

# The Festivity and Exposition in Edo

Changing Cities: Politics, Technology and Festivals

June 4, 2008

Naoyuki Kinoshita

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# Today's Menu

- Introduction: Aims of the Lecture
  - 1) Look at “the Temporary” in a City
  - 2) What Did the Transition from Edo to Tokyo Bring to “the Temporary”?
- In Reference to the First Lecture by Prof. Hiroyuki Suzuki:
  - 1) Control of the City
  - 2) Unification of Lands of Samurai, Temples and Shrines, and Townspeople
- Perspective from Atago-yama
- Figurative Representation of “Tsukurimono (novelties)”
- Tenka-Matsuri: Kanda Festival and Sanno Festival
- Exposition

## How Did Edo Meisho Zue Describe Edo?

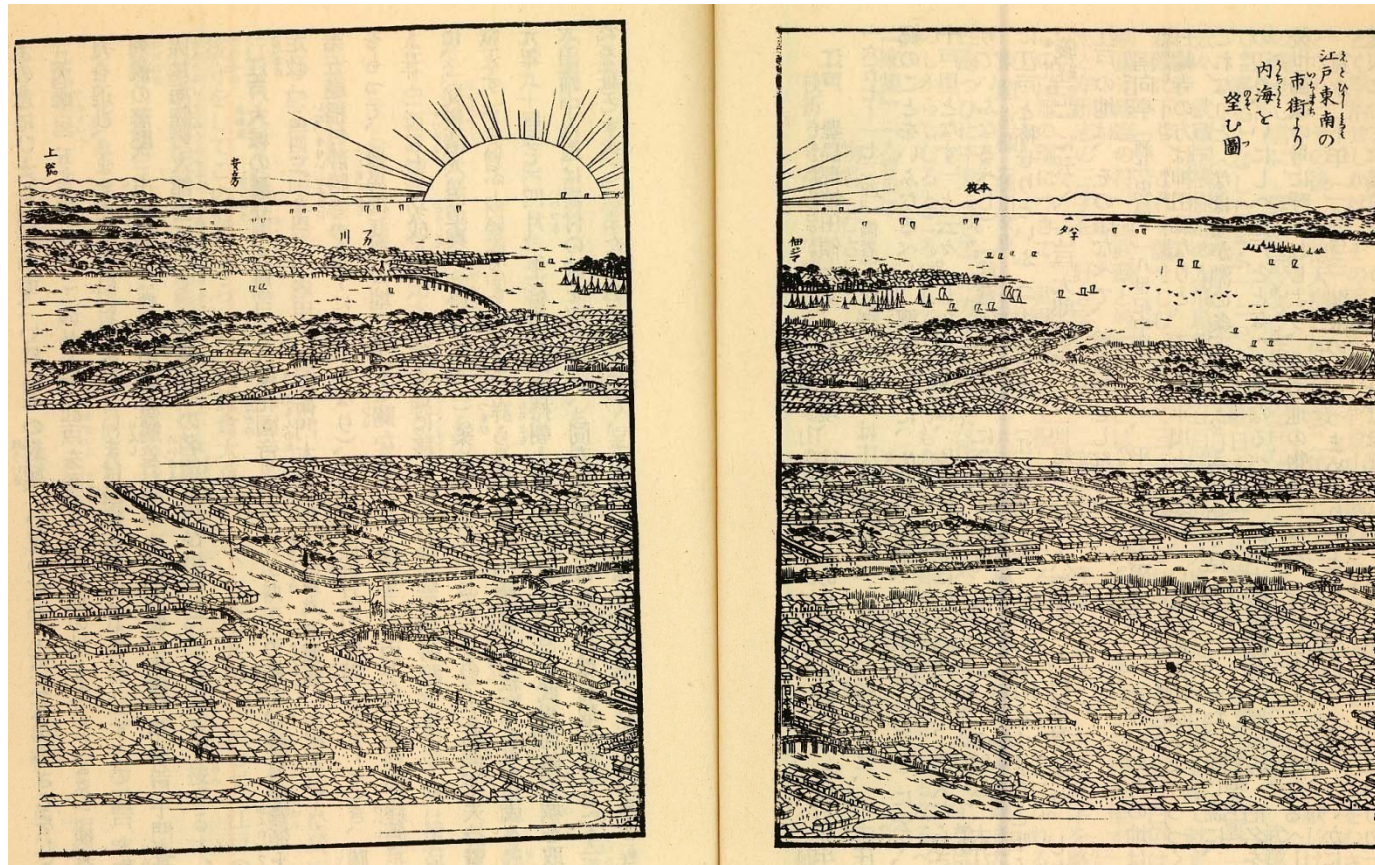
While Yamato-Takeru-no-Mikoto was on an expedition to the land of the eastern barbarians, he stored his weapons at Mt. Iwakura, Chichibu. Hence comes the county name of Musashi.





## Edo Meisho Zue: Chart 2 in its Introduction, 1832

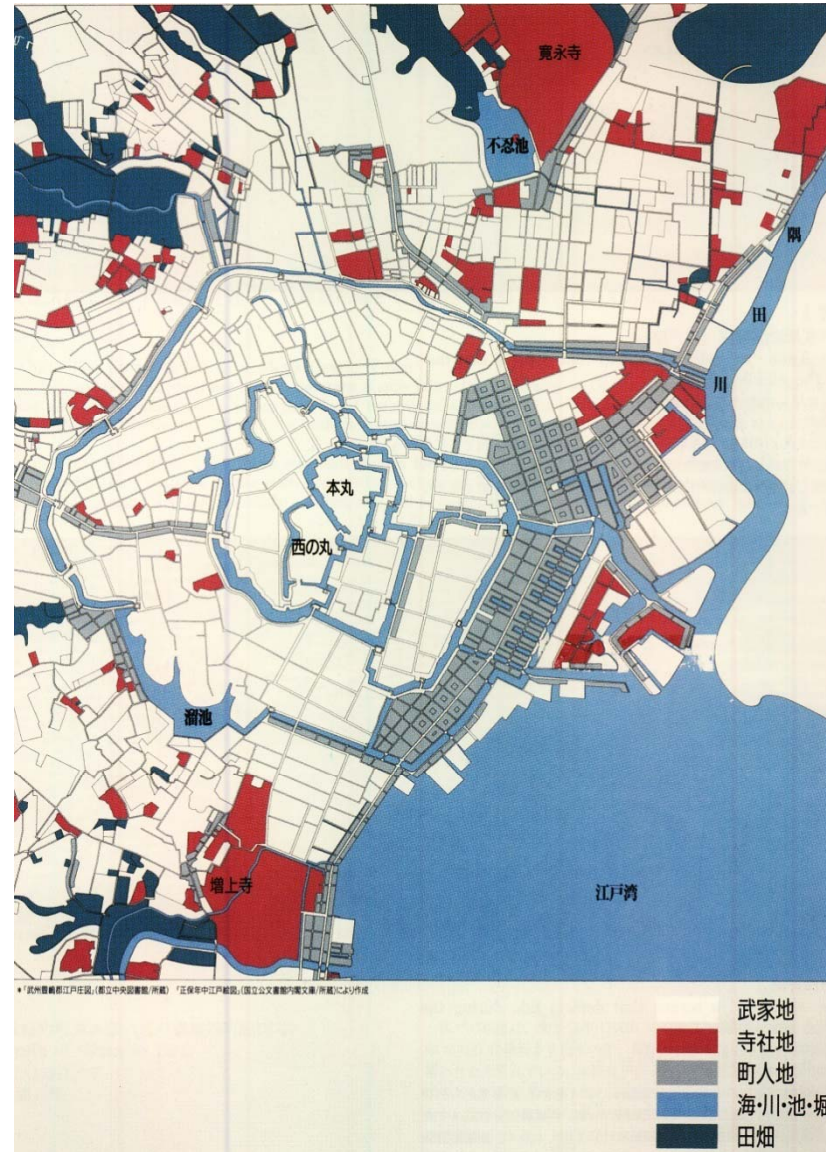
A view overlooking the inland sea from a south-eastern town in Edo







By courtesy of jinbun-sha Co., Ltd.



† EDO and TOKYO in figures, EDO-TOKYO-MUSEUM 1998

- The city is full of Edo residences of the feudal lords from all over Japan, as well as the houses of townspeople and businessmen, standing side by side, from one corner to the other, with tens of thousand of tile roofs lined up. It's really a great city, and ranked number one in Japan.

