



From the Permanent Exhibition

Tuesday, August 25 to Monday, November 23
Permanent Collection Gallery 5F

*Items on display may change during the exhibition.

Featured Exhibition

Splendors of Great Tokyo: “Modern” Culture that Embellished the City



Twelve Views of the Great Tokyo/May/Night View of Ginza (Kyōbashi-ku)

FUJIMORI Shizuo

1933

(On display Tuesday, August 25, to Sunday, September 27)

as it has evolved over time, in the Meiji (1868-1912), Taisho (1912-26), and Showa (1926-89) eras.

Those waves of change affected more than the cityscape; the clothing and lifestyles of the millions of people who gathered there also underwent drastic changes. Particularly in the 1930s, women gloried in a more colorful, more modern urban lifestyle, symbolized by the “modern girl” who strutted through the Ginza area in Western dress. This exhibition thus includes fashion items then in vogue, Art Deco style furnishings, and other products that adorned people’s lives.

As you explore the faces of Tokyo in the past, in ferment as a new age dawned, take a moment to consider the future of this great city, which is indeed changing before our eyes. (Tsuda Hiroko, curator)

With redevelopment proceeding in many areas of Tokyo in recent years, new commercial facilities and sightseeing spots are being born. The cityscape is changing—but Tokyo has always been in the process of transformation.

The first three decades of the twentieth century saw the flowering of popular culture, with new places for amusement and recreation—department stores, theaters, cafes—emerging in the city. Tokyo Station opened and office building districts, with the Marunouchi Building as their trendsetter, formed. The city was gradually taking on a modern aspect when the Great Kanto Earthquake struck in 1923, causing enormous damage in Tokyo. The massive recovery project then put in place new buildings, parks, roads, and bridges. Tokyo, reborn, was nicknamed Great Tokyo.

The words “Great Tokyo” can be seen on many prints, picture postcards, and photo album titles from the late 1920s and 1930s. But what image did people have of Great Tokyo? What aspects of the city are captured in those “Great Tokyo” images? To explore those questions more deeply, this exhibition uses materials from our collection to present the face of Tokyo

