

People who lived in the Toyama residence in Ushigome Tsukudo-cho and “Mr.Saisho from next door”

—An essay on culutures in Tokyo about a painter,
an art critic and a linguist

OCHIAI Noriko, TOYAMA Takashi

This paper reports the recent findings of research studies concerning the Edo-Tokyo Museum’s collection of “Kiyoo Kawamura Materials.” These materials include a New Year’s greeting card written by Kiyoo Kawamura around the end of his life, and addressed to Mr. Tokuji Saisho.

Tokuji Saisho was the second son of a businessman, Eijiro Ono, and after having completed his studies on Western painting, he travelled to the United States to further his education; he played a lively part as an enthusiastic art critic in the Taisho and early Showa periods introducing overseas art trends. It is also known that the eldest daughter of his younger brother Eisuke is the avant-garde artist Yoko Ono.

The research results revealed that from the Taisho through to the early Showa period Saisho edited bulletins issued by the Franco-Japanese House (cultural exchange institution); during this time, Sylvain Lévi, Director of the Franco-Japanese House, commissioned Kiyoo Kawamura to paint the “Founding of the Nation,” which was subsequently delivered to France.

During their research, the author was fortunate enough to interview Mr. Takashi Toyama (aged 90). He is the eldest son of a linguist Kouichi Toyama, who was the second son of Masakazu Toyama; Masakazu was Kiyoo Kawamura’s younger brother. Mr. Takashi Toyama’s testimony revealed the fact that from the early Showa period up to the Great Tokyo Air Raid of March 10, 1945, the Toyama family allowed Tokuji Saisho and his family as tenants to live in their residence in Ushigome Tsukudo-cho.

Then, Mr. Toyama kindly arranged a meeting with his childhood friend Ms. Hiroko Saisho (aged 89), who is the second daughter of Tokuji Saisho, and in the course of hearing her story, the author discovered several new facts. Tokuji Saisho’s wife was the daughter of Shunkichi Kimura, the author of “*Kawamura Kiyoo: Sakuhin to Sono Jinbutsu* (His Works and His Character)” and she was also one of Kiyoo’s ardent supporters. During the visit to the Saisho residence, the author also discovered a painting by Kiyoo on a square card.

Starting from one New Year’s greeting card, a correlation chart involving a painter and art critic with a linguist as a medium finally emerged, allowing us a glimpse into a web of personal connections and the interchanges among cultural and artistic figures in early Showa Tokyo. In addition, a new fact relating to the production background of Kiyoo Kawamura’s “Founding of the Nation” was revealed, and based on the testimonies by Mr. Takashi Toyama and Ms. Hiroko Saisho and related materials, this paper sheds light on the abovementioned points.

Pictorial News of the Paris Exposition by Beisen Kubota —Focus on serialized *Toko Gaho* in the Kyoto Nippo Newspapers

IWAKI Noriko

Beisen Kubota, the eldest son of a Japanese-style restaurant owner in Kyoto, was born in 1852; during his youth the city was afire with the movement to restore the emperor, expel the barbarians, and overthrow the Shogunate. He was fond of drawing from a young age, and in 1867, the year before the Meiji Restoration, he became a pupil of Hyakunen Suzuki and decided to pursue a career as a Japanese-style painter. Throughout the Meiji period he was active as a leading painter of the Kyoto art world; involved in the establishment of the Kyoto Prefectural Painting School; and helped launch the Painting Study Group, thus contributing to the development of the foundation for painting education in Kyoto.

At the same time, he was extremely interested in journalism, and played a part in the publication of the Kyoto Nichinichi Shimbun and Garakuta Chinpo newspapers, where he also worked as an illustrator. He did not limit himself to simply providing illustrations to articles, but travelled abroad on his own initiative sending back to Japan detailed pieces based on his personal experiences of the Paris Universal Exposition (1889), the World's Columbian Exposition in Chicago (1894), and the battlefields of the Sino-Japanese War (1894-5). His serial articles often included the scenery and customs of the areas around ports of call during brief stopovers on his roundtrips from Japan. During the middle of Meiji period photography was not in general use in the media, and along with his very realistic illustrations, his travel articles proved popular in the newspapers of the time.