Edo Meisho Zue



Photo by Beato, taken from Atago-yama, c.1863

Daiba      Zojo-ji temple

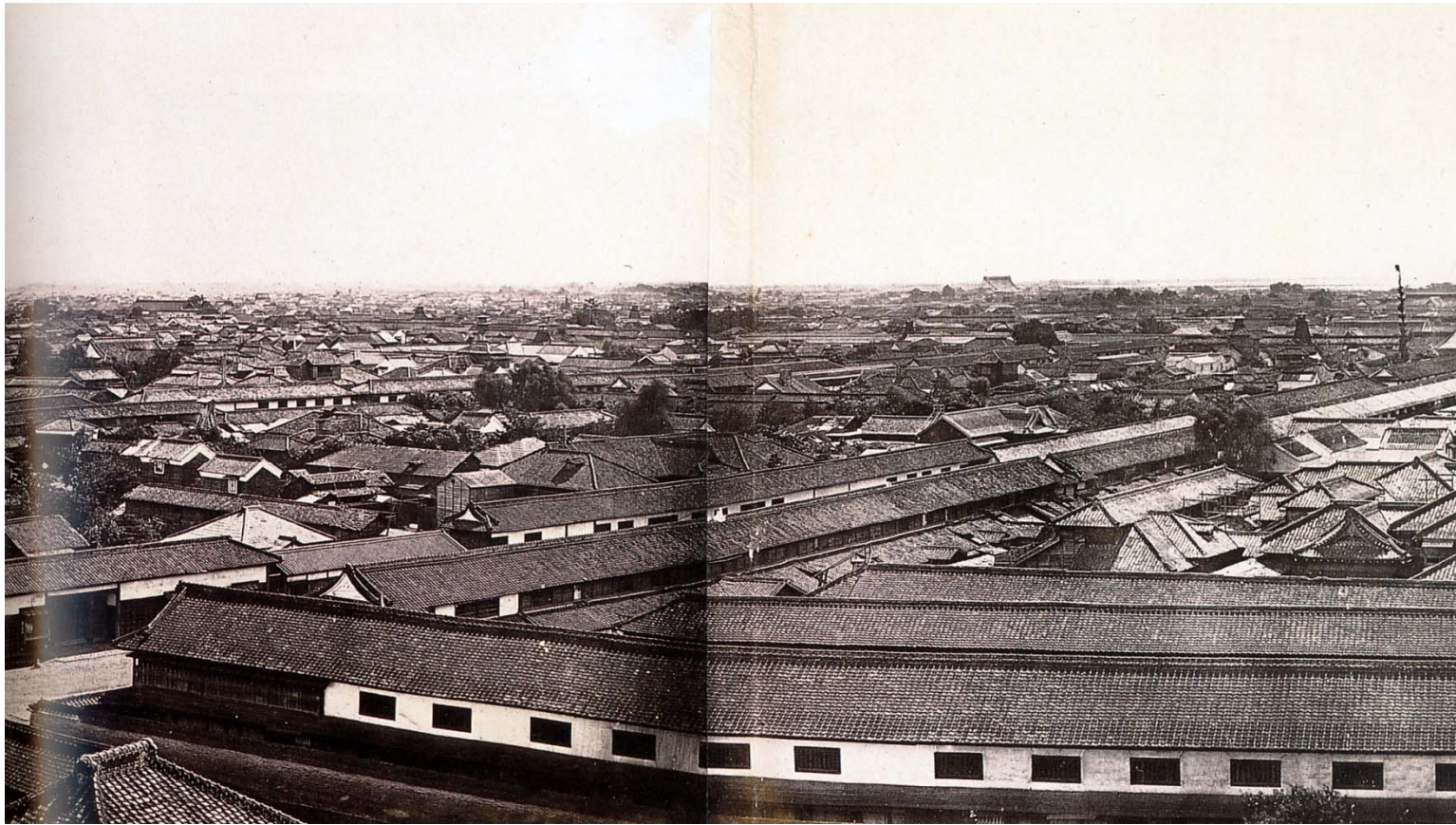


Hama-Goten (present Hama-rikyu)  
Kami-yashiki of Iyo-Matsuyama-han  
Naka-yashiki of Nagaoka-han





# Tsukiji Hongan-ji temple Naka-yashiki of Nagaoka-han





## Bakumatsu Nihon Zue, Aime Humbert

The big city caught our eyes. As we stepped into a tea-house on the south side, an eye-opening view of a great landscape was before us, and its brilliance amazed us. The sun was setting in the cloudless sky. The air was so clean that we could look over Daiba clearly to the shining sea in the bay. But the scenery under the hills extending from the bay spread itself out and never seemed to end. It might well be described as a long road, a white wall and the gray ocean.

Humbert, Swiss Envoy, who stayed at Cho-o-ji temple in Shiba in June, 1863, describing the view from Atago-yama. It is assumed that Beato was with him at that time. The photo might have been taken then

## Bakumatsu Nihon Zue, Aime Humbert

While the ancient cities in Europe feature individual identities thanks to their landmark buildings from various ages with the charm added to their aesthetics generation after generation, Edo, where everything is of the same age and in the same style, is satisfied with the foundation of the Tycoon's (Shogunate) reign, i.e., the only administration and the only accomplished fact, with which Edo started its history and built its own landmarks. It looks quite like a modern city.











# Atago-yama





Edo-jo castle

Nihonbashi area

Simpuku-ji temple



Reconstruction of former Nagaoka-han Naka-yashiki  
Emerging shopping area around former Samurai territory  
Construction of western style buildings  
(incl. former Rokumeikan and Imperial Hotel)





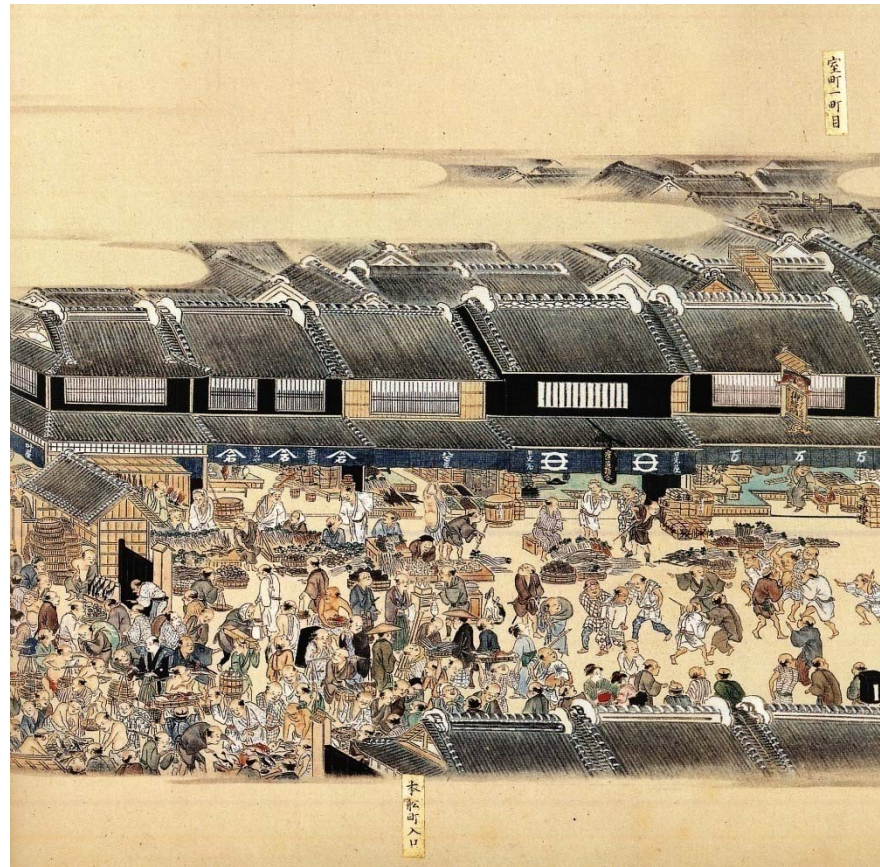
Kidaishouran, owned by Museum of East Asian Art, Berlin  
A Scene around 1805 (the 2nd year of Bunka) (Kanda Imagawa-bashi)