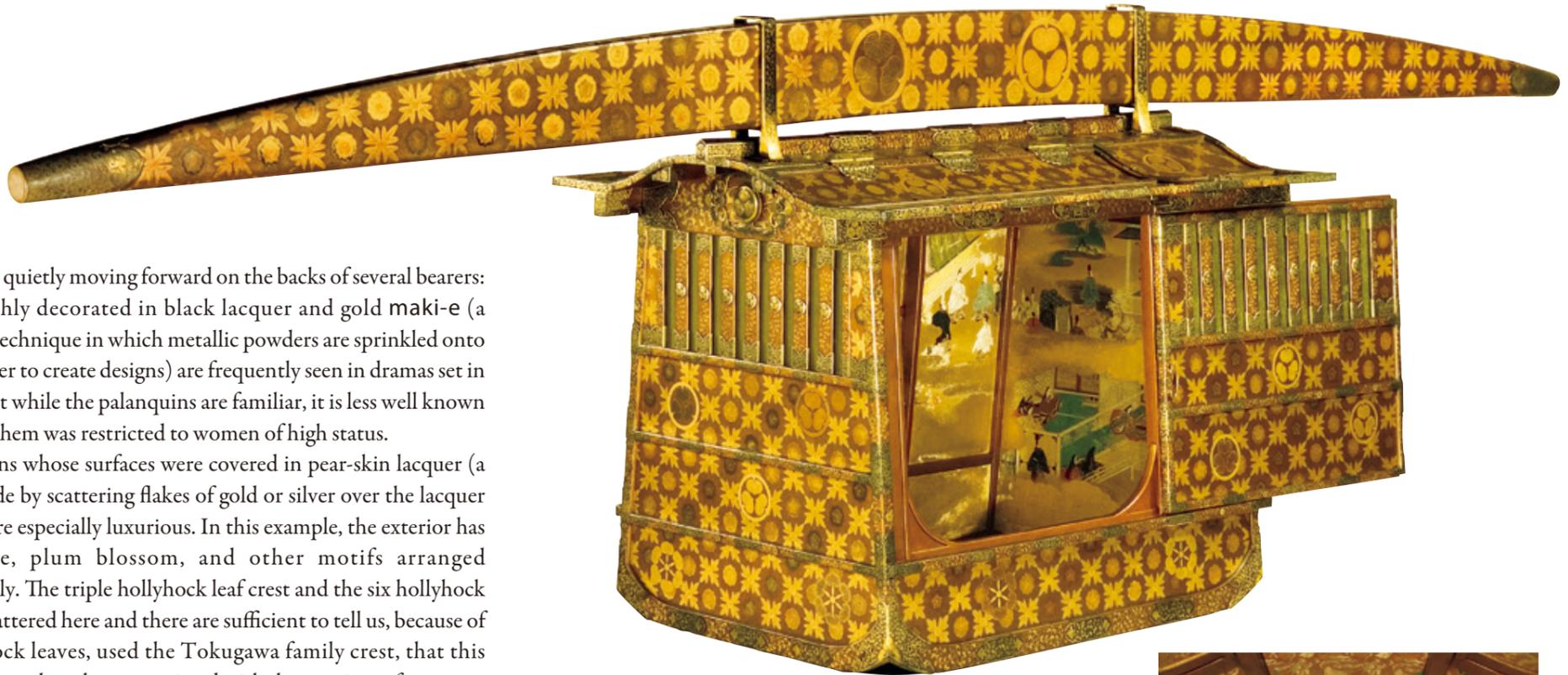


Dress

Made by MATSUYA
Showa 10's
(1935-44)

From the Edo-Tokyo Museum Collection

Woman's palanquin in *maki-e* lacquerware with pine lozenge and plum blossom motifs and hollyhock-leaf crests on a nashiji background in gold relief; owned by the Tokugawa family



Palanquins, quietly moving forward on the backs of several bearers: Those lavishly decorated in black lacquer and gold *maki-e* (a decorative technique in which metallic powders are sprinkled onto damp lacquer to create designs) are frequently seen in dramas set in the past. But while the palanquins are familiar, it is less well known that use of them was restricted to women of high status.

Palanquins whose surfaces were covered in pear-skin lacquer (a ground made by scattering flakes of gold or silver over the lacquer surface) were especially luxurious. In this example, the exterior has larch, pine, plum blossom, and other motifs arranged geometrically. The triple hollyhock leaf crest and the six hollyhock leaf crest scattered here and there are sufficient to tell us, because of the hollyhock leaves, used the Tokugawa family crest, that this palanquin must have been associated with the marriage of a woman of the Tokugawa clan. Its interior, moreover, is decorated with paintings of scenes from *The Tale of Genji*. Interior and exterior thus conform to the characteristics that were restricted to palanquins for use by women of the Tokugawa clan. Given the lavishness of its design, it must have been related to a marriage in the shogun's family. It is presently thought that this palanquin was for the use of Yae-hime, the adopted daughter of Tsunayoshi, the fifth Tokugawa shogun.

It appears to have been reused later, for a note in *sumi* ink on the underside of the metal fittings states that it was repaired in 1851. It would appear that it was used by Itonomiya Takako, an adopted daughter of Iyoshi, the twelfth Tokugawa shogun.

This work, a masterpiece of the craft arts, remains radiantly beautiful today. (Saito Shin'ichi, curator)

The interior: a lavish space, like a tiny palace surrounded by golden folding screens.



Our curators introduce their choice selections from the Edo-Tokyo Museum collection.

Visitor Information

Please visit our website for the latest information.

Hours

9:30 - 17:30

Saturdays 9:30 - 19:30

Fridays 9:30 - 21:00 (Jul 19 - Aug 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)

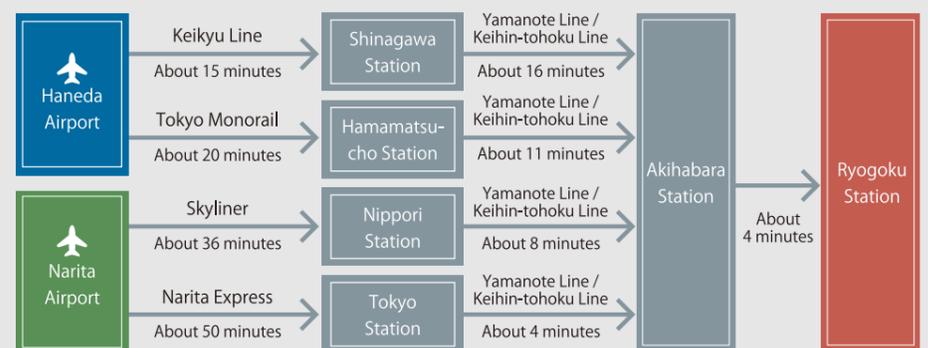
Family Day

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



* All times from Narita Airport are from "Narita Airport Terminal 2+3 (Airport Terminal 2) Station".

by Train by Subway

- 3-minute walk from West Exit of Ryogoku Station, JR Sobu Line
- 1-minute walk from A3 or A4 Exit of Ryogoku Station (Edo-Tokyo Hakubutsukan-mae), Toei Subway O-Edo Line