This paper discussed how during his overseas travels, Beisen Kubota did his own reporting and collated the material for his reports back to Japan. To date little research into his media activities during the Meiji period has been carried out, and so this paper verified this side of his life with a focus on "*Oshu Toko Gaho* (Pictorial News of Travels to Europe)" (hereinafter referred to as the "Pictorial News") serialized in the newspaper Kyoto Nippo.

Chapter 1 clarified Beisen's personal history and his circumstances until he left for the Paris Exposition. Chapter 2 introduced in detail the content of the Pictorial News, the theme of this paper, and verified that his articles and illustrations provided valuable information for Japanese readers across a range of subject matter, such as each port of call in Asia, India, and Arabia on the outward journey; daily life on board ship; the Paris Exposition, and the overwhelming iron and steel-based and electrical technologies of the West symbolized by the Eiffel Tower. In addition, his article on a shipwreck in Aden on his way home provides valuable testimony from the viewpoint of maritime history. In Chapter 3, a focus was given to "the East" that

Beisen touched on as he travelled to Europe and the “colonial exhibition” at the Paris Exposition.

From the 1920s through to the 1930s, there was a Japanese overseas travel boom with much coming and going along the Japan/Europe routes; this gave rise to the publication of many popular travel and guidebooks and articles. Beisen’s Pictorial News can be seen as the forerunner of all these later works, and in the early period of 1889, they were widely read by large numbers of the general public via the medium of “newspaper,” thus providing an opportunity in a fast modernizing Japan for the average Japanese citizen to better understand the culture, lifestyle, and viewpoints of foreign countries.

Nishiki-e publisher's activities in the Meiji period
—The woodblock cut for “True view of Edobashi Bridge, Tokyo”
by Kobayashi Kiyochika (owned by Edo-Tokyo Museum)

KOYAMA Shuko

This paper introduces materials concerning the woodblock cut for “*Tokei Edobashi no Shinkei* (True View of Edobashi Bridge, Tokyo)” (Accession No. 12200216), included in the Tokyo Metropolitan Edo-Tokyo Museum Collection. This woodblock is a *sumiita* or *sumihan* (black ink block) of the left part of a triptych of *nishiki-e* (color print), entitled “True View of Edobashi Bridge, Tokyo.” The picture was drawn by Kobayashi Kiyochika (1847-1915), an ukiyo-e artist of the Meiji period, and published in January 1876 by the Publisher Daikokuya Matsuki Heikichi (also known only as Daikokuya or by the abbreviated name of Daihei), Ryogoku Yoshikawa Town. Since it was common practice at the time to dispose of any *nishiki-e* woodblocks after publication, such an item is extremely rare. In addition, this picture is considered to be a debut work of Kiyochika, and this remaining *sumihan* is valuable material helping clarify the early activities of Kiyochika and the publisher. In recent years, many discoveries and reports on the woodblocks of *nishiki-e* and picture books have been made, and their value as research materials has been reviewed from a fresh perspective, and this paper as well is one of these newer studies. From the present condition of the woodblock, the author has surmised several changes made at each time of publication, and reviewed the activities of the publisher, who was also the owner of the woodblock.

