



Special Exhibition

Traveling on the Edo Highways :A Journey of Shogun and Princesses

Saturday, April 27, 2019 – Sunday, June 16, 2019

1F Special Exhibition Room *Exhibits are replaced during the exhibition period.



Tōkaidō Road: Narumi
Utagawa Kunitsuna II (1863)
Exhibition period: Tuesday, May 28 –
Sunday, June 16



Folding Screen Depicting the Shōgun's Pilgrimage to the Tōshōgū Shrine in Nikkō Early Edo period
Exhibition period: Saturday, April 27 – Sunday, May 26
Exhibit of reproductions: Tuesday, May 28 – Sunday, June 16

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

Last admission 30 minutes before closing.

Closed: May 7(Tues), May 27(Mon), June 3(Mon), June 10(Mon)**Admission:** (tax included):

Special exhibition ticket General admission: 1,000 yen, College student / Vocational college student: 800 yen, Junior high school student (from outside Tokyo), High school student, Ages 65 and over: 500 yen, Junior high school student (Tokyo), Primary school student: 500 yen
Special exhibition advance ticket General admission: 800 yen, College student / Vocational college student: 640 yen, Junior high school student (from outside Tokyo), High school student, Ages 65 and over: 400 yen, Junior high school student (Tokyo), Primary school student: 400 yen

Sponsors: Tokyo Metropolitan Foundation for History and Culture, The Tokyo Metropolitan Edo-Tokyo Museum



Woman's Palanquin, maki-e lacquerware of a peony and arabesque pattern with the Shimazu family crests on a black lacquer background
Late Edo period



Picture Scroll Depicting Princess Saza-no-miya's Journey to Edo Aoki Masatada (1804)

Special Exhibition

During the Edo period, the roads developed by the shogunate were full of activity, with various people and caravans coming and going. Among them, the processions of the shōgun and the princesses were long, overwhelming people along the roadside and displaying the authority of the shogunate.

In this exhibition, we will follow a journey along the “Edo Highways” using historical information about the shōgun's travels to Kyoto and visits to Nikkō (pilgrimage to the Nikkō Tōshōgū Shrine) and, the “downward” journey by princesses to Edo.

Prologue

Nihonbashi bridge, which was established as the starting point of the “Edo Highways,” was first built in 1603. Although it was destroyed many times due to fire or other reasons, the bridge was rebuilt each time. People gathered from all over the country as Nihonbashi and its surroundings were the center of the Edo economy, resulting in the appearance of large bustling crowds.

Section One: Passage of the Samurai – Traveling with Dignity

During the time of peace that was the Edo period, the shōgun did not exercise force in warfare, but displayed his martial abilities when traveling to Kyoto and making pilgrimages to the Nikkō Tōshōgū Shrine. The long caravans consisted of the *bakkaku* (the shōgun's cabinet) and the *daimyō* (powerful feudal lords) and the *hatamoto* (retainers) and *gokenin* (vassals) in attendance, all of whom were the worthy of “heads of samurai families.”

The *daimyō* traveled back and forth between Edo and their hometowns by forming caravans when taking their turns to work for the shogunate. Because the country's various *daimyō* passed through posting station towns, it led to economic promotion of these local areas and the spread of culture.

Section Two: Princesses' Journeys to Edo – Gorgeous Wedding Processions

During the Tokugawa Shogunate, from the time of the third shōgun Iemitsu and later, it was customary to welcome the legal wives from the *sekke* (the five regent houses) and

the *Miyake* clan. When princesses formed caravans for the departure from Kyoto, they traveled mainly along the Nakasendō route and went down to Edo. The reason for preferring travel by the Nakasendō is that it was little affected by river flooding, thus giving it the advantage of enabling travelers to arrive in Edo on schedule.

At the time of weddings, Wedding Ornaments serving as wedding gifts to brighten the new life of the married princess were created. A procession of people carrying a variety of ornaments and going through the streets traveling as a large group would have surprised onlookers along the roads.

Section Three: The Shōgun's Procession to Kyoto During The end of Edo period – Depictions of Tokugawa Iemochi's Journey to Kyoto

In 1863, Iemochi, the 14th shōgun of the Tokugawa shogunate, visited Kyoto, the first shōgun in 229 years since the time of the third shōgun Iemitsu to make such a trip. Following the arrival of Commodore Perry, the trip was aimed at reconciling with the court, which was conflicted over whether to expel foreigners, and restoring the authority of the *bakufu* governance. Trips to Kyoto were also made in 1864 and 1865, a total of three times.

