

# Perceptions of Edo in Enkôan's *Edo Junranki*

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Analysis of the *Edo Junranki* (Guide of Famous Spots in Edo) illustrated guide book by Enkôan (Kôriki Takenobu of the Owari Clan), to determine how the author perceived and portrayed Edo during the Tenmei Era

This essay is an analysis of the perceptions of Edo by the Owari (Nagoya) Clan samurai Kôriki Takenobu (known as Enkôan, 1756-1831) during the period in which he lived in Edo. Enkôan was a man of many talents who created a vast body of work. He wrote diaries from the 9th year of Meiwa (1772) through the 11th year of Bunsei (1828). Diaries for the years from the 6th year of Tenmei to the 12th year of Kansei are missing. It was during this same period that Enkôan lived in Edo. *Edo Junranki* is an illustrated guide book in which Enkôan introduces famous sights of Edo in which he lived, including shrines, temples and popular meeting places, as well as amusement quarters and customs. Enkôan completed this book at the age of 73 in the 11th year of Bunsei, 42 years after living in Edo. This book was written at the request of a rental book store owner in Nagoya, Ônoya Sôbei, who was known by the name Daisô. *Edo Junranki* was written for other people to read.

Using information from the geographical publication *Edo Sunago*, *Edo Junranki* is a compilation of detailed illustrations of various scenes of Edo. Enkôan called it Edo tale in the style of picture books, and it was undoubtedly influenced by the fashionable "picture books" of the time. It was also influenced by *Miyako Meisho Zue* (Famous Sights of the Capital) which was published in Kyoto. Even if Enkôan's scenes of Edo are not of a very high aesthetic value, he nonetheless used many aerial views with perspective. The period of time depicted in the scenes ranges from the Tenmei Era to the Kansei Era.

Enkōan selects numerous famous sights and buildings as symbols of the best of Edo (the best place for flowers, the best kimono shop, the best shrine, etc.) and uses these as the basis for his evaluation of the city. In addition, he has a unique way of observing buildings--calling them “beautiful” or “uncommon”--and he created very detailed representations of them. He placed emphasis on items he considered “the best” and on architectural beauty because he believed these to symbolize the urban scenery of Edo.

Enkōan also introduces real scenes from the everyday life of people living in Edo. These include merchant storefronts and popular meeting places. This kind of information was rarely included in other books or geographical publications on Edo. Enkōan tried to understand the famous sights and buildings of Edo from an overall, aerial perspective while at the same time lowering this perspective to introduce detailed and intimate portraits of ordinary people at work in daily life. His pursuit of realism, and his use of two different perspectives of visual expression, are an indication that Enkōan’s values and way of thinking differed from those of people born and raised in Edo. Enkōan had the sensibilities of a “country boy” and he found Edo “awesome” and “extraordinary.” With his keen observations and precise representations, he tried to share his understanding of Edo with others.

# **Handicrafts Dressed in “Nihonga” Designs: Tokyo Etsuke Pottery as a Policy for the Arts in the Early Meiji Era**

**Kobayashi Junko**

In the early days of the Meiji Era, porcelain painting developed in the capital city of Tokyo as one form of urban manufacturing, despite the fact that no high-quality porcelain clay was produced in the region. This porcelain painting industry was known as “Tokyo Etsuke.” After the Meiji Restoration, Tokyo, like Kyoto and Seto, experienced a boom in the production of Satsuma-style pottery for export, laying the foundation for the sudden prosperity of the pottery painting industry. Hyôchien, established in 1874 at a pottery-producing site associated with the Vienna World Fair, became the leading factory for “Tokyo Etsuke.” Typical works of the Hyôchien factory were decorated with extremely picture-like ornamentation. This style can be viewed as the result of a conscientious effort to implement a government policy for the arts during the early Meiji Era.