From this material, it is possible to infer that several changes were made to the woodblock at different times. The reverse side of the *sumihan* of “True View of Edobashi Bridge, Tokyo” was used for the *sumihan* for the reproduction of “*Meisho Edo Hyakkei: Sekiguchi Josuibata Bashoan Tsubakiyama* (One Hundred Famous Views of Edo: Basho's Hermitage on Camellia Hill by the Aqueduct at Sekiguchi).” Firstly, “True View of Edobashi Bridge, Tokyo” was published in 1876 and concurrently with the completion of the publication, the work went out of print. Later, at a certain time, by using the reverse side of the woodblock, the “One Hundred Famous Views of Edo: Basho's Hermitage on Camellia Hill by the Aqueduct at Sekiguchi” was engraved, and moreover, by using ireki (inserted wood), an inexplicable change was made to the series title; from *Meisho Edo Hyakkei* to *Tokyo Meisho* (Famous Views of Tokyo). It is significant that this reuse of the woodblock provides definite evidence that no more prints would be produced after this final publication of Kiyochika's work. When a woodblock had finished its purpose, it was disposed of by burning, splitting or scarring, or its surface planed clean and reused. Due to the use of the reverse side of this woodblock, fortunately we can clearly see the damaged condition of the woodblock that would have occurred at the end

of the print run.

The final chapter of this paper examined historical materials on advertisements and statements regarding this publisher's activities and verified why such woodblocks were passed down. The publishing house survived the devastation of the 1923 Great Kanto Earthquake and continued in business until the death of Matsuki Heikichi the fifth around 1931.

In recent years, even though reports on *nishiki-e* woodblocks and the posting of collections on the Internet have significantly increased the availability of information, we are still in the early days of research, and it is hard to say that inquiries into Kobayashi Kiyochika, an active artist of *Kosenga*, a type of ukiyo-e, and the Meiji period publishers who released such works is making good progress. The woodblock of "True View of Edobashi Bridge, Tokyo" in the Edo-Tokyo Museum Collection is a valuable material indicating the publication practices of the Meiji *nishiki-e*, and through new approaches to research it is anticipated we will deepen our knowledge of these times.

Exhibition of the Japanese artwork collection housed in Musée National des Arts Asiatiques -Guimet and educational and outreach projects by using it

NAGAYA Sakura

Partly because of an increase in the number of foreign tourists visiting Japan in recent years, the visitors to the Tokyo Metropolitan Edo-Tokyo Museum are also increasing. Our museum welcomes many visitors not only from all over Japan but also from overseas, and for these visitors, we have introduced multi-lingual support such as multi-lingual commentary on audio guide and tablets, and exhibition guided tours by foreign language speaking volunteers (permanent exhibition rooms on the 5th and 6th floors). With an eye on the 2020 Tokyo Olympic and Paralympic Games, a further increase of foreign tourists is forecast for Japan. Against such a background, there is a pressing need to examine measures to help visitors from abroad better understand the history and culture of Edo and Tokyo, which is the museum's purpose. To gain insight into these issues, it would be effective to examine the following questions: How do overseas museums make the most of their Japanese collections? How do they display Japanese exhibits and promote educational activities on Japan? And how do they encourage local visitor interest and curiosity in Japanese culture?

The author has been interested in the museology of France, and conducted research into the theme of exhibits and practical use of museums; consequently she first targeted her research on France. Of particular interest are the activities of Musée National des Arts Asiatiques-Guimet (hereinafter referred to as Guimet Museum), which is known for specializing in Oriental art; the author interviewed the curators on their approach to displaying their Japanese exhibits. This report mainly introduced the interview contents along with the author's thoughts regarding Japanese exhibits and education promotion activities at the Guimet Museum. The following six questions were prepared for the interview:

- (1) How are new Japanese artifacts acquired?
- (2) How often are the Japanese exhibits changed?
- (3) Compared to exhibits of other Asian countries, which points concerning Japanese exhibits interest French visitors in particular?
- (4) How do they make the display of Japanese artifacts attractive to French visitors?
- (5) How do they decide the theme of a special exhibition?
- (6) What kind of public relations activities are carried out?

Each curator's answers were collated under the three themes: (1) Permanent exhibitions of the Japanese collection; (2) Special exhibitions relating to Japan; and (3) Public relations. The author's opinions for each

theme was also summarized.

In addition, the author considers that workshops are also exceedingly effective at encouraging deeper study of a topic already of interest to a participant; they may also help broaden their interest in the museum. The Guimet Museum regularly holds workshops (atelier), including many focusing on general Japanese art and culture. The last part of this report briefly introduced recent Japan-related workshops designed for adults or children.

