

Tokyo in the Early Showa Period described in *Toyu Nikki* (Diary on the Trip to the East)

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To clarify how “foreigners” saw Edo and Tokyo, this research introduces the description of Tokyo in the early Showa period based on diaries and reports written by the Chinese who visited Japan then. This paper specifically focuses on *Toyu Nikki* (Diary on the Trip to the East) as a material. *Toyu Nikki* contains a series of historic materials collected by Saneto Keishu (1896-1985), a researcher on China, and covers diaries and reports written by the Chinese who visited Japan between the end of the 19th century to the middle of the 20th century. *Toyu Nikki* is not the title of a diary written by a specific person, but a collection of diaries written by multiple Chinese authors. This paper aims to introduce how Chinese visitors saw Tokyo in the early Showa period and sought to discuss the difficulties of depicting the image of Tokyo through the descriptions of Chinese visitors in the early Showa period.

China after the 19th century, which was divided by the European countries and Japan, started to send students to Japan to learn western modernism through Japan to break the deadlock situation. Therefore, the majority of Chinese visitors in the early Showa period were students. The first chapter of this paper thus overviews the Japan-China relationship through China's overseas education program after the Late Qing period to deepen the understanding of the Chinese visitors' background situation.

The second chapter introduces Tokyo in the early Showa period based on the description in *Toyu Nikki*. The first section describes the Chinese visitors' view of the characteristics of Tokyo in terms of 1) Houses, 2) Public bath house, 3) Modest life, 4) Women's status, and 5) Patriotism. The second section discusses the description of the advanced elements of Tokyo after the mid-1930s examining the validity of these materials.

The materials show the different impressions of Japan depending on when the Chinese visitors arrived and the differences in their political and living environments. The third chapter uses descriptions indicating the influence of diverse political and social backgrounds on their view of Tokyo to discuss the diverse situations in which the Chinese visitors were placed.

Through these analyses, this paper points out the following. The views of Chinese visitors are, to a certain extent, historic materials important in understanding the characteristics of Tokyo from the external point of view. However, the increasing tension between China and Japan affected the political and social environment of the Chinese visitors differently depending on their birthplace and living environment. Such differences in their background sometimes affected their image of Tokyo. Therefore, it is difficult to fully

construct the single image of Tokyo by using parts of the materials left by the Chinese visitors with various political and social backgrounds. Their perspective on Tokyo needs to be analyzed by considering the background of the authors as well as the international and domestic situations that China was facing.

[Introduction of the material] Introduction of the Documents Relating to the Hirota Ritaro Residential House

HAYAKAWA Noriko

This article aims to complement the article in Volume 6 of Bulletin of the Edo-Tokyo Museum regarding the documents relating to the Hirota Ritaro residential house that the Tokyo Metropolitan Edo-Tokyo Museum purchased in FY2014.

The Hirota Ritaro residential house is a three-story wooden house built in Shimo-Nibancho, Koji-machi, Tokyo-shi. The architect is Georg de Lalande.

The documents include fifty-six correspondences between Hirota Ritaro, the client, and Georg de Lalande, the architect, during the building of the residential house. The documents also include twenty-five receipts relating to the fees paid to the Yabe Architect Office of Yabe Kunitaro, which took charge of the construction. These documents help us to follow the process of the construction including how much it costed for electric and gas works as well as the interior design and furniture.

The documents also tell us that the construction took over three years from either 1909 or 1910 to October 1913.

Kubota Beisen and Tokutomi Soho: With a Focus on Their Work at the Kokumin Shinbun Newspaper

IWAKI Noriko

Kubota Beisen was a Japanese painter born in Kyoto in 1852. Beisen was active in the Kyoto art group with artists like Kono Bairei, and was a popular painter at the time. Beisen's name was known by the masses beyond the conventional art world because of his presence in media, such as magazines and newspapers. Beisen's active roles in the newspaper media was partially introduced in my paper "Pictorial News of the Paris Exposition by Beisen Kubota – Focus on serialized Toko Gaho in the Kyoto Nippo Newspapers" in the previous volume of the museum bulletin. After the series of contributions in the Kyoto Nippo newspaper, which were previously analyzed, Beisen moved to Tokyo. This paper introduces how Beisen took part in the Kokumin Shinbun newspaper, founded by Tokutomi Soho, through documents like letters from Beisen to Soho.

