

**A Study on the Formation of the
“Illustrated View of the Banks of Sumida
River” (*Sumidagawa ryogan ichiran-zu*)
–Regarding the Cultural Scenes of Sumida
River (*Sumidagawa f u butsu zukan*)
in the Edo Tokyo Museum Collection**

Wagatsuma Naomi

This article focuses on an Edo period painting, *Cultural Scenes of Sumida River*, at the Edo Tokyo Museum, and through it, examines the origins of the “Illustrated View of the Banks of Sumida River,” which were mass produced from the mid-eighteenth century.

First, the author will examine the nature of this scroll through the genre, *megane-e* (“viewing-lens pictures”). Then, the content of the painting and inscriptions on the paper backing were studied in order to determine the date of its production. Consequently, the production of the *Cultural Scenes of Sumida River* could be estimated to the 1760s. Second, the author focuses on the theme, “Illustrated View of the Banks of Sumida River,” and suggests that the scenes depicted in the *Cultural Scenes* can be traced back to illustrated journey maps and a typical boat-riding course of the late 17th century. Furthermore, through the study of the representation of the Nihonbashi River, which is one of the main characteristics of the scroll, the author proposes two hypotheses regarding the establishment and development of the “Illustrated View of the Banks of Sumida River.” Finally, the author also points out that the illustrated journey map that became the basis of the scenes depicted in the *Cultural Scenes* is closely associated with the *Edo-zu* (Illustrations of Edo) from the Kan’ei era.

Dormitory Life in an Edo Period Chinese Studies School—the Experience of Sekiguchi Teiji

Oguchi Yujirou

The purpose of this article is to clarify the lifestyle of a young man who studied at a Chinese Studies school in Tsukiji, Edo (sponsored by the Confucian scholar Wake no Ry u sai) in the beginning of the nineteenth century (Bunka and Bunsei eras) through his and his father's diaries. This young man was the heir of Sekiguchi Toemon, the headman of Namamugi village in the Musashi province. His name was Teiji, and he was enrolled in school from the summer of his eleventh calendar year to the third month of his nineteenth calendar year (1812–1820). First, his father's diary reveals the circumstances under which his son was sent to school, and records his travels back and forth his home and the school in order to provide his son with his school expenses. It also describes in detail the amount of money he paid for schooling, including dorm fees. From the diary of the student himself, we can learn the school's academic curriculum, titles of the books that he read, records of his visits to famous sites in the vicinities of Edo with his teacher, and the relationships with his school friends. Furthermore, through the passages in the diary on his coming-to-age ceremony at the age of 17 (First month, 1819), the author will examine the stages of psychological maturity of the man.

The Social Meaning of Shogunal Succession Rites—on the Shogun’s “Natural Body” and “Political Body”

Iwahashi Kiyomi

This article examines the social significance of shogunal succession rites of the Edo bakufu. The subject of analysis is the process of Iesada’s accession as the 13th Tokugawa shogun after the death of Ieyoshi, the 12th shogun. The rites of shogunal succession included the funeral of the previous shogun, shogunal audience, and reception of the imperial appointment. The shogunal audience was a rite that symbolized the establishment of the lord–vassal relationship between the shogun and the daimyo. The imperial appointment symbolized the order of sovereign rule, with the emperor as the lord and the shogun and daimyo as his vassals. These rites were carried out within the Edo castle, involving the shogun, imperial envoy, and the daimyo. In the meantime, however, there were efforts to appeal to the common people as well. This article examines the rite of succession, including the involvement of the common people.

At the time of the rites of succession, the common people were involved through activities such as offering of the fan, viewing of the No performance, and granting of amnesty. The offering of the fan ceremony was conducted on the day of the shogunal audience, when the town headman was summoned to the castle. On the day of the imperial appointment, commoners were also allowed to attend the No that was performed at the reception banquet for the imperial envoy. Originally, this viewing of No performance was permitted only to the residents of the old town, but by the end of the Tokugawa period, the rights for viewing could be obtained by peasants who attended as townsmen. Amnesty was granted to peasants and vagabonds who were imprisoned for gambling. By pardoning criminals from the local community, it is thought that the government tried to strengthen its control.

However, the pardoning of countless gamblers meant further expansion of the dilemma of local communities. The image of "Pax Tokugawa" that was created through the rites of shogunal succession was in fact estranged from the realities of the local communities.

On the Structure of *Hitoyado* Family Business in Edo—the Case Study of Yoneya Tanaka Family

Ichikawa Hiroaki

The purpose of this article is to clarify the structure of the family business of the Yoneya Tanaka family, which was a typical *hitoyado* (an intermediary) that combined the business of providing servants and laborers for the samurai family and the postal business. Yoneya had established itself as the official agent for fourteen families including the Tango Tanabe and Kuwana domains. The contracts for these fourteen families constituted 95% of their business contracts, and through these connections, Yoneya was able to carry on their family business with stability. Yoneya's family business consisted of a combination of the following services: (1) procession, (2) transportation, (3) guard, (4) boarding, (5) fire extinguishing.

On the Process of Establishment of the Police System in the Early Meiji Era—With a Focus on the Tokyo *Bannin* System

Tanaka Yuji

The purpose of this article is to examine the role and significance of the Tokyo *Bannin* System at the time of the founding of Japan's modern police institution. Clarifying who suggested such a system, and upon which model the system was made will clarify the historical character of the Tokyo *bannin*.

First, the author studied the Tokyo Prefectural Police, which was the first police organization established in Meiji, and investigated the reasons for the introduction of the Tokyo *bannin* system. As a result, it became clear that it was through the advice of Georges Hilaire Bousquet and the domestic circumstances that led to the transformation of the Tokyo Prefectural Police into a centralized national police institution, and the Tokyo *bannin* newly founded to serve as local police.

The Tokyo *bannin* system was modeled after the police system at the British settlements in Hong Kong and Shanghai and the foreign settlements in Yokohama. This system introduced for the first time in Japan the concept of separation of administrative police and judicial police. At the time when the Department of Interior had not yet been established, this was an innovative system. Furthermore, the Tokyo *bannin* also served as Japan's first police within the administrative police system that regulated public health.

Moreover, Tokyo *bannin* also served a purpose of controlling and supervising food hygiene to respond to the Rinderpest that had raged all of Europe between the 18th and 19th century. The Tokyo *bannin* were local police that were organized

under the leadership of the Ministry of Justice as a solution to the Rinderpest problem, to which the Tokyo city could not respond with any concrete plans.