

Transforming the Charm of the Komono Yokoyama Mansion Garden into a Force Which Draws People

～Making Komono World-Renowned～

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Introduction

I received a request from the Komono Town Board of Education to write for the Komono Cultural Properties Newsletter in the fall of 2020. This was likely due to the buildings of the Komono Yokoyama Mansion Garden being registered as Tangible Cultural Properties as well as the garden itself being registered as a Monument (Places of Scenic Beauty category). The reason why I accepted the request was because it came at just the time I was thinking that existing articles and information in newspapers, magazines, and on the Internet about the Komono Yokoyama Mansion Garden included things that were not factual and felt the desire to set the record straight. In February 2020, I had completed *Komono Yokoyamakezo komonjo no honkoku – Eiroku (Shigehiro) kara Meiji (Kyuhei) made* (“A Reprinting of Historical Documents in the Possession of the Komono Yokoyama Family – Eiroku (Shigehiro) to Meiji (Kyuhei)”), a compilation and reprinting of more than 150 historical documents found in the family storehouse in Komono, and I felt a desire to



Photo 1: The Komono Yokoyama Mansion Garden.

share accurate information about the garden incorporating its content. And I also felt that this information could be utilized as learning material for visitors to the Komono Yokoyama Mansion Garden before or after their visit. Accordingly, it was decided to make my contribution publicly viewable on the Internet. I also accepted the request because I felt a duty to leave behind a written account of the Yokoyama Mansion Garden for the young people who will be the future leaders of Komono.

The request I received asked that I write about themes such as history and culture relating to the National Registered Tangible Cultural Properties of the Yokoyama Mansion and the National Monument-registered Yokoyama Family Garden, and this manuscript will proceed along the following outline as it touches on the subjects of history and culture. Please understand, however, that I am not a scholar who specializes in history or culture, nor am I an expert in architecture or gardens.

Outline

- 1. About the National Registered Tangible Cultural Properties of the Yokoyama Mansion and the National Monument-Registered Yokoyama Mansion Garden (Places of Scenic Beauty category)**
- 2. The Changes the Yokoyama Mansion Garden Has Undergone as Seen from the History of the Yokoyama Family**
- 3. Cultural Property Maintenance, Management, and Utilization**

Conclusion

- 1. About the National Registered Tangible Cultural Properties of the Yokoyama Mansion and the National Monument-Registered Yokoyama Mansion Garden (Places of Scenic Beauty category)**

Before discussing the main subject, I would like to touch on the reason why the name “Komono Yokoyama Mansion Garden” was chosen and what led to the compound’s structures being registered as Cultural Properties. First, I will explain why it is named the “Komono Yokoyama Mansion Garden.” Due to the family’s main residence building, former clinic, and storehouse in Komono being scheduled to be rented out from 2017, I had begun making preparations to that end around the spring of 2016. A name for the entire compound was needed in order to differentiate it from the business names of the restaurant

and gallery that would be the tenants. I added “Komono” before “Yokoyama Mansion Garden” out of a desire to make the local region name of “Komono” more well-known nationwide in Japan. When I was living and working in an office in Tokyo and stated that my family home was in Komono Town, other than people from Mie Prefecture, most knew nothing about the place.

Next, I will write about how the compound’s structures came to be registered as Cultural Properties. In December 2016, the late Satoshi Kawase, former superintendent of education of Komono Town, came to my residence in Nagoya. He explained Komono Town’s plan to turn the town into a destination for history and culture, and expressed his desire to survey the mansion, garden, and other facilities owned by the Yokoyama family and register them as Cultural Properties as the first step in achieving that plan. At that time, the extent of my knowledge was an awareness of the title “Registered Cultural Property.” I did not yet know the requirements which enabled buildings and gardens at least 50 years old to be registered as Cultural Properties if deemed to have historic or cultural value, and listened with surprise. Before becoming a university professor, I had experience with the practicalities involved in holding exhibitions and events for municipalities and other organizations, and before my meeting with Mr. Kawase ended, I raised my concerns about the ancillary conditions regarding Cultural Property registration requiring a parking lot, toilets, and other social infrastructure. When I discussed the matter with my father, the owner at that time, he offered me two pieces of advice – first, because it was a request from Komono Town, to give it serious consideration; and second, to take care that the project did not become a bother to neighboring residents. Later, after I conveyed my father’s thoughts on the matter to the Superintendent of Education, it was eventually decided to perform the Cultural Property registration survey. Over the following three years, the Superintendent of Education and other representatives from the Board of Education put great effort into the series of procedures involved in the process from surveying to document creation. I would like to take this opportunity to offer my sincere gratitude to everyone who was involved.

Next, I would like to move on to the main subject and discuss the six National Registered Tangible Cultural Properties (registered April 3, 2020) located on the grounds of the Komono Yokoyama Mansion Garden with reference to the registration certificates and secondary materials issued by the Agency for Cultural Affairs.

1) Yokoyama Family Residence main building

(registration no. 24-0276)/Building area: 175 m²

Records state the *omoya* or main building collapsed at the end of the Edo period in the 1854 Iga-Ueno earthquake, after which it was rebuilt. The criteria for its registration as a Cultural Property is that it contributes to the nation's historic scenery. Its hip-and-gable roof is supported by cambers and covered with pantiles, with a *chidori hafu* ("plover gable") west of center on the roof's south side. A *geya* or aisle roof encloses the building on all four sides, and a *kirizuma* gabled awning stands over the entranceway. The *doma* unfloored area is on the east side, and the *yukaue* floored area is on the west side. The building has a stately external appearance. In 1919, the roof was converted from thatch to tile. The kitchen was added in the early Showa period, and the bathroom was added in around 1965. The kitchen and bathtub were remodeled in June of 2020.



Photo 2: The Yokoyama Family Residence main building.

2) Yokoyama Family Residence study and connecting corridor

(registration no. 24-0277)/Building area: 96 m²

This part of the compound was added in 1968 when an older home building was demolished to make way for a garden created by Mirei Shigemori. The *shoin* study is connected to the main building via a *watari-roka* connecting corridor on the west side and consists of a 10-tatami mat *zashiki* (tatami mat room) on the west side and a 6-tatami mat *tsugi-no-ma* antechamber. The *zashiki* room has a *Biwa-dana* shelf and *tsuke-shoin* built-in writing alcove, and the adjoining



Photo 3: The Yokoyama Family Residence study and connecting corridor.

toko-waki shelving alcove has *chigai-dana* staggered shelves under a *tenbukuro* storage cabinet. An external corridor runs around the study on the north, east, and south sides. A *koshikake-machiai* roofed open-air waiting space with a seat is located on the west side. It commands a view of Mirei Shigemori's rock garden to the south. The study is a *Wafu-shoin*,

i.e., built in the Japanese style. It was registered as a Cultural Property due to it being deemed to contribute to Japan's historic scenery.

3) Yokoyama Family Residence Jinjitsu-an

(registration no. 24-0278)/Building area: 19 m²

Records state the Jinjitsu-an (“Day-long Hermitage”) was built during the mid-Meiji period. It was moved to Nagoya City by the Narita family in 1952, then moved to Komono by the Yokoyama family in 1968. The traditional okoshi-e 3D blueprint of the teahouse, created by Nagoya Omotesenke tea master Jokei Yoshida, is still in existence today. The soanfu (rustic style) teahouse has a kirizuma-zukuri gabled roof with pantiles and stands southwest of the study. There is



Photo 4: The Yokoyama Family Residence Jinjitsu-an.

a nijiri-guchi guest entrance under the north awning, and an open verandah and kinin-guchi nobleman's entrance under the east awning, with stepping stones leading to the koshikake-machiai near the study's west gable. Inside, the teahouse is niyo-daime (two and three-quarters tatami mats size), and an itadoko wooden-floored alcove is located next to the horadoko (“cave alcove”) entrance on the west side. An external corridor runs around the teahouse from the south to the west, and a mizuya tea utensil washing room projects out to the west. It was registered as a Cultural Property because it was deemed an excellent example of the early modern sukiya tea ceremony arbor style and a model design.

