

# Study of “Koshi Zennojo Kantokuden” — Representation of Hell in an Illustrated Book for Buddhist Preaching and Its Development in the Printed Books —

ENDO Miori

The Edo-Tokyo Museum has materials titled “Koshi Zennojo Kantokuden” published in 1785 (Material Nos. 02152500 and 02152501) (hereinafter referred to as “Kantokuden”), which have been deposited by the Musashino Cultural Association. This work depicts a tour of Hell and Paradise experienced by a filial son, Zennojo, who actually existed, and involves many other elements. Since the publication of the first edition in 1782, it has been reprinted at least four times. The materials in the museum are accompanied by generous illustrations, and related materials in diverse forms also remain throughout Japan. “Kantokuden” was written based on the book “Kokan Meishoroku” published in 1735 (hereinafter referred to as “Meishoroku”), of which it is said more than 10,000 copies were printed. Accordingly, both works seem to have achieved high popularity at that time.

In the history of research, however, works from the early modern times tend to be hardly mentioned because of the existence of an enormous number of materials. For “Kantokuden” as well, in the author’s personal view, there is hardly any paper discussing the characteristics of its illustrations and the reprinted books, although prior studies have examined the background to the formation of the text, its characteristics, and the original drawings kept in local temples.

For that reason, this paper attempts systematic research on the work itself, including the background of the formation of “Kantokuden,” the characteristics of the illustrations, and its development in the reprinted books. Chapter 1 first describes the outline of “Kantokuden,” and then, classifies the previous studies on the religious and cultural backgrounds of the formation and considers their distinctive features. Chapter 2 compares the text and illustrations between the two works and classifies the characteristics of the pictorial representations of Hell and Paradise in each work. Based on this, Chapter 3 describes the development of the printed books published after the first edition.

The result of the examination showed that “Kantokuden” was formed under the influence of the religious thought held by the holy priest, Muno, who Zennojo followed, and people around them; the work was also influenced by the thriving publication culture, the trend of using pictures for explanations, and the popularity of tales of filial children. Moreover, in the era when “Kantokuden” was published, works related to the expression of a supernatural world, and *okubi-e* (ukiyo-e bust portraits) were seen, and influence from such works were found here and there in the illustrations. In addition, the publisher, ink inscription, and other elements of the reprinted books confirmed that the work spread in Aichi Prefecture, where belief in the Jodo sect of Buddhism was strong, than in Fukushima Prefecture, which was used as the stage of the story. Based on this paper, it is hoped that future studies will examine the horizontal connections among the illustrated books for Buddhist preaching from the same period, including “Kantokuden,” and their development, as well as the characteristics of the original paintings of the related works, with a focus on the fellow relationships among the Buddhist monks of the Shasei school of the Jodo sect.

# Javanese Dance through the Eyes of Beisen

IWAKI Noriko

In the author's manuscript "Pictorial News of the Paris Exposition by Beisen Kubota—Focus on Serialized *Toko Gaho* in the *Kyoto Nippo Newspapers*" published in "Bulletin of the Edo-Tokyo Museum, No. 9," the author mentioned the Javanese dance performance that the Japanese painter, Beisen Kubota, saw in a venue of the Paris Exposition; however, due to the limited space, it was not possible to introduce the details of the stage. This paper examines the content of the Javanese dance performance seen by him and the dancers, based on his essay, "Nanyo Jawa no Shibai" (Plays in Java in the South Seas).

In his later years after he lost his eyesight, Beisen contributed many essays written by his dictation to the magazine "Kabuki," in which he narrated the details of the Javanese dance introduced in a venue in the Paris Exposition.