Modern Japan’s policy for the arts began with a shift to automated manufacturing of traditional handicrafts for export to Europe and the United States, with improvements being made to the molds. From the mid-19th century, Japanesque designs became quite popular in Europe and the U.S. As a result, traditional crafts such as textiles, dyed cloth, pottery and lacquer ware became highly valuable export products which could provide a source of foreign currency for Japan. To foster this system, the Meiji government studied England’s implementation of a national policy for promotion of the arts, and introduced a theory of applied arts to Japan which would make the arts applicable to machine-manufactured items. These steps were intended to boost the development of Japan’s handicrafts.

The person responsible for the actual promotion of this policy was Kawase Shûji, who worked as the head of the government’s bureau responsible for the promotion of commerce and industry. He and the technical bureaucrats who worked under-

neath him provided guidance regarding designs for more artistic manufactured goods, established “Ryūchikai” (Japan’s first civic association for the arts), and fervently preached the theory of applied arts.

The most notable characteristic of the applied arts in Japan was the use of pictures. Among the arts which were applied to manufactured products, paintings were the most valuable, and were specially promoted. It should be noted that Japan’s policy for applied arts at the time was not only implemented to achieve the economic goal of increasing export values through the growth of artistic industries. Rather, this policy also involved the national issue of the need to develop Japanese art. As a result, pure Japanese-style paintings from which Western and Chinese influences had been removed began to emerge. These are the nationalistic paintings we now refer to as “nihonga,” or Japanese paintings. The government’s policy led to the development of new skills for decorating products with nihonga and new technology for making each picture look as if it were a real painting done on silk or paper. Some examples of the influence of this government policy include the works “Musen-shippō” (cloisonné) by Namikawa Sōsuke, “Utsushi-yūzen” by a Tokyo textile dyer and “Asahiyaki,” the name given to the glazed pottery by Gottfried Wagener. The theme of this paper considers the view that the policy for applied arts which was implemented in the early stages of the Meiji Era was not only an economic policy, it was also a cultural policy.

# **Architect Satoh Kôichi's Modern Perspectives on the City : A Look at Tokyo City Research Hall, Tokyo Public Hall and Waseda University Ôkuma Memorial Auditorium**

**Yoneyama Isamu**

This study attempts to interpret the special characteristics of the urban architecture of Satoh Koichi (1878-1941) and to contribute to the overall study of modern urban architectural expression in Tokyo.

First, we will examine the differences--and the reasons behind those differences--in the winning entry for the design competition and the actual construction of Tokyo city research hall and Tokyo public hall, known as Hibiya Public Hall, an architectural work representative of Satoh in the prime of his career and one of the few works of his still in existence today. Three main changes were made at the time of construction of the Hibiya Public Hall: 1) change in location of the building site; 2) change in the shape of the hall; and 3) modification of the overall design of the building. The reason for the first change was that the Ministry of the Interior opposed the originally proposed location. The second change resulted from Satoh Takeo's experiences with sound engineering. Finally, possible reasons for the third change include demand for earthquake-proof construction following the Great Kanto Earthquake and the fact that gothic architecture may have been deemed the most appropriate style for a public hall. However, the most important factor influencing the modification of the overall design was Satoh's desire for the new building to provide a visual contrast to the Japan Kangyô Bank headquarters completed in the same year. He often discussed the need for "urban beauty." Satoh seized the opportunity in the aftermath of the Great Kantô Earthquake disaster to achieve "urban beauty" with the construction of this building.

Waseda University Ôkuma Memorial Auditorium was based on gothic style, but with an asymmetric design. Also, the building was not placed in the middle of the university campus. Rather, the technique was to situate the building in such a way

that would create a more dynamic and picturesque scene. The existence of the Waseda University Press, completed across the street from Ôkuma Auditorium in the same year, was also very important. Efforts were made to achieve a continuity between the two buildings in terms of detail design and materials, but differences in style, height and so on were pursued willingly. Here, Satoh Kôichi was able to achieve the goal of creating a beautiful city viewed from the street while at the same time realizing a sort of eclectic urban beauty by combining various styles.

It can be said that Satoh Kôichi's perspective on cities symbolizes the transition in Japanese architecture from the Meiji Era concept of an aerial view of urban beauty to the more dynamic ground view concept.