Beisen entering Kokumin Shinbun had only been described briefly through his autographical account. The details of the letter clarified the following.

Tokutomi Soho, who planned to issue the Kokumin Shinbun, invited Kubota Beisen as an illustrator to deliver the news visually. After a research trip to the Paris Exposition, Beisen recognized that the painter had a social mission to correctly deliver the social events and thus accepted the offer. This research revealed the correspondences until the terms were settled, including the monthly salary and employment terms such as promising the post of staff illustrator. Consequently, the research introduced the content of "preliminary agreement" and clarified the fact that Beisen's activities reflected the content of their agreement by analyzing the advertisement on the inaugural issue of the Kokumin Shinbun as well as Beisen's illustrations issued on the newspaper. The remaining correspondences also revealed that their relationship continued until the final years of Beisen and that Soho continued his relationship with Beisen's family even after his death.

After a series of Paris Exposition travel journals on the Kyoto Nippo, Beisen contributed to the Kokumin Shinbun a series of journals on the World's Columbian Exposition in Chicago and illustrated journals on the Sino-Japanese War as a painter in battle. The details of these journals should be discussed in future research. These activities were conducted to fulfill the goal of making a "graphical explanation of the event" for the newspaper, which were goals of Beisen and Soho, and were accomplishments of the two who were bonded under the same goal.

**[Introduction of material] On the Set of Materials
from the Inaugural Periods of the Tanaka Family of rice merchants,
hiring-agents for day workers**

ICHIKAWA Hiroaki

This article includes republications of four old documents with term explanations from a set of management documents from the inaugural periods of the Tanaka family of rice merchants, who also acted as hiring-agents for day workers. The documents include the 1745 record with the family precepts by Kyuemon the third who contributed greatly to secure the family business and the management record of the time, the 1747 record with memos on important correspondences with the *daimyo* (feudal lord) families with which the Tanaka family had contracts, a *yuishogaki* (record of origins) to deliver the words and acts as well as the accomplishments of Kyuemon the third, and a *yuishogaki* of the the Tanaka family that was submitted to the *daimyo* feudal lord family with which the Tanaka family had a contract.

Kindergarten Teachers—An Image of Working Women in the Meiji Period in Painting: An Analysis on “Kindergarten Children Playing” and “Children Playing” by Kubota Beisen

TERADA Sanae

The first state kindergarten was founded in 1876. This led to the birth of a new occupation called *hobo*, female kindergarten teachers who take care of the children at the kindergarten. Lately, research on *hobo* teachers as well as the content of kindergarten education has been developed, yet not much has been done to the image of *hobo* teachers in paintings. This research aims to collect and analyze the image of *hobo* teachers from the materials at the Tokyo Metropolitan Edo-Tokyo Museum, Ochanomizu University History Museum, Gakushuin University Museum of History, Kyoto Municipal Museum of School History, National Diet Library, Tokyo Metropolitan Central Library, University of Tsukuba Library, Image Database of Japanese Clothing Culture in the Modern Age, Asahi Shimbun newspaper, and Mainichi Shimbun newspaper. Additionally, this research clarified the difference between *hobo* teachers at regular kindergartens and those at the kindergarten attached to Tokyo Women’s Normal School (present-day Ochanomizu University), where upper-class children attended, by comparing Kubota Beisen’s paintings, “Kindergarten Children Playing” and “Children Playing”, with photographic materials and newspaper illustrations of the same period.

The Introduction of this paper overviews the state policy on kindergartens during the Meiji period to understand the social situation surrounding the materials discussed in this paper.

The first chapter compares sample images from different chronological periods and clarifies the following. First, all materials contain *hobo* teachers giving instructions to the children. The government, in pursuing modernization, emphasized kindergarten and elementary school education. Among its curriculum, *shoka* music was considered important. *Shoka* refers to group singing using Japanese lyrics on foreign melodies, which was used to standardize the language. The depicted images indicate the will of the government to unify the people who had built unique cultures in different places as national beings, with no exceptions.