4) Yokoyama Family Residence former clinic

(registration no. 24-0279)/Building area: 59 m²

This former medical clinic or shinryosho was built in the late Meiji period and remodeled in the Showa 20s (1945-55). Standing east of the main building, it extends lengthwise north and south. Built in the yosemune-zukuri style, it has a hipped roof covered with pantiles. The exterior exudes an overbearing atmosphere and is covered on the sides with wooden shingles, with tateitabari vertical skirting boards on the upper



Photo 5: The Yokoyama Family Residence former clinic.

portion of the walls. The edges of the eaves are finished with plaster forming an arc in cross section. A corridor with a tiled geya aisle roof connects to the building on the west side. Used as a clinic during the Second World War, inside, from south to north, it consists of what once were a waiting room, diagnosis room, and X-ray room. Its distinctive exterior draws the eye. It was registered as a Cultural Property due to it being deemed to contribute to Japan's historic scenery.

5) Yokoyama Family Residence storehouse

(registration no. 24-0280)/Building area: 24 m²

This dozo or storehouse was built in the late Edo period and remodeled around 1919 as well as in 2016. Northeast of the main building, it stands along the road on the compound's north side. The roofs are okiyane (a roof that is simply placed on a structure without being directly fixed to it) and are built in the kirizuma-zukuri gabled style; the roof on the south side is covered with pantiles. On the outside, the first floor is covered with sasarako-jitami weatherboard, while the second floor is covered with plaster and a thick hachimaki plaster band going around the top.



Photo 6: The Yokoyama Family Residence storehouse.

Narrow tatebameita paneling has been affixed below the east and west awnings. A single sliding door covered with sheet copper is located on the south side. The roof frame makes use of noboribari transverse beams. The building serves to solidify the scenery on the north side of the grounds. The interior was remodeled in 2016. It was registered as a Cultural Property due to it being deemed to contribute to Japan's historic scenery.

6) Yokoyama Family Residence main gate

(registration no. 24-0281)/Width: 4.2 m

The main gate was built in the late Edo period and remodeled around 1965. Located southeast of the main building and facing south, it is a yakuimon gate with a gabled roof. The kirizuma-zukuri gabled roof is supported by cambers and covered with pantiles. The gateposts are rectangular. The two sliding wooden doors slide into the gate building on either side when open; a wicket is set into the east bay. The lintel extends all the way to the awnings on



Photo 7: The Yokoyama Family Residence main gate.

both sides; joists are set crosswise over beams on top of the secondary posts to set the eave purlin. The drain gutter in the stone paving of the doma unfloored area dates to the creation of Mirei Shigemori's garden. Dating of the structure is based on family tradition and the state of the aging of the materials used. The inscription on the onigawara decorative ridge-end tile on the east side reads "Ise Province/ Mie District / Chishaku Village / Tile-maker Ihee." It was registered as a Cultural Property because it was deemed to be a model design.

Next, I will write about the Yokoyama Family Garden (fig. 1), which was registered as a National Monument (Places of Scenic Beauty category) on March 10, 2020. To date, I have toured the Tofuku-ji Temple Honbo garden in Kyoto and the Mirei Shigemori Garden Museum. While living in Tokyo, I also viewed the Seitan 110 nen Shigemori Mirei no niwa ("The Gardens of Mirei Shigemori on his 110th Birthday") exhibit held near my place of work. I consider myself

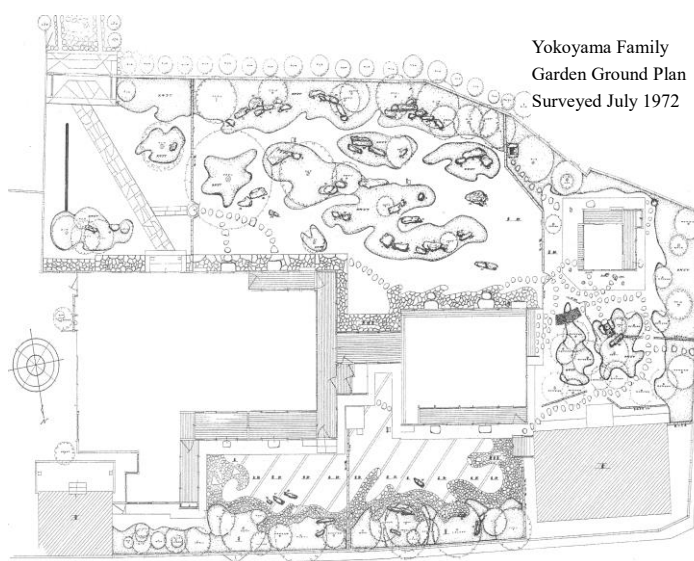


Figure 1: Yokoyama Family Garden Ground Plan from *Nihon teien taikei: Gendai no niwa (2) 28 maki*.

to have engaged in a fair amount of study with regards to the gardens created by Mirei Shigemori and his thinking behind them. Even so, I lack the courage to display the superficial knowledge I have acquired. The following description of the garden references *Nihon teienshi taikei: Gendai no niwa (2) 28 maki* ("A Survey of Japanese Gardens: Modern Gardens (2) Vol. 28") and *Gendai Wafu teien: Niwa ni ikiru* ("Modern Japanese-style Gardens: Living in Gardens") by Mirei Shigemori; *Shigemori Mirei: Teien no zenbo* ("Mirei Shigemori: The Full Story of His Gardens") by Katsuyasu Nakata; *Yokoyama-ke teien* ("The Yokoyama Family Garden"), a report by Kanji Nomura distributed at the regular meeting of the Chubu Teien Dokokai ("Chubu Garden Association") held in May 1987; and *Yokoyama-shi teien (Mie-ken Komono-cho) ni kakaru shoken* ("Findings on the Yokoyama Family Garden (in Komono Town, Mie Prefecture) written by Chinatsu Takahashi and published by the Nara National Research Institute for Cultural Properties. As I describe the garden, I will be referencing key points in these materials as needed.

The Yokoyama Family Garden was completed when my grandfather Hidekichi was 62 in

June 1968. At that time, my grandfather, a surgeon, was extremely busy, performing three to four procedures a day. Around this time, my father, Yasuhisa, began helping out at the hospital my grandfather had opened in Nagoya, and my grandfather gradually came to think about his life after retirement. Deciding to preserve and enjoy a restful retirement living in the main building of the family estate in Komono which had been passed down for generations, he had an older home building on the grounds as well as the Japanese garden demolished in order to rebuild the garden as well as create a new study. The Jinjitsu-an teahouse was also move to the compound from Nagoya and rebuilt. My grandfather was very studious and had read many books about Japanese gardens, but after reading Shigemori Mirei sakuhinshu “niwa” (“Mirei Shigemori Anthology ‘Gardens’”) by Mirei Shigemori, who at that time was a highly noted landscape gardener, he was particularly drawn to Shigemori’s works and thinking. Without any an introduction provided by anyone or any connections to the man, my grandfather contacted Shigemori and requested that he create his garden. My grandfather was always the type to take action, and it was just like him to commission the building of his garden in this way. My grandfather’s enthusiasm and aggressiveness resulted in Shigemori agreeing to create the garden immediately. On January 28, 1968, Shigemori visited Komono to view the main building, main gate, and other structures on the site. Later, when Shigemori set about designing the garden, my grandfather, who spent his days facing life and death itself, conveyed his wishes regarding the garden, stating, “For humans, the heart is the most important thing, so I would like the garden to be in the shape of the character for heart (心)” (Shigemori, 1972). Shigemori agreed to this request, and designed an island in the shape of the character for heart in the center of the rock garden. Construction started on February 15, with the front gardens being completed on April 14. The following day, work on the Jinjitsu-an’s garden began, followed by the rear garden. Construction was completed in the beginning of June. On November 10 of that year, tea master Takafumi Yoshida (grandson of Jokei Yoshida), graciously held the first tea ceremony in the rebuilt Jinjitsu-an.

