



Next Feature Exhibition

Tama:

Colorful Crown Jewels of Ancient Japan

Tuesday, October 23, 2018 to Sunday, December 9, 2018

5F Permanent Exhibition Area Feature Exhibition Room



Small glass beads and comma-shaped beads from Saitobaru No. 111 Tumulus Saitobaru Archeological Museum of Miyazaki Prefecture collection, Miyazaki



Important Cultural Property Male *haniwa* figurine with necklace of beads from Sakamaki No. 14 Tumulus, Saitama Gyoda City Local Museum collection

National Treasure Silver plating and gold beads from Fujinoki Tumulus (Nara Prefecture) Agency for Cultural Affairs collection, Nara

Land Connecting TAMA in a Time of Connecting Spirits

TAMA have occupied an important existence among the people of Japan since ancient times, not only for their beauty as decorative wear but also for their mystique understood through the spirit and soul. TAMA also offer an extremely important clue to understanding ancient power structures, regional relations, and the spiritual world. This exhibit and its five sections take a closer look at the historical significance of TAMA, long considered the embodiment of people's aesthetic values in antiquity.

Chapter 1 — The Origin of Gems

TAMA first appeared in Japan around the end of the Paleolithic (Stone Age). Initially, TAMA were made from animal tusks or bones, but around the end of the Jomon period people began to make TAMA of beautiful jade. In the Yayoi period, TAMA made of various materials including glass began to appear. This was also when the custom of placing TAMA in the tombs of influential figures was begun.

Chapter 3 — The World of Jewelry

TAMA were at their most valuable during the Kofun period, reaching a maturation period. The Kofun tombs located across Japan enshrine influential figures who were adorned with beautiful TAMA accessories. TAMA with mystical power were dedicated during rituals. This section takes a closer look at the meaning found in TAMA by ancient people.

Epilogue — The Future of Gems

In the history of Japan, TAMA have occupied an indispensable presence in mythology, rituals, and religion. This final section of the exhibit looks at changes in mystical TAMA throughout history. This exhibit was made possible through the joint efforts of a council on ancient history and culture comprising 14 prefectures with deep connections in history and culture. The treasures on display were carefully selected from National Treasures and Important Cultural Properties from throughout Japan. Visitors are encouraged to immerse themselves in the beauty and aura of Japan's ancient TAMA.

(Curator: Naoko Nishimura)

Chapter 2 — Gem-making Techniques

The Hokuriku, Sanin and Kanto regions have a wealth of stones ideal for TAMA. As a result, fabrication technologies developed here. In the Kofun period, dedicated studios were established in Yamato (present Nara Prefecture), resulting in a mass production system. However, in the sixth century, TAMA-making was consolidated in Izumo (present Shimane Prefecture), which became the only production area in Japan. This section explores the various production sites of TAMA and examines the sophisticated techniques used to make TAMA.

Chapter 4 — Gems that Crossed the Seas

Comma-shaped jade TAMA believed to be from Japan have been excavated from the tombs of kings on the Korean Peninsula. Meanwhile, in the Kofun period, some TAMA were brought over from China, the Korean peninsula and furthermore from the Silk Road. This section traces grand cultural exchanges through the introduction of jewelry that adorned the kings of East Asia.

Important Cultural Property Gold chain necklace with jade *magatama* comma-shaped beads attributed to Susenji site, Fukuoka Hakutsuru Fine Art Museum, Hyogo



Gold *magatama* comma-shaped beads from Shakanokoshi Tumulus Wakayama City Board of Education collection

Red: agate comma-shaped beads (*Magatama*) Ueno No. 1 Tomb Shimane Prefecture Archaeology Center collection
 Green: Jasper *magatama* comma-shaped beads from Okusai No. 34 Tumulus Matsue City Board of Education collection, Shimane



Related Program

Short Presentation Series
TAMA of the Kofun Period — TAMA Culture of 14 Prefectures
Date & time: Saturdays during the exhibit at 17:00 lasting approximately 40 minutes / Mondays at 16:00 lasting approximately 40 minutes.
 *5F Permanent Exhibition Hall, in front of Nakamura-za Theatre (no prior reservation necessary).
 *Only Japanese Version available.
 *For details, see the museum's website.