The shōgun's trip to Kyoto created a big stir, and its representation was captured in *nishiki-e* (Polychrome Woodblock Print), the “Tōkaidō Famous Scenic Landscape” (trip to Kyoto on the Tōkaidō) which depicts the Bunkyo era journey to Kyoto, and the “Suchiro Fifty-Three Stations” which depicts the Keiō era trip to Kyoto for the purpose of the Chōshū Conquest. These two kinds of *nishiki-e* are woodblocks that are able to capture the changing times while incorporating the landscape of the “Fifty-Three Stations of the Tōkaidō” drawn by Utagawa Hiroshige.

Epilogue: Along Tokyo's Roads

A railroad that opened between Shimbashi and Yokohama in 1872 and the introduction of horse-drawn carriages and rickshaws greatly changed the means of transportation and the nature of travel. However, after the Meiji period, the “Edo Highways” was used as a base of transportation, and today is a road system that is familiar to Japanese people. Please view the history of the “Edo Highways” continuing from the past to the present.

(Curator: Sugiyama Satoshi)

2018 Introduction of new collection items

1. A beautiful woman whom one can meet — The main draw of the teahouse, Kasamori Osen



Deutzia Flowers: The Young Woman of Kasamori, from the Series Beauties of the Floating World Associated with Flowers

Suzuki Harunobu
(c. 1768–1769)

Suzuki Harunobu (unknown–1770) is a *ukiyo-e* artist who was active at the beginning of the *nishiki-e* period. From around 1786, the beautiful women of the streets of Edo were taken as the theme of his *nishiki-e* art, and the works of Harunobu that stimulated interest in this genre gained popularity.

“Deutzia Flowers: The Young Woman of Kasamori” is a series that likened the existing beauty of young women to flowers. It features “Unohana,” features Osen, the poster girl the “Kagiya” teahouse in Kasamori Inari Shrine in Yanaka. Standing in front of a *Shutori* (a traditional Shinto shrine gate colored red) representing the Kasamori Inari Shrine, at a teahouse with a furnace and *chagama* (tea kettle) that serves tea, is Osen, a slender beauty wearing a *Kosode* robe with a crest of ivy and holding a tray. On a garden bench sits a *billet doux* received by Osen.

Sharing popularity with Osen is Ofuji of the Yōjiya “Motoyanagiya” in Sensōji Temple in Asakusa. In this series, the *nishiki-e* artwork “Violet” (collection of museum), depicting two beautiful Meiwa era women, has been gathered for this museum.

2. Wedding Ornaments Connecting the Shōguns of Tokugawa and Miyake

Various ornaments and colored costumes adorned the weddings of the women. In samurai society, the furnishings of aristocracy came into use as wedding ornaments, and reached a peak in the Edo period.

This artwork has the *Aoi* imperial chrysanthemum crest of the Tokugawa family and the *Fusenjiku* crest of the Kan-innomiya family with a peony arabesque design applied to a *mimidarai* vessel. The marriage alliances of the two families can be considered to be the marriage of the tenth-generation shōgun Ieharu to Isonomiya Tomoko (Shinkan-in), the marriage of the third-generation Narimasa of the Tayasu house, one of the *gosankyō* (three lords) to his legal wife Hironomiya Sadako, and the marriage of this family’s fifth-generation Yoshiyori to Mutsunomiya Akiko.

The *mimidarai* is a simplified carrying vessel inherited from *tsunodarai* (a basin with angular handles for carrying) of the Heian period, and is so named because ear-shaped handles are attached to the side. Also used is a bamboo mat to cover the *mimidarai* and prevent the splashing of water.



A Muranashiji Pattern and the Aoi Imperial Chrysanthemum Crest and Scattered Peony Arabesques in Gold Lacquer on a Mimidarai Vessel

Late Edo period

Due to the cooperation of many people, in the fiscal year 2018 we were able to curate many museum items. Some of which will be introduced here.

* Commentary on the items is provided by the curators Awaya Tomoko, Sugiyama Satoshi, Ochiai Noriko and Tanaka Yuji.