The stage of the dance performance that Beisen saw was located in a corner of the so-called "colonial exhibition" set up in the Esplanade des Invalides, which became a subject for discussion in the 1889 Paris Exposition. It is also known that the dances and music presented at this "colonial exhibition," including Java, inspired the European artists who came in touch with them for the first time. The composer Debussy is said to have been fascinated by the Javanese dance and gamelan music in this exposition. The Javanese dance company at that time and Beisen sailed on the same ship bound for Paris, and he made sketches of the members on board; it is highly likely that this dance company was the same as that seen by Debussy. To date, Kyo Yasuda has conducted research on this dance company, including details such as the members and the program of the stage performance. However, because of the many limitations on the materials, numerous points are still unclear in the history of music and dance. The author considers that by introducing Beisen's sketches made on the ship and essays narrated in his later years, new facts could have been presented.

# Modernization of Show Business as Seen in the Management of Fujisan Juranjo

KUTSUSAWA Hiroyuki

The purpose of this paper is to present once more the outline of the Fujisan Juranjo facility using the materials from the Edo-Tokyo Museum collection, in place of the prior research made public over 50 years ago, and to reevaluate the significance of Fujisan Juranjo in the history of modern show business, making use of the documents and other materials newly discovered in the research this time.

Fujisan Juranjo, the subject of this paper, was a large-scale amusement facility 32 meters high in the shape of Mt. Fuji, which opened on November 6, 1887 on Lot No. 4 in the Rokku (sixth) district in Asakusa Park. It was built on the initiative of a person named Tamekichi Terada, and operated for over three years or so until its demolition in February 1890. The first section of this paper follows the tracks from the opening to the demolition based on the materials in the museum collection and newspaper articles. On that basis, through the examination of the newly found official documents and civil trial records, it was revealed that the construction of Fujisan Juranjo was financed by a person from a different class than in conventional cases, and its management was conducted by a joint-stock company. It was the first case, at least in Asakusa Park, that a joint-stock company ran a show business, and considering that Nihon Panoramakan (Panorama theater) and other facilities operated business in the same way afterward, such management could be viewed as an indication of the beginning of the modernization of show business. In addition, due to fires and other factors, Asakusa Park had difficulty in its management based on the land rents; therefore, large-scale land use by corporate organizations was desired. This fact was also confirmed as one of the significant reasons for the transition to organizing corporations.

By understanding the Rokku entertainment district, which was a unique development in modern Tokyo, it became meaningful to follow once again the modernization process of show business, and such a study is expected to contribute considerably to the progress of research. At the same time, new issues to be examined came to the fore, such as a comparison with the systems of Nihon Panoramakan, which was operated by a joint-stock company on the same land and continued business in the long term, and differences in managing shows during the same period. In the future, the author will conduct research on these issues while reexamining the materials related to Asakusa Park in the museum collection.

# **Enshuya Chozaemon, a Merchant Contractor of Palanquin Bearers: His Management Status and Development Process**

**ICHIKAWA Hiroaki**

This paper introduces the template books for the documents that were submitted to a feudal lord by his regular merchant Enshuya Chozaemon, who was also a contractor of palanquin bearers for high-ranking samurai families. The paper also analyzes the various template forms and the various kinds of management styles used by Enshuya corresponding to such forms. As a result, it was revealed that Enshuya Chozaemon was a merchant engaged in two roles: as an agent who dispatched palanquin bearers to the line of command of samurai families; and as a contractor who provided the palanquin service by making free use of his right to give the orders to day laborers. Enshuya caused a large-scale fight in 1742, and as a disciplinary measure, he was transferred to the Shogunate-approved agent association, and from that time, he worked as an agent as well; however, he essentially remained a merchant contractor.

# Research Report on the “Shimizu Collection,” a Group of Stencils Owned by the Edo-Tokyo Museum Part 1

KAWAGUCHI Tomoko

This paper reports the results of the reexamination of a group of stencil materials owned by the Edo-Tokyo Museum (hereinafter referred to as the “Shimizu Collection”).

Previous studies on stencil dyeing have been conducted mainly for the stencil distribution and collections; on the other hand, however, there have been few studies to verify the development of stencils and stencil dyeing techniques. The reasons for these circumstances may be identified as the scarcity of written information on stencils that has been left, and the difficulty in determining when the stencils were used, since most of the stencil collections scattered throughout Japan consist of materials gathered regardless of the region or era.

