opened the office in his own home.

1953 *Aru 'Kokura Nikki' Den* was at first considered for the Naoki Literary Award, but it was instead considered for the Akutagawa Literary Award by a Selection Committee. He received the 28th Akutagawa Literary Award for the second half of the 27th year of Showa in January. On December 1st, he transferred to the Head Office of the Asahi Shimbun in Tokyo. He stayed at his aunt's house in Ogikubo, Suginami Ward, Tokyo.

1954 He moved to Seki machi, Nerima ward, Tokyo in July and his family joined him from Kyushu.

1955 Tani, his mother, died at the age of 78 on December 19th.

1956 In May he retired from the newspaper to pursue a full-time career as a writer.

1957 In February he received the 10th Mystery Writers of Japan Prize for *Kao*. Serialization of his book *Ten to Sen* started in the monthly magazine, *Tabi*. He built a house in Kamishakujii, Nerima ward, Tokyo.

1958 *Ten to Sen* and *Me no Kabe* were published and became huge national bestsellers. What the Japanese refer to as the social mystery boom started.

1959 In July, his novel *Shosetsu Teigin Jiken* (a novel which took the subject from bank robbery by killing bank clerks with poison) won the Readers' Award of the 16th Bungei Shunju.

1960 His *Nihon no kuroi Kiri* is considered to be his first non-fiction book. The Word, 'Kuroi Kiri', became a buzz term.

1961 His income in 1960 was the highest of all writers in Japan. He built a house in Kami Takaido, Suginami ward, Tokyo, and moved to the new place in September. He became a member of selection committee for the Naoki Literary Award.

1962 He donated a piano to his former Elementary School in Tenjinjima. Minetarou, his father, died at the age of 89 on March 13th. He was selected as a member of the executive board of The Japan Writers' Association in April.

1963 He won the 6th Japan Congress of Journalists Award by publishing *Nihon no kuroi Kiri*, *Shinsō Kairyū*, *Gendai Kanryō Ron*, and along with a few other his novels in August. He was elected President of Mystery Writers of Japan, served 4 terms and resigned from the presidency position 8 years later.

1964 In April, he went on his first trip abroad to Europe and the Middle East. He started writing *Showa Shi Hakkutsu* in the *Shukan Bunshun Weekly magazine* in July.

1965 From April to May, he boarded to the Middle and Near East to collect data for his next novel.

1966 In December he won the 5th Fujin Koron Readers Award for *Sabaku no Shio*. He expanded his interests into ancient history by serializing *Kodaishi Gi* in the *Chuo Koron monthly magazine*.

1967 He was awarded the 1st Yoshikawa Eiji Literary Award for his *Showa Shi Hakkutsu* and other works.

1968 In January, he went to Cuba to attend the World Cultural Meeting hosted by the Cuban Government. In February, he was invited to North Vietnam and met with its president, Pham Van Dong. He was admitted into the Tokyo Women's Medical University Hospital for 40 days with a duodenal ulcer and inflamed peritoneum during July and August. In October, he traveled to Europe to collect data.

1969 He went to Laos to collect data in May. His novel titled *Zou to Ari* was based on the data collected during this trip. He later changed the title to *Zou no*

shiroi Ashi.

He made a journey to Southeast Asia with his wife and children.

1970 He was awarded the 18th Kikuchi Kan Prize for his active sequential writings of *Showa Shi Hakkutsu*.

1971 38 volumes of his first part of the collected works entered publication in April.

His *Rusutaku no Jiken* was awarded the 3rd Golden Readers' Award of Shosetsu Gendai in June.

He was again elected for the post of President of Mystery Writers of Japan, served two terms and resigned from the post four years later.

1972 In October, he began a quarterly magazine titled *Kikan Gendaishi* for young researchers to publish article of their studies.

1973 He made a trip to Iran, Turkey, Holland, Britain, and Ireland to collect data during April through May.

With Egami Namio and a few others, he visited North Vietnam as a head of Vietnam Ancient Culture Inspection party in November.

1974 He traveled to Okinawa for the first time in March. 38 volumes of the first part of his comprehensive works were completed in May.

1975 It came as a surprise to many that Matsumoto Seicho had helped mediate a settlement between the Soka Gakkai and the Japanese Communist Party. The two groups later reached an agreement in July.

1976 In a nationwide public opinion survey by the Mainichi. He began writing *Ko Fudoki*, and *Sericho Tsushi*. He changed the title to *Shisetsu Ko Fudoki* later. His interest in ancient history increased the amount of his work.

1977 In January, he participated in Yamatai Kingdom symposium, which was sponsored by the Asahi Shimbun, as a symposium planner and the chairman.

In August, he went to the United States and Canada to collect data for his novel, *Kuu no Shiro*.

1978 In February, he was awarded the 28th NHK Broadcast Culture Prize.

In October, he founded Kiri Production Company.

He took coverage trips to Europe in July, and to Iran in August and September, where he encountered a big earthquake and anti-government demonstration that demanded the resignation of Pahlavi.

1979 He resigned from the Naoki Literary Prize selection committee.

1981 He participated in the symposium for the Shosoin Exhibition held at the Tokyo National Museum.

1982 He took coverage trip to Europe during October and November.

18 volumes of the 2nd part of his comprehensive works began to circulate in November.

1983 He visited China, for the first time, with crew from the Asahi Broadcasting Corporation for a special program titled Seicho investigates Buddhist Tantrism during May and June.

He also made visits to New Delhi, Madras, and Calcutta with the same broadcasting crew.

1984 18 volumes of the 2nd part of his comprehensive work were completed in April.

He supervised the development of a TV Asahi program titled New Documentary Drama 'Showa Era' - Matsumoto Seicho identifies the knot. He was a commentator of all the 25 episodes.

He toured Europe during May and June.

He dissolved the Kiri production company in September.

1985 In commemoration of his 35 years of writing, the Matsumoto Seicho Exhibition, which was sponsored by the Asahi Shimbun and Seibu Art Museum, was held in various places throughout Japan.