[Report] Research Report on the Management of Museum Libraries in Japan and Overseas

Concurrently with the opening of the Tokyo Metropolitan Edo-Tokyo Museum in 1993, a library affiliated to the museum was established; up to the present day this specialist library broadly collects, preserves, and exhibits literature materials concerning the history and culture of Edo and Tokyo.

Our museum library is an ideal environment for the some 36,000 annual visitors to read, research, and study many of the basic literature and materials of the history, culture, and art of Edo and Tokyo. The library also stores a large number of rare books, and many researchers use the facility to better conduct research by directly taking in their hand the original copy of such rare and valuable materials; since its opening within the museum, the library has successfully fulfilled its important cultural duties and acquired a good track record.

In recent years, along with the rapid global spread of the Internet, in the field of books as well, the movement to digitize source materials is gaining momentum. Concerning the book materials of our museum, we have received requests for materials to be digitized and made available to the public on the Internet. Such changes in social conditions and new needs should be rightly recognized as a positive challenge, and now is certainly the time to consider how to respond and better manage the library.

Therefore, as a specific approach, we focused on the following four areas: 1) digitalization of materials; 2) storage, preservation, and practical use of materials; 3) collaboration with internal and external bodies; and 4) multilingual support. We then visited libraries affiliated to museums or art galleries overseas that are implementing advanced initiatives, and also similar facilities in Japan and conducted research to help guide the future management of our library.

This paper summarizes the research reports of our librarians who visited the facilities shown below. Each librarian chose the theme of their report in response to any issues or points of interest that arose in the course of the research.

Each report was compiled from the viewpoint unique to librarians responsible for administration in museum libraries, and gives many suggestions for the management of our library; we shall be delighted if they prove helpful to those staff engaged in the administration of similar facilities within Japan.

[Report 1] USA

Reporters: ABE Yoko, KURIHARA Tomohisa (in the order of publication, the same hereinafter)

Surveyed institutions:

Washington D.C.:

Freer Gallery of Art and Arthur M. Sackler Gallery Library / National Museum of Natural History Library /
Digital Library Department, Smithsonian Libraries /

Smithsonian Libraries Gallery / National Museum of American History Library / Archives of American Art
/ National Gallery of Art Library /

New York:

Cooper Hewitt, Smithsonian Design Library

Thomas J. Watson Library, The Metropolitan Museum of Art /

The New York Public Library / The Museum of Modern Art / The Library of the American Museum of
Natural History

[Report 2] UK

Reporters: TATEISHI Momoko , KOMIYAMA Megumi

Surveyed institutions:

Parker Library, Corpus Christi College, University of Cambridge / Lisa Sainsbury Library, Sainsbury
Institute for the Study of Japanese Arts and Cultures /

Departmental libraries and study rooms, The British Museum / Welcome Collection Library /

The British Library / British Library Center for conservation /

Victoria & Albert Museum / National Art Library

[Report 3] Japan

Reporter: SHIKI Atsuko

Surveyed institutions:

Media Center, Okinawa Prefectural Museum and Art Museum / Okinawa Prefectural Library / Okinawa
Prefectural Archives /

Paper Restoration and Conservation Studio / Naha City Museum of History / Shuri Castle Park

Reporter: INOUE Minako

Surveyed institutions:

International Research Center for Japanese Studies/ Kyoto Institute, Library and Archives / Osaka Museum
of History /

Osaka Prefectural Nakanoshima Library / National Museum of Ethnology

Study on reform of the treatment of the Emperor's messengers dispatched to Edo and day-labor agency

ICHIKAWA Hiroaki

In March every year, Court nobles were dispatched to Edo as imperial envoys to the Shogun. This custom was established in the Kansei era (1624-1643) and continued until the closing days of the Tokugawa Shogunate. The duty to entertain the visiting Court nobles was undertaken by a *daimyo* (feudal lord) acting under the orders of the Shogunate; this fact is widely known due to the so-called Ako Incident or as it is more popularly known, the Revenge of the Forty-seven Ronin, which occurred in 1701. From fragmentary historical materials, it has been speculated that after the incident merchants came to be involved in providing catering and services to entertain such visiting Court nobles; however, the actual reality of just when merchants started taking such responsibility, and how they catered for the Court nobles has not been completely clarified.

