

[Introduction of Materials] A Study of Katsushika Hokusai's *Picture Book Panoramic Views of Both Banks of the Sumida River*: Examining the Famous Places along the Sumida River

Park Mihee

This paper introduces materials related to Katsushika Hokusai's *Picture Book Panoramic Views of Both Banks of the Sumida River* (Tokyo Metropolitan Edo-Tokyo Museum collection, collection ID nos. 13200063-13200065), one of Hokusai's best-known *kyokabon* (illustrated books with satirical poetry). Combining genre and landscape painting, this work depicts the customs and sights of Edo through the famous places along the Sumida River as they change with the four seasons.

However, reviewing previous studies, we found that although date of production and publication, as well as the seasonal sights depicted, have been discussed many times, the extent to which the depictions are based on actual scenery, and the differences from and similarities with Hokusai's other works, have not been examined in detail. In these ways and others, a detailed study of these works' subject matter itself has yet to be conducted.

For this paper, while drawing from the research of previous scholars, we analyzed the contents of the three volumes of *Picture Book Panoramic Views of Both Banks of the Sumida River* in detail using pictorial maps of the Sumida River areas depicted in these books. Doing so, we found that Hokusai was trying to capture the actual scenery of the Sumida River area to fit it into the limited space of the ukiyo-e. However, while a printed book, each spread is complete in itself and connected to the previous and following scenes and they are drawn while incorporating elements of customs of the four seasons. As a result, some parts are different from the actual scenery. However, the composition of each spread is full of ingenious measures, such as depicting the same place while changing viewpoints, that made the depictions match the actual scenery very closely. We made clear that through such methods there are many compositions not seen in other ukiyo-e in this book and that it fully expresses the diversity of the Sumida River.

The “Scenic Views of Edo” (*Edo Shokei*) Series by Utagawa Hiroshige: Depictions of Cities Leading up to “One Hundred Famous Views of Edo”

KOYAMA Shuko

In his life, Utagawa Hiroshige, an ukiyo-e artist, worked on over one hundred series depicting famous places in Edo. If we include stand-alone works large and small, he depicted 1,500 Edo landscapes.

Among his many series, one of the most unique is “Scenic Views of Edo” (*Edo Shokei*), published by Kawaguchi-ya Shozo around 1835-39. This series focuses on outside views of daimyo residences. Its seven pieces are as follows (in parentheses is listed the daimyo clan to which the Edo main residence belongs): “Outside Sakurada Gate” (Ii clan/Hikone domain), “Outside Hibiya Gate” (Mori clan/Choshu domain), “Inside the Yamashita Gate” (Nabeshima clan/Saga domain), “Outside Toranomon Gate” (Naito clan/Nobeoka domain), “The New Mint in Shiba” (Date clan/Sendai domain), “Yoroi Ferry” (Makino clan/Tanabe domain), and “The Sandbar by Ohashi Bridge” (Ando clan/Iwakitaira domain). While each image has many highlights in the buildings and streets, and Hiroshige’s choice to have each depict a daimyo residence was novel, these works have not been introduced in detail. Although partial explanations have been provided in large art books, they have rarely been investigated as a central issue in ukiyo-e research. However, this series is clearly different from other series of famous sights like temples, shrines, and lively places. The buildings and characters are carefully depicted, and it can be assumed that they were drawn on the spot to some extent. In this respect, it was an ambitious series on the part of Hiroshige and the publisher.

This paper provides an overview of the series’ pieces, as well as examine its depiction of daimyo residences in the urban landscape with an eye to connecting it to Hiroshige’s masterpiece “One Hundred Famous Views of Edo” (1856-58). Part 1 gives an overview of the entire series and its treatment in previous studies. Part 2 examines each image and identifies its daimyo’s residence on a map. Part 3 summarizes changes in how Hiroshige had depicted daimyo residences in his series of famous spots over time. I found that Hiroshige’s depictions of daimyo residences can be roughly divided into those originating from this series and two other locations: the residences of the Kuroda and Asano clans (respectively of the Fukuoka and Hiroshima domains) in Kasumigaseki and the Arima clan (of the Kurume domain) in Akabanebashi. Although it has been suggested that this series may have ended before it was completed, it certainly contributed to the establishment of this indispensable element in urban depictions.

Finally, I raise the possibility that in creating this series, Hiroshige did not have as many reference materials as his other landscape paintings depicting highways and famous places. I also touch on how Hiroshige's skill in transforming real scenes into ukiyo-e landscapes is evident in this series.

About the Edo-Tokyo Museum, Designed by Kikutake Kiyonori

HAYAKAWA Noriko

On March 31, 2022, the Edo-Tokyo Museum will close for some years for a major renovation. The purpose of this paper is to, in this context, look back at the words Kikutake Kiyonori left behind about the Edo-Tokyo Museum, and to freshly consider the plan at the time of the museum's design and the environment surrounding the museum today, thirty years after the building was completed.