Highlights of the Permanent Exhibition

Tokyo Zone – Urban Culture and Recreation Corner – Reconstructed Model

A Closer Look at “Ryōunkaku” tower (Asakusa Twelve-Stories)

Ryōunkaku, a tower also known as the “Asakusa Twelve-Stories,” was designed by the British engineer William K. Barton and completed in 1890. Gazing out at the surrounding area from atop a high place became a new leisure activity among commoners during the Meiji period. The 60-meter tall Ryōunkaku was hard to miss and it played a role as an urban landmark together with the Asakusa Rokku, one of Tokyo's best-known pleasure quarters. The related works and documents collected by Chikashi Kitagawa, a private-sector researcher and frontrunner in Ryōunkaku research, are known as the Kitagawa Collection. This model was created based mainly on the woodblock prints, picture postcards, photographs and documents from this collection (Pl. 1).

Ryōunkaku, which functioned as a symbol of Asakusa, suffered the collapse of its eighth floor and all higher levels in the Great Kanto Earthquake of September 1, 1923. The remaining structure, too, was demolished by an engineering unit of the military on October 23 the same year due to the threat of collapse. As of the 1960s, Ryōunkaku's design blueprints and location were unknown due to a lack of attention from researchers of architectural history. While doing lithographic artwork on the side, Kitagawa had considered Ryōunkaku research to be his life's work, having collected related picture postcards and woodblock prints from before World War II. He visited specialist institutions in Tokyo to continually research Ryōunkaku's location, and published a vicinity map at the time of its opening with an illustration of Ryōunkaku in the inaugural edition of Asakusa Temple Culture published in January 1963. Later, in July 1981, the original tiles of Ryōunkaku were discovered during a house construction project, which finally shed light on the tower's original location. Kitagawa also bequeathed photographs he took of the construction site and survey diagram (Fig. 1) he drew.

In February 2018, during the remodeling work on a home across the street from this site, the original tiles and part of the octagonal concrete foundation were unearthed (Pl. 2, Fig. 2). Soon after beginning to work for the museum, the author in charge of putting together the Kitagawa Collection headed to this site with the same thoughts as Kitagawa did when he ran into the construction site in 1981. The author was very moved by the opportunity to see the foundation of Ryōunkaku with her own eyes. In 2010, the museum began piecing together information about Kitagawa's lifelong research, mainly using the Kitagawa Collection. The results are published in Research Report 22 and Research Report 23 of this museum.

The museum hopes to reflect the latest research outcomes in future exhibitions while working closely with the Taito City Board of Education. (Curator: Kaoru Matsui)



Pl. 1 Reconstructed model of “Ryōunkaku” tower
Time period of restored work: 1890, 1/10 scale



Pl. 2 Original tiles and octagonal foundation that emerged during a house construction project in February 2018 (Photo by the author)

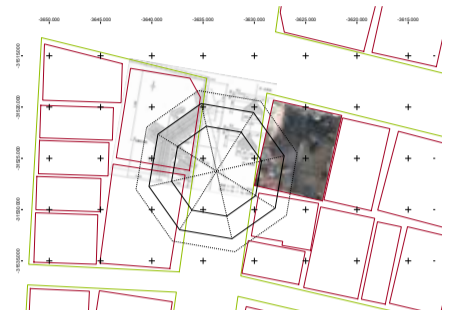


Fig. 2 Assumed positional diagram of “Ryōunkaku” tower
Courtesy of Taito City Board of Education