He established the Kiri Kikaku company to produce movies and TV programs in June.

He made another trip to Europe, this time to collect data for *Kirino Kaigi* during September and October.

1986 He was the chairman of the symposium concerning "The mystery why Copper Swords, Bronze bell-shaped Vessels, and Copper Pikes were buried together?", which was held at Matsue city, Shimane Prefecture in March.

He went on a coverage tour to Austria, Czechoslovakia, and Great Britain for *Kurai Chi no Senbu* in May.

1987 Once again he went to coverage tour to Europe for his novel *Akai Hyoga* in May. Its title was later changed to *Akai Hyogaki* in July and August.

He attended the 9th International Crime Writers Congress held in Grenoble, France and gave a talk about his sense of mystery there.

1988 In November, he fell ill and was admitted into the Tokyo Women's Medical University Hospital.
He was annoyed by his gradual decrease in vision.

1989 *Deitanchi*, his short novel, which he wrote after a long interval, drew attention in literary comments.
He spoke positively about the Yoshinogari site and wrote a great deal about it.
In February, he was admitted to the Tokyo Women's Medical University Hospital again, and underwent prostatectomy and he hastily recovered.
He went on another coverage tour to Europe this time for his novel *Kusa no Michi* in June.
In August, he was treated for glaucoma.

1990 In January, he was rewarded with the Asahi Award.
In June, he traveled to Great Britain and Germany.

1991 In commemoration of the 40th anniversary of writer activity, four commercial broadcasting companies dramatized Seicho's 12 works, and broadcast one in the national network starting from April.
In December, he traveled in an Asahi Newspaper's company plane that toured Japan showing him, from the skies, where he had written some of his works. It was his long-cherished travel.

1992 On April 20, just before publishing his book titled *Sen Kyuhyaku Gozyu Ninen Nikkouki 'Gekitsui' Jiken*, he collapsed due to a cerebral hemorrhage and was hospitalized at the Tokyo Women's Medical University Hospital. The operation to stop his cerebral hemorrhage was a success and he quickly recuperated. However, his condition took a sudden turn for the worst at the end of July and he was diagnosed with Liver cancer. At the age of 82 he passed away on August 4. On August 10, a service was held at Aoyama Funeral Hall and was attended by almost 1,100 people. His Buddhist name is 'Seikanin Shaku Bun Cho.'

• Exhibits •

①

〔教科書〕

当時の地理の教科書

Geographical Textbooks

These are geographical textbooks used in primary schools in the early Showa period. Geography was Matsumoto Seicho's favorite subject.

〔円本〕

当時の代表的円本

昭和初期の円本ブームの中、愛読した『明治大正文学大全集』

1926(昭和元)年

One-yen Novel

Typical one-yen novel in the early Showa period.

〔文庫本〕

進学がかなわなかつた清張にとって、懐に入れた文庫本が何よりの慰めだった。「立川文庫」はこの頃の少年たちが夢中になった講談読物双書。

明治後期～昭和初期

Paperback Books

As Matsumoto Seicho did not go on to junior high school, paperback books in his inner pocket were his best comfort. The Tachikawa Bunko was the storytelling book-and-magazine series to which many boys were absorbed in.

Since the late Meiji period to the early Showa period.

〔扇風機〕

株式会社 川北電気製作所製

初の就職先となった川北電気小倉出張所で取り扱っていた扇風機

1923(大正13)年製造

Fan

A fan made by the Kawakita electric company.

The Kokura Branch of the Kawakita electric company was the place where he was employed for the first time.

Made in 1923 (13th year of Taisho).

〔川北電気企業社小倉出張所〕

The Kokura Branch of the Kawakita electric company

Matsumoto Seicho worked as a footboy for about three years from 1923 to 1926. We can see a fan in the shop window. (Right below in the picture.)

②

[十三歳の松本清張]

写真

板櫃尋常高等小学校（北九州市立清水小学校の前身）の集合写真。
1922（大正11）年、学制発布50周年を記念して撮影された。前列右から2人目が清張。

Matsumoto Seicho at the age of 13

Group photo of Itabitsu Primary School, now Kiyomizu Primary School in Kitakyushu. It was taken in 1922, the 11th year of Taisho Period, in commemoration of the 50th anniversary since school system started. Second right in the front row was Matsumoto Seicho.

[石版石]

当時の印刷用石版石

当時の画工は、厚みのある石版石（大理石）にトキ墨というインキと同じ脂肪性の墨を筆にて印刷物の原稿を描いた

1928（昭和3）年頃

Lithographic Stone

A painter wrote a manuscript of the printed matter onto the lithograph marble stone with fatty India ink. Around 1928 (3rd year of Showa)

[小説研究十六講]

木村義著

給仕時代に時間を見つけては読みふけった小説論。創作の方法、小説鑑賞の理論が豊富な引用で説かれている。何冊も持っていたが、左が昭和2、3年頃に購入し、出征するとき家族にかたく保存をいいつけたもの

1924（大正14）年

Shosetsu Kenkyu 16-Kou (16 Lessons in Understanding Novels) written by Ki Kimura

Matsumoto Seicho found this book when he was a footboy and was absorbed in reading. This is a book on novels and its 16 chapters shows how to write and appreciate novels by abundant illustration of theories. He had same several books. The left one was purchased around 2nd or 3rd year of Showa and he told the family firmly to preserve it when going to war. 1924 (14th year of Taisho)

③

[風景画]

直筆の水彩画

昭和24年冬、父の故郷（鳥取県日野郡矢戸村）を訪れたときのスケッチ
1949（昭和24）年

Landscape Painting

Water-color Paintings drawn by Matsumoto Seicho
He drew it in Yato Village, Hino-gun, Tottori Prefecture, his father's native home, when he visited there in the winter of 1949 (24th year of Showa).
1949 (24th year of Showa)

[『日本民俗学辞典』]

中山太郎著 1941年 植樹書院・複製

本叢書を受け、死を覚悟した清張は、愛着ある蔵書の散逸を惜しむあまり、急いで蔵書印を作り押印したという。

The Encyclopedia of Japanese Folklore
(Duplicated Edition)

It was compiled by Nakayama Taro and published by the Goto Publishing Company in 1941. When he was drafted for service, he had to prepare for death. At the same time he was afraid of his beloved book being scattered and he hurriedly made his ownership mark and put a seal on it.

