



Special Exhibition

The Tradition of Edo Creativity

The Skill and Soul of Craftsmen Give Birth to Japanese Beauty

Saturday, February 8, to Sunday, April 5
Special Exhibition Gallery, 1F

*Displays will be changed during the exhibition.



Food Containers Decorated with design of pine, bamboo and wisteria together with Wisteria and Hollyhock Crests in Maki-e on Nashiji Ground
18th century, Bardi Collection, Museum of Oriental Art in Venice.

In 2020, as the Tokyo Olympics/Paralympics draw near, Tokyo is the focus of world-wide interest. With *The Tradition of Edo Creativity*, the Edo-Tokyo Museum is proud to present a special exhibition with a topic that suits the games' daring spirit: The creativity that is the pride of Japan. The exhibition includes the first public display in Japan of artifacts from the Japanese collection of the Count of Bardi (from the Museum of Oriental Art in Venice), in addition to artifacts from the Edo-Tokyo Museum Collection. This exhibition spotlights the work and lives of craftsmen in Edo and Tokyo.

Section One: The Japan that the Count Adored — The First Exhibition of the Bardi Collection in Japan

In February 1889, a European nobleman, Enrico Carlo di Borbone, visited Japan. He bore the title Count of Parma and was a member of the illustrious Bourbon royal family. The Count of Bardi had made an extended trip to countries throughout the East; Japan was his stop. Here he purchased thousands of works of art and brought them back to Europe. Those products of Japanese culture that the count collected are now in the Museum of Oriental Art in Venice and other museums.

Through the Bardi Collection, this part of the exhibition provides a view of the Japanese beauty that was the object of Westerners' desire.

Section Two: Craftsmen in the Samurai Capital

Edo, where the Tokugawa shoguns resided, flourished as a city of the samurai. Constructing and maintaining Edo Castle, the Tokugawa mausolea, and other major structures, symbolic and functional, required skilled craftsman. Carpenters and others, led by master craftsmen working under the shogunate's direction, set to work on these projects. Creating the furniture and accessories that the shogun, daimyo, and their families needed further required the skills of a great number of craftsmen by appointment to the shogunate or to daimyos. Edo also provided opportunities for the craftsmen who supplied swords, sword fittings, and armor for the shogun and daimyo. Others exercised their skills in making the furnishings and equipment needed for ceremonies and for everyday life.

This part of the exhibition presents materials that introduce the achievements of the craftsmen who built and maintained the great city of Edo. It also introduces a cornucopia of magnificent works by craftsmen who served the shogunate.

Section Three: Edo's Lacquer Artists —Yōyūsai and Zeshin

Maki-e, the art of creating motifs in sprinkled gold or silver on lacquer, rose to new creative heights in Edo. The part introduces two leading *maki-e* craftsmen, Hara Yōyūsai and Shibata Zeshin.

Hara Yōyūsai was renowned for his involvement with the leading men of culture of his day. His collaboration with Sakai Hōitsu, the founder of the Edo Rimpa school, is particularly famed. His work is noteworthy for its context, lacquerware born among cultural exchanges in Edo, as well as its beauty.

Shibata Zeshin developed a host of variant lacquer techniques, even incorporating ideas that could be called "trick art." A superb painter as well, he developed the *urushi-e*, in which he used lacquer as through it were oils in painting pictures on paper. Zeshin's work shows us the elegance and sophisticated stylishness of the Edo people and a playfulness that takes heartfelt delight in creativity.

Section Four: The Remarkable Potter Miura Kenya and Sumidagawa Ware

The Sumida River area is famed as a place for relaxation and entertainment for the people of Edo. Less well known is that it was also a major ceramic production center. Its products included

Imado-yaki, ceramics from Imado, on the outskirts of Asakusa, such as the famous Imado clay dolls greatly loved by Edo residents. The Sumida area ceramics also gained high repute through their associations with literati tastes. For example, Miura Kenya, one of those Edo potters, carried on the ceramic techniques of Ogata Kenzan. His unique career also included studying Western shipbuilding and successfully building a battleship.

