



Special Exhibition

Splendors of Edo: Rites of the Samurai, Festivals of the Merchants

Saturday, July 10 to Monday, September 20 (national holiday), 2021

Special Exhibition Gallery, 1F *Items on display may change during the exhibition.



White and Navy Lacing Scale Armor
latter half of the Edo period

Ō-Edo.

The word itself opens a door to the past. It evokes a bright, lively impression of the city. The actual circumstances of that great city, Edo, were obviously not that simple, but all sorts of information about it is strengthening our positive image today.

This exhibition focuses on that bright, lively impression of Edo and, through the phrase “Splendors of Edo,” aims to clarify one aspect of the city: the rites performed by the samurai and the festivals and events carried out by all Edo residents. The works exhibited are all related to scenes that were *hare*, out of the ordinary, in Edo life. Looking at the nature of those scenes through a variety of artifacts, we can sense the energy to tackled tomorrow’s challenges that they brought to the people of Edo.

The exhibition is composed of the following parts:

Prologue: Diplomatic Gift

Part I: Armors and Rites

Part II: Annual Events: The Inari Deity and Hinamatsuri, the Doll Festival

Part III: The Splendor of Furnishings and Fashion

Epilogue: Gold & Silver

The first part presents armor, swords, palanquin, and other items owned by shoguns and daimyo. These military items had been instruments of war before the Edo period, but during the great Tokugawa peace, they were used in gift exchanges and as decorations, not to wage war but to express the authority of the military clans.

In Part II, we explore the festivals in which the family that owned the Kajimaya East Store, a major commercial establishment in Edo participated. A large number of artifacts related to Tominaga Inari, a deity for whom the Kajimaya probably had a shrine on its property, give a vivid sense of its festival. These include the shrine building itself and the lion masks paraded in the festival. The dolls and accessories for the Hina doll display also passed down by the Kajimaya East Store are a stunning collection comparable to those assembled by samurai clans.

Part III presents the lavish beauty enjoyed by women of the samurai class through their wedding trousseaus and glorious garments. Many of the furnishings in bridal trousseaus associated with the shogunal clan were finished in brilliant, glowing pearskin lacquer. Here we introduce some particularly noteworthy exhibits from among this spectacular group.

White and Navy Lacing Scale Armor

In the latter half of the Edo period, the head of the Kii Tokugawa clan owned this luxurious suit of armor, which was made in an old-fashioned style. The small scales on the cuirass are connected by white and dark blue lacing. The helmet is decorated, in the front, with a crest

in the form of Kurikara (an avatar of Fudō Myōō, a Wisdom King). The shoulder armor and greaves have *byakudan-nuri* (transparent lacquer over gold leaf) applied. The metal fittings with the Tokugawa three-leaved hollyhock crest are also striking. This suit of armor is clearly suited for ceremonial occasions, not the battlefield.

Furisode with Tasuki Cord and Chrysanthemum, Wave, and Plum Pattern

This *Yuzen*-dyed *furisode* was probably a custom-made garment worn for ceremonial occasions. *Yuzen*, a resist dyeing technique, begins with drawing patterns in paste on the undyed fabric and then dyeing it in multiple colors; it developed in the mid-Edo period and was used extensively in garments for women of the prosperous townspeople class.

A piece of fabric with writing in *sumi* ink has been attached to the inside of the *furisode*'s back. From it we know that this garment was a memento of his beloved daughter, who died at the age of 19 in 1730, that Konishi Kizaemon, headman of the Asakusa-Mitsuke Waki quarter in Edo, donated to the family temple for her memorial service. That addition makes this garment particularly valuable because it is possible to specify with considerable precision when it was made and who wore it.



Designated National Important Cultural Property
Furisode with Tasuki Cord and Chrysanthemum, Wave, and Plum Pattern
Mid Edo period, Marubeni Corporation
Exhibition period: Saturday, July 10 – Monday, August 9

Lion Masks

Of the Kajimaya in Edo, the most famous was the store established by the Kajima Seibei clan, who were wholesalers dealing in sake shipped to Edo from other parts of Japan. But then Kajima Seibei IV set up the eastern store (Higashidana) in Fukagawa Shimada-cho, Edo, establishing a branch family and taking the name Seizaemon. The eastern store flourished, its business expanding in the latter half of the Edo period through its closing years. Indeed, it surpassed the Kajimaya main store to grow into one of the largest businesses in Edo. That store is known as the Kajimaya East Store.