The “Shimizu Collection,” owned by the Edo-Tokyo Museum, centers on the 2,074 stencils used by Shimizu Kichigoro (1874-1936), a *nagaita chugata* stencil maker, and his son, Shimizu Kotaro (1897-1988), designated a holder of Important Intangible Cultural Property. Since the era of stencil use can be specified to some degree, they are notable materials. In 2008, a catalog for the stencil measurements and patterns was created. However, this project did not identify the techniques or examine the commercial seals and written information, such as ink inscriptions, all of which are necessary for research on stencils. This time, accordingly, these matters were reexamined, and the techniques applied for 358 stencils were confirmed and written information recorded. Although the whole examination has not finished yet, the following hypothesis has been formulated: it is surmised these stencils were produced from the Meiji period to the early Showa period, which is later than the “Asada Family Stencil Collection” described below.

In the future, the author will continue to conduct research on stencils and with the aim of studying the development of stencil styles from the Edo period through to the end of the Showa period, make a comparison with the “Asada Family Stencil Collection,” a group of materials on dyeing (in the Musashi University Collection), related to the Asada family who ran a *konya* (dyer’s shop) from around the Tempo era (1831-1845) until 1906, in the present-day Miyazu City in the northern part of Kyoto Prefecture. For that reason, the paper also reports on this collection in detail.

# Introduction to the Materials “Accounts Journals” — Life in the Old Town “Shitamachi” Just Before and After the End of the Second World War, as Seen in a Family’s Account Book

ONO Kazunori

In 2019, the Edo-Tokyo Museum started a new project to investigate the conditions of materials in the museum collection. In that year, the investigation was conducted mainly for paper-based materials on the early-modern, modern, and current history. As the investigation progressed, it was reaffirmed that some materials were hard to utilize or see the light of day because of the museum’s exhibition structure, spatial restrictions, or the nature of the materials. It was also found that many of them are very fascinating. This paper introduces one of these materials, the “Accounts Journals.”

The “Accounts Journals” are a group of household account books and diary-like documents, amounting to 1,743 pieces, recorded by a family who lived in Shitamachi (old town) in Tokyo, from just before and after the end of the Second World War to sometime between 1965 and 1974. Probably, it seems a very remarkable case in which such a vast quantity of family life records is collectively stored as museum materials; however, no evidence has been found for the active use of the materials through research studies, the museum’s exhibitions, or other activities. This could be because they are “private documents” containing everywhere unconcealed descriptions of the privacy of particular individuals and people involved, therefore it is difficult to open them to the general public, in addition to the huge number of pieces in the group and challenging information analysis.

Nevertheless, this group of materials will certainly provide a good deal of information to the research on the history of commoners in recent times, from the end of the war to the rapid economic growth period in the Showa era. This paper deals with one item from among these materials, the “Accounts Journal” (Material No. 06002510), a household bookkeeping record containing few descriptions that infringe on the privacy of particular individuals or groups. This record was kept around the end of the war; in general, not much information is obtained about this period. The material was processed into data and then compiled into lists; they are all shown in this paper to contribute to future research studies. The purpose of this paper is to introduce the material, and detailed analysis and discussion on the material data will remain as future issues. However, the data generation enabled the statistical processing, through which tables, graphs, and figures were created. These were used for the paper to provide a concise and visual understanding concerning the consumption tendency of the family. Finally, the paper concludes with a proposal on the future possibilities for the use of the material, such as continued research or utilization in museum exhibitions.

# Nagai Kafu and Landscapes in Ukiyo-e

YUKAWA Setsuko

Nagai Kafu (1879–1959) was an author who lived through the changing times of the Meiji, Taisho, and Showa eras and wrote many works set in the city of Tokyo in the same period, with a literary style that emphasized refined dignity.

