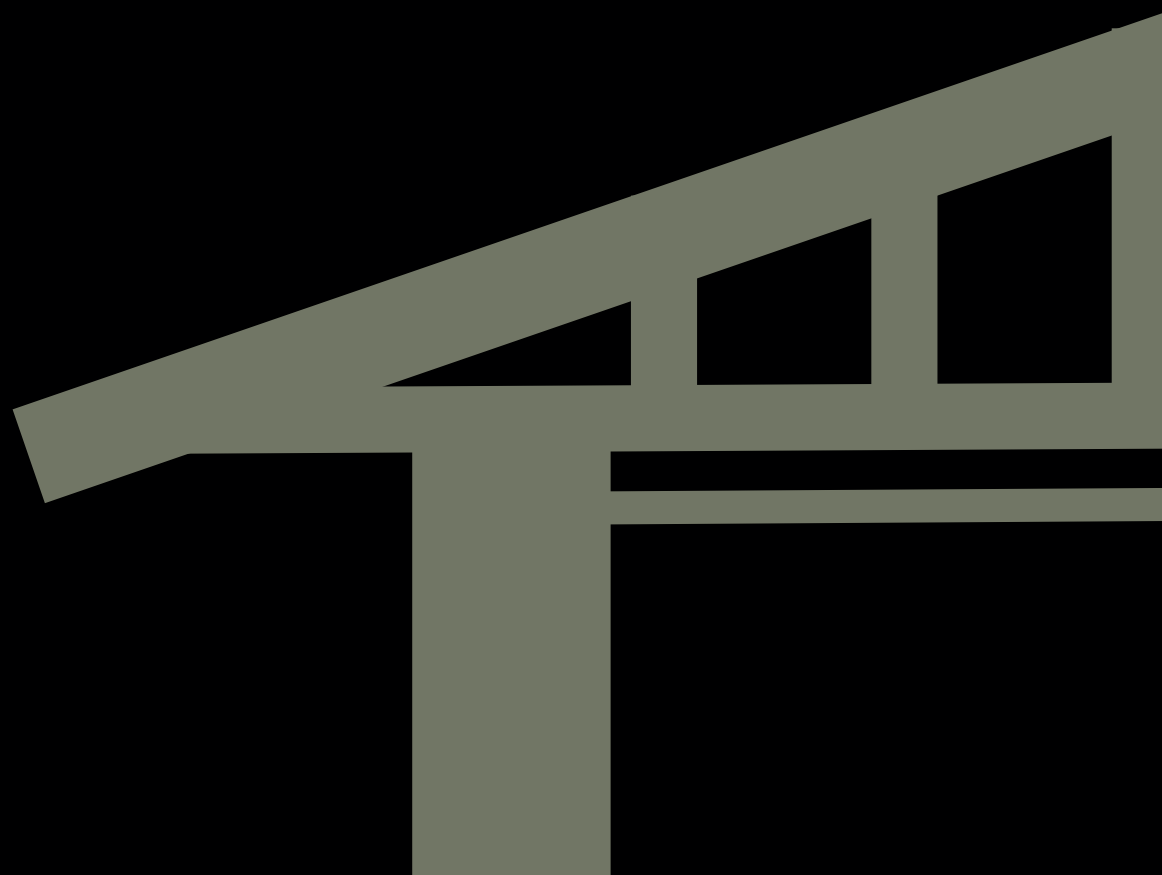


**30<sup>th</sup> Anniversary a History**  
**The Edo-Tokyo Museum and**  
**The Edo-Tokyo Open Air Architectural Museum**  
**Fiscal Years 2014–2022**



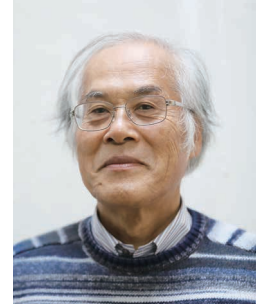
**Notes:**

- This book provides a comprehensive history of the 30 years of the Edo-Tokyo Museum and the Edo-Tokyo Open Air Architectural Museum, which opened in 1993. It introduces their achievements and activities. As “Edo-Tokyo Museum and Edo-Tokyo Open Air Architectural Museum: 20 Years of History” (hereinafter referred to as “20 Years of History”) was published on September 30<sup>th</sup> 2014, this book will mainly focus on the subsequent period, between April 1<sup>st</sup> 2014 and March 31<sup>st</sup> 2023.
- Throughout the book, the term “Edo-Tokyo Museum” is used instead of the full name “Public Interest Incorporated Foundation, Tokyo Metropolitan Foundation for History and Culture, Tokyo Metropolitan Edo-Tokyo Museum”, and “Edo-Tokyo Open Air Architectural Museum” is used instead of the full name “Public Interest Incorporated Foundation, Tokyo Metropolitan Foundation for History and Culture, Tokyo Metropolitan Edo-Tokyo Museum Annex Edo-Tokyo Open Air Architectural Museum”.
- Each fiscal year covers the period from April 1<sup>st</sup> to the following March 31<sup>st</sup>, according to the museum’s definition of the year. For example, “fiscal year 2022”
- In this book, the days and months indicated before 1872 follow the lunar calendar, and those afterwards follow the solar calendar.
- Information about each museum’s project was taken from “Project Achievement” documents and individual brochures.
- In the case of groups and individuals whose names change over time, they are given according to the nomenclature of the period under discussion. Individual titles follow the same convention.