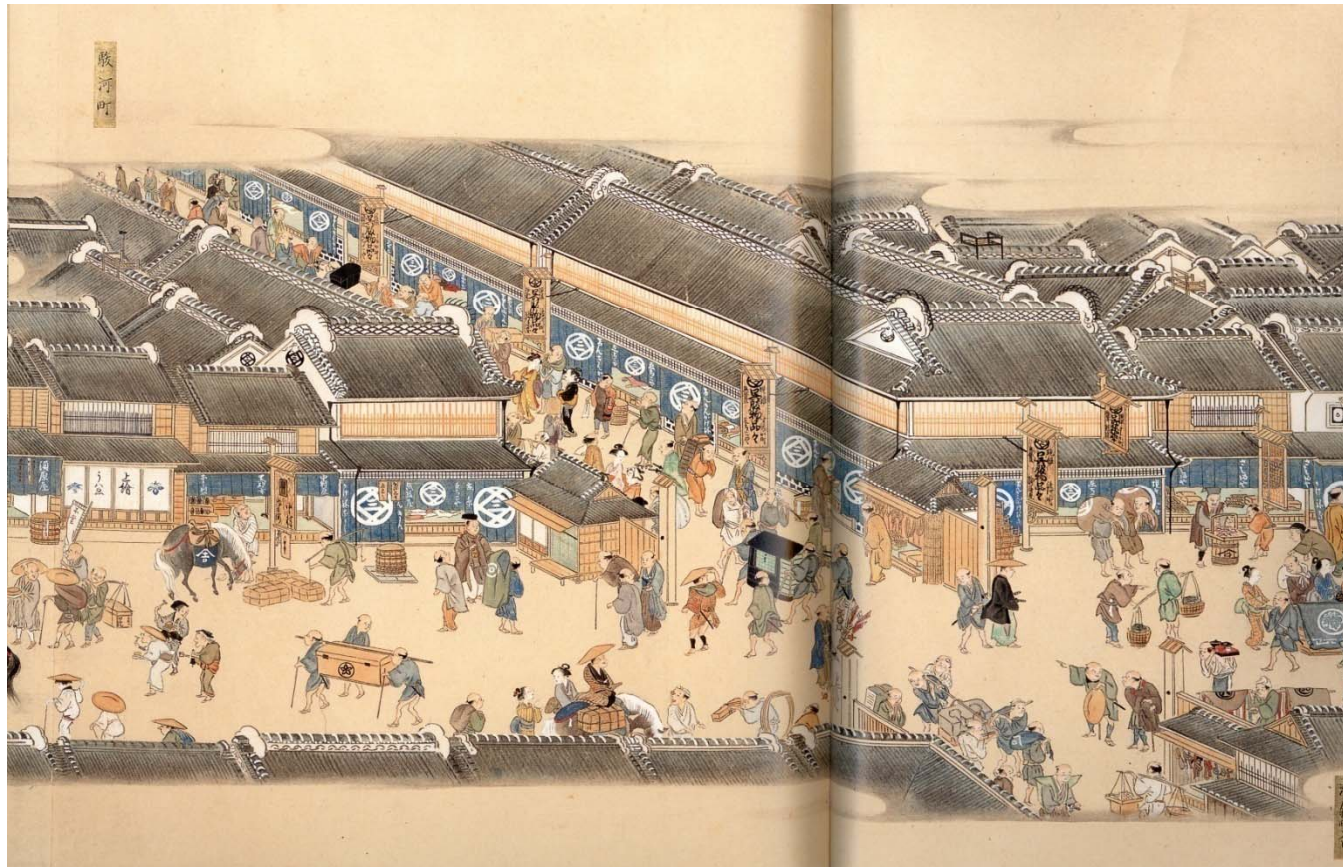
## Kidaishouran

A Scene around 1805 (the 2nd year of Bunka) (Muromachi 1-chome)



## Kidaishouran

A Scene around 1805 (the 2nd year of Bunka) (Suruga-cho)





Surugatefu (Suruga-cho) by Hiroshige, 1856  
(Meisho Edo Hyakkei)





## Kobayashi Kiyochika



## Echigoya and Exchange Bank Mitsui-gumi



TOKYO in Meiji-era, the photography of Tokyo 15 districts, TETSUO TAMAI,  
KADOKAWA GROUP PUBLISHING CO.,LTD. P.95 fig.6



Figures removed due to copyright restrictions

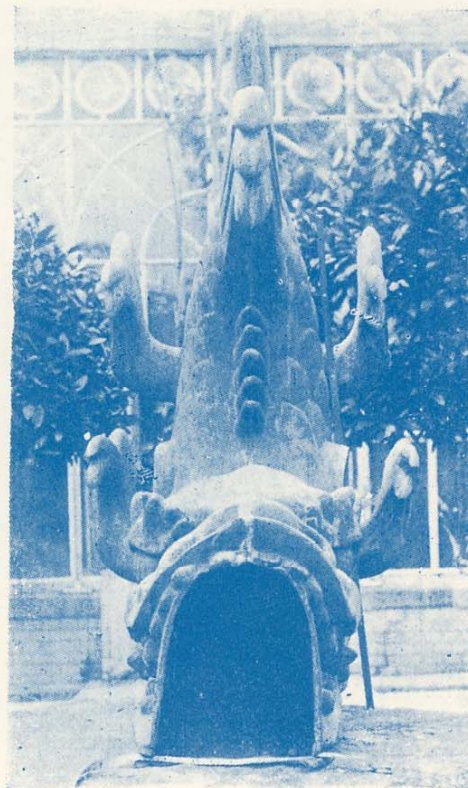


(Chart 57)

舊三井組の屋頂に在りし鯢(側面)

昭和4年撮影

此鯢は青銅製にして、高さ4尺5寸、底面の巾1尺、長さ2尺2寸あり。



(Chart 58)

舊三井組屋頂に在りし鯢(正面)

昭和4年撮影

鯢の正面の口が開きたる儘なるは、其の在りし位置として不思議に思はるれども、(第54圖)を見るときは口の開きたるまゝなりしが如し。

† Western architectures in the early Meiji-era, Saburou Horikoshi, NANYODO, P68, fig.57,58





## Shichu Han-ei Tanabata Matsuri by Hiroshige, 1857 (Meisho Edo Hyakkei)



Near side may be “Shiho-gura” of  
Kyo-machi and Minami-  
Temma-cho?

Tsutsumi (pharmacy)

Yamazaki (liquor dealer)

Tachi-Ise-ya (dealer of paper, tea  
and exchange)

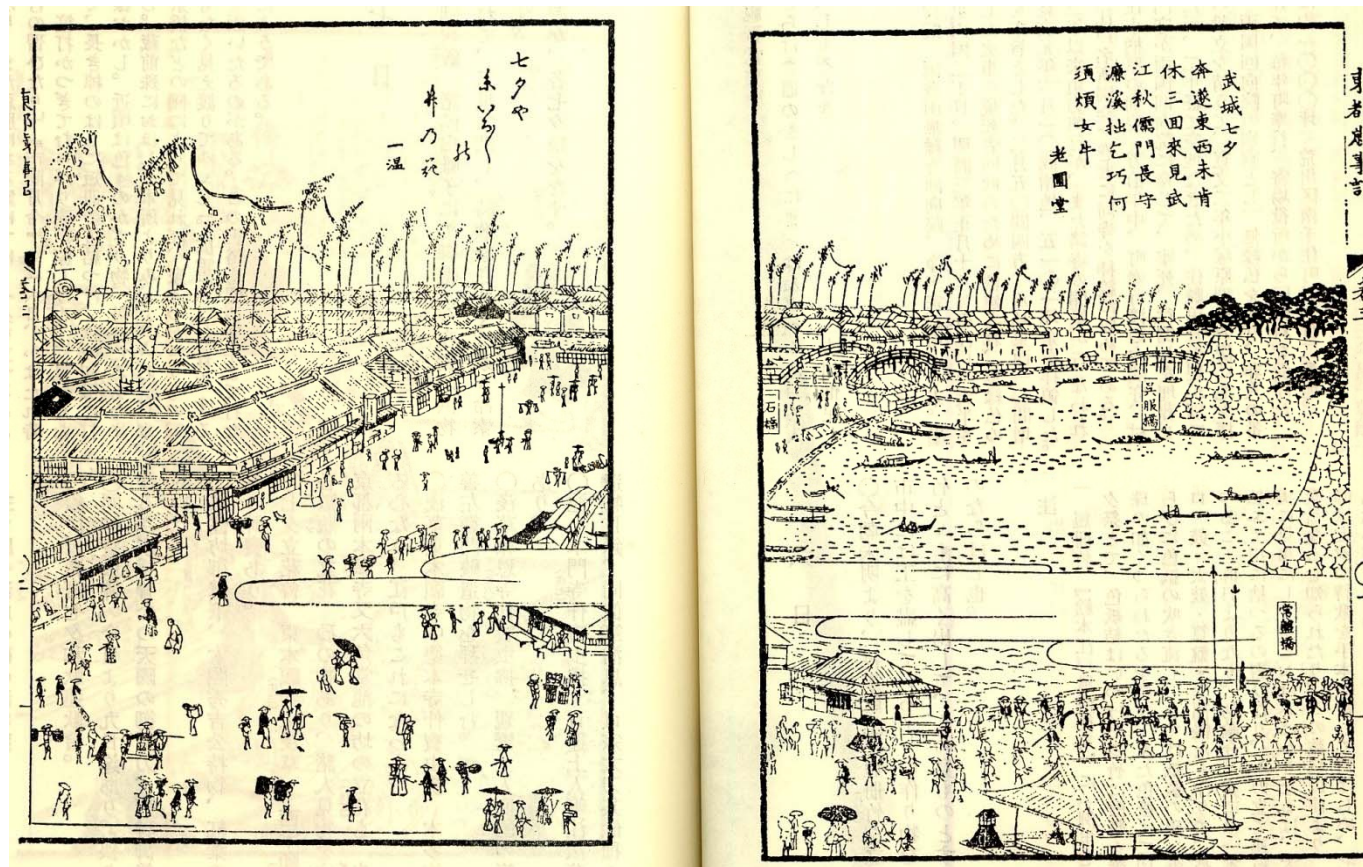
Sakai-ya (pharmacy)

The fire tower is the one standing  
on the fire station premises on  
the Yayosu-gashi bank.

