



Next Feature Exhibition

Celebrating Spring

: Courtly Splendor of the Tokugawa Shogunal Family

Wednesday, January 2, 2019 to Sunday, March 3, 2019

5F Permanent Exhibition Area Feature Exhibition Room

Museum hours: 9:30 am–5:30 pm (until 7:30 pm on Saturdays)

Last admission 30 minutes before closing.

Closed: January 7 (Mon), 28 (Mon)

February 4 (Mon), 12 (Tues), 18 (Mon), 25 (Mon)

*Viewed with permanent exhibition admission.

Admission: General admission 600 yen, 65 and older 300 yen, see the museum's website for admission prices for students and others.

Sponsors: Tokyo Metropolitan Government, Tokyo Metropolitan Edo-Tokyo Museum, Tokugawa Memorial Foundation



Book Shelf (left), Shelf for Miniature Shrine (center), Black Shelf (right)

(from Black Lacquered Doll Furnishing Set with Scattered Pine, Arabesque and Peony Patterns in *Maki-e*)

Tokugawa Memorial Foundation



Kake-bukusa (Cover Cloth) with Bamboo and Fowl in Embroidery on Crimson Silk Crepe Ground

Tokugawa Memorial Foundation

Exhibition period: Tuesday, February 5 – Sunday, March 3



Writing Table (from Black Lacquered Doll Furnishing Set with Scattered Peony, Arabesque, Hollyhock and Chrysanthemum Patterns in *Maki-e*)



Portrait of the "Great Deity of the East Shining Light" (Tokugawa Ieyasu, a.k.a. Tōshōgū) for New Year's Prayers

Tokugawa Memorial Foundation
Exhibition period: Wednesday, January 2 – Sunday, February 3

Next Feature Exhibition

Hearing “celebrating spring” gives us a heartwarming feeling. Having weathered the cold of winter, we reach spring, which represents the start of a new year in Japan. It's the season that gives us the determination to move ahead with renewed feeling. This year, the annual jointly-sponsored Feature Exhibition with the Tokugawa Memorial Foundation will focus on spring, with themes of the spring as experienced by the Tokugawa Shogunal Family and the elegance found in the ladies' chambers of Edo Castle.

In Japan, many people associate spring with *hanami* cherry blossom viewing parties and *Hina-Matsuri*, the doll's festival for girls. Although they are now widely popular events, they were originally customs of the noble society of the Imperial Court. From the Edo period, this culture gradually began to permeate samurai society. The background for this was the Tokugawa Shogunal Family and *miyake* residences in Kyoto and marriages with families of regents and advisors. Marriage ties began to link Edo and Kyoto, which led to the culture of the Imperial Court entering the ladies' chambers of Edo Castle. This also led to the steady spread of events celebrating spring within the city of Edo.

This exhibition generally displays the spring events celebrated by the Tokugawa Shogunal Family by month.

Mutsuki January in the old Japanese lunar calendar, the Shogunal Family's New Year

The year begins for many Japanese families with New Year's ceremonies. For the Tokugawa Shogunal Family, the New Year began with *Ganjitsu Hairei* the New Year's Day worship for the religious images at Tōshōgū Shrine. This is conveyed through a portrait of Tokugawa Ieyasu titled *Ganjitsu Hairei*. Also, after exchanging greetings with their relatives, the Shōgun and Midaidokoro (his wife) would prepare a meal to place before the *ihai* Buddhist mortuary tablet of their ancestors, and then return to their seats to drink the *wakamizu* first well water while facing the year's lucky direction. This worship was held every day until January 3.

The New Year also brings to mind the *ozōni* New Year's dish for most Japanese people. *Ozōni* differ across families and regions. This was the same for shogunal families. For the New Year's ceremony held in Omote outer Palace of Edo Castle, the Shōgun was given the celebratory meal of *suimono* soup containing rabbit meat. In the past, the ancestors of House of Tokugawa were treated to rabbit soup when they visited Shinano Province, and the soup became a family custom to celebrate the New Year.

On their first visit to the castle in the New Year, daimyo and retainers were given *usagi*

no atsumono soup with rabbit. There was a total of 19 shogunal New Year's ceremonies including a visit to Momijiyama Tōshōgū Shrine. Whereas, in the ladies' chambers, the ladies would conduct *okakizome* New Year's first writing on Square pieces of fancy paper or paper strips, as well as *oyomizome* New Year's first reading from their preferred selections from tales such as *The Tale of Genji*. We can catch a glimpse of the elegance of the ceremonies in the ladies' chambers.

Kisaragi February, spring and the blooming of flowers

In modern Japan, it is now an established event to hold parties beneath the cherry blossoms in spring. In the Edo period, the shogunal families also had customs to admire the spring These of plum and cherry trees.

