



Special Exhibition

Samurai — Peacekeeping Contributors in Edo Period

Saturday, September 14, to Monday, November 4

Special Exhibition Gallery, 1F

*Displays will be changed during the exhibition.



A matchlock that could be used on horseback.
Horseback matchlock, bullet cases, bullets and priming powder that belonged to **NONOMURA Ichinoshin**
End of Edo period

Look at these dignified fellows — these are samurai!
'Officials Belonging to the Satsuma Domain'
Photographer: Felice Beato
c. 1863–1870
Private collection



Information

Hours: 9:30 – 17:30 (until 19:30 on Saturdays). Last admission 30 minutes before closing.

Closed: Mondays (except for September 23, October 14, and November 4), Tuesday, September 24, and Tuesday, October 15.

Organization: Tokyo Metropolitan Foundation for History and Culture Tokyo Metropolitan Edo-Tokyo Museum, The Asahi Shimbun.

Admission:

Admission Fee (tax included)	Special exhibition only	Special and permanent exhibition
Standard adult	¥1,100 (¥880)	¥1,360 (¥1,090)
University/college students	¥880 (¥700)	¥1,090 (¥870)
Middle and high school students. Seniors 65+	¥550 (¥440)	¥680 (¥550)
Tokyo middle school students and elementary school students	¥550 (¥440)	None

Notes:

- Fees in parentheses are for groups of twenty or more.
- Fees are waived in the following cases: Children below school age and individuals with a Shintai Shogaisha Techo (Physical Disability Certificate), Ai-no-Techo (Intellectual Disability Certificate), Ryoiku Techo (Rehabilitation Certificate), Seishin Shogaisha Hoken Fukushi Techo (Certificate for Health and Welfare of People with Mental Disorders), or Hibakusha Kenko Techo (Atomic Bomb Survivor's Certificate) and up to two people accompanying them.
- Since elementary school students and middle school students who are Tokyo residents and students at Tokyo schools receive free admission to the permanent exhibition, there is no joint admission fee for them.
- Only same-day tickets are available during the exhibition period.

Ticket Sales:

Edo-Tokyo Museum or E-Plus (For joint tickets to both special and permanent exhibitions, Edo-Tokyo Museum only)

“Samurai” is a key word used often to define the image of Japan, both at home and abroad. That word’s associations, however, vary from person to person. A member of the samurai class, a warrior, a masterless samurai: the term is used in many different ways, often with no factual historical basis. This exhibition is dedicated to presenting the samurai of the Edo period, the prototype of today’s image of samurai. How did they live? What did their work entail? We hope that exploring this exhibition will be an opportunity to revise your image of the samurai.

This exhibition is not confined to the abstract image of the samurai that appears in writings about *bushidō*, the samurai code. It highlights, through paintings and old photographs, what samurai actually did in Edo, which, as the seat of the Tokugawa shogunate, was one of the largest cities in the world. It also, through objects handed down in samurai families, famous or obscure, offers a candid view of samurai lifestyles in the Edo-period people.

Highlights: 1

Samurai who lived in Edo: A closer look

Genre paintings, old photographs, historic records, tools, and other artifacts: A diverse group of 200 items present the everyday lives of samurai in the great metropolis of Edo.

Highlights: 2

Report for duty! But not to battle — Dispatched urgently in disasters

“Fires and quarrels are the flowers of Edo.” As that famous phrase tells us, Edo suffered from repeated fires, and the samurai were in charge of firefighting. Firefighting gear and other exhibits show us how samurai responded to disasters.

Highlights: 3

Artifacts once owned by samurai — some of them famous figures — convey a sense of how they lived.

Implements and old documents handed down in samurai families reveal much about their everyday lives and how they performed in emergencies.

Highlights: 4

Firearms — beware!

Swords were not the samurai’s only weapons.

Even during the Great Peace of the Edo period, samurai did not neglect their training in the use of guns. Here we explore the firearms and other weapons, apart from swords, used by samurai in their role as warriors.
(Curator: Tahara Noboru)

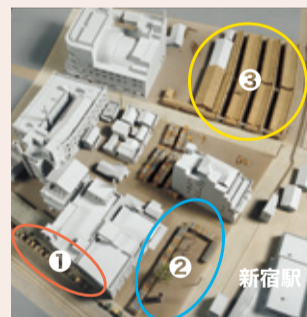


A nostalgic view of life in the Edo barracks painted at the request of the old retainers.
Picture Scroll of Terraced Houses for Kurume Domain’s Samurai Working in Edo. Picture of Drinking Party
Painted by: MITANI Shōha,
Introduction: TODA Kumajirō
Meiji period
(On display until October 6.
It will be replaced by a replica thereafter.)