※ Nazotoki “Edo Hyaku,”  
Harashida Minoru, Shuei-sha  
Shinsho Visual Version, 2007.



# Tohto Saijiki, Saito Gesshin, 1838 (the 9th year of Tempō)



July 6

This morning, before dawn, many people set a bamboo tree decorated with tanzaku (oblong piece of paper with verse or picture) high over the roof of each house. All around the city, people contrive to create a lot of **tsukurimono** (novelties) to display along with the bamboo trees. It is one of the recent practices.

Tohto Saiji-ki, Saito Gesshin, 1838

Tanabata-Matsuri

As July 7 is the annual Tanabata-Maturi (Star Festival), people are busy from yesterday, tying numerous beads of Chinese lanterns onto the bamboo trees decorated with **shikishi** (square piece of paper with verse or picture), as well as **hanging colorful paper nets and colorful paper streamers, or even paper crafts modeled after inkstones, writing brushes, slices of watermelon, shoulder drums, drums, abacuses, etc.**, to be put high over the roof. Of course, it is a custom to remove every one of these bamboos artifacts and throw them into the river in the evening. A forest of bamboo decorations, standing side by side, is a spectacle, as if they cover the whole sky, which represents the peace and prosperity of Great Edo.

Ehon Edo Fuzoku Orai, Kan-ichiro Kikuchi, Toyo-do, 1905



## Notice, 1841 (12th year of Tempo)

Every year, people celebrate Tanabata-matsuri on July 7 and have always displayed bamboo trees with tanzaku. However, in recent years, there appear **big tsukurimono** and shameful novelties set over the roofs around the town and reportedly they are getting more and more flagrant year by year. While moderate size decorations, including bamboos with tanzaku, are acceptable, one should refrain from displaying exceptionally **big tsukurimono**, other than bamboo with tanzaku, now that exact instructions were given by the government... (the rest omitted.)

Nanboku (North South district)

Koguchi-nenban (small unit/yearly shift)

Sewagakari (on-duty unit leader)

June 28, year of the Ox

Bakumatsu Ofuregaki Shusei, Vol.5, ed. by Ishii Ryosuke and Fukudo Hiroshi,  
Iwanami-shoten, 1994.

## Notice, 1842(the 13th year of Tempo)

In the recent religious expositions, while **big spectacles** are put on in the precincts and amusement quarters, people throng by themselves and often have quarrels and bickering here and there. As the purport was already defined in the 11th year of Kansei (1799), it is considered a reprehensible act against the reverence for the gods and Buddha to dedicate **tsukurimono** and put on **big spectacles**. Ever since, people should have rendered spectacles strictly superfluous for expositions, to say nothing of creating **big showy tsukurimono**. Although the purport was again sent forth in May, the 10th year of Bunsei (1827), recently it is reported that **big tsukurimono** are still being created. As the exposition is now nearing, the words to that effect are again promulgated, so that, should any misguided conduct be found, not only the misguided individuals, but also relevant unit leaders shall be punished immediately after investigation. The local leaders should hurry to again give this information to the townspeople.

Be sure to spread the above edict so that all are properly informed... (the rest omitted.)

Machi-doshiyori (senior town leader?)

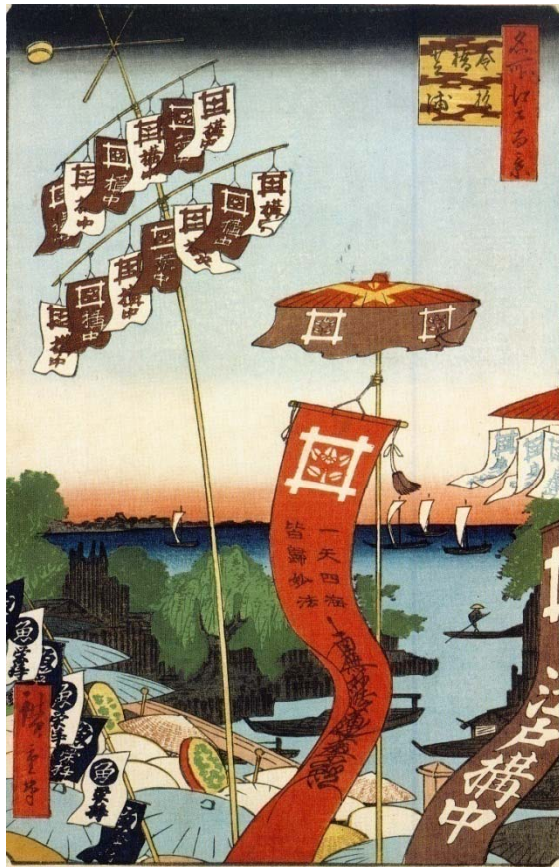
February 28

Public Office

Bakumatsu Ofuregaki Shusei, Vol.5, ed. by Ishii Ryosuke and Fukudo Hiroshi, Iwanami-shoten, 1994.



Kanasugi-bashi, Shibaura, Hiroshige, 1857(4th year of Ansei)  
(Meisho Edo Hyakkei)



For sixty days from July 9, the exposition of Tirthankara's Shichimen-no-miya, Minobu-san in Ko-shu, was held at Joshin-ji temple in Fukagawa. (Visitors thronged in front of the gate, waiting for it to be opened, even before dawn every morning, to pay homage to the temple. The congregation made various lanterns, lit them and carried them on their shoulders, like Mando\* which used to be brought in on the occasion of rituals. People wore uniforms, were divided into groups and walked up and down the approach to the temple one after another, beating drums and chanting the sutra.

Buko Nenpyo, Saito Gesshin

\*Mando or mandou: Lantern made with wooden frames covered with paper, with a long handle attached underside to hold it up.