This part of the exhibition examines Sumidagawa ware, the ceramics that flourished in the Sumida River basin, and the contributions made by its potters, to introduce the little-known Edo-Tokyo ceramics industry.

Section Five: Fukawa Kazunori — A Beloved Student of Hokusai's Who Later Changed Paths to Become a Metalworker

Fukawa Kazunori was an Edo metalsmith. A pupil of Katsushika Hokusai, late in Hokusai's life, he initially began working as an artist. After Hokusai's death, however, he shifted to metalworking. Becoming a metalworker by appointment to the shogunate, he carved the models from which Bunkyo Eiho coins were cast. As internal conflicts increased and the Meiji Restoration neared, Kazunori was also ordered to make the fittings for a sword for Prince Arisugawanomiya Taruhito, a member of the imperial family.

After Kazunori's death, his two sons continued his work as Kazunori II and III, receiving orders from the imperial household and other clients. Kazunori's apprentices also carried on his skills and were active in the metalworking world.

Here, through the work of Fukawa Kazunori, we present a craftsman who, while responding flexibly to radically change times, held fast to traditional techniques.

Section Six: Edo Skills Remained Alive During the Taishō/Shōwa Periods (1912–1989)—The Miniature Craft of Kobayashi Rekisai

The final part of this exhibition introduces the work of Kobayashi Rekisai, who inherited and perpetuated the skills and soul of Edo craftsmen.

Rekisai was born in Asakusa, the son of a third-generation craftsman. While creating decorative bags for *kiseru* pipes and other works, he became interested in creating miniatures. His works, with their exquisite workmanship, go far beyond simple toys or playthings. He himself named these miniature sculptures "delicate art." Rekisai, as a humble urban craftsman with no status or prestige in the art world, continued tirelessly to explore his art until the end of his life. He may have been the last craftsman to remember the afterglow of Edo and carry on its traditions.

(Ochiai Noriko, Curator)



Imado Doll: Okame [a plain woman] Holding a Cat
Kanazawa Harukichi, 20th century.



Good Luck Charm Worn Suspended from the Obi Sash
Kobayashi Rekisai, 20th century.

Information

Open: 9:30-17:30 (Saturdays until 19:30) *Last entry 30 minutes before closing

Closed: Mondays (except for February 24) and Tuesday, February 25

Organized by: Tokyo Metropolitan Foundation for History and Culture Tokyo Metropolitan Edo-Tokyo Museum, The Mainichi Newspapers

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With the sponsorship of: Dai Nippon Printing Co., Ltd., Toyota Motor Corporation

With the cooperation of: Museum of Oriental Art in Venice, Alitalia-Società Aerea Italiana S.p.A.

Admission Fee	Special exhibition only	Special and permanent exhibition	Advance tickets for special exhibition only
Standard adult	¥1,100 (¥880)	¥1,360 (¥1,090)	¥900
University/college students	¥880 (¥700)	¥1,090 (870)	¥680
Middle and high school students, Seniors 65+	¥550 (¥440)	¥680 (¥550)	¥350
Tokyo middle and elementary school students	¥550 (¥440)	None	¥350

Notes

1. Fees in parentheses are for groups of twenty or more.

2. Fees are waived in the following cases: Children below school age; individuals with a Shintai Shogaisha Techo (Certificate of the Physically Disabled), Ai-no-Techo (Certificate of the Intellectually Disabled), Ryoiku Techo (Certificate of Rehabilitation), Seishin Shogaisha Hoken Fukushi Techo (Certificate of the Mentally Disabled), or Hibakusha Kenko Techo (Atomic Bomb Survivor's Certificate) and up to two people accompanying each.

3. Silver Parties (February 19, March 18): Free admission to special exhibitions for those 65 and older. Proof of age required.

4. Advance tickets will be on sale between Tuesday, November 19 and Friday, February 7. Tickets purchased on or after Saturday, February 8 are at the regular price.