The family running the Kajimaya East Store worshiped the Tominaga Inari and probably had a shrine to that deity on their property. This museum has a variety of related artifacts, including a shrine building. The lion masks are part of that group; they were donated to Tominaga Inari in the third month of 1858 as prayers inviting good fortune and driving out disease. One can imagine the people involved in making and donating the masks gathering at the Tominaga Inari shrine for lively lion dances.

These intoxicating exhibits also include a palanquin used by Tokugawa Iemitsu together with Gods of the Four Directions banners used at Tominaga Inari festivals. Almost all are artifacts that appear in *hare* settings, out-of-the-ordinary occasions.

Hare occasions generate energy and vitality for the days to come today, just as in the Edo period. We hope that this exhibition will be a stimulating *hare* experience for all our visitors.

(Curators Kawaguchi Tomoko, Kosakai Daigo, Saito Shin'ichi)

Information

Opening hours: 9:30 am to 5:30 pm *Admission until 30 minutes before close

Days Closed: Mondays (but open July 26, August 2, 9, 16, 30 and September 20), August 10

* Items on display may change during the exhibition.

* Depending on the situation of the novel coronavirus (COVID-19), the session, closed days, opening hours, admission fee, and various discount services may change.

Organized by: Tokyo Metropolitan Foundation for History and Culture The Tokyo Metropolitan Edo-Tokyo Museum, The Yomiuri Shimbun, Agency for Cultural Affairs, Japan Arts Council

Admission fee (incl. tax)	Special exhibition only	Special and permanent exhibition	Advance tickets for special exhibition only
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 and elementary school students	¥700 (¥560)	None	¥500

Notes

- Fees in parentheses are for groups of twenty or more.
- The admission fee is free in the following cases. Preschool children. Anyone who has a physical disability certificate, intellectual disability certificate, rehabilitation certificate, mental health and welfare certificate, or an official designation as an atomic bomb survivor, as well as their attending caregivers (up to two people).
- There is no special exhibition & permanent exhibition ticket for elementary school students and junior high school students who live or study in Tokyo because the permanent exhibition admission fee is free for them.
- For changes to opening hours and Silver Day opening, please check our website.
- Advance tickets will be on sale until Friday, July 9. Tickets purchased on or after Saturday, July 10 are at the regular price.

* Admission restrictions and advance reservations may be enforced to prevent overcrowding in the venue. Please check our website for the latest information.

Ticket Sales

Edo-Tokyo Museum, major ticket agencies

(Tickets for special exhibitions and permanent exhibitions are sold only at the Edo-Tokyo Museum.)

Featured Exhibition

COLOR SUMO WOOD-BLOCK PRINTS AND EDO CULTURE

Saturday, July 17 to Sunday, September 5, 2021
Permanent Exhibition, 5th Floor Feature Exhibition Room

Watching sumo tournaments was a popular Edo-period pastime, as it is today. In Edo, however, its ramifications went beyond entertainment; it pervaded everyday lives. In this exhibition, our museum, with the cooperation of our neighbor, the Sumo Museum, and the National Theatre, presents the many fascinating aspects of sumo.

Sumo, through the actions of groups of professional sumo wrestlers, *rikishi*, became established as a popular form of entertainment in the mid-Edo period. In 1791, Joran Sumo, a special sumo match, was organized within Edo Castle, for Ienari, the eleventh Tokugawa shogun. That event clearly defined the social position of *rikishi*. In 1789, two years before the Joran Sumo match, Tanikaze Kajinosuke, who had earned explosive popularity for his spectacular record of sixty-three consecutive wins, and Onogawa Kisaburo, who became popular for having defeated him, were given permission to wear the *yokozuna*, a special belt made of a straw rope, when entering the sumo ring. Those first “*yokozuna* licenses” established the custom of giving the rank of *yokozuna* to outstanding *rikishi*.