In the shōgun families, the shogun himself would evoke spring's flowers in *waka* poems and paintings. His wife owned many furnishings decorated with plum and cherry blossoms. These collection of works and furnishings can be said to embody the aesthetics of the flowers of spring.

In addition Tokugawa Yoshimune, the 8th Tokugawa Shōgun was known to maintain Asukayama and the banks of the Sumida River for the commoners. Due to these stylish arrangements, these places have been famous for their cherry blossoms for generations.

Yayoi March, graceful Hina-dōgu

We would like you to focus on the *hina-dōgu* in this Feature Exhibition. March 3rd is *Hina-Matsuri*, the doll's festival for girls, and symbolizes spring for Japanese people. In the ladies' chambers of Edo Castle, this event meant decorating with gorgeous *hina* dolls and *hina-dōgu*, the accessories, arranged on a tiered display. This exhibition mainly features the *hina-dōgu* owned by Atsuhime (Princess Atsu), the wife of the 13th Shōgun Tokugawa Iesada, and Kazunomiya, wife of the 14th Shōgun Tokugawa Iemochi.

The epilogue of the exhibition focuses on *chiisakimono*, small decorative goods that were displayed along with *hina* dolls for *Hina Matsuri* and at New Year's events. The spring events focusing on the New Year's ceremonies of the Tokugawa Shogunal Family and the Edo Shogunate have ties to modern times. The original Tokugawa Family passed down the delicate crafts known as *chiisakimono* through the generations. The handwork of the Edo period was not limited to *hina-dōgu*, but also included silverwork and ivory doll creations. The *chiisakimono* admired by the shogunal and daimyo families have been handed down as handicrafts in later eras.

We hope that through this exhibition focusing on spring events, viewers will savor the annual functions and sense of the seasons of the Tokugawa Shogunal Family, the aesthetics of the season, and more.

(Curator, Shinichi Saito)

Highlights of the Permanent exhibition

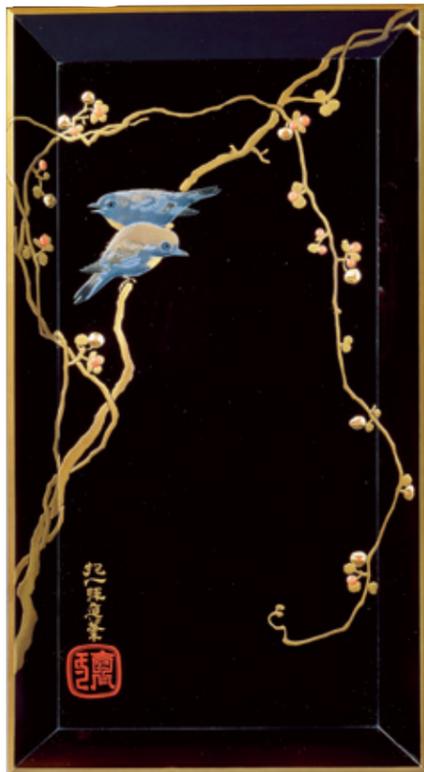
Edo Zone, “The Beauty of Edo” Corner
Important Cultural Properties newly-designated in 2018

“Scroll Tray with Bittersweet Vine and Japanese White-Eyes in *Maki-e*”

Wednesday, January 2, 2019 – Sunday, January 27, 2019

Materials that were newly-designated as Important Cultural Properties in 2018 will be opened to the public. These works were created through exchanges with Edo painters, *maki-esbi* lacquer artisans, and wealthy merchants.

Sakai Hōitsu, the creator of the rough sketches, started the Edo Rimpa style that added the refinement and preferences of Edo to the Rimpa style developed by Tawaraya Sōtatsu of Kyoto and Ogata Kōrin. Hara Yōyūsai was a *maki-esbi* in the late Edo period who worked with many sketches in the Edo Rimpa style.



The design features the scarlet seeds of the Asian bittersweet vine that are seen in autumn and early winter on the edge of the tray, and Japanese white-eye birds on the branches. The embossed gilt lacquer work of the gold and light red vines, the seeds made with red coral, and the gold, silver, and lazulite of the white-eye birds made with powder *maki-e* lacquer finish are all made with advanced techniques.

The scroll tray made with a black lacquer base has a design that evokes a two-layer scroll. It was made through an order by the Morikawa lumber dealer family prominent in the Edo period, which became known through an ancestral letter. It is a refined lacquer work with a background of the network of the leaders of culture in the Edo period developed mainly during the Bunka-Bunsei period.