[デザイン用具]

朝日新聞小倉時代に使用していた絵皿

1939（昭和14）年頃

Design Materials

He used this palette when he was a designer at the Asahi Shimbun, Kyushu Branch.
Around 1939 (14th year of Showa)

[朝日新聞社員写真帳]

西部本社 廣告部 部員

1944（昭和19）年1月発行

Photo Album of company members at the Asahi Shimbun

He was one of the Advertisement Section members, Western Head Office.
Published in January, 1944 (19th year of Showa).

[軍隊手帳]

昭和18～20年にかけて、松本清張が所持していた物と同じ手帳

Military Notebook

Matsumoto Seicho had held the same kind of military notebook since the 18th year of Showa and the 20th year of Showa.

[出征前叔父に宛てた手紙]

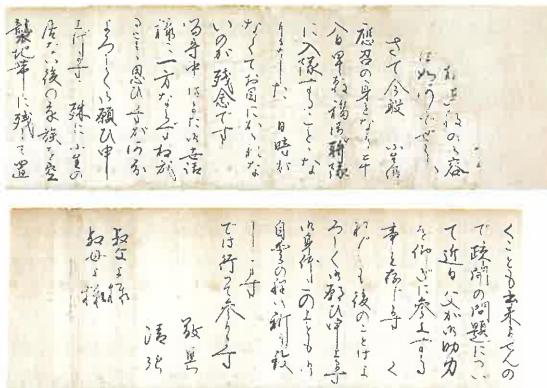
直筆

日付不明

Matsumoto Seicho's Letter to his Uncle

(Duplicated)

It was written just before he went on a war campaign.
(Date Unknown)



④

[西郷札]

薩摩軍軍票

西南戦争に際し薩摩軍が発行した紙幣

1877(明治10)年発行

“Saigo Satsu” (Military Script)

Military Currency of the Satsuma Clan
Issued in 1877 (10th year of Meiji)

[「西郷札」]

草稿 複製

1950 (昭和25)年

Manuscripts of *Saigo Satsu* (Duplicated)

Printed in 1950 (25th year of Showa)

[百科辞典]

富山房 國民百科大辭典

「西郷札」を書くきっかけとなった百科事典

赤線部分が西郷の項目

National Encyclopedia published by Fuzanbo Publishing Company.

This encyclopedia served as a catalyst for Matsumoto Seicho to write *Saigo Satsu*.

The entry of “Saigo Satsu” was underlined.

[懸賞小説「百万人の小説」入選通知]

手紙 複写

「西郷札」三等一席入選を知らせる朝日文芸係の書面

1950 (昭和25)年

[朝日入選記事]

「週刊朝日」1950年12月24日号 複写

「百万人の小説」当選発表

1950 (昭和25)年

A Letter from the *Shukan Asahi Weekly Magazine*, December 24th Issue, 1950. (Duplicated)

It told the author that *Saigo Satsu* was selected as third place of the contest.

1950 (25th year of Showa)

[大佛次郎からの手紙]

複製

清張は直木賞の銓衡(選考)委員であった大佛次郎に「西郷札」掲載誌を送った。その礼状。

作品の感想、「文体は沈静…始めて(ママ)のひとに珍しいと思ひました」は興味深い。

1951 (昭和26)年

A Letter from Osaragi Jiro (Duplicated)

Matsumoto Seicho sent a copy of *Saigo Satsu* to Osaragi Jiro. He was a member of the selection committee of the Naoki Literary Award in those days. In his return mail to Matsumoto Seicho, Osaragi mentioned that Seicho's writing style had calmness and it was a rare case for an amateur writer.

1951 (26th year of Showa)

[木々高太郎からの葉書]

複製

「西郷札」掲載誌を送付したことへの礼状。

これが縁で、木々が編集していた「三田文学」に「記憶」と「或る『小倉日記』伝」を発表。後者が芥川賞受賞作となつた。

1951 (昭和26) 年

A Letter from Kigi Takataro (Duplicated)

Kigi Takataro, editor in chief of the *Mita Bungaku Magazine*, wrote to Matsumoto Seicho to thank him for having sent a copy of the *Shukan Asahi Weekly Magazine* to him, in which his *Saigo Satsu* was placed. Being acquainted with Kigi Takataro became an opportunity for Matsumoto Seicho to write *Kioku* and *Aru 'Kokura Nikki' Den* for the *Mita Bungaku Magazine*. Later *Aru 'Kokura Nikki' Den* was awarded the Akutagawa Literary Award.

1951 (26th year of Showa)

[『西郷札』]

初版本

1955 (昭和30) 年11月30日

The First Printing of *Saigo Satsu*

Published in November 30th, 1955 (30th year of Showa).

[転勤希望の手紙]

直筆

当時の朝日新聞東京本社広告部長 矢野伊三見氏へ宛てた手紙。内容は東京本社への異動についての助力依頼

1953 (昭和28) 年3月

A Letter asking for a job transfer to Tokyo Head Office. Autograph.

In his letter to Yano Isami, Department Manager of the Advertisement Department at the Tokyo Head Office of the *Asahi Shimbun*, Matsumoto Seicho asked for help to move to Tokyo Head Office. March, 1953 (28th year of Showa).

⑤

[第28回芥川賞正賞]

懐中時計

「或る『小倉日記』伝」により受賞

主催 財團法人 日本文學振興會

1953 (昭和28) 年2月20日

Pocket Watch, Prize of the 28th Akutagawa Literary Award.

Matsumoto Seicho's *Aru 'Kokura Nikki' Den* won the 28th Akutagawa Literary Award, which was hosted by the Society for the Promotion of Japanese

Literature on February 20th, 1953 (28th year of Showa).