I would like to touch on some of the fundamental matters necessary to appreciating the garden. The garden actually consists of four distinct gardens: A front entrance garden (128.4 m², extending from the main gate to the entranceway of the main building), a front garden (334.2 m², extending to the south of the study), a rear garden (207.2 m², extending to the north of the study), and the Jinjitsu-an teahouse garden (176.3 m²). As we look at pictures of each garden in turn starting with the front entrance garden, I will describe their characteristics while intermixing the words of Mirei Shigemori and interesting anecdotes involving my grandfather.

○ Front entrance garden

Shigemori states, “For the cut stone from the gate to the front entrance, I created something akin to the true paving stones of the Katsura Imperial Villa, but from the beginning implemented a new design here as well, keeping in mind harmonization with the architecture of the gate and residence” (Shigemori, 1972). Shigemori further discussed the style: “As an area around the front entrance of a private house, it could not be too daunting, but that being said, nor could it be too delicate. It had to have a new, modern sensibility, while still possessing a dignified grace. This point proved difficult in terms of style.” Looking at a picture of the front entrance garden to whose design this thinking was applied, I believe one can sense that it is “a space which is impressive yet endowed with elegance” (Takahashi, 2019).



Photo 8: The front entrance garden.

○ Front garden

Featuring a symbolic rock representation of legendary Mt. Horai, this dry landscape garden sprawls from the main residence building to the south face of the study. This garden expresses the character for “heart” as my grandfather desired. The shape can be discerned when looking at an aerial photograph of the garden. The front garden is my favorite because of the varied scenery it presents when looked at from the front entrance garden, main residence building, study, and Jinjitsu-an teahouse. My grandfather would always sit in the study reading, occasionally stopping to gaze at the garden. I would sit opposite him (on the east side), reading together with him. The entire area is covered with white gravel representing the ocean, with the four moss islands forming the character for “heart” arranged in the center. My grandfather taught me to climb on top of the *funa-ishi* “boat stone” in front of the study and go on a “journey of the heart.” Raked ripples in the white gravel represent ocean waves.



Photo 9: The front garden.

I remember learning from a gardener how to rake the gravel as a child. I hope visitors take the time to appreciate the “magnificent space consisting of the four islands of the ‘heart’ character and its affiliated arrangement of stones overlapping with the artificial hill and its arrangement of stones in the background” (Takahashi, 2019). This view has the power to calm one’s heart and put it in order.



Photo 10: The view of the front garden from the study.

○ Rear garden

The rear garden sprawls from the main residence building to the north face of the study. According to my father, an old home building once stood here where evacuated relatives lived during the war. That building was demolished and this garden created in its place.



Photo 11: The rear garden.

Shigemori’s thinking in designing it was as follows: “...in part because the Yokoyama family has many sons, and in particular because the area has a gloomy

air, I felt the need to make it decisively bright and modern” (Shigemori, 1972). He wrote that the rear garden “formed the scenery of the flowing diagonal lines of the many fields seen when riding a train in the suburbs” (Shigemori, 1972), and to me, it is truly the scenery of Komono, tightly packed with fields, as I remember it from childhood. When visitors view this garden, I would like them to imagine the bygone scenery of the area in the Showa period as seen from the Kintetsu Railway Yunoyama Line.

○ Jinjitsu-an teahouse garden

The Jinjitsu-an teahouse was moved here on January 23, 1968 from the Narita family residence (my mother’s family home) in Nakamura Ward, Nagoya City.

After its relocation, in order to match the rustic-style nijō-daime (two and three-quarters tatami mats size) teahouse with the hearth in the mukogiri position, Shigemori stated that

“the teahouse garden needed to be in the soan (rustic) style” (Shigemori, 1972). Shigemori’s detailed description of the Jinjitsu-an teahouse garden is of an advanced nature, and it is difficult for me to convey the essence of that description, so I ask the reader’s forgiveness in omitting the description of the garden itself here. In its place, in the next section I will be giving a detailed account of the history of the Jinjitsu-an based on what I was told by my mother as well as things learned from my mother’s older sister during the Cultural Property registration survey.



Photo 12: The Jinjitsu-an teahouse garden.

To close the descriptions of the Yokoyama Family Garden, I present the following passage from Shigemori’s recent work, *Shigemori Mirei: Niwa wo miru kokoro-e* (“Mirei Shigemori: Guidelines for Looking at Gardens”). “When appreciating a garden, it is somewhat important to obtain prerequisite knowledge via trusted publications, etc., but sometimes, it is necessary that one simply confront a garden with no foreknowledge whatsoever. Off background knowledge, etc. will often make it impossible for one to properly appreciate the garden” (Shigemori, 2020). Am I the only one who finds a subtle beauty in these words?

In section one, I have mostly discussed matters such as the specifications and construction of the site’s buildings, but in the next section, I will be focusing on the human aspects of the Komono Yokoyama Mansion Garden based on the history of the Yokoyama family and stories and anecdotes passed down to me from my grandparents and parents. You will see that the Komono Yokoyama Mansion Garden has many tales to tell.

* Footage of the Komono Yokoyama Mansion Garden has been released in a segment titled “*Rekisho no aru kono basho kara kokoro no tabi ni deakeyo*” (“Let Us Depart on a Journey of the Heart from this Historic Place”) produced as part of the TV show *Mie-ken ouendan* (“Mie Prefecture Support Group” by Mie Television Broadcasting Co., Ltd.

(<https://m.youtube.com/watch?v=PfTx8AwCrJk>)

2. The Changes the Komono Yokoyama Mansion Garden Has Undergone as Seen from the History of the Yokoyama Family

I had the Yokoyama-shi shoden (“A Biography of the Yokoyama Family”), a collection of more than 150 historical documents such as family registers created in 1870 and found in a storehouse in Komono in the spring of 2017, reprinted by Yuji Taneda, former curator of the Nagoya City Museum. I then edited and compiled these into a single volume, Komono Yokoyamakezo komonjo no honkoku – Eiroku (Shigehiro) kara Meiji (Kyuhei) made (“A Reprinting of Historical Documents in the Possession of the Komono Yokoyama Family – Eiroku (Shigehiro) to Meiji (Kyuhei)”) (2020). Before its publication, I had written Yokoyama Ikkaku-sensei (“Ikkaku Yokoyama-sensei”) (2018), a book on my great-grandfather Ikkaku; and Watashi to ojiichan obaachan no omoide (“Memories of Me and My Grandfather and My Grandmother”) (2018), a book on my grandparents. There are some documents about the Yokoyama family in histories of Komono Town and the former Mie District as well as PR brochures issued by Komono Town. Here I would like to look back on the history of the Komono Yokoyama Mansion Garden by quoting these materials and intermixing stories passed down to me from my grandparents and parents.

○ The Yokoyama family before they lived in Komono

I have summarized the history of the Yokoyama family into Table 1 for readers to view. As has also been introduced in the October, 2012 edition of Rekishi kobanashi, (“Historical Anecdotes”), a column by Komono Town historian Hajime Sasaki, before coming to Komono in 1564, the Yokoyama family served the Kitabatake clan, rulers of Ise Province. Concerned about the future of the Kitabatake due to the clan’s constant infighting, Samanosuke-Shigechika Yokoyama, then head of the Yokoyama family, sent his second son, Shigehiro, to the safety of Komono, an important location in Northern Ise. The Yokoyama-shi shoden contains a passage which reads, “In faithful service under the command of the provincial governor Kitabatake clan, for generations residing in Shimonogawa Village, Ichishi County and ruling over the surrounding area.” Based on this, I contacted the Tsu City Board of Education and had them send me registers of the Kitabatake clan’s retainers and other related materials. In the retainer registers, Samanosuke Yokoyama (written with slightly different characters than elsewhere) is listed with the position of Shiraguchi Kaban (“Reserve Guard”), Hatamoto (“Direct Retainer of the Lord”), Shimonogawa Village, Ichishi County. In other words, he guarded a fort on the Shiraguchi Pass as a hatamoto of