(Curator, Naoko Nishimura)

Important Cultural Properties
Scroll Tray with Bittersweet Vine and Japanese White-Eyes in *Maki-e*
Hara Yōyūsai, Sakai Hōitsu
1821

Curator's choice

From the collection of the Edo-Tokyo Museum

“Kashima Shrine, images of catfish extermination throughout Japan”

On the night of October 2, 1855, the Great Ansei Earthquake unleashed tremendous damage on Edo. In the months immediately following the earthquake, many tile block prints known as *namazu-e* catfish pictures appeared on the market that depicted the theme of earthquakes and catfish. There was already a folk belief during the early Edo period that a catfish living underground caused earthquakes, and the Great Ansei Earthquake caused rapid proliferation of it.

Let's examine one of the prints. In the upper right of the print, a group of catfish is painted undergoing an examination lined up in front of Kashima Shrine. It was believed that earthquakes could be suppressed with spirit stones known as a *kaname-ishi* keystone. These spirit stones were deified in two locations: Kashima Shrine in what is now Kashima City, Ibaraki Prefecture, and Katori Shrine in what is now Katori City, Chiba Prefecture. The image places the *kaname-ishi* on the head of the catfish that caused the earthquake in Edo as it receives divine punishment, and is a typical example of the *namazu-e* depicting the catfish, Kashima Shrine, and the *kaname-ishi*. The six catfish at the bottom of the print depict the catfish believed to cause the earthquakes in the former Shinshu, Odawara, Echigo, Koshu, Osaka, and Kanto areas, and personify the large earthquakes including the Great Ansei Earthquake that affected Edo. The group of catfish is awaiting judgment for the crime of causing earthquakes, and are humorously depicted with excuses mixed with puns coming from their mouths.

(Curator, Yoshiyuki Mashimo)



Kashima Shrine, images of catfish extermination throughout Japan
1855

Visitor Information

Hours

9:30 - 17:30
Saturdays 9:30 - 19:30
Last admission 30 minutes before closing

Closed

Mondays
(When Monday is a national holiday, the next business day)
Year-End and New Year Holiday

Admission for Permanent Exhibition

	Individual	Group (20 and over)
Adults	¥ 600	¥ 480
Students*	¥ 480	¥ 380
Ages 65 and over	¥ 300	¥ 240
Junior high** and high school students	¥ 300	¥ 240

* Includes university and vocational college students

** Free admission for junior high school students resident or studying in Tokyo.

Free Admission to Permanent Exhibition

- Pre-school and elementary school children
- Junior high school students who are residents of Tokyo
- Those in personal possession of disability certificates Mental disability, psychiatric disability protection and atomic bomb survivor chart holders upon showing of the document (documentary proof of age also required) and their two custodians

Silver Day

Admission is free for ages 65 and over on the 3rd Wednesday of each month (documentary proof of age required).

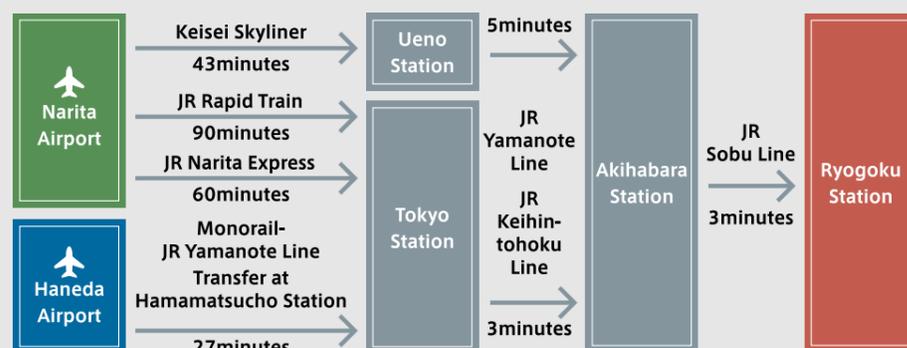
Family Day

The admission for two adult custodians (Tokyo residents) who bring children aged below 18 on the 3rd Saturday and the next day (Sunday) will be reduced by half for entrance to permanent exhibition.

A separate admission fee applies to special exhibitions.

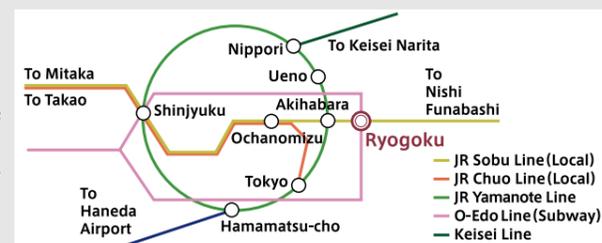
Getting Here

From Airports



by Train by Subway

- 3-minute walk from West Exit of Ryogoku Station, JR Sobu Line
- 1-minute walk from A4 Exits of Ryogoku Station (Edo-Tokyo Hakubutsukan-mae), Toei Subway O-Edo Line



Special Exhibitions Closure Due to Renovation

Special Exhibitions (1st floor) is scheduled to close for facility renovation from October 1 (Sunday) 2017 until around April 2019.