[芥川賞受賞記念のシガレットケース]

松本清張が銀座でつくり、関係者・知人に配ったもの

1953 (昭和28) 年

A Cigarette Case in commemoration of the Akutagawa Literary Award

In commemoration of the Akutagawa Literary Award, Matsumoto Seicho made cigarette cases at a shop in Ginza, Tokyo and gave them to his friends and acquaintances.

1953 (28th year of Showa)

[第28回芥川賞]

目録

「或る『小倉日記』伝」により受賞

主催 財團法人 日本文學振興會

1953 (昭和28) 年2月20日

The 28th Akutagawa Literary Award, Certificate

Matsumoto Seicho's *Aru 'Kokura Nikki' Den* won the 28th Akutagawa Literary Award, which was hosted by the Society for the Promotion of Japanese Literature on February 20th, 1953 (28th year of Showa).



[第28回芥川賞受賞作掲載誌]

「文藝春秋」1953年3月号

「或る『小倉日記』伝」

1953 (昭和28) 年

The *Bungeishunju*, March, 1953 edition.

Matsumoto Seicho's *Aru 'Kokura Nikki' Den* was

featured in the magazine.
1952 (27th year of Showa)

[「或る『小倉日記』伝」初出誌]
「三田文学」1952年9月号
1952(昭和27)年

Aru 'Kokura Nikki' Den was first appeared in the September Issue of the Mita Bungaku magazine in 1952.

[火野葦平からの手紙]

複製
芥川賞受賞を喜ぶ手紙。
「芥川賞に殺されないやうにして頂きたい」とは、自身も芥川賞作家である葦平の、実感からくる助言ともとれる。
1953(昭和28)年

A Letter from Hino Ashihei (Duplicated)

In the letter, Hino Ashihei expressed his joy and advice to Matsumoto Seicho. As Hino Ashihei was the Akutagawa Literary Prize, he said to Matsumoto Seicho not to be overwhelmed by this literary award.
1953 (28th year of Showa)

[和田芳恵からの葉書]

複製
直木賞の有力候補だったことに触れ、「それがどうした風の吹きまはしか芥川賞で…おめでたう存じます」とある。
1953(昭和28)年

A Postcard from Wada Yoshie (Duplicated)

Matsumoto Seicho's *Aru 'Kokura Nikki' Den* was at first a candidate for the Naoki Literary Award. In his postcard to Matsumoto, Wada Yoshie expressed his celebratory comments and his curiosity of a novel being moved from the Naoki Literary Award selection to the Akutagawa selection.
1953 (28th year of Showa)

[「点と線」の構想 (手書きメモ)]

『松本清張短篇総集』1963年 講談社

The Plot outline of *Ten to Sen* (handwriting)

It was reproduced in *Matsumoto Seicho's Anthology of Short Stories*.
Published in 1963 by the Kodansha Publishing Company.

[時刻表]

1956年12月号 復刻版
佐山とお時が乗り込んだのが、15番線に停車中の18時30分東京発、
博多行特急「あさかぜ」であった。

Timetable

December, 1956 Issue

In the novel, two characters, Sayama and Otoki, go on the express Asakaze bound for Hakata at 18:30, which stopped at the 15th platform of Tokyo Station.

[「点と線」掲載誌]

「旅」1958年1月号 最終回掲載号
1958(昭和33)年

Tabi Monthly Magazine, January 1958 edition

Ten to Sen was placed in the *Tabi monthly magazine* published by JTB from February 1957 to January 1958.

January 1958 edition.

[清張直筆メモと「旅」掲載の挿画]

第二回〈情死体〉の原稿の裏には、清張直筆のラフスケッチがあり、
「旅」に掲載された佐藤泰治の挿画はほぼ同じアングルで描かれている。

Matsumoto Seicho's Plot Outline and Illustration in the magazine

Matsumoto Seicho drew illustrations in the back side of the second manuscript and Illustrator Sato Taiji coincidentally drew illustration in the magazine in the same way.

⑥

[「点と線」新聞広告]

新聞紙全面広告 複写 (コラージュ)
1000万部突破の記録など

Newspaper Ad of *Ten to Sen* (Duplicated)

A Million-selling record.

⑦

[トラベラーズチェック]

直筆のサイン入り

A Traveler's Check signed by Matsumoto Seicho

[カジノのチップ]

1984年、「霧の会議」取材のため訪れたフランスのドーヴィルのもの。
ツヴァイクなど、愛読した外国作品への憧憬からカジノに興味をもった
のだろうか

A Chip used at a casino in Deauville, France.

He took coverage trip to Europe for *Kiri no Kaigi* in 1984 because he had loved and read some foreign literature such as the works of Stephen Zweig, he might have been interested in Casino.

[パスポート]

1968年 2月 2日発行

1978年 6月 9日発行

上記は「KIYOHARU MATSUMOTO」

下記は「SEICHO MATSUMOTO」の署名で発行。

1978年 6月 9日発行

イラン、パキスタン、バンコク、香港への取材旅行に使用

Passports

Issued on 2nd of February, 1968 signed by Kiyoharu Matsumoto.

Issued on 9th of June, 1978 signed by Seicho Matsumoto.

He used them for the coverage trip to Iran, Pakistan, Bangkok, and Hong Kong.

[海外取材関連資料]

地図・パンフレット

Materials for coverage trip to foreign countries

Maps and pamphlets

[取材に携行したカメラ]

Nikon F-501

国内を始め多岐にわたる海外取材にも、常に2台以上のカメラを携行した。

The Camera he took on his coverage trips

Nikon F-501

He always took more than two cameras whenever and wherever he took coverage trip.

