

# Art Deco in Modern Tokyo-Acceptance of Art Deco in Japan, Evidenced Mainly by the Collection Held at the Edo-Tokyo Museum

Takanami Machiko

An attempt was made to drastically change the exhibition at the “Modern Tokyo” section in the permanent exhibition room of the Edo-Tokyo Museum for about six months from April 2002. The exhibition was entitled “Art Deco in Modern Tokyo.” The Art deco style, which came into fashion all over the world from the 1920s through the 1930s with L'Exposition Internationale des Arts Décoratifs et Industriels Modernes Paris held at its zenith in 1925, was brought to Japan at almost the same time, accepted as “Modern,” and rippled through people's lives in general. This fact was evidenced by about 100 pieces held as the Museum's own holdings.

In this paper, first, consideration is given to what art deco is by definition and how art deco was brought to Japan. Secondly, in the museum's holdings, exhibited under the title of “Art Deco in Modern Tokyo”, “Modern” holdings are specifically verified and it is attempted in this paper to clarify the impact of art deco on “Modern” as well as the relations between art deco and “Modern.”

Art deco was directly brought to Japan in the works of René Lalique at the Residence of Prince Asaka and the Residence of the Mitsui family, introduced by way of those who experienced art deco overseas, and specially mentioned and discussed in educational and technical books such as the *Gendai Shōgyō Bijutsu Zenshū* (Collected Works of Modern Commercial Arts), or disseminated through many magazines in general.

Here is a specific and interesting example. The works of Georges Lepape, who was a representative art deco illustrator, were introduced to Japan. Then, Yumeji Takehisa, who was a pioneering designer, was influenced by the works of Georges Lepape. Takehisa's works that reflected the taste of Lepape became popular as they often graced the covers of women's magazines. On the other hand, street designers generously copied and printed the works of Lepape on the labels of matchboxes. In such ways, art deco extended into just

about every sphere of the lives of people in Japan.

From a time point of view, too, if the route and period that the art deco style came into many countries on the occasion of the international exposition held in 1925 is examined in comparison with the period of the first year of Showa (1926), when frequent reference to the word of “Modern” and its characteristics and tendencies became conspicuous, it can be said that art deco was accepted and spread out certainly as “Japan's art deco” under the name “Showa Modern.”

# Towns in Honjo and Fukagawa, and Burdens of Land Taxes and Labor Duties

Takayama Keiko

This paper is aimed to clarify how the Tokugawa shogunate ruled the Honjo and Fukagawa districts located in the east of Edo, by analyzing what burdens the towns in these districts shouldered for the shogunate.

As a result of analysis, it was found that, in the Honjo and Fukagawa districts, the towns developed from the villages that had existed before Great Meireki Fire (in 1657) paid land taxes, while the towns built on the land that was developed after the great fire provided labor duties. The latter was the case with towns in Edo. These forms of burdens indicate that a part of the Honjo and Fukagawa districts that had been classified as villages were changed to be classified, after the great fire, as towns of Edo by the shogunate. The most typical fact which shows such changes in policy of the shogunate is that the towns built on the land developed in Honjo were governed from the outset in the Kanbun era (1661-1673) by *Machi-bugyo* (town magistrates).

It was also found, however, that many of the towns in the Honjo and Fukagawa districts came under the rule of *Machi-bugyo* in 1713, more than half a century after Great Meireki Fire. Those were the towns in the Honjo and Fukagawa districts which paid land taxes under the rule of *Daikan* (local magistrate), and the towns built on the land developed in Fukagawa where *Daikan* was involved in the development as *Fushin-bugyo* (magistrate in charge of construction). All of these towns had close relations with *Daikan* Ina who was the ruler of the villages in the vicinity of the Honjo and Fukagawa districts. The expansion of the rule of *Machi-bugyo* to the Honjo and Fukagawa districts was developed differently by the conditions how each town was founded as well as by the relations with *Daikan* Ina; it was not uniformly advanced.

Incidentally it is remarked that the towns developed from the villages paid land taxes even after being placed under the rule of *Machi-bugyo*. As a result, these towns were governed by both *Daikan* and *Machi-bugyo* after 1713. Most of the towns in the Honjo and Fukagawa districts became under the rule of *Machi-bugyo*, but not all of the towns were

integrated into the same labor duties system as that of Edo, and some towns continued to pay land taxes.