Secondly, changes in social conditions including criticism against kindergarten education and changes in fashion appear in the picture a few years later. This shows that the images were not simply copied from the earlier examples, but were updated to reflect the changes. In other words, the producers of these pictures or the consumers of the product had continued interests in the changing social conditions.

The second chapter compares Kubota Beisen’s work with the materials from the same era. Kubota Beisen, with his colleagues, contributed to building the first modern-style painting school in Japan. From his

adolescence years to right before his death, Beisen spoke of the relationship between education and painting in various occasions and kept a strong interest on this topic. Beisen also depicted the scene of *shoka* plays in which *hobo* teachers and children dance and sing together. In his "Kindergarten Children Playing" and "Children Playing", *hobo* teachers wear fashionable clothes and hairstyles. In reality, women working in the educational sector still wore kimonos back then. *Hobo* teachers and children with western clothes indicate the image of the kindergarten as a modern educational institution.

Transition of Modern Amusement Places through the Regulation and the Systemization of Spectacles—Parks, Expos, and Fairs

TANAKA Yuji

As the Meiji period began, territories owned by temples and shrines were incorporated into the park system, and public roads were placed under the control of the state government. Based on the materials collected by the Tokyo Metropolitan Edo-Tokyo Museum, Tokyo Metropolitan Archives, Diplomatic Archives of the Ministry of Foreign Affairs of Japan, and others, this paper reanalyzes the background of the confiscation process based on the regulatory measures and actual cases. Any show business in these places needed to file a notification to the police. Ueno Park was placed under the Home Ministry, and other parks, including Asakusa, Shiba, Fukagawa, and Asukayama, were placed under Tokyo Prefecture. Show tents were prohibited on the streets and were enclosed into the state-managed parks. This paper also analyzes the process through which a community of small shops without proper ceiling and walls formed by the main roads or the edges of the bridge were cleared, from the perspective of tax and transportation systems, which were rarely discussed before, by referring to concrete cases happened then.

Amusement places in Ueno Park and surrounding areas were cleared as remnants of the pre-modern Edo period so that the place could be remodeled into spaces that expressed the image of the Emperor. Pre-modern Edo-like shows were enclosed into Asakusa Park, and *iki-ningyo* (living doll), *seiyo-megane* (western glasses to see the three dimensional landscape picture), performances of birds and animals, various illusionary crafts and kinetic toys continued, under the condition that they stay inside the park, under the permission of Tokyo Prefecture. This paper also confirms, from the accident between Japanese pedestrians and foreign carriages, that small temporary stores concentrated by the roadside area, which was originally set for the firebreak, were cleared for the need to expand the roads for new methods of transportation like carriages and rickshaws. The need to effectively collect taxes was also a reason why the strict licensing system by the state was enforced to those stores.

Entertainment show businesses continued from the Edo period were enclosed into Asakusa Park while the state-promoted exposition to bring prosperity in the newly started Meiji period was developed in Ueno Park. The showcase model developed from the exposition to the fair later leads to the department stores in the later stages of the Meiji period. Enlightening the anonymous masses was done much effectively in showcase displays inside buildings built in well-managed spaces called parks, rather than the unmanaged style of viewing one small shop to another in the Edo amusement spaces. Gradually, the new viewing style of freely seeing the objects displayed inside the state-managed parks and buildings took over the amusement spaces of the Edo period, which was chaotic yet diverse.

Founding and the Development of the Kajimaya Higashidana

KOSAKAI Daigo

The Tokyo Metropolitan Edo-Tokyo Museum has a set of materials handed down to Kajimaya Higashidana (East branch), which was a branch of Kajimaya Seibei, a major wholesaler merchant of liquor imported from Kyoto. These materials have the potential to clarify the outline of Edo merchant families (especially big merchants) in detail.