Ticket Sales

Edo-Tokyo Museum or major ticket agencies (fees may apply). (For tickets to both special and permanent exhibitions, Edo-Tokyo Museum only.)

Featured Exhibition

Tenka-Taihei – Pax Tokugawana and the Shoguns’ role in the birth of a new culture

Open from Thursday, January 2,
to Sunday, February 16
Permanent Collection Gallery 5F
Featured Exhibition Gallery

*Items on display may change during the exhibition.

Shogun: When you hear that word, don't you think of a warrior of matchless valor? But the Tokugawa shoguns, who brought 260 years of peace and tranquility to Japan, were also highly cultured individuals who contributed to the creation of culture during that period.

The first Tokugawa shogun, Ieyasu (1543-1616), is known as a highly successful general in the Sengoku period of conflict that finally ended with the establishment of the Tokugawa shogunate. War was not, however, his only area of expertise; Ieyasu painted and produced calligraphy. He is particularly esteemed for his achievements in encouraging the publication of books using moveable type.

Part 1 of this exhibition takes its title, Snow, Moon, and Flowers (*Setsugetsuka*), from a work of calligraphy written horizontally in the informal *gyō* style. This part presents Iemitsu (1604-1651), the third Tokugawa shogun, and his contributions to cultural advancement. Iemitsu, for example, provided support for artists in a wide range of genres, from lacquerware to painting, as we can see in the work of the Kanō school painters. The result was burgeoning creative output in a wide range of fields.

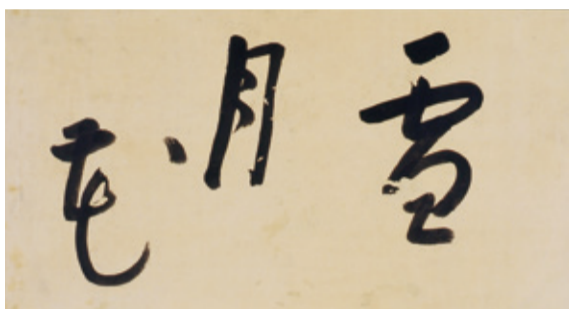
Pure of Heart (*Omoi yokoshima nashi*), the title of Part 2, is presented in calligraphy written in a more rigorously formal style. This section of the exhibition reflects on the character and scholarship of the fifth Tokugawa shogun, Tsunayoshi (1646-1709), in many ways. Tsunayoshi and the eighth shogun, Yoshimune (1684-1751), are known for putting particular emphasis on scholarship.

Confucian philosophy and the advancement of science, which both encouraged, later played major roles in Japan's modernization.

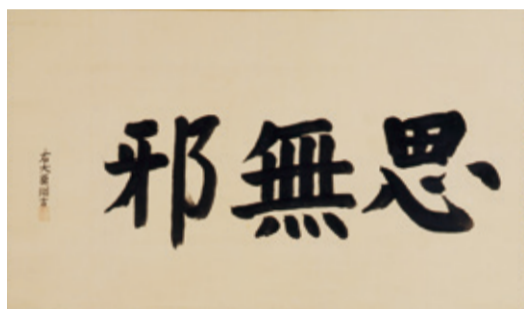
The eleventh shogun, Tokugawa Ienari (1773-1841), ruled for half a century, during which he built an age of peace. Ienari promoted Matsudaira Sadanobu, the Shirakawa daimyo, to become his chief councillor and carry out the Kansei Reforms. Those efforts occurred in a period in which projects that looked back on and reviewed the past were being encouraged; they spurred a rethinking of Japan's history and cultural assets. One of their most significant results was Sadanobu's *Shūko jishshu* (Collection of ten types of antiquities), an illustrated catalogue of ancient treasures.

