

— Arts and Science —

1) Changing Cities 9 — Politics, Technology, Festivals and Holidays

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Impermanent Attractions in the City: Edo Festivals and Exhibitions of Buddhist Images

Aims of lecture

1) Consideration of impermanent attractions in the city

- Impermanence, Transience ↔ Permanence, Constancy, Perpetuity
- Soft (festivals, exhibitions of Buddhist images, public celebrations, exhibitions/expositions) ↔ Hard (buildings, roads, bridges, rivers, railways)

2) Assessment of what changes the transition from Edo to Tokyo brought to “impermanent attractions”

- What kind of changes occurred not only in the physical infrastructure of the city but also in society, and how did those transformations proceed?

Continuation with previous lectures

1) From disorder to order: Regulation of life in the city; antagonism between authority and nature

- Regulation of not only buildings and space but also of people (desires and violence)
- Regulation of entertainment and festivals

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「今般市中風俗改り候様と 御趣意ニ有之候処、近来役者共芝居近辺ニ住居致、町家之もの同様立交り、殊ニ狂言仕組甚だ猥ニ相成、右ニ付而ハ、自然市中江茂風俗押移り、近来別而野鄙ニ相成、又ハ時々流行之事坏、多くハ芝居より起り候儀ニ付、依而者御城下市中ニ差置候而ハ、 御趣意ニ茂相戻り候儀ニ付、勘三郎、羽左衛門狂言座之儀者、去丑年中猿若町江引移シ被 仰付、木挽町芝居之儀茂、追而類焼致し候歟、普請大破ニおよび候節ハ、引払申付候旨其節申渡置、其後追々取締方申付候処・・・(後略)」

天保 13 年 (1842) 12 月 6 日

(石井良助・服藤弘司編『幕末御触書集成』第 5 卷、岩波書店、1994 年、4759 文書)

2) Unification of samurai residences, temples and shrines, merchant areas

- Centralization/unification of residencies, tax system (land tax), status, etc., as well police and judicial authority
- Nation (subjects) and state → Constitution of the Empire of Japan, military draft system

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日本臣民ハ法律ノ定ムル所ニ従ヒ兵役ノ義務ヲ有ス」 (第 20 条)

「日本臣民ハ法律ノ定ムル所ニ従ヒ納税ノ義務ヲ有ス」 (第 21 条)

- Festivals and public celebrations → Shrine parishioners and citizens

View from Mt. Atago

Mt. Atago is a famous scenic spot that overlooked Edo, and people could see the estates of the daimyo below. These houses and estates began to fall into sudden disrepair after the Meiji Restoration. If we are cognizant of this collapse of the Edo cityscape, we should consider why Edo was able to maintain its harmony until then. Let's consider this problem while paying attention to the vast sea of roofs spreading throughout Edo.

- 1) *Edo Meisho Zue* (Pictures of Famous Places in Edo), Chikuma Gakugei Bunsho
- 2) “Edo in the First Half of the 17th Century,” from *Dai-Edo Happyaku-hachi-chou*, exhibition catalogue, Edo-Tokyo Museum
- 3) Felix Beato's Panoramic Photographs of Edo (*Bakumatsu-Meiji no Toukyou* (Tokyo at the end of the Tokugawa Period, Beginning of Meiji Period), exhibition catalogue, Tokyo Metropolitan Museum of Photography) → Edo cityscape in 1863
- 4) *Bakumatsu Nihon Zukai* (Illustrations of Japan at the End of the Edo Period), Aime Humbert, Yushodo, Kodansha Gakugei Bunsho

- 5) “Yokohama Photographs” — Photographs from Mt. Atago, *Meiji, Taishou, Shouwa Toukyou Shashin Dai-Shuusei*, (Photographs of Tokyo in the Meiji, Taisho, and Showa Periods), Keisho Ishiguro, ed., Shinchosha
- 6) Photographs from present-day Mt. Atago (photographs from Tokyo Tower, May 31, 2008)
- 7) *Kidai Shouran*, discovered in storehouse of Berlin Museum of Oriental Art; *Kakki Afureta Edo no Machi — “Kidai Shouran” no Nihonbashi*, Hiroshi Ozawa, Tadashi Kobayashi, eds., Shogakkan → Scenes of Edo circa 1803
- 8) Hiroshige, “*Surugacho*,” *Meisho Edo Hyakkei*, (The Hiroshige 100 Famous Views of Edo), *Nazo-toki Hiroshige no Edo Hyaku* (Unraveling the Mysteries of Hiroshige’s 100 Views of Edo), Minoru Harashida, Shueisha Shinsho
- 9) Kiyochika, “Echigoya”
- 10) Mitsui Exchange Bank building, *Yomigaeru Meiji no Toukyou* (Meiji Tokyo Brought Back to Life), Tetsu Tamai, ed., Kadokawa Shoten
- 11) Golden dolphin on roof of Mitsui Exchange Bank building, *Meiji Shoki no Youfuu Kenchiku* (Western Architecture at the Beginning of the Meiji Period), Saburo Horikoshi, Maruzen
- 12) Present-day Mitsui building and Mitsukoshi Department Store

Formative Expression of “Tsukuri-mono” (Decorative objects, etc.)

The word *tsukuri-mono* is almost obsolete now or at least used in a negative sense, but during the Edo Period, it had a positive ring to it. *Tsukuri-mono* were impermanent molded objects, and they were displayed at festivals, exhibitions, plays, and attractions, with the intention of amusing viewers. In the present day, *tsukuri-mono* have been replaced by “*sakuhin*” (works of art); when we speak of “art *sakuhin*” or “architectural *sakuhin*,” we expect the work to have permanence and not the transience of *tsukuri-mono*. And we do not smile when we see them.