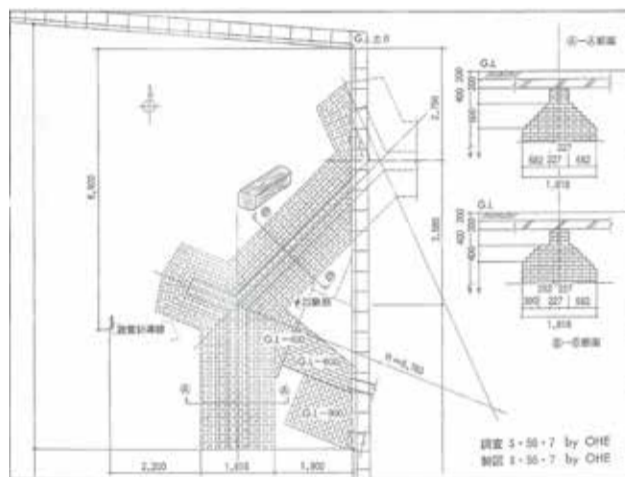


Fig.1 Original survey diagram of Ryōunkaku discovered during a house construction project in 1981
Created by Chikashi Kitagawa (5th Taito City Cultural Property Research Report, Asakusa Rokku, Changing Faces of Entertainment and the Town 1987)



YouTube: <https://www.youtube.com/watch?v=YelPngm70a4>



Before “Manual Fan”



After “Circulator”

New Original Video Now Showing *TOKYO Before/After*

TOKYO Before/After is a new introductory video about the museum produced for both domestic and international audiences. This movie was produced to commemorate the reopening of the museum in April this year. Under the theme “Look at the past, find the future,” this video is expertly synchronized with the culture and aesthetic values of Edo Tokyo. The video closely examines the nine themes in a high-tempo fashion, including cooperativeness, aesthetics and play. This video offers a glimpse into the lifestyle of commoners in Edo. The “manual fan” appearing in the video is a replica made by the museum.

The video is currently uploaded to YouTube, the video-sharing service. The video is also available through the museum's website Edo Haku Video Contents and played on the 1F screen inside the museum. Be sure to check it out.

Edo Haku Video Contents: <https://www.edo-tokyo-museum.or.jp/special/movie>

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).

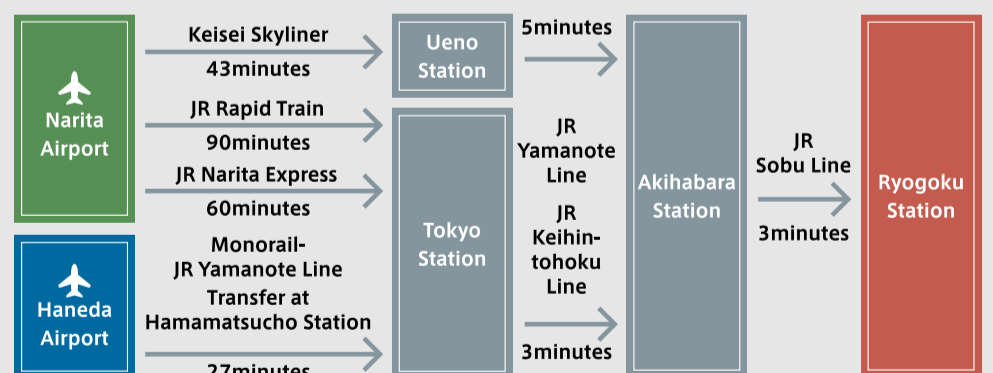
Family Day

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.

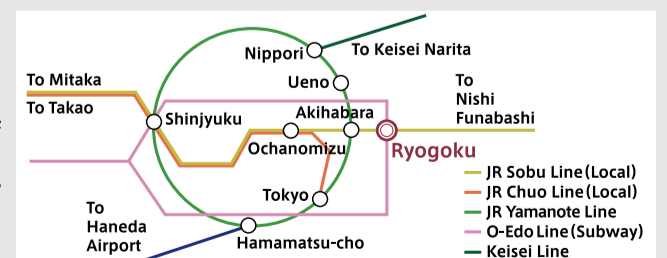
Getting Here

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



Special Exhibitions Closure Due to Renovation

Special Exhibitions (1st floor) is scheduled to close for facility renovation from October 1 (Sunday) 2017 until around April 2019.