

# Kimura Shôhachi and Performing Arts of Tokyo

Yokoyama Yasuko

Kimura Shôhachi an artist of Western painting worked in several different fields. He was in general famous for his illustrations such as *Bokutô Kitan* by Nagai Kafû, and also active as an essayist on Tokyo customs and manners to write *Tokyo Hanjôki*.

He loved performing arts such as Kabuki, Bunraku, the Shimpa plays, comic storytelling, and variety shows. He, as a theatregoer of Tokyo, made the great use of his knowledge for his work. He drew pictures, wrote essays on plays, and performed stage art works. In this essay I try to study one aspect of his multifarious art worlds from the viewpoint of his concern with performing arts.

1. I consider Shôhachi's views towards Kabuki, comparing with that of Western painter Kishida Ryûsei, a sworn friend of Shôhachi. Ryûsei, as an artist, raised a simple and radical issue of Kabuki emphasizing its original aesthetics without regard to the literary elements in the drama. Although Shôhachi who once preferred to be a writer did not construct the explicit theory as Ryûsei, his originality could be found in his view of Sewamono (play described contemporary social conditions). He already took interest in Tokyo customs and manners and appreciated the value of Sewamono to which Ryûsei paid few attentions.

2. The connection between his illustrations and play interest must be studied specifically. I followed his process of making illustrations for Satomi Ton's serial novel *Uzaemon Densetsu*.

3. Influenced by Osanai Kaoru, Shôhachi showed interest in stage art and in

practice engaged in it in 1926. Repeating his bitter experiences, he tried to narrow the work area to his favorite subject, the historical investigation. Finally he won the prize of the Mainichi Newspaper drama prize in 1955.

4. Shôhachi passed away, though he intended making his own selection on plays entitled Shibaikoku Hanjôki. He supposedly attempted to represent by essays and illustrations the whole image and the mood of “modern Tokyo drama world”, which consists of theater architecture, interior design, actors, property men, audience, etc.

# **Revision of Law Against Fudasashi and Debt of Hatamoto in the end of Tokugawa Shôgunate**

**Kitahara Susumu**

The Tokugawa shôgunate unilaterally proclaimed a law to restrict credit that loaned to Hatamoto (bannermen) and Gokenin (vassals) from Fudasashi, notorious money lenders of Edo, in the end of 1862. Unredeemed credits of a loan to Kuramai-Dori (hatamoto who received salaries in rice) were reduced to seven percent a year, and they had to pay by yearly installments over a period of fifteen to twenty years. Annual installments were decided by a pay level.

The shôgunate carried out the great reform of military system that was modeled on Western one. The aim of restriction against fudasashi's credits was to lead the military reform to success, by lightening the economical burden imposed on hatamoto who organized the power of the shôgunate.

Two laws were already promulgated at Kansei Reforms and Tempô Reforms that the shôgunate unilaterally canceled or restricted high interest credits which fudasashi possessed. The law of 1789 was called Kien-Rei, which was known to have cancelled almost all fudasashi's credits. Hatamoto, however, still continued to borrow money from fudasashi, so that the shogunate promulgated the law in 1843 of Tempô Reforms again. As a result, all credits bore no interest and hatamoto was expected to amortize them by long-term yearly installments; therefore, the term of the loan was supposedly thirty to fifty years to repay their debt to fudasashi.

Afterwards, hatamoto couldn't get out of debt. Another law was announced officially in 1862 to make them free from liabilities. Despite the fact that just nineteen years had passed since the law of 1843 was promulgated, their free loans

were still left. Though their high interest liabilities seem to have been generally alleviate, interest was reduced alone and they became forced to repay a fixed sum on a payday. Indeed this law would be helpful to hatamoto who could keep out of debt in the future, but it was supposedly a burden to others who had to run into debt. In fact, many hatamoto began to borrow money from fudasashi again.

I considered the fact that the total debt of about 500 hatamoto in the spring of 1863 reached too large a sum of money to repay within the limits of their salaries. Additionally, I studied some hatamoto's cases researching fluctuation of their liabilities over a period of several years, and the followings were found; they had to borrow money from loan sharks in the last days of the Tokugawa shōgunate, and the relief laws that the shōgunate proclaimed became invalid practically. These matters proved that the military formation of the Tokugawa shōgunate had already collapsed before the Meiji Restoration.

# **Causality Among Consumption of Former Daimyô Family, Merchants, and Artisans in the end of 19th Century**

**Iwabuchi Reiji**

There were quite a few samurais, such as retainers of the shôgunate and daimyô families, lived in Edo. They were consumers not to produce by themselves. Many merchants and artisans supported such samurai's consumption. Causality among merchants, artisans, and daimyô families is the significant issue to think about the social structure of Edo city.