Among these materials, *hina-ningyo* dolls and gorgeous *hina-dogu* accessories by Hara Shugetsu, a master artisan of the Edo period, received attention early on. However, other old documents and lacquerwares were left untouched. Therefore, basic information such as when the Kajimaya Higashidana, the owner of these materials, was found and how it operated, has remained unclear until today.

This paper is an attempt to outline the foundation and development of Kajimaya Higashidana based on the old documentations.

Kajimaya Higashidana was opened by Seibei the fourth of the main shop after he was retired, and it is believed that the shop was opened in 1826. After the opening of Higashidana, the Fukagawa-Shimadacho area started becoming occupied with residential houses and other facilities of the Kajimaya family, mostly those who were related to the Higashidana. Higashidana also purchased the *machi-yashiki* townhouse outside the Fukagawa-Shimadacho area and held townhouses in over twenty towns around the middle of the 19th century. Higashidana also produced many branches and worked closely with them to develop its business.

Higashidana's assets increased by the end of the Edo period. Its growth was supported by loan interests and a major part of the Higashidana business was loaning money to the feudal lords. Higashidana earned interest mainly from the Naito family of Nobeoka clan, the Inaba family of Yodo clan, the Nabeshima family of Saga clan, and the Mashiyama family of Nagashima clan, to which a large amount of money was loaned over an extended period of time.

Kajimaya Higashidana expanded its business and became one of the major merchants in Edo, and even served as a contractor at the *kanjoshō* treasury office of the Shogunate. However, due to its high status, Higashidana was demanded by the *bakufu* government to pay an enormous amount of *goyokin* tax to the government in light of the difficult political situation and international pressure.

This paper clarifies the detailed image of the previously unknown Kajimaya Higashidana, by showing how it was founded in 1826 and expanded its business through finance business, especially by loaning money to *daimyo* feudal lords. The paper also clarifies that Higashidana was not simply a branch, but played a central role in the Kajimaya business that spread throughout Edo.

The *Seisitsu* Lawful Wife of the Tokugawa Shogunate Family and Picture Scrolls of a Wedding Procession

SUGIYAMA Satoshi

This article seeks to clarify the process in which the lawful wife of the Tokugawa shogunate family left for Edo. The article specifically focuses on the case of Sazanomiya, a *midaidokoro* wife of the twelfth shogun Ieyoshi, and Arigimi, a *seisitsu* wife of the thirteenth shogun Iesada, and analyses the background of their move to Edo as well as the preparation and services at the posting stations. The article also compares the picture scrolls depicting the wedding procession of Sazanomiya and Arigimi to analyze their characteristics.

To increase the family status and to make their blood ties noble, the Tokugawa shogunate family obtained a wife from the *sekkon* regent or royal family. While the Tokugawa Shogunate often requested the Emperor's daughter, the Imperial Court objected, and Kazunomiya was the only case in which an Imperial daughter was married to the warrior class. The title of the wife changed according to the family she is from. After the official recognition of their engagement, *himegimi* is used if she is from the regent class and *himemiya* is used if she is from the royal class. The title changes to *gorenochū* after the wedding and finally becomes *midaidokoro* after her husband becomes the shogun. In the case of Sazanomiya, the marriage procedure to the Shogun family was taken care of by her aunt Endaiin. Shigehime, an adapted daughter of her and Konoe Tsunehiro from the regent class married the eleventh shogun Ienari and thus had a connection to the shogun family. After their marriage was confirmed, the Arisugawanomiya family was busy preparing for the wedding. However, in addition to the preparation fee, they obtained additional economic support from the Shogunate using their status as a relative of the shogun family.

Most *seisitsu* wives took the Nakasendo route from Kyoto to Edo. Sazanomiya was also one of them. The Nakasendo route was bolder than the Tokaido route yet was safer, so that route was often used for travel for marriages. Posting stations on the route were required to offer various services by the Shogunate, but the Shogunate's policy in general was to "provide services that are just enough." Among the services, the *kiyome* cleaning of the road was considered the most important, and the hand-pail, broom, and *morisuna* (sand bed) were considered as essential signs of the route being cleaned and purified. The audiences of the procession were required to follow certain manners and after Sumegimi, different manners were applied to males and females. The services imposed at the posting stations created a space to exhibit the power of the shogun family, and thus it was important to show the procession to the people.