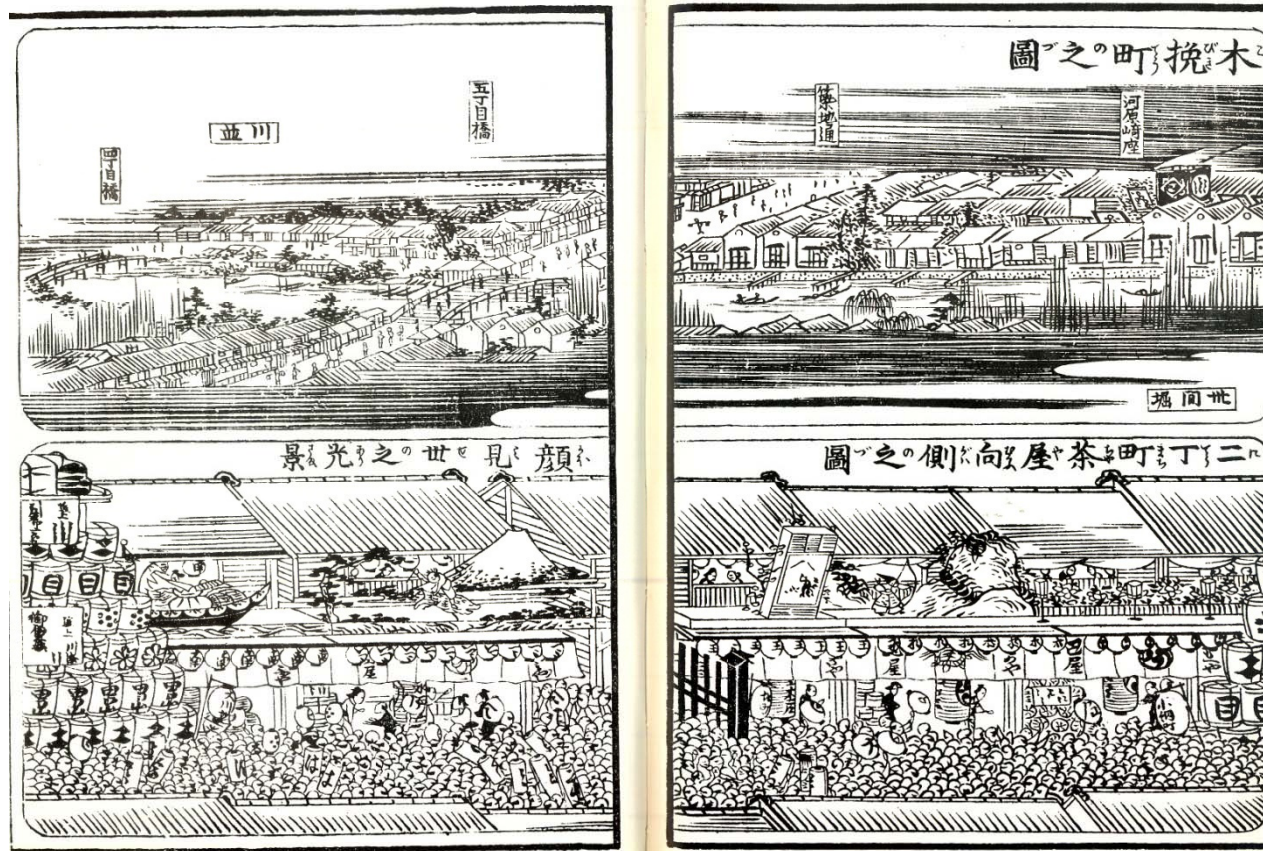
On October 30, there appeared **decorations** around the tea-houses within the three theatre towns. From today on, until the opening of Kyogen with an all-star cast in November, the houses are decorated with various elegant **tsukurimono** from the eaves to the roofs and lit after dark. The streets are astonishingly lively with lots of **tableau curtains** and festive banners presented by patrons, along with the piles of sake barrels and bottles and straw bags of rice and charcoal... (the rest omitted.)

Toto-Saijiki, Sito Gesshin, 1838

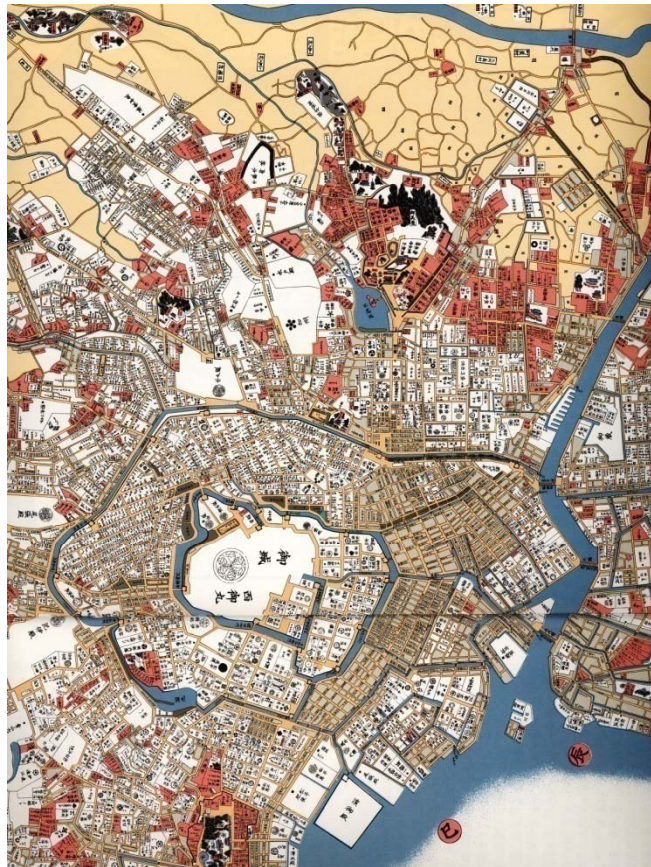


## Gijoukunmou-Zushu, 1803 (the 3rd year of Kyowa)

View of Kobiki-cho, View of the Opposite side of Tea-house in Nicho-cho,  
Scene of the Theatre of All-Star Cast



## Theatres Moved from Kobiki-cho to Saruwaka-cho due to the Tempō Reform



† By courtesy of jinbun-sha Co., Ltd.



Evening Scene in Saruwaka-cho, Hiroshige, 1856  
(September, the 3rd year of Ansei)  
(Meisho-Edo-Hyakkei)

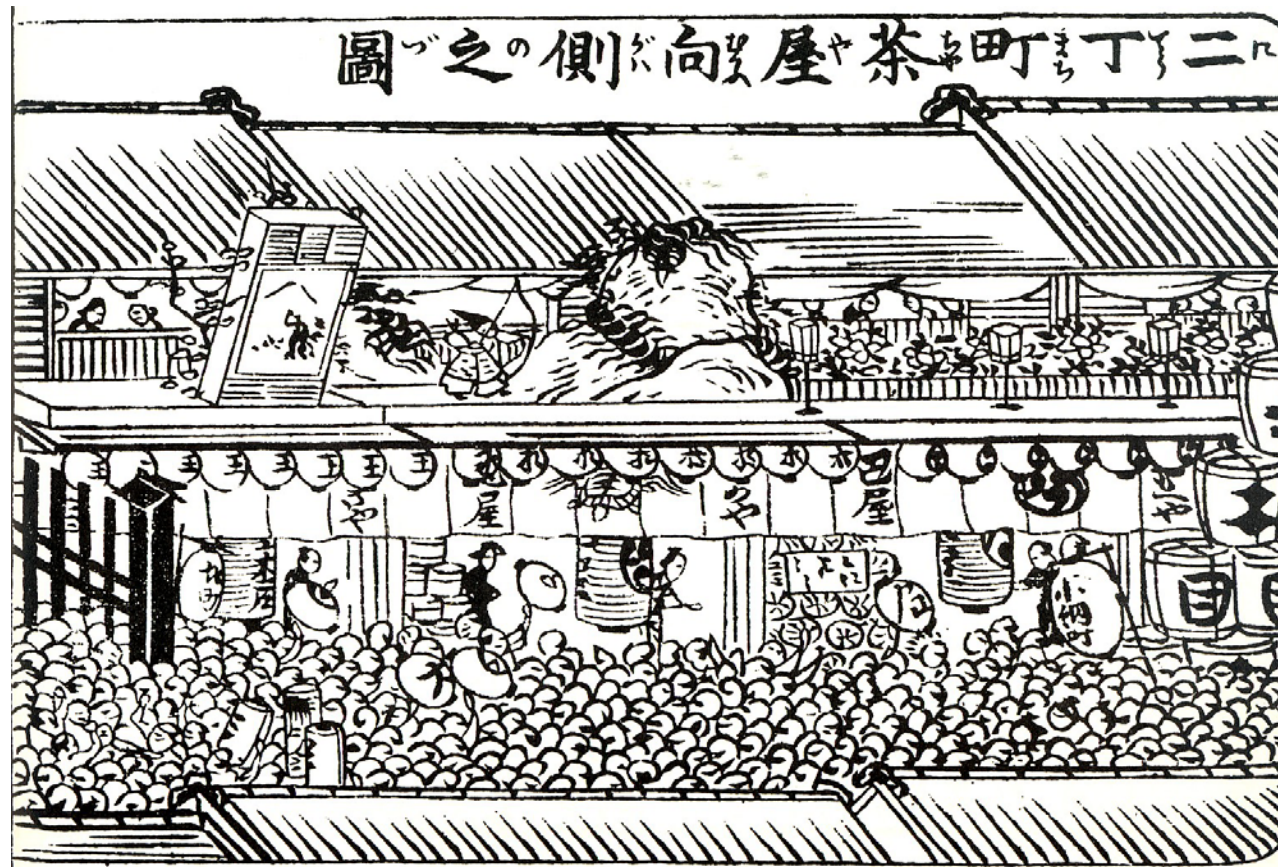






## Gijoukunmou-Zushu, 1803 (the 3rd year of Kyowa)

View of the Opposite Side of Tea-house in Nicho-cho,  
Scene of the Theatre of the All-Star Cast