The current studies, however, on merchants and artisans have a tendency to see wholesale business on the market system in the city. In addition, there a few studies on brokerage and retail or artisans concerned with consumption of samurai.

As for the study of financial condition on each domain, only the whole amount of consumption in Edo was discussed without regard to the details and the dealings with merchants and artisans.

I defined the distribution of merchants and artisans and the delivery system, by taking up consumption in the daimyô residence and examining the details. A subject of this study is Azabu residence of the Hasuike domain. I analyzed two cases; consumption during the short stay of their heir from April to June in 1870 and the construction of the residence in 1871. As a result, the followings became clear.

First, merchants and artisans lived around the domain residence, not at Nihonbashi or Kyôbashi, a commercial center of Edo-Tokyo, but for the heir they hired merchants artisans in Shiba and Kôjimachi districts a bit away from the residence; therefore, it can be said that the district to support domain class consumption

spread out in the place away from a central area.

Second, one merchant or artisans delivered one commodity. Most merchants were not wholesalers but brokers or retailers. They dealt with goods in a lump; for example, the paper shop supplied every writing material. On contrast, “Yorozu-Ya” (general store) is worthy of notice. Yorozu-Ya delivered various goods such as writing materials, fuel, foodstuffs, etc. Merchants who worked at such a store were supposedly tradesmen who regularly came to samurai residences and mainly lived at the outskirts of the town.

Third, there were two cases on the occasion of merchant’s and artisan’s delivery of goods; each of them made a contract with the domain individually, or one person acted as a constructor between the domain and artisans.

I continue to study the formative process and the maintenance of the relation among merchants, artisans, and daimyô families.

# Maekawa Kunio Residence

Hayakawa Noriko

This is a report to collect the interviews about “Maekawa Kunio residence” that was restored and completed in January 1997 at Edo-Tokyo Architectural Museum (Tatemono-En), the branch of Tokyo Metropolitan Edo-Tokyo Museum.

The residence is a “private house” of an architect Maekawa Kunio. The design of the residence was Mr. Sakitani Kosaburō, a staff member at Maekawa Kunio Architect Firm, Inc. (now Maekawa Architect and Design Firm, Inc.).

It was then difficult to get building employments and the use of them was also restricted under the wartime controls. In addition, the residential construction of more than 100m<sup>2</sup> architectural area was prohibited by Wooden Architecture Control Regulations announced by the Ministry of Commerce and Industry on 8th November 1939.

The central atrium living room is flanked by the bedroom and the study. There are also the maid room, the kitchen, and the bathroom created in the residence. It is one of the greatest wooden residences in the early Shōwa era to reflect modernism on the floor plan as well as the appearance.

Fortunately, Mr. Sakitani who was the eldest staff member at Maekawa firm was alive enough to tell me many interesting stories on the construction of the residence. Though nobody lived in the residence after the Maekawas' death because they had no children, I could get detailed information on the contemporary usage from his brother's family and a niece of Mrs. Maekawa.

I hope that this presentation of the interviews and the materials on th residence helps you to make yourself more familiar with the building on your visit there.

# Apprenticeship of Oku-jochû

Hata Hisako

I studied the apprenticeship of Oku-jochû to daimyô residences in Edo from two cases of the Yanagisawa family of the domain of Yamato-Kôriyama and the Mizuno family of the domains of Hamamatsu and Yamagata. Oku-jochû is a maid to serve the shôgunate family or the daimyô family.

The reference material on the Yanagisawa family is “En’yû-nikki” diary which the second domain headman, Yanagisawa Nobutoki, kept for the twelve years from his retirement at his second house in Komagome till 1784, the year when he renounced the world. Some accomplishments, such as dancing or music, were popular among people at this time, and women who wanted to serve as Oku-jochû tried to acquire them. I especially considered causality between the accomplishments and the apprenticeship to the warrior family.

As for the Mizuno family, I analyzed “Oku-jochû-hôkô-saichô” book (in Edo-Tokyo Museum) mainly and used “Yamagata-Oku-jochû-nikki” diary (above mentioned) for reference. The book is a record on the apprenticeship of Oku-jochû in time of Mizuno Tadakuni and Tadakiyo, across two generations, starting from an article on a maid for Hisa, Tadakuni’s second wife and Tadakiyo’s mother, in 1832. There were maids’ allowances, accommodations, status, names, date of starting the service, and past careers described in the book.

I researched the details of their services, such as the staff organization of Oku-jochû, employment terms, the length of their services, salaries, etc., following particular maids’ life styles in the term of employment and listing some significant issues in the book.