From the images of the museum that Kiyonori drew, which were published in architectural magazines and elsewhere, as well as the sketches and models from the design process that are now in the museum's office, we can learn more about what he was thinking when he designed the Edo-Tokyo Museum. This paper is only the beginning, and we plan to delve further into this research in the future.

[Report] Sumida River Hanami and Booth Survey

TOMONO Chizuko

This paper covers the records of a survey of a cherry blossom festival (the Bokutei/Sumida Park/Sakurabashi “Cherry Blossom Festival” or “Flower Festival”). It is held on the banks of the Sumida River to coincide with the blooming of the cherry blossoms and was surveyed as part of the Sumida River Survey (1998–1999) conducted by a research group led by the Edo-Tokyo Museum’s Urban History Research office. These records had been kept in storage for a long time without being published. Rediscovering them in the course of the museum’s archival work led to this paper.

One of the most famous cherry blossom viewing spots in Edo, the Sumida River banks’ (*bokutei*) cherry blossoms were originally planted by Tokugawa Yoshimune and have been loved not only by Edo citizens but also people today as a place for relaxation. The river’s banks have been made into Sumida Park. At the festival, various events are held. Booths providing refreshments and the like are run by the neighborhood association (under the Sumida Park Protection Association, made up of local residents), the Mukojima Bokutei Association, which oversees the area’s pleasure quarters, and other groups. The festival’s presence is an integral part of the cherry-blossom viewing tradition. Intending to eventually present these booths in an exhibition, the Sumida River Survey created illustrations, photographs, booth item lists, and interview records to document how these booths are being run. This included the preparation process, the booths’ structure, parent organizations, and the inheritance of booth management techniques within the organizations. This paper presents an overview of this and discusses issues in using this data in an exhibition at the current museum.

Unfortunately, booth exhibition displays have not been created. Still, the Sumida River is an important topic to be addressed by the museum. The Edo-Tokyo Museum has since continued studying and reporting on the Sumida River even after the research group was disbanded. The cherry-blossom related events held on its banks were canceled in 2020 and 2021 due to the spread of COVID-19. Disasters are landmark occurrences leading to great changes in traditional events, and this report is also valuable as a record of the period before COVID-19 and when the community was tightly knit.

[Report] Case Report on Upgrading the Collections Management System at Edo-Tokyo Museum: From the Viewpoint of Library Collection Management

TORIGOE Chihiro

The Edo-Tokyo Museum upgraded to a pre-packaged system from FY 2016 to FY 2019. This paper reports on this process and introduces the new system's features, mainly from the viewpoint of library collection management.

Following the museum's collection policy, its library collects, preserves, and presents to the public a wide-ranging library collection on the history and culture of Edo and Tokyo. The museum considers its library collection to be part of its museum collection. Therefore, in terms of management and utilization, they are handled in the same way in the same system. They also are managed using a shared numbering system.

In 2016, an audit by the Tokyo Metropolitan Government called for a review of system costs. It became necessary to replace the existing proprietary system, which had been in use since the museum's opening, with a pre-packaged one. The specifications for vendor selection included the ability to inherit all the entries of the old system and take on all of its functions, as well as the installation of a server for releasing materials to the public. In addition, the library identified and listed its duties and requested that a system be constructed which allows the library to carry them out.

Competitive bidding took place in January 2019, and Artize MA, a pre-packaged system from Nissha Printing Communications Inc., was selected. The subsequent system upgrade and data migration improved system functions in the following ways.

- (1) Adding of bibliographic entries and material-type-identifying tag entries
- (2) Bibliographic registration using an external metadata standard (the National Diet Library's DC-NDL)
- (3) Daily automatic OPAC updates using night batches
- (4) All-screen/all-item search, including materials not yet held at the museum
- (5) Real-time data confirmation function for inventory
- (6) Two-way linking with information attached to collection items, and detailed information viewing function

Although there are still some issues to be resolved, such as retroactive data entry for newly added items and the creation of a manual, the system upgrade enabled the library to reduce costs and the workload, as well as to implement functions to improve user services.

The Kajimaya Higashidana's Relief Measures After the Ansei-Edo Earthquake: From "Earthquake and Fire Allowances" (Tenth Month of Ansei 2 [1855])

KOSAKAI Daigo

The Ansei-Edo Earthquake of 1855 caused great damage to people and buildings in Edo. Immediately after the earthquake, the shogunate and wealthy townspeople provided relief to victims. Previous studies have analyzed in detail the content and significance of these efforts.

This paper focuses on the Kajimaya Higashidana, a major business (odana) located in the hard-hit area of Fukagawa, to clarify the scale and content of the relief efforts undertaken by the family. Specifically, we look at a record of the Higashidana's relief for victims, reprint it, introduce its content, and offer observations.

In doing so, it becomes clear that, in keeping with its position as an odana in Fukagawa, the business provided allowances to Fukagawa Shimada-machi and its surrounding area. This included those with whom it had business relationships and those with whom it did not. However, we found the money spent doing so was not sizable relative to the scale of its operations. In light of this, as a topic for future research, we point out the need to interrogate the meaning of the Kajimaya Higashidana's relief measures while drawing from comparisons with those of other wealthy townspeople.