Against this background, this paper attempted to reveal the outline of the reform of the protocols and practical matters of entertaining the imperial envoys, which was envisioned and implemented during the Anei (1772-1781) and Kansei (1789-1801) periods. In order to clarify the actual day to day practicalities, it also analyzed the operational accounts of the Tanaka family of rice merchants, who also acted as hiring-agents for day workers and undertook the subcontracting of catering for Court nobles visiting Edo in 1849.

This paper made clear the following points:

- (1) According to historical materials, 1745 is the earliest confirmed year that merchants took on the duty to cater for Court nobles visiting Edo.
- (2) By 1780, over-dependence on these merchant contractors was so advanced that reforms were required to the protocols of hosting and catering for such envoys.
- (3) The cause of excessive dependence on certain merchant contractors is found in their accumulated experience and knowledge acquired through their providing such services almost every year, consequently resulting in an actual monopoly by specific merchant families.
- (4) The 1790 reforms to the protocols of hosting and catering for the Court nobles changed the official position from one rotated among *daimyos* to a fixed post held by a local governor of the Shogunate. This official was responsible for catering in the *tenso yashiki* (residence for imperial envoys), which accounted for the major part of the entertaining duties.
- (5) Among the Tanaka family rice merchant's operation account books (hereinafter ledgers), only the ledgers dealing with the envoy catering contracts and the like were organized in chronological

order, not by family group; this was the result of instructions now being given by the Shogunal local governor every year.

- (6) The analysis of the ledgers showed that in 1849 the Tanaka family merchants undertook the catering work in the residence for imperial envoys and also confirmed that even in 1849 the management system established by the 1790 reforms was still functioning almost in the same way. Based on this fact, it is considered that the 1790 reforms for entertaining protocols did not stop merchants acting as catering contractors, but they were rather reforms made to regulate the presence of merchant contractors.
- (7) In 1849, along with two other merchant families, the Tanaka family merchants undertook the provision of catering services for the Court nobles dispatched to Edo. The Tanaka family was in charge of the catering work to offer meals in the residence for imperial envoys, and the contract amount (revenue) was over 105 gold *ryo*, the expenditure was over 72 gold *ryo*, and the profit was over 33 gold *ryo*, giving a return on investment of 31.6%.
- (8) The Tanaka family drawing on their experience and knowledge fulfilled their contract with the Shogunate and achieved such high profits by drastically changing and reducing the assignment and number of day workers and the type of their work.
- (9) The Tanaka family as an agent contracting day workers, assigned four family members to oversee its operations and in addition, implemented a segmental contract system by combining each merchant responsible for cooking, table setting, and serving, and thus established a large-scale contract to fulfill their duty to cater for the imperial envoys.

Establishment and development of the Folding Screens depicting Musashino Plain with a focus on the work in the Tokyo Metropolitan Edo-Tokyo Museum Collection

HARUKI Shoko

Regarding the folding screens depicting the Musashino plain, this paper first classified the 21 works in existence motif and composition of each works, and then discussed the motif and composition of each works development of motif and composition of each works, and finally within the historical transition of the design, positioned the Folding Screens: Musashino Plain (Version α) belonging to the Tokyo Metropolitan Edo-Tokyo Museum Collection.

Chapter 1 took an overview of the process by which literary convention came to limit and associate the Musashino plains with the season of autumn, and confirmed that this was established in the late Muromachi period (1336-1573). The chapter also found that some artistic handicraft in the Muromachi period had features that would lead on to the pictorial design of later Musashino plain folding screens (hereinafter, Musashino folding screens).