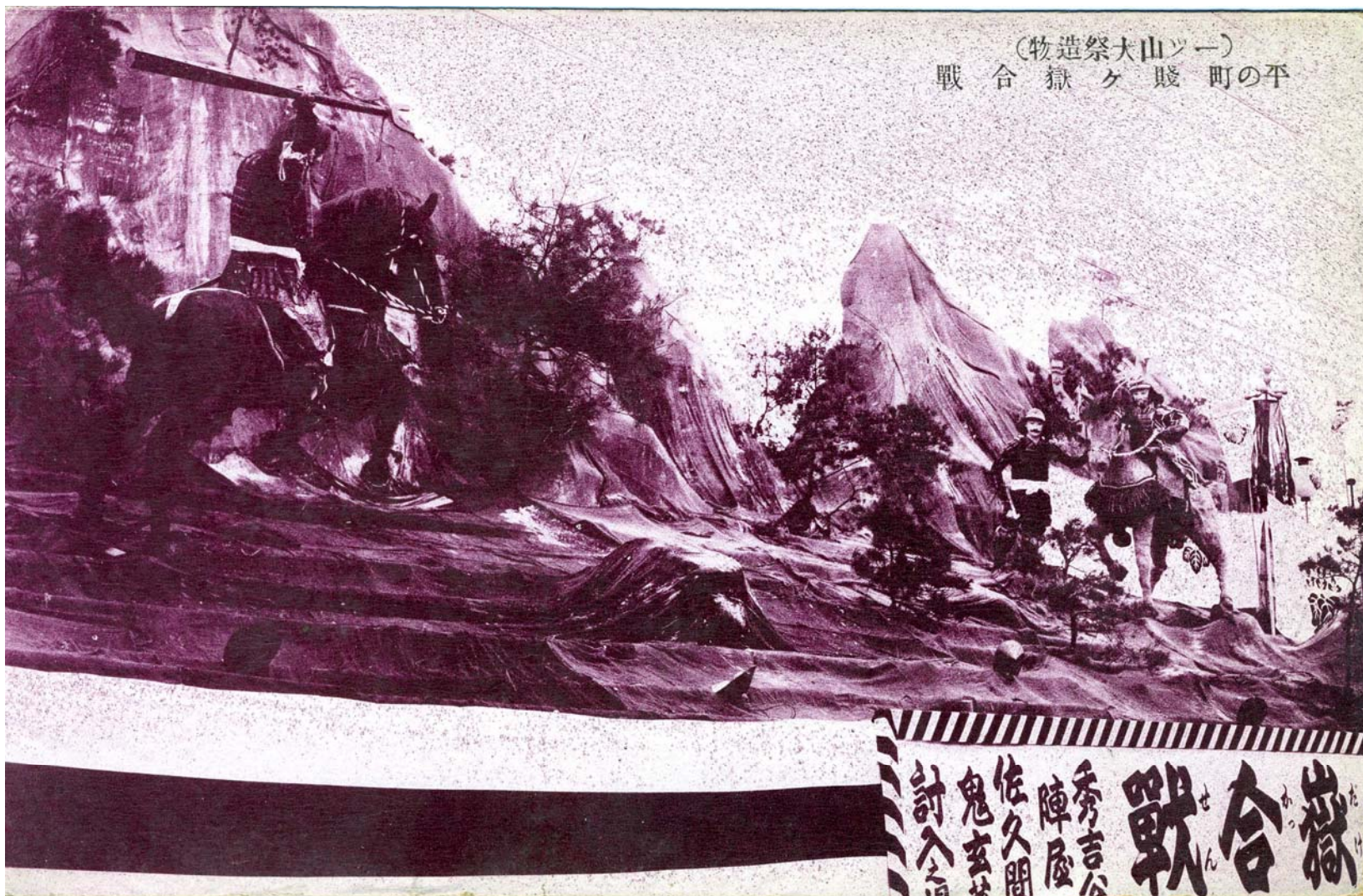
## Himeji-sosha Mitsu-yama







(物造祭大山ッー)  
戦合獄ヶ賤町の平

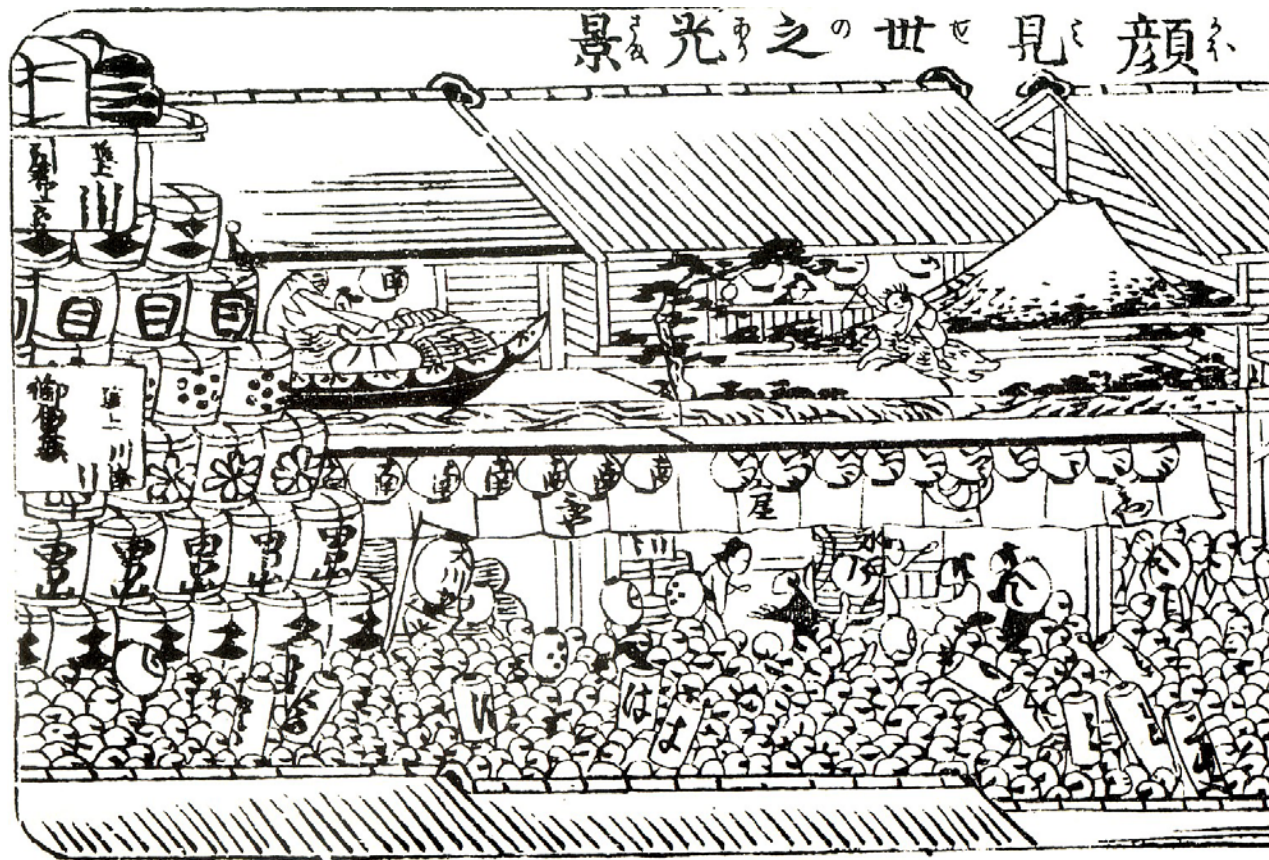


秀吉公  
陣屋  
佐久間  
鬼玄  
討入  
戦合獄



## Gijoukunmou-Zushu, 1803 (the 3rd year of Kyowa)

View of the Opposite Side of Tea-house in Nicho-cho,  
Scene of the Theatre of the All-Star Cast



## Kabukiza Theatre and Piles of Gifts



The photograph of Tokyo, Meiji, Taisho and Showa-era, Keisho Isiguro, SHINCHOSHA Publishing, P248, fig. II 10-26