[海外から家族に宛てた手紙・ハガキ]

Letters and postcards sent from foreign countries to his family

Matsumoto Seicho's Whole Works



④ Contemporary novels

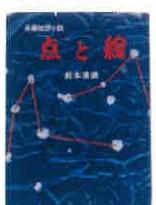
Saigo Satsu, Aru 'Kokura Nikki' Den, Danpi, Nami no Tou, Kemono Michi, Sabaku no Shio, and Kusa no Michi



In 1953, he was awarded the Akutagawa Literary Award for his novel *Aru 'Kokura Nikki' Den*. His early short stories, which reflect his younger days when he had to support his family on the fringe of the society, creep into readers' minds. After that, in the field of the contemporary novels, he brought forth unique novels which shed light on the dark side of life. It was originally based on his idea. He grasped the life in a multilayered of ways, described the current social situation, and successfully established a new phase of literature with a plain but precise composition style.

⑤ Mysteries

Harikomi, Ten to Sen, Zero no Shoten, Kuroi Gashu, Kyukei no Koya, Suna no Utsuwa, and Kamigami no Ranshin



Matsumoto Seicho is credited with incorporating the motive of the crime and the social background into traditional styles of Japanese mystery and detective fiction. He analyzes man's psychology and his

social background when he committes crimes and describes these two elements as one. In his fiction, bloodthirsty killers don't emerge but they are ordinary people who commit crimes. Publishing his *Ten to Sen* was the beginning of Matsumoto Seicho mania. Many writers came from this boom and what we call detective story reflects these elements, and we refer to them as the 'Post Seicho' era despite him still being alive infatuation.

⑥ Historical Period Novels

Mushukunin Beccho, *Kagero Ezu*, *Tenpo Zuroku*, *Shisetsu Nihon Kassen Tan*, and *Saikaido Danki*



As Matsumoto Seicho was recognized as a professional writer with his historical novel *Saigo Satsu*, his hidden ability first appeared in the field of historical novels. His historical novels are not just stories of the past but contained the social structure or the absurdity of life. These elements became an acute criticism against the contemporary society. On this topic, Matsumoto Seicho once said, To describe the human being living in the past is to explain the human being breathing in the contemporary society.

⑦ Japanese Modern History

Nihon no kuroi Kiri, *Gendai Kanryo Ron*, *Showa Shi Hakkutsu 2.26 Jiken*, and *2.26 Jiken: Kenkyu Shiryo*



The publication of Matsumoto Seicho's *Nihon no kuroi Kiri* delivered a huge shock to its readers. They saw Matsumoto Seicho approaching the dark part of the period of U.S. occupation which was at the time deemed a taboo topic. What should be emphasized about Matsumoto Seicho was his strong interest in history. When he tried to investigate contemporary history, he would approach the truth of the history by a decipherment and analysis of data because it had a

complicated political background.

⑧ Ancient History

Kodaishi Gi, *Hi no Michi*, *Seicho Tsushi*, *Seicho Kodai Yuki - Yoshinogari to Yamataikoku*, *Shisetsu Ko Fudoki*, and *Symposium to Matsumoto Seicho*



Matsumoto Seicho disliked the narrow-mindedness of the academic societies as he believed they were saturated and therefore was supportive of alienated scholars. Matsumoto Seicho had demonstrated his own archeological theories, he had always cared about the reaction from academic societies toward his theories. There were some 'Matsumoto opinions' which historical and archaeological societies accepted as "proof". However his "argument" which was supported by his readers was much more important for him than proof. This is why "proof" and "argument" are necessary for learning.

⑨ Matsumoto Seicho and his Movies

Kao, *Harikomi*, *Ten to Sen*, *Kuroi Gashu · Aru Salariman no Shogen*, *Zero no Shoten*, *Kiri no Hata*, and *Suna no Utsuwa*

Matsumoto Seicho's novels have some distinct characteristics, for example, the plot of some of his novels were very tightly constructed, the plot developed hastily. And the depiction of characters and scenery were exquisitely told alongside the story. These elements were intricately intertwined and they reflected reality. His novels had originally ample visual images and attracted the attention of movie makers. His novels were also adopted into movies.

He kept a distance from movies because he thought a novel was one thing and a film was another. Yet there is one novel that he wanted to bring to the big screen by establishing his own movie production company. It was *Kuroji no E*, which took place in Kokura. *Kuroji no E* would have become a representative film among his works but making the movie was not possible due to limitations and controversy at the time.

• Exhibits •

⑧

〔「或る『小倉日記』伝」〕

原稿複製

財団法人日本近代文学館所蔵

Manuscripts of *Aru 'Kokura Nikki' Den*

The original manuscripts are owned by The Museum of Modern Japanese Literature.

〔「波の塔」「砂漠の塩」掲載誌〕

「女性自身」1960年3月30日号

「婦人公論」1965年10月号 12月号

女性雑誌にも次々と力作を連載し、女性路線を開拓する

Nami no To was placed in *the Josei Jishin*, March 30, 1960 issue.

Sabaku no Shio was featured in *the Fujin Koron*, October and December issues,

He placed his works in women's magazines one after another and Women Fans increased.

〔「黒革の手帖」〕

原稿

Manuscripts of *Kurokawa no Techo*

〔「二人の醫官傳」〕

原稿・グラ

当初「二人の醫官傳」の題名で書きはじめたが、作品発表時には「二醫官傳」に改めた。また、単行本収録の際に「両像・森鷗外」に改題している

1985(昭和60年)

Manuscripts of *Futari no Ikan Den* (Gally)

At first it was titled *Futari no Ikan Den*, but when he finished writing the book he changed the title. When he published the book, he changed the title to *Ryozo-Mori Ogai (Dual Images of Mori Ogai)* again.

1985 (60th year of Showa)

1958 (33rd year of Showa)

〔「点と線」〕

原稿

1957(昭和32)年

Manuscripts of *Ten to Sen*

1957 (32nd year of Showa)



〔「黒い福音」〕

新聞記事複写(コラージュ)

スチュワーデス殺人事件を報じる新聞記事

1959(昭和34)年

Kuroi Fukuin

A newspaper article depicting a cabin attendant involved in a murder case. (Duplicated)

1959 (34th year of Showa)

〔「黒い画集」掲載誌〕

「週刊朝日」1958年11月30日号

Shukan Asahi Weekly Magazine, November 30, 1958 issue, in which *Kuroi Gashu* was placed.