During the same period that sumo was flourishing, the polychrome woodblock print, or *nishiki-e*, was also entering its golden age. Until then, sumo prints had been rather stylized and unsophisticated, but the rise of *nishiki-e* also saw the emergence of sumo prints in which the characteristics of individual *rikishi*s faces and physiques were presented. Sumo *nishiki-e* began as standing portraits of one or a pair of *rikishi* and then developed rich variations—*rikishi* entering the ring, wrestling there, scenes of the entire setting for the tournament, with the ring at the center, images of groups of *rikishi*, even *rikishi* in kimono enjoying a banquet.

Nishiki-e that present a popular *rikishi* or communicate the excitement of a sumo tournament with an intense sense of immediacy played leading roles in spurring the popular passion for these athletic performances. Sumo *nishiki-e* were essential tools in sustaining the popularity of star *rikishi*, and people wanted prints of their favorite *rikishi* as soon as possible. To meet that demand, publishers developed way to make

production more efficient, such as using the same woodblocks with only the face and ornamental apron replaced. This exhibition includes *nishiki-e* of the famous *yokozuna* Tanikaze, mentioned above, and of the *yokozuna* Inazuma Raigorō, who was active in the first half of the nineteenth century, plus the *yokozuna* rope belts and the decorative aprons that they wore.

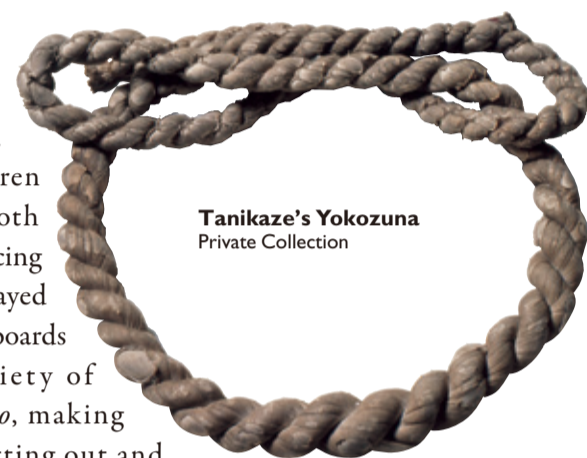
The subjects of these prints are not confined to magnificent *rikishi*. The Edo sumo performance also included processions into the ring of special categories of *rikishi* such “giant men” and “huge boys” to stir up further excitement. The giant Ikezuki Geitazaemon and the “huge boy” Daidozan Bungoro were portrayed by many *ukiyo-e* artists, and many images are extant.

Sumo was more than a performance. It was also rooted, in many ways, in people’s daily lives. For example, not only did children imitate sumo matches but also both children and adult enjoyed experiencing *sumo* through prints made to be played with, including prints to be used as boards for *sugoroku* (a Japanese variety of backgammon) and for *tatebanko*, making three-dimensional scenes by cutting out and assembling parts provided in prints. The distinctive printed rankings of sumo *rikishi* also inspired parody rankings presented in all sorts of other fields.

Starting in the closing years of the Edo period, sumo tournaments could only be held within the precincts of the Ekoin temple in Ryogoku. In 1909, furthermore, Ryogoku became the site of a permanent sumo stadium, the Kokugikan. Here in “sumo town,” please enjoy this joint performance of sumo, which went on to develop into Japan’s archetypical sport and craft, and the *nishiki-e* that helped to boost its popularity.
(Curator: Haruki Shoko)



Tanikaze Kajinosuke, Katsukawa Shuntei
Sumo Museum



Tanikaze's Yokozuna
Private Collection



Portraits of Sumo Wrestlers during Kansei era
Sumo Museum
Rikishi have gathered to watch over the “huge boy” *rikishi* Daidozan Bungoro. Tanikaze is standing on the left.

Visitor Information

Please visit our website for the latest information.

Hours

9:30 - 17:30 [Saturdays 9:30 - 19:30]
(Last admission 30 minutes before closing.)
Evening hours on Saturday have been cancelled for the time being, due to the novel coronavirus (COVID-19) pandemic.

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

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

Cancelled for the time being, due to the novel coronavirus (COVID-19) pandemic.

Family Day

Cancelled for the time being, due to the novel coronavirus (COVID-19) pandemic.

- * Includes university and vocational college students
- ** Free admission for junior high school students resident or studying in Tokyo

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