Name	Birthplace	Birthdate, etc.	Schooling, etc.	Connection to Komono (Note: The characters used to write "Komono" changed in the Meiji period)
Samanosuke Shigechika	Shimonogawa Village, Ichishi County	70 years old at time of death (Eiroku era)		Chief retainer (Hatamoto) of Chumagon ("Middle Councilor") Tomonori Kiabatake; Shiraguchi Kaban ("Reserve Guard") (1576 Kiabatake clan retainer register). Estate was close to the Tage Kiabatake clan estate. Sent second son Shigehiro to the safety of Komono.
Ise no Kami no Shigehiro	Shimonogawa Village, Ichishi County	Died 1596 at the age of 73		After serving as a Kirabatake clan retainer, moved to Komono in 1564. Had an audience with Nobunaga at Nagashima Castle in 1567. Refused to become a retainer of Nobunaga. Managed a copper mine in Hattai Village, Inabe County.
Tajima no Kami no Shigetatsu	Komono	Born 1565 Died 1635		In September 1600, Hidemoto Mori and Hiroie Kikkawa travelled to Southern Ise. Met Hidemoto's subordinates and protected home area. That same year on December 3, was invited to Ishigure Village by and attended an audience with Katsuyuki Hijikata. Katsujji would frequently visit his home. Refused to enter the lord's service. Became a Shinto priest on the order of Katsujji (at present-day Hirohata Shrine).
Shigekatsu	Komono	Born 1603 Died at the age of 55		Became a retainer of Katsujji at the age of 17 (receiving a salary of 100 koku and the rank of monogashira ["captain"]). Would also serve Katsutaka Hijikata and Katsutoyo Hijikata.
Inaba no Kami no Shigetaka	Komono	Born 1630 Died 1689 at the age of 60		Supervised the reconstruction of the Hijikata Edo estate after it burned down in 1657. Died at the Edo estate.
Shigetake	Komono	Born 1655 Died 1738 at the age of 84		Did not enter into the service of Komono Domain. Livelihood became difficult.
Takenobu	Komono	Born 1695 Died 1776		Exhausted materials, with only one tenth remaining in the countryside. Served Komono Domain as an ashigaru (lowest samurai rank) before becoming a suito (supervisor in charge of receipts and expenditures). Younger brother Shigenaga took over the position of Shinto priest.
Ichu	Komono	Born 1747 Died 1827 at the age of 81	Studied under Confucian scholar Ryuzaki Chisai	When young, served as a live-in apprentice to a merchant in Edo. Thereafter, engaged in farming in Komono. Later served Komono Domain. Rose from ashigaru to infantry inspector.
Ryosuke	Komono	Died 1860 at the age of 74		Served Komono Domain from 1766, first as an undersecretary, then as an inspector supervisor from 1778, thereafter becoming a daikan governor in 1824. Proposed reforming the domain government (Guchoku Heiji Ryaku). Wrote numerous works on local history and other matters. The text of his Ise sanjusan-sho Kannon reichi junreki ("A Journal of the Ise 33 Sacred Kannon Sites Pilgrimage") survives to the present day.
Tomooki (Kyuzaemon)	Komono	Died 1886 at the age of 74		Great-grandchild of the Shinto priest Shigenaga, welcomed (adopted into the family) as the son-in-law of Ichu.
Kyuhci	Komono	Born 1852 Died 1910 at the age of 56		Achieved the rank of ojuya (village official) in 1848 and held it for six years, thereafter becoming a daikan governor in 1853 (receiving eight koku and a stipend for two employees), then becoming an onchugoshō masseki (low-ranking, lowest class samurai, attendant to a senior samurai) in 1868 (receiving a salary increase of one koku and a stipend for one additional employee).
Ikkaku	Komono	Born 1880 Died 1933 at the age of 54	Tokyo Prefectural No. 4 Junior High School, No. 2 Senior High School (Sendai), Kyoto Imperial University (Medicine)	In 1869, was classed as a shizoku (former samurai) and was in charge of overall civil administration in the Department of Civil Affairs. Became a daizoku (senior clerk) in the Department of Justice and Civil Affairs in June 1870. That same year in October, became a daizoku of Komono Domain. The oath he made on assumption of the office of daikan governor as well as the letter from his lord (Katsuyuki Hijikata, the 13th lord of Komono Domain) placing him in charge of Komono after the abolition of the domain system and the establishment of prefectures, are still extant today.
Hidekichi	Shiroko-cho, Suzuka City	Born 1906 Died 2004 at the age of 98	Tsu City Junior High School, No. 8 Senior High School (Aichi), Tokyo Imperial University (Medicine)	In 1879, became an assembly member of the Mie Prefectural Government and an assembly member of the Komono Village Government. In 1899, became the mayor of Komono Village (serving one term). At the request of former domain lord Katsuyuki Hijikata, moved to Tokyo together with Ikkaku. Served as the head priest of Komono Shrine. Received numerous letters from Katsunaga Hijikata and Katsuyuki. During an epidemic (perhaps of cholera) in Kyoto in 1895, his younger brother Sanshiro treated many patients as part of efforts to fight the outbreak, eventually becoming infected himself and losing his life at the age of 34 (a tombstone at the Otani Honhyo in Kyoto extols Sanshiro).
Yasuhisa	Nagoya (registered domicile: Komono Town)	Born 1934	Komono Elementary School, Tomida Junior High School, Meiwa High School, Nagoya University (Medicine)	Moved to Tokyo in childhood. Opened a gastrointestinal hospital in Ameya-cho, Nagoya City in 1908. Became a Nagoya City council member in 1921 and ran for and won the House of Representatives election for Mie Prefecture's fifth district in 1924. For his second term, ran for and won Aichi Prefecture's first district. His funeral was held at the Nagoya Beisuin temple on January 29, 1933 and was attended by 5,000 people. His cremated remains were interred at the Komono Shonen-ji Temple on February 4. Younger brothers Itaru and Tomomasa. Itaru died at an early age due to tuberculosis but graduated at the head of his class at the Army Cadet School.
Yoji	Nagoya (registered domicile: Komono Town)	Born 1968	Tokai Junior and Senior High School, Waseda University (Political Science)	Married the eldest daughter (Hisao) of Ikkaku and was adopted into the family. During the war, evacuated to Komono with his family. Set up a temporary clinic in Komono. Mie Prefecture Public Safety Committee member. Hidekichi invited Gyokuden, the former chief abbot of the Obaku school of Zen Buddhism, to take over the Chifuku-ji Temple. Commissioned Mirei Shigemori to create a dry landscape garden for him in 1968.
				During the war, evacuated from Nagoya to Komono with his family. The Jijitsu-an was located at his wife Mihoko's family home; Hidekichi inherited it and had it moved to Komono. Planted the weeping cherry at the entrance.
				During childhood, spent weekends in Komono with grandparents. Led woodland excursions in Komono for Asian youth in 2009 and International youth in 2010. Since 2011, collaborated in the Komono Town Tourism Poster General Election (examples include "Dare ga shika ya" ["Who you calling a deer?"]). Won the 2018 Komono Town Tourism Video Contest, opened Forest Adventure Yunoyama in 2019, edited and reprinted historical documents in 2020, etc. Engaged in revitalizing Komono.

Table 1: The History of the Yokoyama Family

the Kitabatake clan. Looking at the Tage-jo ezu (“Illustration of Tage Castle”), Samanosuke’s estate is close to the manor of the Kitabatake Dainagon (“Major Counselor”). In the Yokoyama-shi shoden, it is noted that Shigechika (Samanosuke) frequently admonished Tomonori Kitabatake, from which we can conjecture that he was a chief retainer. Thus was the history of the Yokoyama family before moving to Komono.