〔「球形の荒野」〕

原稿

1959年、執筆量の激増から書癖を悪い、速記者に口述した原稿に加筆する方法をとった。これは速記者が原稿用紙に清書した後、自筆で書き込みをしたもの

1960(昭和35)年

Manuscripts of *Kyukei no Koya*

In 1959 he suffered from writer's cramp because of a sudden increase of writing novels. His shorthand clerk wrote out the work and Matsumoto Seicho edited it.

⑨

〔「点と線」挿画〕

掲載誌「旅」より挿絵

佐藤泰治氏による挿絵

1958(昭和33)年

Illustrations in *Ten to Sen* drawn by Satou Taiji.

[「霧の会議」]

創作ノート 複写
小説の種となるような短いメモや作品構成のためのメモが書かれているノート

Kiri no Kaigi

Writer's Notebook (Duplicated)

In this notebook Matsumoto Seicho wrote down his ideas for his novels.

(10)

[「天保図録」挿画]

風間完 画 複製

Illustrations in *Tenpo Zuroku* drawn by Kazama Kan.

[「天保図録」関連資料]

「天保武鑑」
コレクション

“Tenpo Bukan” was used in writing *Tenpo Zuroku*.

[「彩色江戸切絵図」]

「八町堀細見繪圖」
「八丁堀 築地 日本橋南之圖」
コレクション

Pictorial Maps collected for *Saishiki Edo Kiriezu*.

Hachobori Hosomie Ezu
Hachobori Tsukiji Nihonbashi Minami Zu

[「西海道談綺」]

原稿
1976 (昭和51)年

Manuscripts of *Saikaido Danki*
1976 (51st year of Showa)

[「江戸談綺 甲州靈巒党」]

原稿・グラ
1992(平成4)年

Manuscripts of *Edo Kidan Koshu Reigaku To*
(Galley)
1992 (4th year of Heisei)

(11)

[『日本の黒い霧』関連資料]

新聞記事 複写 (コレージュ)

作品の基となった事件の新聞記事。これ以後ノンフィクションの分野にも本格的に進出し、以後「黒い霧」は流行語となった

A newspaper article concerning *Nihon no kuroi Kiri*This article was the base document for *Nihon no kuroi Kiri*. After that he found his way into non-fiction. The Word, 'Kuroi Kiri' became a buzz term.

[『日本の黒い霧』関連資料]

A Letter from Hirasawa Sadamichi,

who was sentenced to death for a mysterious crime of what is called 'Teigin Jiken', and it was sent from jail. Posted August, 1960.

[『昭和史発掘』関連資料]

「二・二六事件」新聞号外
17人の死刑判決を報じる号外
1936 (昭和11)年7月7日

An Extra edition of a newspaper telling of the outbreak of a rebellion risen by young officers

An Extra edition of a newspaper
It stated that 17 young officers were sentenced to death; dated July 7th, 1936 (11th year of Showa).

[『二・二六事件』関連資料]

蹶起趣意書 複製
事件当日、青年将校らが配布した物
1936 (昭和11)年2月26日

A Memorandum of intent to initiate a riot
(Duplicated)

It was delivered by young officers on February 26th, 1936 (11th year of Showa).

(12)

[古鏡]

方格規矩鏡 (後漢時代)
コレクション

An Ancient Mirror

from the period, dated 25A.D. to 210 A.D.

〔古代史カード〕

日本史、東洋史の研究書を読んで要點を自分なりにまとめ、執筆に役立てた。絵や地図を写したものもある。

Cards

Matsumoto Seicho collected data from academic books on Japanese and Oriental history. He sometimes drew pictures or maps on the cards and used them when writing novels.

〔「火の路」創作ノート〕

複製

B5の原稿用紙タイプのノートには「登場人物(人名表)」や、「新考案」としてゾロアスター教と『楚辭』、イランの人面獣身と『山海經』、『楚辭』の共通点を指摘するメモが記されている。

The Writer's Notebook used for the creation of *Hi no Michi*

In this B-5 sized notebook Matsumoto Seicho wrote down characters, his understanding of Zoroastrianism and Chuci, and the similarities among the Iranian Sphinx, the Chinese Sphinx in the Shan Hai Jing, and Chuci.

〔邪馬台国シンポジウム〕

パンフレット

1977(昭和52)年1月

A Pamphlet of a symposium on the Yamatai Kingdom

January, 1977 (52nd year of Showa)

〔銅鐸〕

コレクション

Bronze Bell shaped Vessel

⑯

〔作家活動40年記念ドラマ〕

関連資料

1991(平成3)年

TV dramas in commemoration of his 40th anniversary of writing

1991 (3rd year of Heisei)

〔『球形の荒野』〕

映画台本

1975(昭和50)年

Film script of *Kyukei no Koya*

1975 (50th year of Showa)

〔映画パンフレット〕

『迷走地図』『疑惑』『天城越え』『わるいやつら』

A Movie booklets

Meiso Chizu, Giwaku, Amagi Goe, and Warui Yatsura

〔『黒地の絵』〕

シナリオ

Film script of *Kuroji no E*

〔『砂の器』〕

映画パンフレット・サウンドトラックレコード盤

1974(昭和49)年

Movie booklet and soundtrack album of *Sunano Utsuwa*

1974 (49th year of Showa)

Seicho's Theater

⑯ *Nihon no kuroi Kiri – Matsumoto Seicho and the Showa Period*

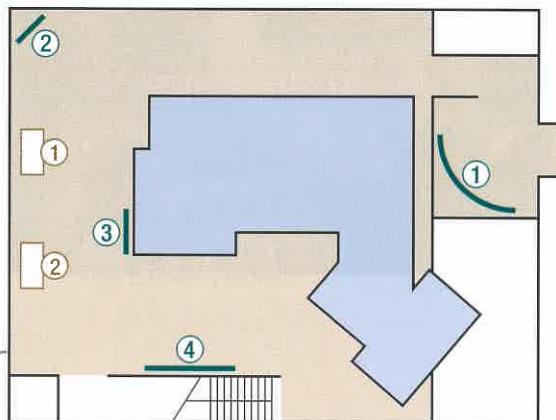




Exhibition Room 2

A Castle of Matsumoto Seicho's Speculation and Creation

1F



① Matsumoto Seicho's house from the air

His house was in Suginami ward, Tokyo and this picture was taken in 1968, 43rd year of Showa.