In his essay on ukiyo-e, included in “Edo Geijutsuron” (The Arts of Edo), Kafu wrote that he felt romanticism in Suzuki Harunobu’s *nishiki-e* (colored woodblock prints), appreciated the urban atmosphere portrayed by Katsushika Hokusai, and found some points in common between his style and Utagawa Hiroshige’s style that is infused with travelers’ sentiments and lyricism. In his other essay, “Hiyorigeta” (Fair-weather Clogs), he took an approach that reminds the readers of their feeling of sadness for the disappearing scenery by employing the lyrical and atmospheric nature of ukiyo-e landscapes.

His novel, “Sumidagawa” (The Sumida River), shows the elements mentioned above, and what underlies the descriptions of scenery in it are the places that have been well-known ever since the Edo period depicted in Hiroshige’s landscapes and Kobayashi Kiyochika’s *kosenga* (a style of colored woodblock prints that incorporates an effect of lights and shadows).

Wearing *hiyorigeta* clogs, Kafu took pleasure in strolling along the backstreets left behind by the new era. What he appreciated in the landscape prints of Edo was not the hustle and bustle of famous places, but the views of the Sumida River filled with poetic sensibility.

Kafu lived in the Meiji, Taisho, and Showa eras, and during this period, Tokyo, retaining the legacy of Edo, was transforming into a modern city. One may say that the scenery showing traces of Edo before the urban renewal stimulated the creativity of Kafu, whose love of Edo was one of his favorite interests.

How his works were inspired by strolling along the streets and his interest in the landscape prints of Edo were closely related with the works, are described in his diary titled “Danchotei Nichijo.”

When reading and understanding the descriptions of scenery in Kafu’s works, the reader is given an impression similar to the views depicted in the ukiyo-e landscapes; this could be because Kafu had achieved a level of discipline through training himself by looking at such pictures and portraying the details.

# Reformation of Edo — Aspects in the Bunroku Era and the First-Half of the Keicho Era

SAITO Shin-ichi

Since we may assume that the town of Edo in early-modern times is like Edo in the medieval period, we may have an image that can be described as a fantasy of a large city. Although it may be an exaggeration to describe it as a “deserted village,” in the first place, before Ieyasu entered Edo, it was certainly a small castle town. In relation to this point, the author previously pointed out that before his entry, there were two towns in Edo, Hirakawa and Ohashi-juku.

Then, the question arises, “How did Edo transform into a metropolis? This paper focuses on the Bunroku era and the first half of the Keicho era (from 1593 to around 1610), which was the transition stage toward the city of Edo in the Kanei era (1624-1645), and follows the process of the continuous growth of Edo. The period involves the following historical backgrounds: Ieyasu’s entry into the Kanto region; the Tokugawa family as feudal lords of the Toyotomi clan; Shogun Tokugawa Ieyasu; and Shogun Tokugawa Hidetada. By tracing this passage of time, it was found that the actual extent of Edo as is presumed today did not change, and the place of Edo had meaningful functions in each historical period.

In regard to the changes to Edo Castle, there was a phase of the castle expansion around the Hommaru (main castle enclosure) in 1590, and the new castle construction around the Nishinomaru (western enclosure), establishing the two castles in a row. Later, there was another phase after the Battle of Sekigahara, in which the structure was changed to have one castle. At the same time, the castle complex was developed through the following major construction works: in the first half, which was the Toyotomi period, the Otemae compound was built by altering the Hirakawa River’s flow path and excavating the Dosan moat; and in the second half, the Nishinomarushita compound was constructed by reclaiming the Hibiya inlet. In the author’s view, around the time of the Battle of Sekigahara, a groundbreaking change was made.

While researching the town of Edo during the Bunroku and Keicho eras with a scarcity of historical records, the paper illustrated the transition of the urban space by not only relying on the primary historical materials but also making full use of the results of adjacent studies, such as archaeological materials, geographical information, and castle structure. Consequently, the study found the premise based on which the city of Edo significantly developed from the Kanei era onward.