Chapter 2 first broadly classified the existent Musashino folding screens into five groups, and considered the process by which the paintings of the Musashino plain in the Muromachi period came to be produced as folding screens, followed by the establishment of the typical design painted on Musashino folding screens, and the subsequent transition of the pictorial design. More specifically, the folding screens depicting autumn flowers, which were popular around the 15th century, diverged into two branches: one linked to a folding fan type screen portraying a large full moon resulted in a simple composition of the Musashino landscape with a full moon sinking behind a Japanese pampas grass field; the other depicted Mt. Fuji in Musashino amid an autumn flower design, reflecting the trend to portray Mt. Fuji. These two types of designs, both developed from the autumn flower pictures, reconnected to become the typical design of Musashino folding screens.

This typical design can be further divided into three groups: A Mt. Fuji standing alone; B mountains other than Mt. Fuji standing on both sides of a pair of screens; and C Mt. Fuji standing on the far left with mountains on the far right. The Folding Screens: Musashino Plain (Version α) in the Edo-Tokyo Museum Collection has the third composition with Mt. Fuji on the far left facing mountains on the far right, and Chapter 3 showed this composition of Version Ko can be positioned as a final pattern of the Musashino folding screens.

Chapter 3 firstly gave an overview of the Edo period literary tradition of combining Mt. Fuji and Mt. Tsukuba, and confirmed examples of portraying both mountains in paintings. The first painting example

is the "*Bushu Shugaku Jun'i Keizukan* (Twelve Views of Musashi Province)" (Tokyo Metropolitan Edo-Tokyo Museum Collection) produced in 1648, and the combination of Mt. Tsukuba, Sumida River, and Mt. Fuji was also handed on through a series of pictures depicting Sumida River, which established a standard format of arranging Mt. Tsukuba on the east bank and Mt. Fuji on the west bank. The format further developed into depicting facing mountains, one on the right (east) and the other on the left (west), with the Sumida River in the screen center, as seen in "*Sumida-gawa Ryogan-zu* (Banks of the Sumida River)" by Buncho Tani. This work produced in the Bunsei era (1818-1830) is a classic example of paintings portraying Mt. Fuji and Mt. Tsukuba.

Taking into account the Mt. Fuji and Mt. Tsukuba design tradition, it is possible that in the Folding Screens: Musashino Plain (Version α), the right screen mountain confronting Mt. Fuji on the left was painted to evoke Mt. Tsukuba. In other words, this Musashino folding screen Mt. Fuji/Mt. Tsukuba left/right composition was created by introducing the painting composition of Mt. Fuji/Mt. Tsukuba as a pair into the standard format of Musashino folding screens; it seems reasonable to consider the production year is within either the Bunsei era (1818-1830) or later.

In addition, in the earlier Musashino folding screens, the moon was depicted on the right screen, but in Version α it was moved to the left screen. It is considered that this repositioning was made based on the traditional formality of folding screens established in the Japanese medieval period, namely, the sun, east, and spring (summer) on the right screen, and the moon, west, and autumn (winter) on the left screen. This change to the composition with Mt. Fuji on the left and Mt. Tsukuba on the right not only clarified the two mountains by their symmetrical positions, but also visually signaled the east on the right screen and west on the left and the connection between both mountains. To be more precise, it may be concluded that the formation of Version α in the Edo-Tokyo Museum Collection was a breakaway from the traditional Kyoto-Osaka perception of Musashino as an eastern province or a wasteland in the far east, and it was a presentation of a new perception of Musashino centering on Edo and commanding a panoramic view of Mt. Fuji and Mt. Tsukuba to the east and west.

Edo Castle in the Keicho Era: Re-Examination of the Keicho Edozu and the Edo Hajimezu (Pictorial Maps of Edo Castle and Surrounds)

SAITO Shin'ichi

Keicho Edozu (Pictorial Map of Keicho Edo Castle and surrounds, hereinafter “Keicho Map”) has long been known as a map showing Edo at the beginning of the Edo period. In recent years, the discovery of the *Edo Hajimezu* (Pictorial Map of the Beginning of Edo Castle, hereinafter “Early Edo Castle Map”) has allowed further examination into aspects of Edo in the Keicho era (1596-1615). This paper clarifies aspects of Edo Castle during the Keicho era.