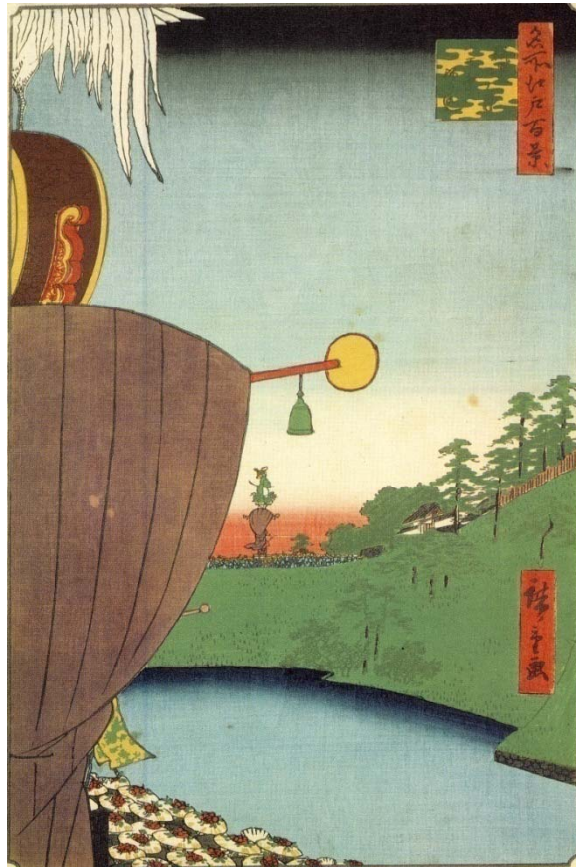


# Tsurugaoka Hachimangu Temple, Kamakura





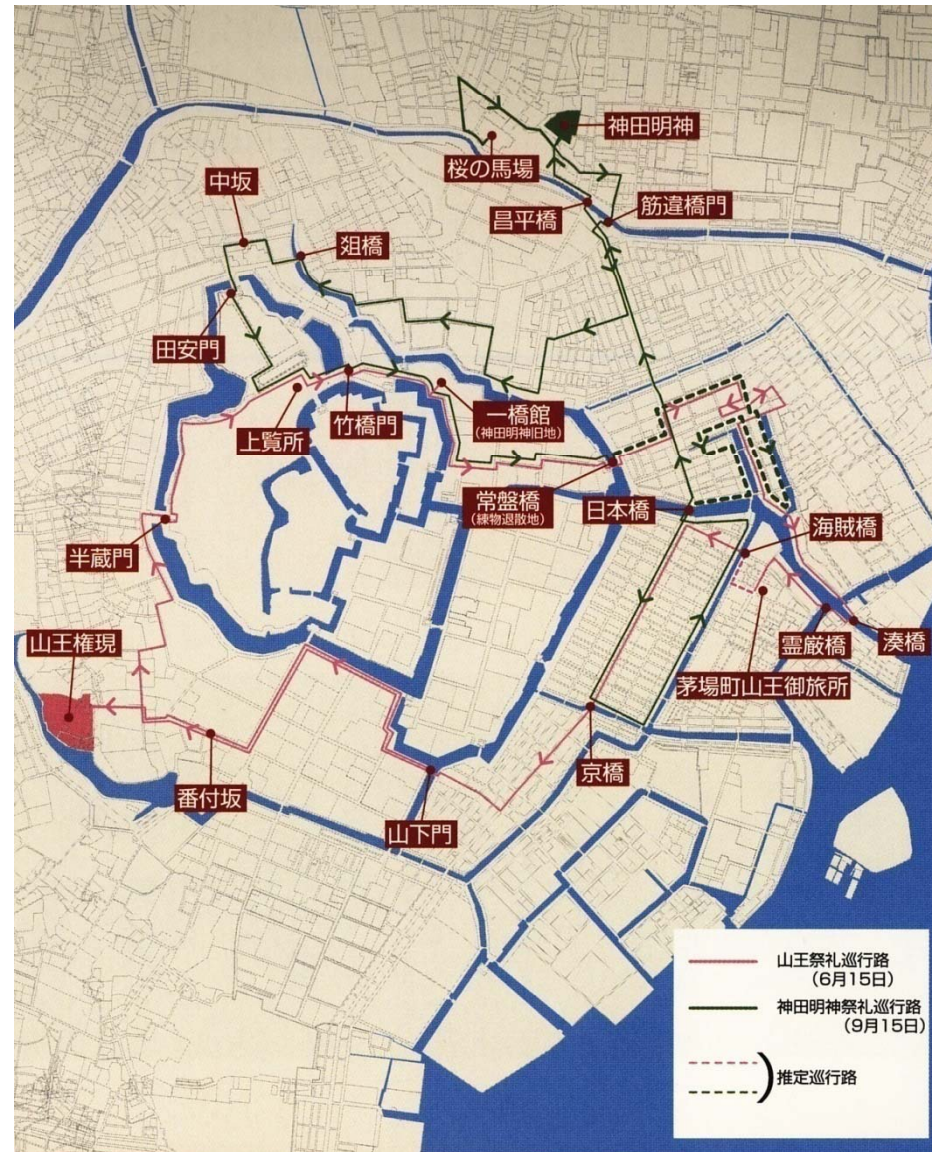
Sanno Festival Makes Its Way around Koji-machi 1-chome,  
Hiroshige, 1856 (the 3rd year of Ansei)  
(Meisho Edo Hyakkei)



## Kanda Festival on Parade, Yoshikazu







Various EDO-city, EDO-TOKYO-MUSEUM 2003



Kanda Myojin Sairei Emaki, owned by Kanda Jinja temple  
The Float of Sojobo Ushiwaka Parading around Mikawa-cho 1-chome