○ **The Komono Yokoyama family**

The founder and first head of the Komono Yokoyama family was Ise no Kami no Shigehiro. Received an audience with the great lord Nobunaga Oda at a castle in Nagashima, Ise Province. He refused to become Nobunaga’s retainer, however. Just where Shigehiro lived in Komono is not clear. Shigetsugu, the second head of the family, was born in Komono. Shigetsugu was encouraged by Katsuuji Hijikata, first lord of Komono Domain, to become his retainer, but like Shigehiro, he refused this offer. Shigetsugu was later ordered by Katsuuji to become a Shinto priest at Hiraoka Shrine (present-day Hirohata Shrine), which he obeyed. The Yokoyama-shi shoden (“A Biography of the Yokoyama Family”) notes that Katsuuji would frequently visit Shigetsugu at his home in Komono. Shigetsugu’s eldest son Shigekatsu would become a retainer of the Hijikata clan in service to Komono Domain. According to genealogical records maintained by Hirohata Shrine, Shigekatsu also simultaneously served as a Shinto priest. Based on the Yokoyama-shi shoden, Shigekatsu’s eldest son Shigetaka did not become a retainer of Komono Domain, but the Hirohata Shrine genealogical records do note that he served as a Shinto priest. Shigetaka’s eldest son was Shigetake, who records state did enter into the service of Komono Domain. Based on the Hirohata Shrine genealogical records, it is clear Shigenaga, younger brother to Shigetake, took over the position of Shinto priest. In other words, Shigetaka’s eldest son Shigetake marked the family’s return to the service of Komono Domain, while Shigenaga succeeded the position of Shinto priest. The family lineage diverged here into the eldest son’s line of the Yokoyama family serving Komono Domain and Shinto priest Shigenaga’s line of the Yokoyama family. In the Yokoyama-shi shoden, it is noted that Shigetake gave a great number of fields to his younger brothers Shigenaga and Shigemasa, but it does not state where he lived. There are no clear records of where he lived, but the Agency for Cultural Affairs’ survey of the Yokoyama Mansion Garden’s main gate determined it to date to the late Edo period, and thus it is conceivable that he might have lived in what is now the Yokoyama Mansion Garden around that time. During the Edo period, farmers and merchants were not permitted to erect a gate such as this, but samurai were, and although this is entirely

within the realm of speculation, I suspect the gate may have been built when the head of the family was a Komono Domain retainer. I feel a lot of regret when I think we would have a clear answer to this question if I had taken notes when speaking to my grandmother Hisao about this. Because in childhood I was often brought by my grandparents from Nagoya to Komono to stay with them at weekends. When I was in university, I also accompanied them as their chauffeur. Even after I got married and had children, I would bring my family to Komono to stay with my grandparents. My grandmother was always happy when she came to Komono and, alert even in the evening, would tell us stories in the living room of old Komono late into the night. I vividly remember her stock phrase at these times: “If you ever tear down our home and garden in Komono, I’ll come back and haunt you as a ghost!” Unfortunately, however, I cannot accurately remember the key information about when the main gate was built. According to the Agency for Cultural Affairs’ survey, the main gate is the Yokoyama Mansion Garden’s oldest structure. From what I remember hearing from my grandmother, the main gate is very old, and survived the 1854 Iga-Ueno earthquake intact. When the garden was rebuilt in 1968, the gate was rotated 90 degrees clockwise from its current position. As I understand it, Edo period money fell out of the roof when the gate was moved. I remember that the money was very old, but as I did not write down what age the currency came from, just exactly when it was from remains unclear. If that money is still lying around somewhere, there may come a day when we will get a hint enabling us to accurately determine when the gate was built. Note that the path now running from the parking lot to the main gate was once a field. This land (now a plum grove) was purchased in 1968 and renovated. Before this time, a narrow path, just about wide enough for a light motor vehicle, lay due east of the current path, passing through the gate. This is only conjecture, but I believe Yokoyama Ichu (1747-1827), the head of the family in the late Edo period, would walk through the gate and along this now gone narrow path. Ichu was involved in the governance of Komono Domain as a daikan governor, and thus you could say that in the late Edo period, the Komono Yokoyama Mansion Garden was a center of domain administration.

The second oldest structure after the main gate is the main residence building. The old residence was destroyed in the 1854 Iga-Ueno earthquake, with the current main residence building being built thereafter. This is something I heard from my grandmother time and time again, so while there may be no munafuda sign listing the date of construction, I am confident it is true. The head of the family at that time was Kyuzaemon Tomoaki. He became an ojoya (village official) in 1848 and a daikan governor in 1853, so the main residence building would have been built when he was a daikan. In other words, the main residence building served as a center of domain administration from the end of the Edo period to the

Meiji period. Of additional note, the historical documents found in the family storehouse included numerous letters from his lord around the time of the abolishment of the domain system and the establishment of prefectures after the Meiji Restoration. Their contents include a letter (Photo 13) entrusting the governance of Komono to the Yokoyama family after the new Meiji government ordered the former domain lords to move

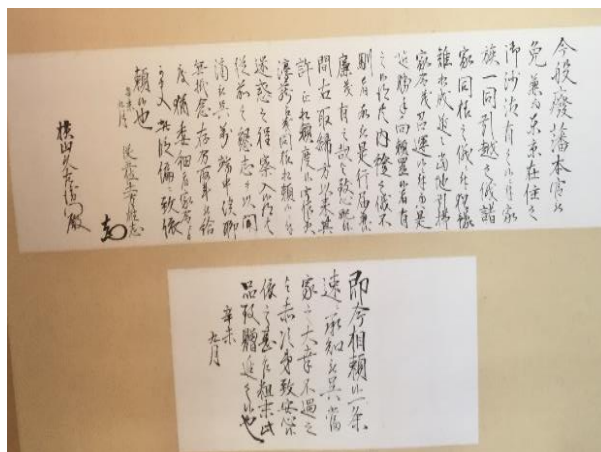


Photo 13: The letter.

to Tokyo, as well as praise for the service provided in this position. This letter supports the fact that the main residence building served as one of the bases of administration from after the Meiji restoration to the early part of the Meiji period. The family storehouse, built during this time, contained large numbers of Edo period saucers (Photo 14) and trays, suggesting that the family, serving as shoya (village officials), had also used the main residence building to entertain residents from the village and others. There is a kamidana home shrine on the storehouse' second floor which has an ofuda talisman still on it from this same time period. I had the opportunity to put the storehouse in order in 2017, but I did not remove the ofuda, nor was I able to view it. It might contain a clue which would help us learn about that time. I would also like to note for future generations that the handrails for the stairs going from the first to the second floor were once carrying poles likely used in the Edo period when the head of the family rode in a kago litter.



Photo 14 Edo period saucers.

Kyuhei, who would later become mayor of Komono Village, apparently served as a go-between with the former lord of the domain, who had moved to Tokyo after the abolishment of the domain system and the establishment of prefectures. This can be understood from the contents of the numerous letters sent from Katsuyuki, 13th head of the Hijikata clan, to Kyuhei. At one point, on the request of Katsuyuki, Kyuhei, accompanied by his eldest son Ikkaku, moved to Tokyo. My grandmother told me that “Kyuhei would often be called to Tokyo by his lordship” After living for a time in Tokyo with Ikkaku, Kyuhei returned to

Komono, becoming an assembly member of the Mie Prefectural Government and an assembly member of the Komono Village Government before assuming office as the fourth mayor of Komono Village in 1899, serving one term. In short, excluding the time Kyuhei lived in Tokyo, in the Meiji period, the Komono Yokoyama Mansion Garden once again served as a political and administrative center. Note that based on the documents found in the storehouse, Kyuhei himself stored everything from Komono Domain personnel appointments to his notices of appointment to assembly member, and even retained lists of donations he made to Komono Village as well as letters of appreciation received from the village. Indications are that he was relatively wealthy for the time. However, according to notes taken while interviewing my grandmother by local historian Hajime Sasaki in 1984, Kyuhei suffered massive losses due to rice speculation during the Meiji period, selling off arms, armor, horse tack, and other valuables (excluding Akayaki tea utensils and a sword received from the lord) kept in the storehouse some seven times. According to my father, he barely managed to leave enough money for Ikkaku to go to university. Over the span of history, there are many ups and downs. Later, it would be Ikkaku who restored the family to its former glory. Ikkaku was born in Komono, but, accompanying his father Kyuhei to live in Tokyo with the former lord of the domain, he was raised in Tokyo. Spending his formative years in the city at a time when it was the center of the new constitutional state, including during the establishment of the Imperial Diet, he then attended the No. 2 Senior High School under the old system in Sendai. Thereafter, he entered the College of Medicine at Kyoto Imperial University and became a doctor. After graduating, he became the assistant director of the Yukawa Gastrointestinal Hospital in Osaka, then opened his own gastrointestinal hospital in Ameya-cho, Nagoya City in 1908. It seems his hospital was overflowing with patients who wanted to be seen by Ikkaku. While continue to work as a doctor in Nagoya, in 1921, Ikkaku ran for and was elected a Nagoya City council member. He would go on to win two additional consecutive terms as a council member. By this time, Kyuhei had already passed away, and Kyuhei's wife and Ikkaku's mother Kinu lived alone in Komono. Against this backdrop, Ikkaku, operating a hospital in Nagoya and serving as a city council member, was strongly encouraged to run to become a member of the Lower House from his home town of Komono. In part because his father Kyuhei had served as an assembly member of the Mie Prefectural Government, an assembly member of the Komono Village Government, and as the mayor of Komono Village, there was a lot of support for Ikkaku to be elected. While running his hospital and continuing to serve as a city council member in Nagoya, in 1924, Ikkaku ran for and won the Lower House election for Mie Prefecture's then-fifth district. According to my grandmother, the main residence building in Komono was constantly filled with supporters. She also told me that the former clinic on the grounds was