The figure of the shogun as a man of culture and as contributing to the formation of new types of culture, throughout the peace and tranquility of the Edo period, is an ideal that the Tokugawa adhered to in the modern period as well. The head of the Tokugawa family, Tokugawa Iesato, served as President of the House of Peers and is known for appreciating traditional culture. He also served as the chairman of the organizing committee for the twelfth Olympic Games, which were to be held in Tokyo in 1940, and made every effort to hold what would have the first "Celebration of Peace" not just in Japan but in Asia.

Through this featured exhibition, we consider the Tokugawa shoguns as cultured individuals who contributed to Japan's culture. (Saitō Shinichi, Curator)



"Snow, Moon and Flower", calligraphy by Tokugawa Iemitsu, the 3rd Shogun (Tokugawa Memorial Foundation)



"No wickedness in mind", calligraphy by Tokugawa Tsunayoshi (Tokugawa Memorial Foundation)



Sword racks, decorated with three-leaved hollyhock crests (Tokugawa family crest) in maki-e lacquer on pearskin ground (nashiji) Edo period.



Shūko jishshu, a Catalog of Antique Art Compiled by Matsudaira Sadanobu and Scholars and Artists Who Served Him Edo period.

Commemorating the Hall's Renovation

An Edo-Tokyo Museum Yose Special Ukiyo-e Prints and Japanese Music Around the Sumida River

On Sunday, September 15, 2019, *Ukiyo-e Prints and Japanese Music Around the Sumida River*, a special performance jointly sponsored by our museum and the National Theater, was held in our museum's Large Hall, which reopened after renovations this summer. *Hototogisu*, performed on the *koto*, and *Fūryū funazoroi*, a dance and epic song performance to shamisen accompaniment, were joined by explanations of the performances and introductions of the lyrics of the songs and to *ukiyo-e* related to them.

A special exhibition related to the performance and under the same title was held in the Four Seasons of Edo corner of the Permanent Exhibition's Edo Zone. There we displayed a *ukiyo-e* depicting, in five panels, a huge party boat (*yakatabune*) setting out at the annual opening of the river at Ryōgoku, as well as other prints. The exhibits also included panels showing the locations of bridges built over the Sumida River in the Edo period, ferry crossings then in use, the types and sizes of boats used for recreation on the river, and the lyrics for the works in the performance.

This combination of a presentation of traditional performing arts and an exhibition of related *ukiyo-e* was a highly significant undertaking for the Edo-Tokyo Museum. (Matsui Kaoru, Curator)



Hototogisu, a work for koto; koto performance by Yamaki Senga and others.



The special display in the Edo Zone of the Permanent Exhibition.

Fūryū funazoroi, a dance and epic song performance. Dance by Hanayanagi Genkurō, song by Imafuji Chōichirō, shamisen by Kineya Kōji, accompaniment by Fukuhara Hyakusuke and others.

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)

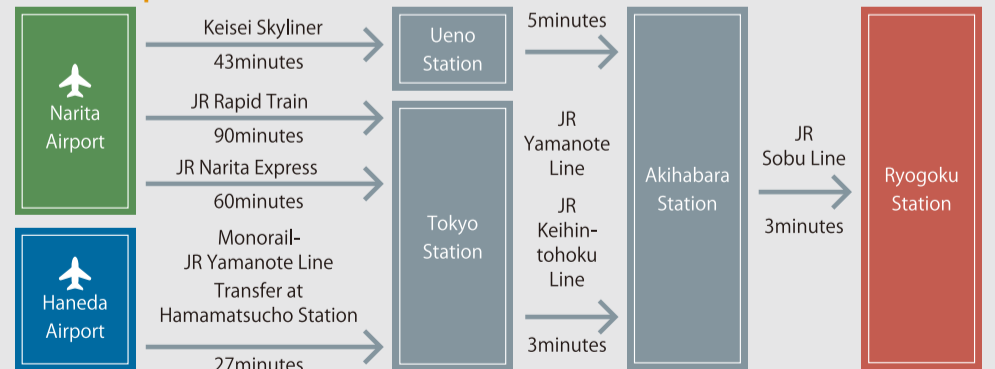
Family Day

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