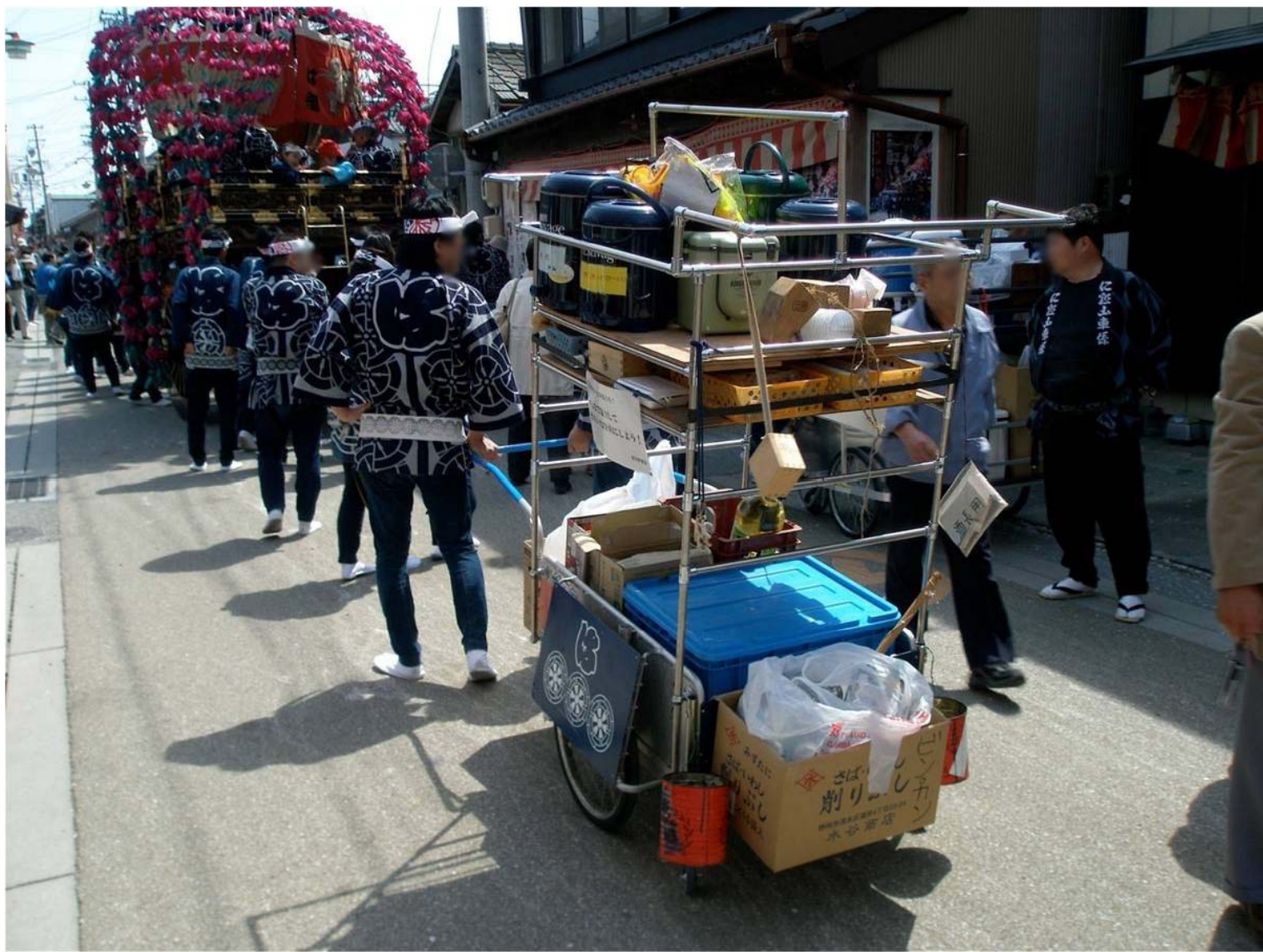














# Mikumano Jinja Grand Festival, Enshu Yokosuka

April 5, 2008

























# Kanda Myojin Sairei Emaki, 1793 (the 5th year of Kansei)(?)

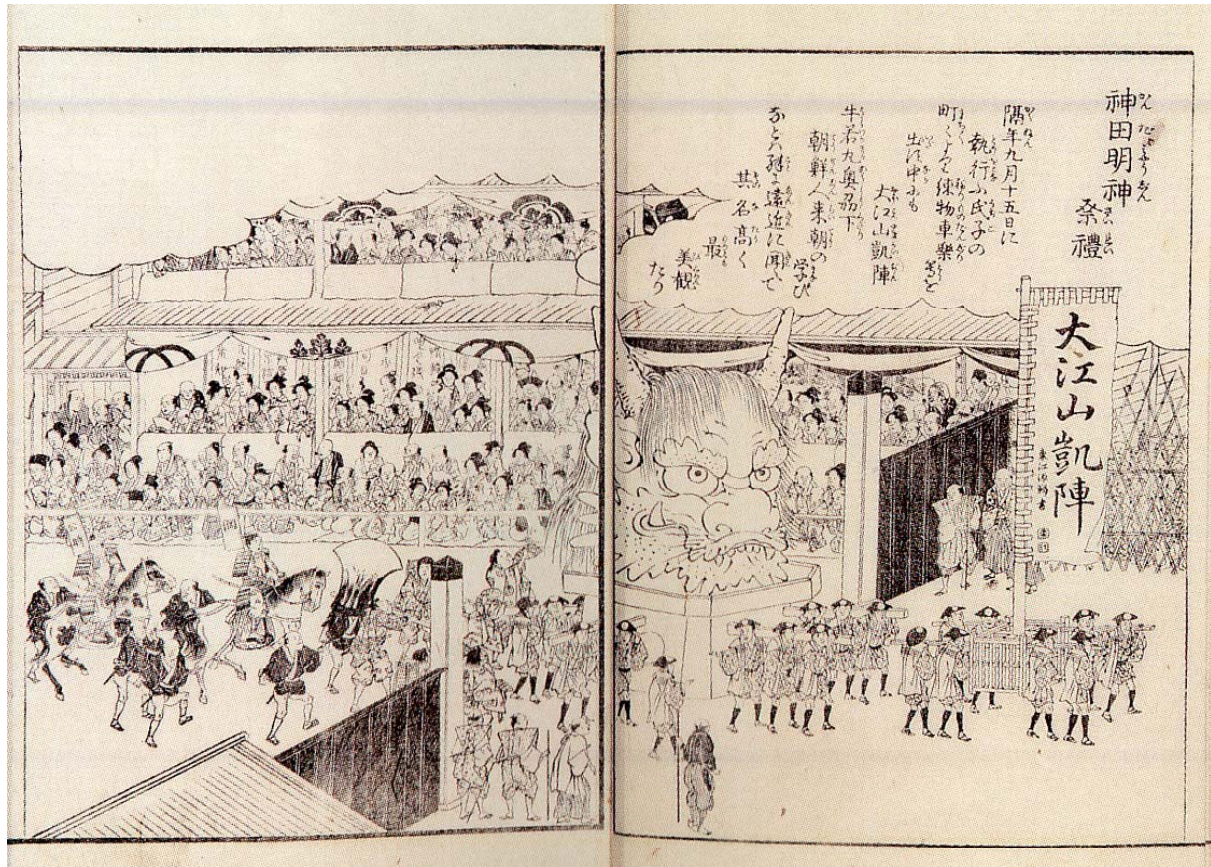
Owned by Ryugasaki City Museum of History and Folklore





# Edo Meisho Zue, 1836 (the 7th year of Tempō)

## Kanda Myojin Festival





The Geijutu Shincho, July number, 2007  
Devil's Head Parading in Kanda Festival

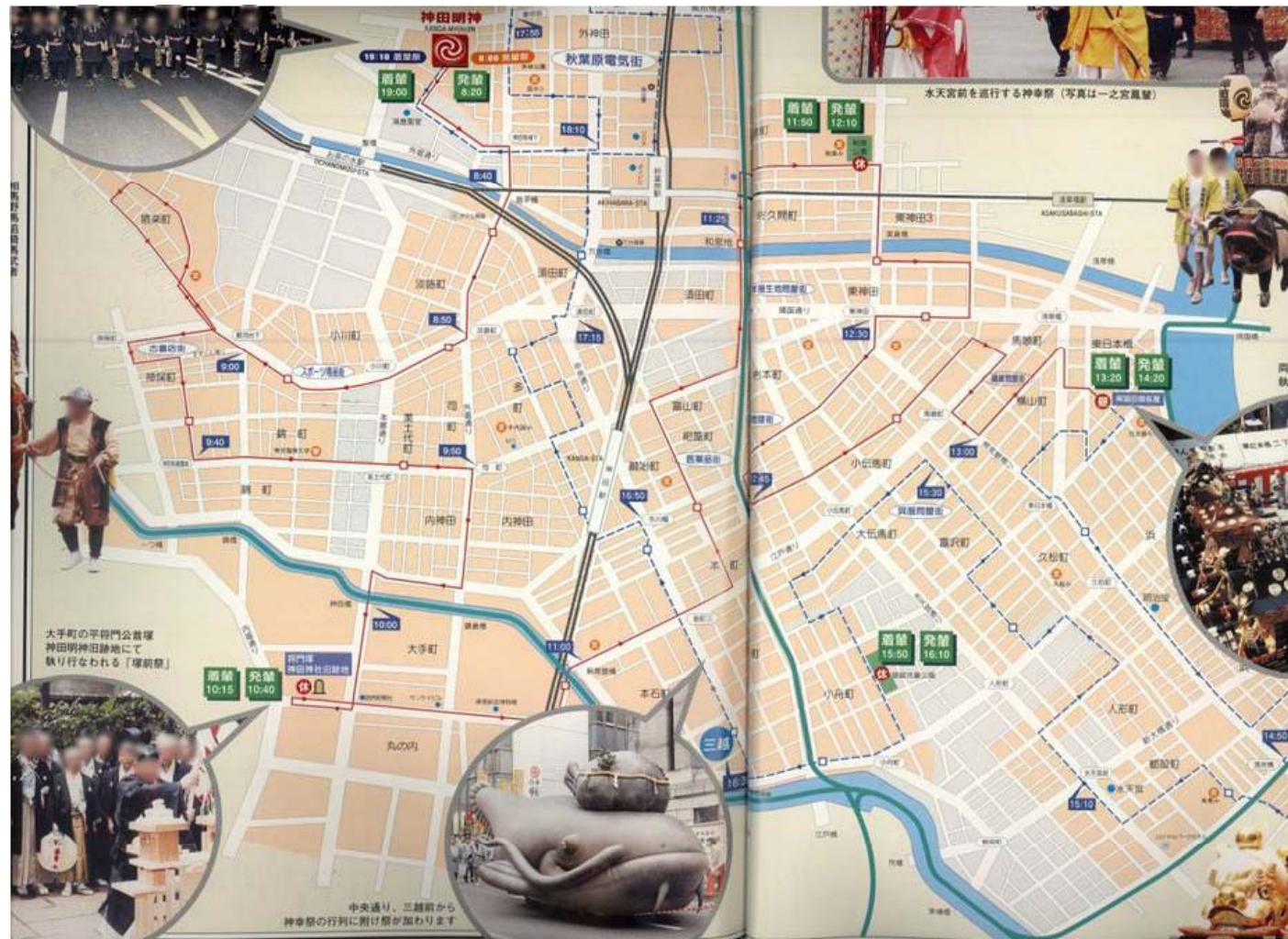


kanda-Myojin temple <http://kanda-ch.blog.ocn.ne.jp/live/>



# Chart of Shinko-sai Parade, Kanda Festival

## May 12, 2007





# The Asahi Shimbun, May 13, 2007

## Devil Comes Back to Kanda Festival

Figures removed due to copyright restrictions

# Restoration Project of Kanda Matsuri Tsuke-Matsuri

Commemorative Photo of Participants  
in Oeyama Gaijin (victory parade)  
May 12, 2007