used as an election office. Based on this, we can say that the Komono Yokoyama Mansion Garden was a bustling political center around the time Ikkaku served as a member of the Lower House in Komono. Note that newspaper articles from the Meiji period indicate that Ikkaku provided medical care in the former clinic, and around this time, as well, he provided medical care at his hospital in Nagoya while also attending Nagoya City council meetings. Looking back over the Yokoyama family history, it seems clear that the Komono Yokoyama Mansion Garden experienced periods in which it would be a gathering space for large numbers of people, and periods of quietude, depending on the tendencies of the lord of the house at the time. As part of candidate readjustments, in 1932, Ikkaku ran for and won the House of Representatives election for Aichi Prefecture's first district. Even after moving his base of operations to Nagoya, however, he continued to donate large sums of money in Komono. Out of concern for his mother Kinu, living by herself in Komono, he also refused to go on official trips overseas and would frequently come to Komono to check on her. When my grandfather Hidekichi passed away in 2004, my mother handed me an old, worn book. The title on the cover read Yokoyama Ikkaku-sensei ("Ikkaku Yokoyama-sensei"), with the author and year of publication written on the last page. The author was Shutaro Komori, a man who had worked at Ikkaku's hospital. After Ikkaku died on January 23, 1933 at the age of 54 due to typhoid fever, Komori wrote this book about Ikkaku's life in the summer of that same year. One passage is as follows: "...However, his awareness was most keen, and, with no further derangement of mind or body, he spoke nostalgically and most earnestly only of going to Komono..." In other words, even on the day of his death, laid out by illness, his consciousness was still clear, and he talked only of returning to Komono. Ikkaku was filled with love for Komono, to the point where his thoughts were of Komono even after leaving the town; his final desire, even at the moment of death, to go to Komono. This love for Komono has clearly been passed down, from my grandparents, to my father and his brothers, and on to me and my children.

After Ikkaku's passing, World War II came to pass. And during this time, the Yokoyama family was able to survive thanks to the estate in Komono. In 1931, after graduating from the Faculty of Medicine at Tokyo Imperial University, my grandfather Hidekichi married Ikkaku's only daughter Hisao and was adopted into the Yokoyama family as the official male heir. They held wedding ceremonies both in Nagoya and in Komono. For a time after getting married, Hidekichi continued to conduct research at Tokyo Imperial University, but after Ikkaku's death, my grandfather took over Ikkaku's hospital. Thereafter, before World War II reached a fever pitch, Hidekichi decided to evacuate to Komono with his family. My grandmother and father often told me about their time in Komono during the evacuation. Because of Komono, they told me, their lives were spared; they did not lack for food, nor

did they experience air-raids, and that is why we should treasure Komono. During their time in Komono, my father and his brothers attended Komono Elementary School and so made many friends in the town, and apparently thereafter they would come to Komono whenever there was a class reunion. My grandfather, who was sent from place to place as a military physician, eventually returned safely to Japan. After the war, my grandfather continued to practice medicine in Komono for around another five years. I have met a person who was treated by my grandfather in the former clinic. According to this person, this building, now covered with wooden shingles and registered as a Cultural Property, was more like a Western-style building in appearance at that time.

When my grandparents returned with their family to Nagoya in 1950, there wasn't even a trace left of their home and the hospital in Ameya-cho due to the air-raids, so they built a new hospital and residence near Nagoya City's Tsurumai Park on land Ikkaku had owned. Thereafter, Nagoya became home base for the Yokoyama family. My grandmother told me an interesting story about something that happened before their return to Nagoya. One night, as my grandmother slept in front of the Buddhist alter in the main residence building in Komono like she always did, she saw a vision of her mother Shigeko in white attire standing by her pillow. Her mother told her that even if they returned to Nagoya, their hospital would assuredly prosper. My grandmother told me many times that this is what made up their minds to leave Komono. After returning to Nagoya post-war, my grandparents remodeled the gardens and built the study so they could spend weekends at the Komono Yokoyama Mansion Garden, turning it into a sort of holiday home. The changes the Komono Yokoyama Mansion Garden underwent from the late Edo period to the present day are summarized in Table 2.

Time period	Role
Late Edo period	Domain administrative center (daikan)
Meiji	Political and administrative center (village mayor)
Taisho	Political center (member of the Lower House)
Early Showa	Evacuation and medical center
Showa-Heisei	Weekend home
Reiwa	Weekend life and tourism center

Table 2: Historical Transitions Experienced by the Komono Yokoyama Mansion Garden

○ The Jinjitsu-an teahouse

Lastly, I would like to touch on the Jinjitsu-an teahouse, a symbol of the Komono Yokoyama Mansion Garden's cultural background. The Jinjitsu-an was moved to the Komono Yokoyama Mansion Garden in 1968, but it originally stood on the grounds of my mother Mihoko's family home. My grandfather on my mother's side, Ikuharu Narita,^{*1} was a classmate of Hidekichi's at No. 8 Senior High School under the old system. Ikuharu

opened a gynecology hospital in Osu, Naka Ward, Nagoya City, and was very wealthy. Mitsuo Ishii,*² father of Ikuharu’s wife, was a financier but also a man of culture. In part due to Mitsuo’s influence, Ikuharu began practicing the tea ceremony. In his book *Sekisui*, published during his lifetime, Ikuharu writes in detail about how the tea ceremony provided many opportunities to engage in conversation with his father-in-law. Ikuharu received the *Jinjitsu-an* from the Ishiguro, an old family from Kasugai, in 1952. The teahouse was a favorite of Jokei Yoshida, the second master of the Nagoya Omotesenke Yoshida family. Ikuharu’s *Sekisui* as well as another book by him, *Juhyo*, both mention that Jokei created the traditional *okoshi-e* 3D blueprint of the teahouse. The reason why it was given to Ikuharu was because Takafumi Yoshida, grandson of Jokei, was a classmate at No. 8 Senior High School and Kyoto Imperial University as well as a close friend. On February 4, 1952, Takafumi held the first tea ceremony in the teahouse since its transfer of ownership. Miki Kurokawa (father of world-renowned architect Kisho Kurokawa), a close friend from Tokai Junior High School, was an invited guest at the ceremony. It is recorded that the teacakes were purchased from Ryoguchiya. This was because Ikuharu was friends with Mr. Oshima, then-president of Ryoguchiya. I have heard directly from my aunt that it was Ikuharu’s custom to entrust the tea ceremony procedures to his eldest daughter Michiko (later married to the Maehara family) when entertaining guests at the *Jinjitsu-an*. When being interviewed during the Cultural Property registration process, my aunt revealed that Itsugai Kajiura,*³ chief priest of the Shogen-ji Temple in Gifu Prefecture, was one of the people entertained at the *Jinjitsu-an*. It is clear that the *Jinjitsu-an* was frequently utilized as a teahouse before being moved to the Komono Yokoyama Mansion Garden. Note that the name “*Jinjitsu-an*” is derived from a Chinese poem titled *Tanshun* in Japanese (written by a Song dynasty poet whose name is read as *Taieki* in Japanese) (fig. 2). In the poem, the author puts on a pair of straw sandals to go in search of spring, but fails to find it. Returning home, the author sees that the plum trees in his garden have begun to bud, and realizes that spring will arrive soon.