The Inokashira line of the Keio Electric Railway runs nearby. The person standing in the garden was Matsumoto Seicho. The "Cornerstone of Todaiji" can be seen on his right side and it is displayed at the entrance of Display Room 1 in this Museum.



② A Castle of Speculation and Creation

A Castle of Speculation and Creation preserves the atmosphere of when Seicho Matsumoto died on August 4th, 1992 (4th year of Heisei). It was moved from Tokyo to Kokura, his birthplace. The two-story library was repeatedly enlarged by his book collection resulting from his infinite thirst for speculation and creation. The space in between the many bookshelves look like a maze.

③ Drawing Room

Drawing Room was the front line where the author meets the people from outside.

• Exhibits •

①

[自画像を描いた皿]

益子焼

栃木県に取材旅行で訪れた時に制作した皿

1980(昭和55)年 2月24日

Plate of Mashiko-ware,

his self-portrait was drawn.
He made this plate when he went to Tochigi
prefecture to collect data on February 24th, 1980.

[年賀状]

直筆のハガキ

New Year's Greeting Card
autograph

[画帳]

直筆画

左の物は講談社社長 野間惟道(当時)と佐和子(現社長)の結婚祝い
に送った書画帳
1965(昭和40)年4月

Sketchbook, drawn by Matsumoto Seicho

The left one was the sketchbook presented to Noma Koremichi, 5th chief executive of Kodansha, and Sawako, 6th chief executive of Kodansha, at their wedding day. It was April of 1965.

[直筆色紙]

仏頭図

Colored Paper
drawn by Matsumoto Seicho
Buddha face

(2)

[書画道具一式]

筆・墨・硯

Calligraphy

Brush, sumi (inkstick), and ink stone

[絵の道具一式]

水彩絵の具、パステル

Oil painting

Paint and pastel

[愛用の帽子]

海外取材旅行中に購入したもの。国内旅行では、ほとんど帽子はかぶ
らなかったという

Hat

Bought when he travelled and conducted a research
abroad. He never wore hats during a domestic trip.

[ニコンF3 清張スペシャル]

Nikon F3・レンズ

視力が低下した清張がメーカーに改造を依頼した特注品。

ファインダーに表示される情報を、カメラ上部に取り付けた液晶に表示
する。

Camera

Nikon F3 specially arranged for Matsumoto Seicho.
He ordered this when his eyesight began to weaken.
Image information shown in the viewfinder is
indicated in the liquid crystal display attached to be
upper side of the camera.

[取材旅行用の鞄]

Bags used for coverage tour

④ **To Outward: Matsumoto Seicho and Camera**

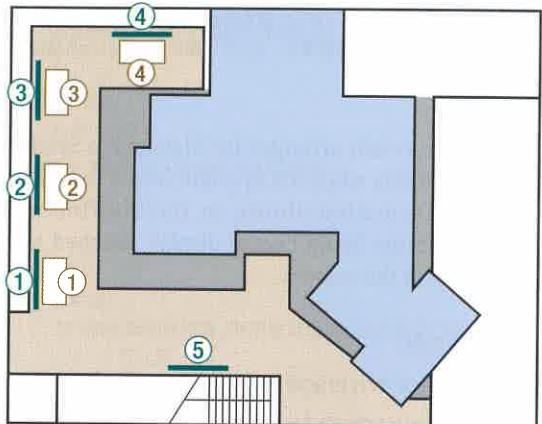
He was fond of taking pictures but it was not until after he became a professional writer that he really began to take photos. He went to the scenes in his novels in order to check with his own eyes. Whenever he went on a coverage tour, regardless of the place, he never left his home without his favorite cameras and plenty of film. When he came home, he spent a couple of days arranging the pictures and he seemed satisfied with it.

Harked back by Matsumoto Nao, Wife, June, 1994 (6th
year of Heisei)

After becoming a writer, everything in the outside world became a material for writing.

- All pictures displayed here were taken by Matsumoto Seicho.

スイス	Switzerland	インド	India
ドイツ	Germany	中華人民共和国	China
アラスカ	Alaska, U.S.A.	マレーシア	Malaysia
オーストリア	Austria	イラン	Iran
チェコスロバキア	Czechoslovakia	トルコ	Turkey
フランス	France	アイルランド	Ireland
イギリス	Great Britain	キューバ	Cuba
イタリア	Italy	ベトナム	Vietnam
オランダ	Holland		



① Data and Materials for Ancient History

“I am not interested in antiques. But as I write books about ancient history, I want to place the real ones by my side. These are reference data to myself.” (Cited from *Seicho Diary*.)

② Last writing

Kamigami no Ranshin, which started in a weekly magazine in 1990 and *Edo Kidan Koshu Reigaku To*, which started in 1991 were unfinished because Matsumoto Seicho was taken ill.

On the desk in his library, there remained manuscripts of *Edo Kidan Koshu Reigaku To*.

The plot of *Kamigami no Ranshin* came from the data collected for *Showa Shi Hakkutsu* and he had cherished it for more than 20 years. In closing the

career of a professional writer, Matsumoto Seicho showed his imagination and prospectiveness in *Kamigami no Ranshin*. It was truly great work.

③ Process of reaching the final version

Before publishing books, proofreading is needed to be done. If necessary, additions and amendments are also done. Second proof is usually the last procedure but when it came to *Kodai Tankyu*, it was proofread six times. Matsumoto Seicho paid attention to every detail. Carefully checking the balance of data and sentences took him many revisions including help from his editor, to reach the final version.