From the Permanent Collection Gallery

Exploring the Large-scale Models

The black market at Shinjuku station (east exit)



1: The black market at Shinjuku station (east exit)
Restoration time period: 1948,
fall Scale: 1/120



2: Shinjuku (Night view of black market) / model
Restoration time period: 1947, fall Scale: 1/10

The Tokyo Revived corner in the Tokyo zone of the Permanent Exhibition presents a model of the black market that sprang up at the east exit of Shinjuku Station after World War II. When our museum opened, the curator in charge of that corner participated in the research team led by Matsudaira Makoto, who was then a professor of sociology at Rikkyo University. Their research included thirty-seven interviews conducted over three years as well as surveys of maps, photographs, films, and other materials. We learned that there were black markets operated by several groups at the Shinjuku east exit and that the market was roughly divided into areas meeting daytime demand (food, snacks, and everyday goods) and nighttime demand (drinking and amusements).

Photo 1 gives a macro view, from above, of the 120:1 scale model. We see **1** the

market that developed first along Shinjuku Avenue, **2** the cluster of stalls in front of Shinjuku Station, and **3** the market to the south of the station, with an impressive arches at its entrances. To make the layout easier to understand, buildings not part of the black market are painted gray.

In Photo 2, we see at 10:1 scale view that gives an almost visceral feel of the atmosphere of the Shinjuku black market at night, based on Professor Matsudaira’s research. Please examine these models carefully. Details of the research can be found in Edo-Tokyo Museum, ed., 1996, “Report on the research for the black market model and preparation of the permanent exhibition display,” Tokyo Metropolitan Edo-Tokyo Museum survey report II (Japanese version only). That report is available in the library on the seventh floor of the museum.
(Curator: Matsui Kaoru)

Special Exhibition

Five Ukiyo-e Favorites UTAMARO, SHARAKU, HOKUSAI, HIROSHIGE, and KUNIYOSHI



Royal Museums of Art and History, Brussels

**Tuesday, November 19, 2019,
to Sunday, January 19, 2020**
Special Exhibition Gallery, 1F

*Displays will be changed during the exhibition.

The Actor Ōtani Oniji III as Edohei

Tōshūsai Sharaku c. 1794
Royal Museums of Art and History, Brussels
(On display Tuesday, November 19, to Sunday, December 8)
Display period is subject to change.

In 2014, the museum organized the *Ukiyo-e: A Journey Through the Floating World* exhibition to commemorate the twentieth anniversary of our opening. That exhibition introduced masterpieces from throughout the history of ukiyo-e. Returning this topic, this exhibition focuses on popular ukiyo-e artists—Utamaro, Sharaku, Hokusai, Hiroshige, and Kuniyoshi—and presents exemplary works by them in the *nishiki-e* (polychrome print) format.

The first section introduces Kitagawa Utamaro (ca. 1753-1806), who, in about 1793, developed the *ōkubi-e* (prints presenting the head and torso, focusing on actors and beautiful women as subjects) and established his position as a master of *bijinga* or pictures of beautiful women. We present many of his works from the Kansei era (1789-1801), when Utamaro was at his peak.

In the second section, we present actor prints by Tōshūsai Sharaku (n.d.). Sharaku made his striking debut as a *ukiyo-e* artist in May 1794. Both his technique of exaggerating actors' facial features in *ōkubi-e* and his own mysterious identity continue to attract great interest. This exhibition brings together his *ōkubi-e* in one setting for a not-to-be-missed experience.

Landscape and bird-and-flower prints by the world-famous artist Katsushika Hokusai (1760-1849) are the focus of the third section. Hokusai created many series of *nishiki-e* prints after reaching the age of 70. Among them, his *Thirty-six Views of Mount Fuji* series broke new ground in the world of the landscape print. This exhibition introduces his *Mount Fuji* and other *nishiki-e* series.

Utagawa Hiroshige (1797-1858), who is renowned for his *One Hundred Famous Views of Edo* and many other series, is represented in the fourth section by his landscape and bird-and-flower prints. His *The Fifty-Three Stations of the Tokaido* series became a huge hit, making his name as a master of the landscape genre. In this exhibition, his landscape series are joined by bird-and-flower prints rich in the spirit of the seasons.

The final, fifth section introduces actor prints and caricatures by Utagawa Kuniyoshi (1797-1861). Kuniyoshi's dynamic compositions make use of the large picture plane formed by joining multiple sheets. His works' scale and his distinctive use of color were without precedent among ukiyo-e artists. We hope you will enjoy this group of works in which he sought a recreational quality that made them highly popular among the common people.

This exhibition, focusing on the genres that exemplify the work of five ukiyo-e artists, is an ukiyo-e exhibition with familiar content that everyone wants to see. Each section could stand on its own as well worth viewing. Combined, they form an exhibition that might be said to be five times the worth of ordinary exhibitions. The remarkable array of masterpieces selected for this special exhibition are primarily works from the collections of museums outside Japan.