This is also the reason why there is a plum grove in front of the Komono Yokoyama Mansion Garden. When my mother was attending a girl’s school while living in her family

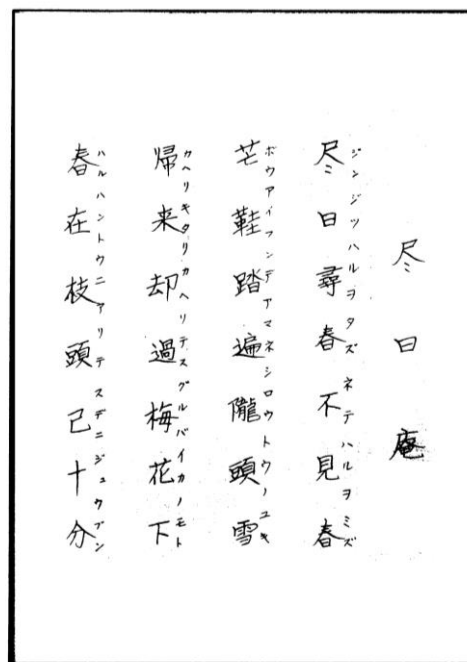


Figure 2: The Chinese poem from which the name of the *Jinjitsu-an* is derived.

home, the Jinjitsu-an apparently served as her study room. Now that I think of it, moving the Jinjitsu-an to Komono may have been a device thought up by my grandparents to help my mother grow to love the town.

*¹ Ikuharu Narita

Born in Nagoya City in 1905. After attending Tokai Junior High School and No. 8 Senior High School, he graduated from the College of Medicine at Kyoto Imperial University with a Doctor of Medicine. Professor at Harbin Medical University. Director of Narita Hospital. Published numerous works, but those concerning the Jinjitsu-an are *Sekisui*, a collection of correspondences with his father-in-law; and *Juhyo*, a record of his life in Harbin. Served as the chairman of the Tokai Gakuen alumni association. His eldest son Osamu was a friend and academic rival of Kisho Kurokawa in Third Year Class A at Tokai Senior High School.

*² Mitsuo Ishii

Born in Ageki Town, Mie Prefecture in 1881. Attended Hikone Junior High School and graduated from the College of Law at Kyoto Imperial University. President of the Nippon Kangyo Bank. Auditor for Hitachi, Ltd. While active in the financial world, engaged in side activities such as researching Zen and developed friendships with D.T. Suzuki and Kitano Nishida. Donated his personal library to the Tokei-ji Temple in Kamakura where his grave is located (stored in the Matsugaoka Bunko). Also worked to promote golf in Japan, serving as the first captain of the Nasu Golf Club from its inception as well as a board chairperson. Ikkaku's boarding house when attending Kyoto Imperial University was close by and the two were acquainted. His wife Fumio was the second daughter of Norishige Takamatsu, a retainer of Kuwana Domain.

*³ Itsugai Kajiura

High priest of the Rinzaï school of Zen Buddhism. Chief priest of the Shogen-ji Temple in Gifu Prefecture. The Shogen-ji is famous as the temple where Tetsuharu Kawakami, a professional baseball player, trained. Testimony has revealed the details behind Kawakami's sudden disappearance and training at the Shogen-ji: At the request of Matsutaro Shoriki, Ishii introduced him to Kajiura. This testimony was provided by Yoshiaki Nakano, grandson of Ishii. Nakano was a Sankei Sports reporter at the time. Nakano is also known as the grandfather of Yoshinori Muto, who was part of the Japan team at the FIFA World Cup in Russia.

Note: Regarding the history of the Komono Yokoyama family, I have also given a lecture titled *Yokoyama-ke no Edo ki kara Meiji ki no Komono han to no koryu* ("The Yokoyama Family's Interactions with Komono Domain from the Edo Period to the Meiji Period") at the Kamoshika Life College event held on September 8, 2020. A DVD recording of this lecture can be viewed in the local history museum area on the second floor of the Komono Town Library.

3. Cultural Property Maintenance, Management, and Utilization

○ Cultural Property maintenance and management

I believe that what is important in the maintenance of the buildings and gardens of the Komono Yokoyama Mansion Garden is the owner's love for Komono.* Without the owner's love for Komono, they would not have the will to bear the costs and labor involved in the maintenance. In that sense, the weekends I spent in my childhood together with my grandparents in Komono were a valuable experience. I strive to bring my own two sons to Komono as often as possible. I also diligently perform all the annual functions, replacing the ofuda talisman on the kamidana home shrine at the end of December; decorating to welcome the New Year; arranging the dolls and flying koinobori streamers in May; and conducting Buddhist memorial services in August, November, and March. The old-fashioned method of cooking kayaku gohan rice over a kamado stove using a hasori pot is a precious cultural resource which should be passed on to future generations. And equally important as the owner's love for Komono is the existence of the people who managed the home and gardens of Komono. A woman named Kina Minamikawa took over as caretaker of home during the period of the WW2 evacuations, and remained in that role through the rest of the Showa period. Today, Nobuko Yada takes care of the Komono home as if it were her own. To the extent of my knowledge, the management of the gardens has been graciously undertaken by Mr. Kitaoka, Mr. Kobayashi, Satoru Yada (a classmate of my father's at Komono Elementary School), and Mitsugu Sone. Currently, as part of local community contribution activities being conducted by the Komono Club Jack Nicklaus Golf Course, Greenskeepers Shinichi Murakami and Kazuyuki Matsuzawa as well as other club employees are taking care of the gardens. Numerous members of the local community have kindly taken part in the management of the estate, including Takuya Amakawa, who took care of electrical work; carpenter Mr. Umeda; and gardener Mr. Souma. The management of a Cultural Property requires this kind of network of people. I would like to take this opportunity to give my sincere thanks to everyone who has helped take care of the estate and everyone who is doing so now.

○ Cultural Property utilization

I am continuing to stay at the Komono Yokoyama Mansion Garden, just as I and my family did before the Cultural Property registration process. I am doing this to strengthen my sons' love of Komono, and to convey how the estate's cultural properties should be

utilized. As the estate lacks a large parking lot, toilets, garbage disposal facilities, and other social infrastructure for hosting large numbers of tourists, it is not suited to being opened to the general public.

Amid the COVID-19 pandemic, in November 2020, Chisao Shigemori, grandson of Mirei Shigemori, brought some 20 of his students from Meiji University to appreciate the gardens and take part in an off-campus class. This kind of limited, small-scale tour is one way I believe the Komono Yokoyama Mansion Garden can be utilized. This method is one which should not cause bother to neighboring residents or the community. On March 27, 2021, I planned the Komono Junrei – Kokoro no Tabi (“Komono Pilgrimage – A Journey of the Heart”), sponsored by the Komono Tourist Association, as a first-ever experiment. The aim of this tour was to resurrect in modern form the pilgrimage described by Ichu Yokoyama, the seventh head of the Yokoyama family, in his *Ise sanjusan-sho Kannon reichi junreiki* (“A Journal of the Ise 33 Sacred Kannon Sites Pilgrimage”). It is a worthy cause to resurrect the pilgrimage that Ichu Yokoyama recorded in journal form at the Komono Yokoyama Mansion Garden, and there are plans to develop it into a narrative tour revolving around the history of the Yokoyama family. In addition, I believe that two of the draws of Komono Town are its abundant natural beauty and its lifestyle promoting coexistence with nature. I believe this tour could also convey these charms of Komono, a town which has long existed in symbiosis with nature. I invited the attraction which became Forest Adventure Yunoyama to the forest near Yunoyama-Onsen Station, which had been owned by my ancestors for generations. Opening in 2019, in one year, it was visited by more than 16,000 people. In addition, the barbecue ground on the Odaka Highland, which I worked to revitalize together with seminar students from my previous workplace of the Nagoya University of Foreign Studies, is surrounded by natural wilderness yet also offers a spectacular view of Yokkaichi at night. A trip along which participants could refresh their bodies amid the rich natural beauty of Komono Town and refresh their hearts at the Komono Yokoyama Mansion Garden would be a way to share the unique qualities of Komono Town. In this way, I am planning on working with locations which convey the charms of Komono Town while utilizing the Cultural Properties of the Komono Yokoyama Mansion Garden.