Only four picture scrolls of the wedding procession of the *seisitsu* wife of the shogun family have been

found today. This article compares two of them. As a shared characteristic, the *seisitsu* wife in the picture is marked “御 (a respectful title of the person)” in red. The picture is typically composed of the main posting station, and female and child audiences are depicted characteristically. Nezame-no-toko gorge and Suwa Lake also appear as scenic places in the picture. Furthermore, a part of the Arigimi picture scroll likely to have been taken from the book Scenic Places on the Kiso-ji Route. This indicates that all the existing picture scrolls of the wedding procession, including the Sazanomiya one, may have used a similar book as its source.

Compared to the political position of the *seisitsu* wife that has been researched in the past, this article, in part, clarifies the process and the background before the wife arrived at the shogun family.

Takahashi Bridge and Ohashi Bridge—Landscape of the Edo Castle Town from the Middle Ages to the Early Modern Period

SAITO Shin-ichi

This paper analyzes the location and roles of the Takahashi and Ohashi bridges that existed in the Edo Castle Town during the Middle Ages using written materials and archeological information. This article concludes that both bridges were built over Hirakawa River and Takahashi Bridge later became Hirakawa-mon-bashi Bridge, while Ohashi Bridge became Otemon-bashi Bridge. In particular, Takahashi Bridge has a long history of research, and its location was estimated based on them.

The paper discusses the transition of Edo Castle and the town between the late 15th century and the early 17th century in the following three stages.

(First Stage) Period of Ota Dokan

This research estimated that the Takahashi Bridge was located around where the Hirakawa-mon Gate was in the Edo period, and the Hirakawa castle town was formed on the east and west side of the bridge from the Hirakawaten Shrine (present-day Archives and Mausolea Department of the Imperial Household Agency) to the outside of the Hirakawa-mon Gate. There was also a main road from Hirakawa to Iwatsuki through Kandasurugadai-ue and Hongodai. This spatial structure was probably built between the Bunmei era (1469-87) and the early Eiroku era (1558-70).

(Second Stage) Period of Kogakubo Asikaga Yoshiuji Residential Palace

Around the first to thirteen Eiroku years (1558-71), the castle became the palace of Kogakubo Asikaga Yoshiuji, which transformed the castle and the Hirakawa town. During this period, the castle reached the west side of the Hirakawa River, and Ohashi Bridge was built in the location, which later became the Otemon Gate. The Ohashi-juku post town was built by the bridge. Considering the circumstances, the castle and the town were reconstructed to solve the access to the Boso area.

(Third Stage) Period of Tokugawa Ieyasu

After Tokugawa Ieyasu's entering into the Edo Castle, the castle expanded to the east. The Hirakawa River path from the Kijibashi-mon Gate to the Tokiwabashi-mon Gate were reconstructed for the reclamation project of Hibiya Bay to secure land to house the warrior class. Consequently, the landscape of the Otemachi and Hibiya Bay where tombs from the Middle Ages remained disappeared. In this process, the Hirakawa

town was deconstructed and the temples and shrines were relocated, and the town center was also moved to present-day Hirakawa-cho. This conclusion was led in conjunction to the theory that the Tokiwabashi bridge was built around the same time due to changes in the Hirakawa Canal, and the new town district was built on the Honmachi-dori street outside the gate. The commonly accepted theory to see the Ohashi and Tokiwabashi bridges was born due to changes in town planning. According to a series of expansion constructions, metropolitan Edo was founded as depicted in the *Keicho Edozu* (Pictorial Map of Keicho Edo Castle and surrounds). While the exact year of the individual river development projects and the relocation of the temples, shrines, and the town center cannot be determined, they are expected to have happened between the Bunroku era and the early Keicho era, since the renovation of the main castle building occurred in Keicho 11 and 12.

After this period, the construction of the Nihonbashi Bridge and the town development of the area along the Tokaido road started, and the construction of the town walls followed. Metropolitan Edo further expanded and enjoyed its prosperity.