(Curator: Koyama Shūko)



Photo: Minneapolis Institute of Art

Night Snow at Kanbara, from the series Fifty-three Stations of the Tōkaidō Road

Utagawa Hiroshige c. 1834-36 Minneapolis Institute of Art
(On display / Tuesday, November 19, to Sunday, December 15)
Display period is subject to change.

Information

Hours: 9:30 – 17:30 (until 19:30 on Saturdays). Last admission 30 minutes before closing.

Closed: Mondays (except for January 13, 2020) and Saturday, December 28, through Wednesday, January 1, 2020.

Organization: Tokyo Metropolitan Foundation for History and Culture Tokyo Metropolitan Edo-Tokyo Museum, The International Ukiyo-e Society, The Yomiuri Shimbun.

Admission:

Admission Fee (tax included)	Special exhibition only	Special and permanent exhibition	Advance tickets for special exhibition only
Standard adult	¥1,400 (¥1,120)	¥1,600 (¥1,280)	¥1,200
University/college students	¥1,120 (¥890)	¥1,280 (¥1,020)	¥920
Middle and high school students. Seniors 65+	¥700 (¥560)	¥800 (¥640)	¥500
Tokyo middle school students, elementary school students	¥700 (¥560)	None	¥500

Notes:

- Fees in parentheses are for groups of twenty or more.
- Fees are waived in the following cases: Children below school age and individuals with a Shintai Shogaisha Techo (Physical Disability Certificate), Ai-no-Techo (Intellectual Disability Certificate), Ryoiku Techo (Rehabilitation Certificate), Seishin Shogaisha Hoken Fukushi Techo (Certificate for Health and Welfare of People with Mental Disorders), or Hibakusha Kenko Techo (Atomic Bomb Survivor's Certificate) and up to two people accompanying them.
- Silver Day (November 20, December 18, 2019, January 15, 2020): Free admission to special exhibitions for those 65 and older. Proof of age required.
- Advance tickets will be on sale until Monday, November 18. Tickets purchased on or after Tuesday, November 19 are at the regular price.
- Only same-day tickets are available during the exhibition period.

Ticket Sales:

Edo-Tokyo Museum, major ticket agencies, convenience stores (For joint tickets to both special and permanent exhibitions, Edo-Tokyo Museum only)

From the Permanent Collection Gallery

Featured Exhibition Nagai Kafū and the Scenes of Edo-Tokyo

**Wednesday, November 6, 2019, to Sunday,
January 5, 2020**

**Closing days: Mondays and Saturday,
December 28, to Wednesday, January 1**
5F Urban Culture and Recreation Corner



Picture postcard: Ginza, Owaricho crossing
Noël Nouet, artist: 1934

The year 2019 is the 140th anniversary of the birth of the literary master Nagai Kafū and the sixtieth anniversary of his death. To commemorate those events, the museum is holding a special exhibition in the Permanent Collection Gallery.

This exhibition introduces famous places from illustrated books of *kyōka* (satirical verse) that Kafū, who loved Edo culture, researched for his *Edo*

geijutsu ron (The arts of Edo) and landscape prints that he liked and that he mentioned in his collection of essays, *Hiyorigeta* (Fairweather dogs). Through paintings and picture postcards from the Edo through the Showa periods, it reveals the scenes that he noted in his diary (*Danchōtei nichijō*), scenes that captured Kafū's interest and aspects of the city depicted in his works.

(Curator: Yukawa Setsuko)

Related Program: Edo-Tokyo Seminar

Lectures on Nagai Kafū commemorating the 140th anniversary of his birth and 60th anniversary of his death (5 lectures)

For details, see the Edo-Tokyo Museum Seminar leaflet or the museum's website.

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)

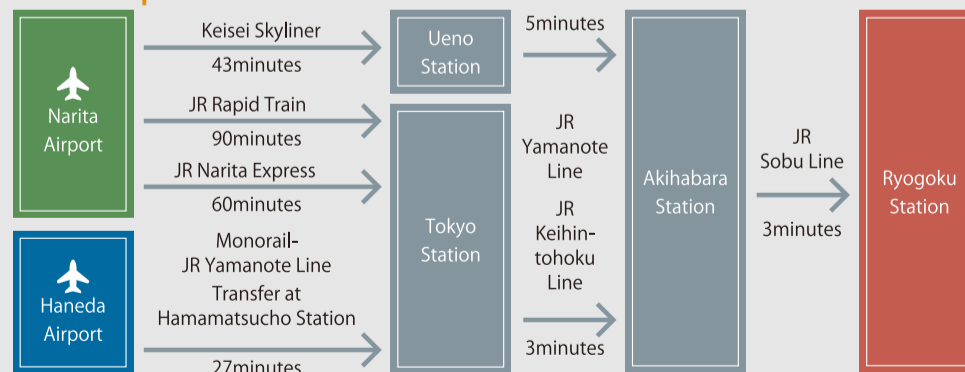
Family Day

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 Exit of Ryogoku Station (Edo-Tokyo Hakubutsukan-mae), Toei Subway O-Edo Line

