

A Reconstruction of a Public bathhouse in Edo

Yoneyama Isamu

Until today, a variety of discussions and literature about *yūya* (public bathhouse) in Edo has been published. Yet when it comes to its architectural characteristics, they all cite, without exception, the drawings of floor plans described in Kitagawa Morisada's *Morisada Mankou* to develop discussion. This inevitably resulted from the fact that no other kinds of architectural drawings of Edo's public bathhouses had been found until now.

The purpose of this paper is, as a part of study on the history of "Architecture---City" in Edo-Tokyo, to specifically present the architectural styles of Edo's public bathhouses, based on the drawing attached to "Edo *Yūya Monjo*" belonging to the Edo-Tokyo Museum and the specifications of Yoshida family's documents kept in the information center for law history in the Faculty of Law of the University of Tokyo.

In this study, the author first examined the floor plans of the first and second floors of the building, as well as drawing and presenting the diagrams of the restored building of the both floor. This helped reveal a more specific picture of floor planning of Edo's public bathhouses and specify the layout of "the second floor of *yūya*" which had been unknown before. In addition, the study referred to various key terms in examining the culture of public bath in Edo, such as "bandai (watcher's seat)," "zakuroguchi (cleft)," and "agariyu (hot water used outside a bathtub)" and examined each term.

The author then examined the exterior of the building and produced the drawings of the restored building, such as the perspective drawings of exteriors and isometric drawings. Consequently, the paper pointed out that the design of the exterior of Edo's *yūya* was unlike the design of "Tokyo-style public bathhouse" and that it followed the same line of the architectural design of traditional merchants' houses.

The World of *Hiyori Geta* (日和下駄) by *Nagai Kaf'ū* (永井荷風)

Yukawa Setsuko

Nagai Kaf'ūs *Hiyori Geta* (November 15, 1915, Momiyama Shoten) is a piece of work accomplished with the blend of Edo taste, a glimpse of which Kaf'ū had exhibited before going abroad, liberty and human dignity which he attained in the United States, and the beauty of tradition he witnessed in France. Despising the behavior to actively criticize civilization, Kaf'ū took an apparently passive, but a quite creative, original way of criticizing civilization by leading a secluded life to devote himself to the Edo taste in a wretched quarter where the traces of Edo were preserved. Yet what Kaf'ū, who combined solitary atmosphere peculiar to the landscape of Japan and the lonesomeness seen in Symbolism of France, expressed in *Hiyori Geta* was not only antagonism against the government but also his lament for "the desolating beauty."

Walking around and observing the city of Tokyo with putting a pair of hiyori geta (low clogs) on and holding a local map of Edo in his hand led Kaf'ū to the act of thinking and writing. For Kaf'ū, lack of harmony in the city's view brought by superficial civilization was something he could not bear.

He became to find artistic harmony like that seen on the stage in popular shrines dedicated to malicious gods, shrines and temples, alley, and cliffs with fully bloomed weeds.

Kaf'ūs attitude to depict the city's beautiful sites using the yardstick of aesthetic harmony and strive for discovering "the beauty of harmony" in the nature in the city, such as alleys left behind the new era, waterside, trees, vacant land, and views from slopes, originated from his profound love for the city, Tokyo. Kaf'ū, who believed that the view of Mt. Fuji from the city was the pride of Edoite, attempted to discover in Tokyo in 1914 such prides as untouched by the superficial Western civilization.

River-Crossing Transportation and the Volume of Water in Eastern Japan in the Middle Ages

Saito Shin'ichi

In recent years, the study of distribution in the middle ages, in particular the history of water transportation, has been very popular. This paper set a question about the limitation of transportation, including water transportation and land transportation, and examined the seasonality of transportation in Eastern Japan in the middle ages from the perspective of the volume of water in the river and various issues at crossing the river.

From the analysis of individual materials regarding changes in the volume of water in each season and the examination of specific matters at the points where large rivers and the routes of land transportation were connected in the Kantô Plains, the following results were derived:

Particularly during and around the two months of April when the water increased with the melting of snow and August when heavy rains by typhoons caused floods, the water in the river swelled and land transportation was impeded. On the other hand, during the winter time when the volume of water fell in the river, fording the rapids was feasible at more locations and land transportation was likely to be more active. From the viewpoint of changes in the volume of water, traveling securely as well as for long distance on the water in the Kantô Plains would have been possible in early March, late May, June, July, and September. It was extremely rare or only temporary, if any, to cross large rivers on the Kantô Plains by means of girder bridges. The general means of crossing the river was ferries and floating bridges. Moreover, at each point of river-crossing, workers exclusively engaging in river-crossing levied various charges, and these people had an aspect of "watari."

Lastly, from the perspective of the improvement of the river in the modern ages, the paper rejected the idea that no repair work was made to the river during the middle ages and pointed out the importance of finding concrete examples in the future.

Images of Japan Appeared in an Illustrated American Newspaper in the 1850s—From the Collection of Peabody Essex Museum—

Kobayashi Jun'ichi

It was in 1853 that Commodore Perry of the U.S. East India Fleet arrived in Edo Bay carrying a letter from U.S. President Fillmore to urge Japan to open to the rest of the world. How did American people perceive this event? What kind of images did they have about Japan and Japanese people under the national seclusion and unknown to Americans? This paper introduces the summary of articles on Japan that appeared in an illustrated newspaper published in Boston in the 1850s and explores the process of cross-cultural understanding in the early days of Japan-U.S. relationship.