- 1) Hiroshige, “Shichuu Han’ei Tanabata-sai” (Prosperous City at Tanabata Festival), *The Hiroshige 100 Famous Views of Edo*

- 2) Tanabata Festival, *Touto Saijiki* (Annual Festivals of Edo), Gesshin Saito, Heibonsha Toyo Bunko
- 3) *Ehon Edo Fuuzoku Ourai* (Illustrations of Edo Manners and Customs), Heibonsha Toyo Bunko
- 4) *Furegaki* (Official notices), *Bakumatsu Go-Furegaki-sho Shuusei* (Official Collection of Bakufu Edicts), Ryosuke Ishi, Hiroshi Harafuji, eds., Iwanami Shoten
- 5) Hiroshige, “Kanasugibashi, Shibaura,” *The Hiroshige 100 Famous Views of Edo*
- 6) “Kao Mise” (Showing the Faces) from *Touto Saijiki* (Annual Festivals of Edo), Gesshin Saito, Toyo Bunko
- 7) “Nichou Machi Chaya Mukafugaha no Zu, Kaomise no Kokei” from *Gijou Kunmou Zui*, Shikitei Sanba, National Theater Performing Arts Reference Room
- 8) Photographs of Mitsuyama Festival, Himeji Shrine → Mitsuyama Festival is held once every 20 years; very large cloth-veiled mountain erected in front of shrine
- 9) *Tsukuri-mono* from Mitsuyama Festival at Himeji Shrine (from storehouse of Hyogo Prefectural Museum of History)
- 10) Kabukiza and its artifacts
- 11) Kamakura Tsurugaoka Hachimangu Shrine and its artifacts

Tenka Matsuri Festivals

The Sanno Festival celebrating the deity Sanno Gongen and the Kanda Myojin Shrine’s Kanda Festival are two representative festivals of Edo. The festivals were held biennially, and people were allowed to enter Edo Castle for them. The festivals used to be marked by processions led by festival floats adorned with *tsukuri-mono* and dolls, but from the middle of the Meiji Period, the style of the festival was greatly changed, and now portable *mikoshi* shrines are mainly featured in the festivals.

- 1) Hiroshige, “Entrance of the Sanno Festival Procession Kojimachi,” *The Hiroshige 100 Famous Views of Edo*
- 2) Yoshikazu, “Kanda Matsuri De-zukushi”

- 3) “Tenka Matsuri Junkou-zu” (Picture of the Tenka Matsuri Procession), *Oedo Happyaku Yachou*, catalogue, Edo-Tokyo Museum
- 4) *Kanda Myoujin Matsuri Sairei Emaki* (Picture Scroll of Kanda Shrine Festival), Kanda Myojin Shrine storehouse
- 5) Photographs of Enshu Yokosuka Mikumano Shrine Festival (April 5, 2008)
- 6) “Oeyama Gaijin” from *Kanda Myoujin Matsuri Sairei Emaki* (Picture Scroll of Kanda Shrine Festival), Ryugasaki City Museum of History and Folklore storehouse
- 7) “Oeyama Gaijin” from *Edo Meisho Zukai* (Pictures of Famous Places in Edo)
- 8) “Oeyama Gaijin” from *Geijutsu Shincho*, July 2007
- 9) “Kanda Matsuri Shinkousai Junkou-zu,” from Kanda Festival pamphlet, 2007
- 10) “Oeyama Gaijin” from *Asahi Shimbun*, May 13, 2007
- 11) Photographs of Kanda Matsuri Restoration Project 2007-2009 sponsored by the Association for the Study of Cultural Resources (May 12, 2007)

The original stated purpose for temples and shrines to display treasured Buddhist statues and other important artifacts was to include them in ceremonies for the taking of religious vows by believers, but, in reality, many temples and shrines exhibited these treasures to collect funds to cover repair costs. Temples and shrines held these exhibitions on their own grounds or held them at other places. In Edo, Ryogoku Ekoin Temple became a mecca for these exhibitions. Authorization from the religious magistrates was necessary for opening one of these exhibitions. At present Buddhist treasures continue to be exhibited, but they are often displayed in new ways at exhibitions at treasure houses or at exhibitions of Buddhist art at museums. As a recent exhibition of valued artifacts from Yakushiji Temple has shown, temples and shrines are actually greatly profiting from these exhibitions.

- 1) Naritasan Temple exhibition
- 2) Ekoin Temple images from *Edo Meisho Zukai* (Pictures of Famous Places in Edo)
- 3) Present-day Ekoin Temple

- 4) Ekoin Temple exhibition from *Edo Meisho Zukai*
- 5) *Saga Reibutsu Kaichou-shi*, Koriki Enkoan, Nagoya City Museum → traveling exhibition at Sairenji Temple, Nagoya
- 6) “Special Exhibition of National Treasure Amida Nyorai Statues from Seiryōji Temple, Winter Travel in Kyoto, 2007,” JR train poster
- 7) *Go-Houmotsu Ezu*, Horyūji Temple (General Library, University of Tokyo)
- 8) “Saka Omodaka Odoshi-yoroi Hinagata,” Sannomaru Shouzokan (Museum of Imperial Collections), *Umarekawatta Houryūji Houmotsukan* (New Gallery of Horyūji Treasures), Tokyo National Museum
- 9) Exhibition of Horyūji Temple treasures at Tokyo National Museum

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