④ Study room



Clock

It stopped coincidentally on August 4th, 1992, when Matsumoto Seicho died.

Calendar

His schedules were on the calendar. It was April, 1992, when he fell ill.

Desk

He had been using this desk which was given to him by a publishing company in commemoration of completion of *Showa Shi Hakkutsu* in 1972.

Cigarette Burns

Matsumoto Seicho was a heavy smoker. When writing, he was so absorbed in writing that he forgot to put out a cigarette. There are many cigarette burns around the desk and on the carpet.



• Exhibits •

①

[彩陶]

彩陶双肩耳壺 馬廠類型 (紀元前2500年頃)

コレクション

Faience

Around 2500 B.C.

[小物]

蓮紋瓦・彩陶

コレクション

Small objects

Ancient roof tile

Faience

[仏陀像頭部]

化粧漆喰 (ガンドーラ、2~4世紀)

コレクション

Buddha head

made by cement plaster
found at Gandahara. (around
2 or 4th century)



[装飾品]

金製

コレクション

Ornament

Gold product

[銅貨・青銅小物]

上右: 銅貨「古円法」(春秋戦国時代)

上中: 銅貨「方足布」(春秋戦国時代)

上左: 銅貨「半圓貨」

下右: 銅鈴 (漢時代)

下左: 銅貨「方首刀」(春秋戦国時代)

コレクション

Copper coins

Upper right:

Copper coins in Shunju Sengoku Period.

Upper center:

Copper coins in Shunju Sengoku Period.

Upper left:

Copper coins

Lower right:

Copper coins in Kan Period.

Lower left:

Copper coins in Shunju Sengoku Period.

[古鏡]

盤龍鏡 (三国時代)

コレクション

An Ancient Mirror

in Sangoku Period.

[古鏡]

獸紋縁方格規矩鏡 (後漢時代初期)

コレクション

An Ancient Mirror in Later Kan period

②

[「江戸綺談 甲州靈巒党」]

原稿(絶筆)

1992 (平成4)年

Manuscripts of *Edo Kidan Koshu Reigaku To*

1992 (4th year of Heisei)

[「神々の乱心」]

「週刊文春」1992年5月21日号

連載105回で未完となった

1992 (平成4)年

The Shukan Bunshun Weekly Magazine

May 21, 1992 edition.

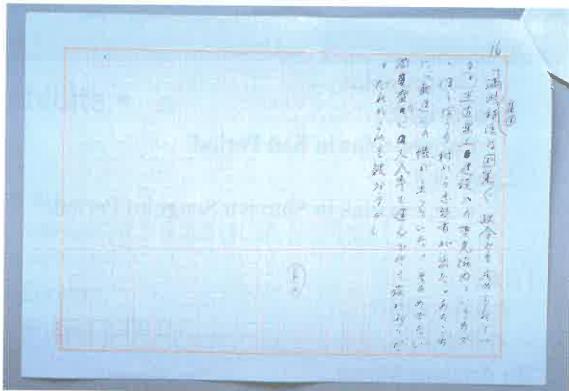
105th installment was the final one and concluded

unfinished.
1992 (4th year of Heisei)

[「神々の乱心」]
原稿 (絶筆)
1992 (平成4)年

Manuscripts of *Kamigami no Ranshin*

Those two manuscripts were Matsumoto Seicho's last writings.
1992 (4th year of Heisei)



[「神々の乱心」]
直筆題字
1990 (平成2)年

Title of *Kamigami no Ranshin* written by
Matsumoto Seicho

[「神々の乱心」]
創作ノート複製

Notebook for creation
used to write *Kamigami no Ranshin* (Duplicated)

③

[「古代探求」]
原稿

Manuscripts of *Kodai Tankyu*

[「古代探求」掲載誌]
「文學界」1971年1月号
1971 (昭和46)年

The Bungakukai Monthly Magazine,
January 1971 edition.
Kodai Tankyu was placed in the magazine.

[「古代探求」]
初校ガラ～最終念校ガラ

Galleys of *Kodai Tankyu*
From the first to the last one.

[「古代探求」]
初版本
1974 (昭和49)年

The first edition of *Kodai Tankyu*
published in 1974 (49th year of Showa)

④

[文具]
Stationery

[愛用の万年筆]
モンブラン製
書き味にこだわり、何本もの万年筆を使用した

Mount Blanc fountain pens loved by Matsumoto Seicho

He selected many fountain pens which he could write smoothly.

[腕時計]
SEIKO製
Seiko Wristwatch

[読書用ルーペ]
Nikon 読書用ルーペ8D

Magnifying lenses
Nikon Reading Glass 8D

[愛用のメガネ]
晩年左目は視力が衰え、ほとんど右目だけで仕事をしていた

Glasses

In his late life he had very poor eyesight in his left eye and only his right eye was active.

⑤ His Inward: Speculation and Creation

Matsumoto Seicho's life was divided into two parts. The first part was very dark and he had to live a dismal life. The second half was a period he spent as a professional writer.

Poverty prevailed in his early years and he had to struggle against the outside world. Making use of what he had experienced in the first part of his life, he wrote what he wanted to express as much as possible in his second part as if he were driven by the devil. In writing novels he had to struggle with himself.

The study room had such an atmosphere that even his family hesitated to enter.

- I didn't have an interesting youth. It was a dark, dismal life. said Matsumoto Seicho in his autobiographical book, *Hansei no Ki*.
- In his essay titled *Passing Days*, Matsumoto Seicho expressed his strong will to write novels and he felt there was a devil behind his back and the devil urged him to write novels.



Hours of opening

9:30 a.m. to 6 p.m. (Last admittance: 5:30 p.m.)

Admittance Fee

Adult - 600 yen

High school, Junior high school student - 360 yen

Elementary pupil - 240 yen

Party (more than 30 people)

Adult - 480 yen

High school, Junior high school student - 280 yen

Elementary pupil - 190 yen

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