Firstly, the 15 versions of the Keicho Map, which have been held in ten institutions were classified to examine the Otesuji Street of Edo Castle. The results showed that these Keicho Maps depict the structural transition of the *Honmaru* (main castle enclosure) of Edo Castle, and especially made it possible to date and understand how the final five-stage route taken by daimyo when attending the castle actually evolved: Otemon Gate, Uchi-Sakuradamon (Kikyomon) Gate, Ote-Sannomon (Gejomon) Gate, Nakanomon Gate, and Chujakumon (Shoinmon) Gate. The author estimated the period as between 1607 and possibly before 1622 and before the construction of the stone wall for the *Sannomaru* (outermost enclosure); according to one theory, 1622 was the year in which the north side *umadashi* (small enclosure) disappeared due to the expansion of the *Honmaru*. The author also considered that the maps provide evidence to finalize the formal route for attending the *Honmaru* of Edo Castle through these stages.

In addition, based on the Keicho Map's depiction of town areas, roads, and a group of *oumadashi* (large enclosure), the author confirmed that until the formal route for attending the castle was finalized during the Keicho era, the façade of the *Honmaru* faced north.

Furthermore, in the *Honmaru* of Edo Castle before the Keicho era, an *oumadashi* enclosure was placed not only on the north side, as is commonly known, but also on the south side; between the two *oumadashi* enclosures on the north and south sides, there was a relatively spacious but irregularly shaped area, which was expected to play the role of linking both northern and southern enclosures. It is also noteworthy that at this stage this area was not given the name of *Ninomaru* (secondary enclosure).

Because of the existence of the *oumadashi* enclosures on the north and south sides, the author pointed out that the area around the *Honmaru* on the Keicho Map had exactly the sort of layout widely favored by castle-builders during the Bunroku and Keicho eras (1593-1615), and discussed that the attendance route passing along the Otesuji Street of Edo Castle was changed during the Keicho era. In the Toyotomi period, the attendance route passed through the *umadashi* enclosure while in the Tokugawa period, the attendance

route led to the Chujakumon Gate. In other words, the author assessed that Edo Castle parted from the Toyotomi period layout decided by Ieyasu Tokugawa and shifted to the Tokugawa Shogun's castle designed by his son Hidetada Tokugawa.

Lastly, the paper mentioned the background of the change of the Otesuji Street leading to the *Honmaru*, from the north side to the south side, and specifically confirmed the following three points: (1) the possibility that the northern aspect of the building was avoided because of sunlight; (2) a change of highway from the East and West line since the Japanese medieval period to new Tokaido with a south and north line due to the construction of the Nihonbashi Bridge; and (3) disappearance of castle towns located at Hirakawa and Honmachi-dori Street and construction of new castle towns along Tokaido resulting from the change to the highway. The author also pointed out the high possibility that these changes were the result of a variety of intricately-related micro and macro factors, and confirmed a major planning shakeup of the city of Edo at the beginning of early-modern times.

In the process of this demonstration, the *Edo Hajimezu* (Early Edo Castle Map) was re-evaluated, and in regard to the theories of the castle archeologist Yoshihiro Senda, which are (1) five consecutive *soto-masugata* (outer square-walled defensive position) on the south side of the *Honmaru* and (2) evaluation of a compound donjon group, the author indicated that these theories are constructed on descriptions wrongly copied during the production process of the Early Edo Castle Map, and therefore, they are not valid. In addition, the author pointed out that the Early Edo Castle Map actually belongs to the final stage of the series of Keicho Maps, and has the typical characteristics of a map used to ascertain historical evidence created at a later era during the compilation of the *Gokuhi Shokoku Shirozu* (Highly Classified Maps of Castles in Various Provinces).