I am considering plans to share the charms of Komono not just with the rest of Japan but the entire world, and, as someone who has researched and engaged in regional promotion, I encourage you to look forward to future developments.

Note: In *Machizukuri shinrigaku* (“The Psychology of Community Development”), edited by Masahiro Shiotsuki and published by the Nagoya University of Foreign Studies Press in 2018, research results are presented indicating that “love of the area is the foundation of community development.”

Note that I was in charge of reviewing this book.

* Examples of the regional promotion projects conducted with my students in Komono Town are presented in my works *Genkina chiiki wa koshite tsukuru: Chiiki purodyusu nyumon* (“This Is How You Create Vibrant Regions: An Introduction to Regional Promotion”; 2015, *Chunichi Shimbun*) and *Moto Dentsu man no daigaku funto ki* (“A Chronicle of a Former Dentsu Man’s University Struggle”; 2020, *Yuiport*). The “Dare ga shika ya” (“Who you calling a deer?”) official Komono Town poster released in fiscal 2019 was born out of an advertising slogan assignment for a class at the Nagoya University of Foreign Studies. This poster became the most mentioned and discussed on the Internet and in the mass media of any of Komono Town’s past posters.

Conclusion

○ Modern challenges revolving around Cultural Properties

Here I would like to discuss the various challenges revolving around Cultural Properties.

First, the recent changes to the global environment, in particular global warming and the increased severity of typhoons, are grave threats to Cultural Properties. It is possible that global warming will cause garden vegetation to change. In fact, it used to be that no weeding had to be done in winter, but recently due to global warming, weeds have begun to grow even in winter. A major typhoon in the fall of 2017 caused the wall dividing the front entrance garden and front garden to fall over.

Next, the loss of biodiversity is also a major challenge. The rural landscape consisting of fields as seen from the window of a Kintetsu Railway train, which Mirei Shigemori based the design for the rear garden around, is already disappearing. Explaining the rear garden’s design will soon require the past tense be used in reference to the scenery it was created to emulate.

The forest around Hirohata Shrine is one of the borrowed scenery elements in Shigemori’s garden. If a large, urban mansion or similarly expansive structure were built obstructing that view, it would disrupt the garden’s vision. These challenges are both global and local, and the leadership of the Japanese national government as well as that of local municipalities is needed to respond to global environmental issues in the future.

○ Winning international fame for Komono

Can Komono Town evolve to become a part of the rest of the world and an international destination? I believe it can.

Many well-known personalities working from Komono Town have achieved international status. Takuya Okada, founder of AEON, owns store locations around the world and is also engaged in afforestation. Other globally active Komono residents include Takuma Asano, a member of Japan’s national soccer team; Naoki Sasaki, a world-famous floral artist;

Hironobu Tsujiguchi, Aqua Ignis pâtissier, pottery artist Koichi Uchida; Eikei Suzuki, governor of Mie Prefecture, whose registered domicile is in Komono Town. If all of these kinds of people from Komono worked together as one team, they would comprise a “dream team” capable of making Komono known around the world.

When I worked for public relations company Dentsu, I researched and engaged in public diplomacy. Public diplomacy involves activities such as sharing culture with the world in order to convey one’s country’s charms and increase the number of people who like that country internationally. By sharing the history and culture of the Komono Yokoyama Mansion Garden with the world going forward, I would like to increase the number of people who like and are interested in Komono internationally. And in increasing the number of Komono fans around the world, I would also like to work to make the Komono Yokoyama Mansion Garden a center for cultural tourism.*¹

By sharing and enabling people to experience the history and culture of the Komono Yokoyama Mansion Garden, we can channel its charms, so easy for the public to lose interest in, into a “force”^{*2} that will draw people to Komono, evolving Komono into an international destination. This, I believe, is the mission I have been charged with by my ancestors.

*¹ In April 2020, the Japanese government enacted the Cultural Tourism Act, a law concerning regional cultural tourism.

*² “Turning charms, which are easy to lose interest in, into a force which draws people” is the pet theory of landscape gardener and Tokyo City University Distinguished Professor Shiro Wakui.

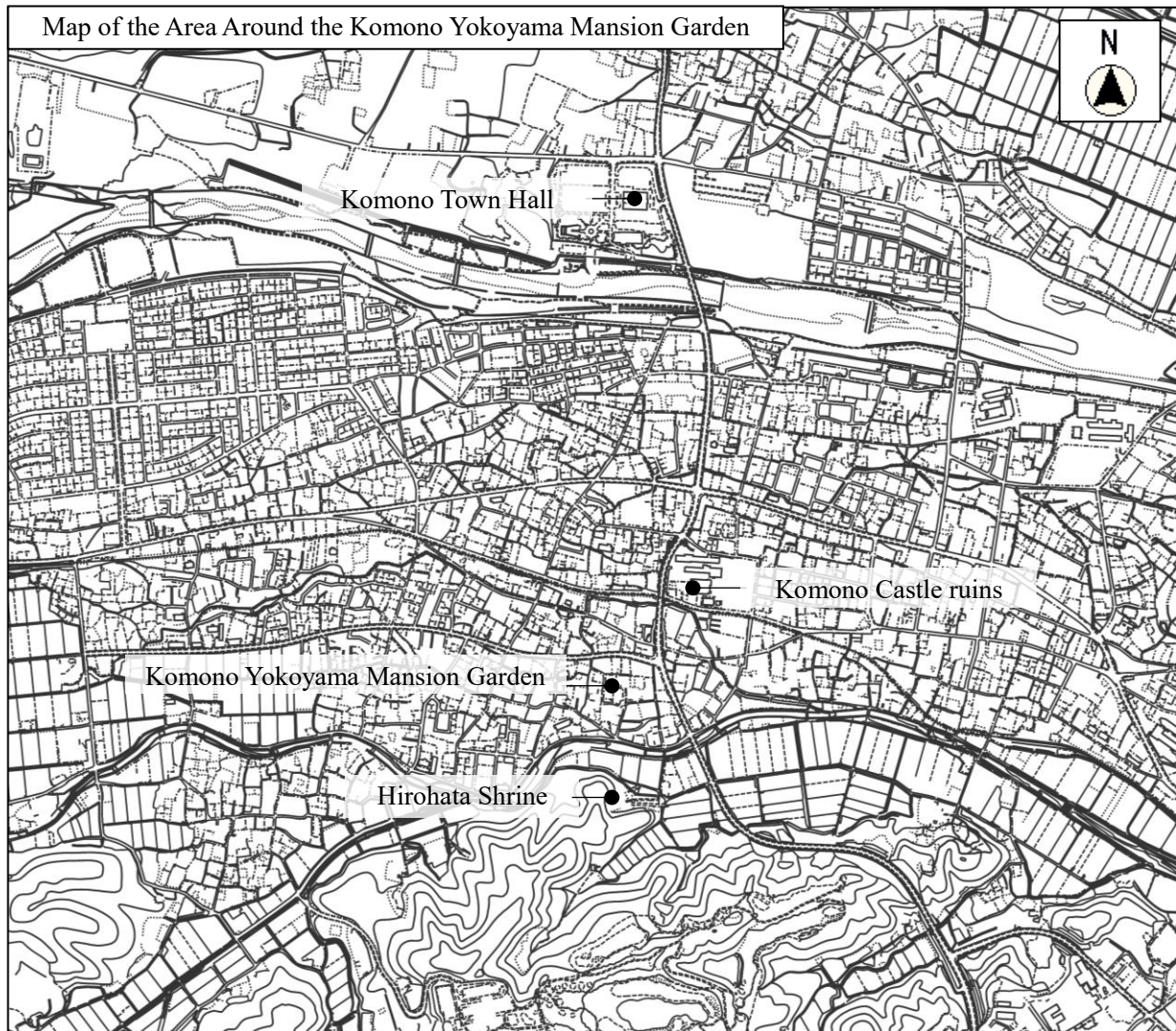
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