# An analysis of “Kozukahara,” a Collaboration by Kikuchi Yosai, Shibata Zeshin, Suzuki Shuitsu, and Kano Natsuo —Through a Comparison with “Kozukahara” by Matsumoto Fuko

HARUKI Shoko

This paper aims to unravel the meaning of a hanging scroll painting, “Kozukahara” in the Edo-Tokyo Museum collection, which is a joint work by Kikuchi Yosai, Shibata Zeshin, Suzuki Shuitsu, and Kano Natsuo.

Kozukahara used to be one of the two major execution sites in Edo, along with Suzugamori. In addition, during the Shoho and Keian eras (1644-1652), the crematoriums of the temples in the Asakusa and Shitaya areas were relocated into one place, Kozukahara; therefore, the site was also the major crematorium in Edo.

The Edo-Tokyo Museum owns two paintings with this place name used in the title.

One of them is “Kozukahara” (Collection No. 91200005) painted by the painter Kikuchi Yosai (1788-1878), who was active from the last days of the Tokugawa Shogunate to the Meiji period. A round window is floating above a wilderness where Jizo Bosatsu is seated. Inside the window, the figure of a courtesan is depicted. This painting by Yosai is the central piece of a hanging scroll, and surrounded by the *nakamawashi* cloth painted with “Aspects of Hell” by Shibata Zeshin (1807-1891). The paintings on the upper and lower parts of the scroll were produced by Suzuki Shuitsu (1823-1889), “Musical Instruments” and “Water Lilies” respectively. Furthermore, the *jikuhashi* (the end of knobs on a cylindrical rod at the bottom) are decorated with metalwork by Kano Natsuo (1828-1898), in which characters meaning “good” and “evil” are engraved. The note of authentication of this work states “collaboration by four master artists” or “collaboration by four great artists,” which indicates it was jointly produced by three painters and one craftsman. In terms of the subject of the painting, painted mounting, and collaboration by four artists, this is a unique work.

The other work “Kozukahara” (Collection No. 91200006) is a hanging scroll by Matsumoto Fuko (1840-1923), a pupil of Yosai. This piece is partially identical to “Kozukahara” by Yosai, and therefore, it is considered a kind of copy.

For both works of “Kozukahara,” the client and the production purpose and process are unknown. This paper compares the two hanging scrolls of “Kozukahara,” and focusing on the fact that the dog depicted in the collaboration is transformed to a skeleton in Matsumoto’s work, it examines the following points: the characteristics of the place of Kozukahara, paintings and Noh songs based on the legend of Ono no Komachi, and a combination of a woman and skeleton as found in a novel written by Santo Kyoden at that time.

The examination revealed that the collaboration “Kozukahara” conveys admonition against debauchery, expressed by four artists in four different ways, and Kikuchi Yosai connected the place of Kozukahara having no literary background with the tradition of literature and paintings.

# “A Reading Woman” (Pencil Drawing) by Hashiguchi Goyo in the Edo-Tokyo Museum Collection — As a Trial Work for the Production Based on the Research on Utamaro

KOYAMA Shuko

This paper introduces the materials relating to “A Reading Woman” (Material No. 10000209, in the collection of Edo-Tokyo Museum, Tokyo Metropolis). The artist of this work is Hashiguchi Goyo (1881-1921), who was active from the late Meiji to the Taisho periods in various genres such as book design and Shin Hanga (a new style of woodblock prints). Up to this day, Goyo has been referred to as “Utamaro in the Taisho period,” and this is because of his commitment to the production of *bijinga* (pictures of beautiful women) in the field of Shin Hanga; however, it is hard to say that the approach to verify the influence from Utamaro on his works is making progress. The purpose of this paper is to herald the beginning of such study, thus contributing to the progress of research on the artist and modern art.