3. Daimyō mansion converted to a place for playhouses due to the Tenpō Reforms

The current Asakusa 6-chome in the Taitō Ward of Tokyo was once named after the theatre district “Saruwakamachi.” It comes from the fact that kabuki theatres were located there from the end of the Edo period until the early Meiji period.

Before that, there were playhouses officially approved by the shogunate called *Edo Sanza* in Sakaichō, Fukiyachō and Kobikichō. However, the shogunate, which rigidly enforced laws against Edo citizens based on the Tenpō Reforms (revisions to government measures), forced the playhouses to Asakusa the outskirts of Edo in 1842. The transfer destination chosen at that time was the suburban residence of Koide-isenokami a member of the sonobe clan, which had a total floor space 10,078 *tsubo* (33,257 square meters).

This picture depicts the shape of the suburban residence before being confiscated by the shogunate, with the design of a large strolling garden centered around a *tsukiyama* (small artificial mountain) and a pond. It is a very rare artwork that portrays the lost Daimyō’s residence and also conveys the history of the Tenpō Reforms.



Drawing of the Tanba Province, Suburban Residence of the Sonobe Clan, Koide family
End of the Edo period

4. A Rare Piece by an Edo Metalsmith

A Japanese quince-shaped sword guard, with a lotus flower and leaves engraved on an iron surface, “Kazunori” inscribed on the back, and Fukawa Kazunori’s Kukulsin gold stamp attached. A work with a lotus flower inlaid with gold from part of the stem and using a gold and silver inlaid droplets.

Fukawa Kazunori I (1824–1876) was an Edo period metalsmith. He studied as an artist under Katsushika Hokusai, but after Hokusai’s death he apprenticed himself to the Gorō family, who worked on the accouterments of swords for the Tokugawa shōgun’s household, and embarked on the path of metalworking. This museum has a collection of order books, rough sketches and tools of Kazunori I and Kazunori III donated by the Fukawa family.

In the order book from 1861, a description presumed to be about a recorded for this work is present, which means that this rare work may correspond to this documentary record.



Hasuzu Tsuba

Work by Fukawa Kazunori I
End of the Edo period (c. 1861)

5. Wanting to convey memories of the earthquake — The true soul of the collector

The Great Kantō Earthquake happened on September 1, 1923, devastating Tokyo.

This is a collection of about 800 items gathered from various materials on the Great Kantō Earthquake. It seems that past collectors began collecting artifacts soon after the earthquake occurred. It includes documents issued by military and administrative authorities and newspapers reporting the disaster, but notable among the materials are posters and flyers distributed in the city. From these materials, you can see measures quickly taken to support the lives of victims and provide security, and how the citizens combined their strength to work together for reconstruction. It is rare that posters which are unlikely to survive due to nature of the poster material are preserved in good condition. From this collection, we can understand the passion of the past collectors to try to convey this terrible event to future generations.



Poster
The Skill of Edokko (the People of Edo) is Shown on the Stage of the Reconstructed Capital
End of the Taishō period

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).

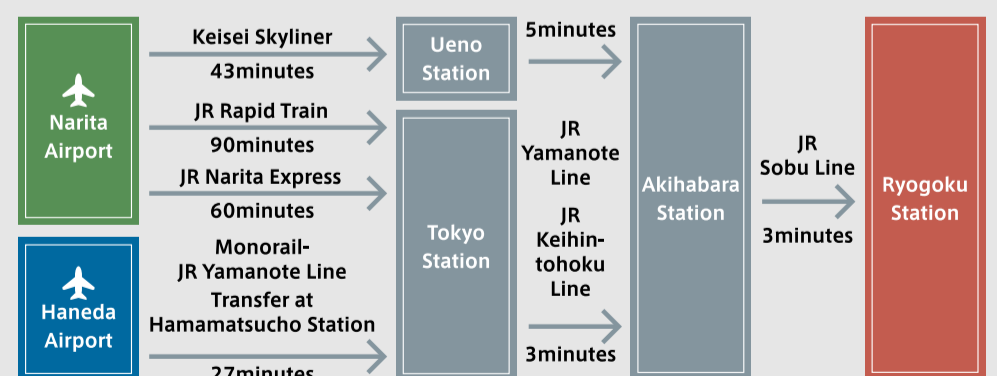
Family Day

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