This pencil drawing (hereinafter, “piece”), donated to the Edo-Tokyo Museum by Goyo’s relative in 2010, was presumably produced between 1916 and 1920 or so. In fact, it is known that the total number of Goyo’s pencil drawings amounts to 3,000. In Japan, they are mainly kept in the collection of the Kagoshima City Museum of Art, and some are in the Chiba City Museum of Art and other museums, and some are in the overseas collections. This paper first describes the characteristics of the piece based on the comparison with his other pencil drawings. The paper then refers to Goyo’s research on ukiyo-e, especially on Kitagawa Utamaro (1753? -1806) renowned for his works of *bijinga*. Goyo put his heart into the research on Utamaro as well as the production of Shin Hanga, and the paper gives the details of the research in the form of a list, and pays attention to “Kobikicho Shinyashiki Koiseya Ochie” (hereinafter, “Ochie”), which Goyo highly praised among many famous works of *bijinga* by Utamaro. Through the comparison of the piece with Utamaro’s “Ochie,” it was confirmed that not only the theme of a reading woman, but also the face size, posture angle, and the position of the hand holding the book are the same in both of them. Goyo drew the model in front of him while faithfully imitating “Ochie” and the piece could be considered as the practice of his research on Utamaro. Finally, the paper presents a part of Goyo’s essay on “Ochie” and verifies his ideal form of woodprint production, and concludes that the piece was positioned in the first stage of his ideal production.

Unfortunately, due to Goyo’s premature death, the piece was never finished as a woodblock print. If it had been completed as a print, it would have been a new work directly inspired by Utamaro.

This paper introduces the existence of the piece for the first time, and mentions the possibility that in the production of Goyo’s works, his research on ukiyo-e, practice of drawing, and the completion of woodblock prints were more closely linked together. In the future, through the in-depth verification of his essays on ukiyo-e, a large quantity of pencil drawings, unfinished block copies, and completed works, the painter Hashiguchi Goyo will be revealed to a greater extent. Consequently, an accurate understanding will be deepened about the sudden rise of Shin Hanga or woodblock prints, including Goyo’s works, in Tokyo in the Taisho period.

# Auspicious Occasions in Kajimaya Higashidana

KOSAKAI Daigo

This paper is one of the attempts to approach the form of existence of an *odana* (large merchant, lit., “big stores”) family living in Edo, taking up the example of Higashidana, a branch family of Kajima Seibei, who was a leading wholesaler of *kudarizake* (sake made in the Kyoto and Osaka regions) in Edo as well as a purveyor to the *Kanjoshō* (Financial Office) of the Tokugawa Shogunate. More specifically, with a focus on the ceremonies held for auspicious occasions (joyous events or celebrations), mainly marriages and adoption arrangements of children of Kajimaya Higashidana, and through the detailed examination of their content, the paper aims to unravel the structure of Higashidana and its relationships with various entities in the surroundings.

Higashidana, established in 1826, had been succeeded in a direct line from father to son, and children other than the heir moved out to a relative or another family through a marriage or adoption arrangement, or they set up a branch family from Higashidana. Auspicious occasions for the children of Higashidana, such as adoption arrangements or marriages, became opportunities to confirm the relationships between Higashidana and its relatives or branch families, or connect them. This paper clarifies the following points in line with specific examples: the process up to the conclusion of the adoption or marriage arrangement; the role of a *tedai* (salesclerk) in Higashidana in such a process; the procedure of ceremonies; and the scale and breakdown of expenses.

From the viewpoint of the ceremonies for the auspicious occasions, the organization of Higashidana was divided into two groups, the front section and inner section of the store, and the accounts were also divided accordingly. On the premise of such a division, many people were working for Higashidana, including *tedai*, children, menservants, maidservants, nursemaids, female family members of influential *tedai*, house owners, and steeplejacks. Moreover, based on the scope of exchange of gifts in money or in kind in the ceremonies for auspicious occasions, the paper shows that Higashidana continued to exist while building blood relations, and economic, cultural, or social relationships with various entities in different social classes.

Based on these results, it was concluded that Kajimaya Higashidana could be understood by including it in the category of *odana*, which has been discussed in the history of research.