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# Foreword



## Marking the 30<sup>th</sup> Anniversary

The Edo-Tokyo Museum and the Edo-Tokyo Open Air Architectural Museum are celebrating the 30<sup>th</sup> year since its establishment. The span of 30 years is a length that can be a milestone, as you may feel when you look back on your own life.

Looking back over these three decades, my first reflection is a deep sense of gratitude for our timely opening. At that time, artifacts related to Edo-Tokyo did not attract much attention. So, we were able to uncover reference materials and examples of arts and crafts that are no longer accessible, and the 30 architectural specimens collected in the Edo-Tokyo Open Air Architectural Museum are unique treasures that cannot be found anywhere else.

Operating a museum is akin to running a shop, goods flow in, and customers enter. As a result of being open for the past 30 years, our museum has gained the status it enjoys today as the Edo-Tokyo Museum.

Looking at recent events, three notable aspects stand out. The first is international interactions. Four history museums in Japan, China, and Korea (Our museum; the Capital Museum, Beijing, China; the Seoul Museum of History, Korea; and the Shenyang Imperial Palace Museum, China) cooperated in holding symposiums and promoting mutual exchanges. One of the outcomes of these interactions was the exhibition “1784, *Ordinary Days in Seoul*,” planned by the Seoul Museum of History to be held here in 2019. The presentation of the lifestyle and culture of Yu Man-ju, a *seonbi* (“scholar”) who lived in Hanyang (present-day Seoul) 200 years ago, was fascinating. In 2022, using *ukiyo-e* and folding screens from our collection, we held (or presented) “*Scenes Around Sumida River in Edo-Tokyo*” at the Seoul Museum of History, depicting the mother river of Edo and seasonal views along its banks. Since there had never been an exhibition of *ukiyo-e* in Korea before, this exhibition was well received.

In addition, we curated “*Ikimono: Life With Animals in Edo-Tokyo*” at the Maison de la Culture du Japon à Paris in 2022. This exhibition was very popular, and the catalogue was published as a book by a French publisher. The rich content of our exhibitions featuring materials from our collection is a testament to our museum’s 30 years of activity.

Our focus on digitization is another highlight, as we work to create a digital archive of over 300,000 items from our collection, so that users can access their images and information from anywhere in the world. Social networking is also important to us, and our experts post various articles to spread the charm of our museum.

The most significant news for the museum’s 30<sup>th</sup> anniversary of our museum is the major renovation of the building, which will force the Museum to closure for four years. After 30 years, even the architecture has reached a milestone in its life. Deteriorating facilities will be replaced and some parts of the exhibition space will change dramatically. Construction is already underway, and our staff is moving around like busy bees, perhaps even more so than when the museum is open.

Written with a view of the scaffolding outside the temporary office, amidst loud noise and the sound of construction.

March 2024

**Fujimori Terunobu**

Director, Tokyo Metropolitan Edo-Tokyo Museum



# 30 Years of History in Timeline

1993 → 2023

\* Items that are common to both the Edo-Tokyo Museum and the Edo-Tokyo Open Air Architectural Museum are listed in bold in the Edo-Tokyo Museum section, as it is the main body of the museums.

<b>Edo-Tokyo Museum</b>	<b>Edo-Tokyo Open Air Architectural Museum</b>
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## 1993

- **March 28<sup>th</sup>: Tokyo Metropolitan Edo-Tokyo Museum opens. Operated by Edo-Tokyo History Foundation, with Kodama Kota as the first director**
- July 10<sup>th</sup>: Edo-Tokyo Museum reaches 1 million visitors

- March 28<sup>th</sup>: Tokyo Metropolitan Edo-Tokyo Museum Annex Edo-Tokyo Open Air Architectural Museum opens, taking over materials from the former Musashino Folk Museum, including the National Important Cultural Property “Clay Earring”. 12 buildings are reconstructed
- June 20<sup>th</sup>: “Takei Sanshodo (Stationery Store)” opens to the public (the 13<sup>th</sup> building)

## 1994

- March 23<sup>rd</sup> – 27<sup>th</sup>: First Anniversary Event is held

- June 1<sup>st</sup>: “Hanaichi (Flower Shop)” opens to the public (the 14<sup>th</sup> building)
- June 1<sup>st</sup>: “The garden of Korekiyo Takahashi’s house/ Musashino Spring-fed Pond” exhibition starts
- November 1<sup>st</sup>: “Tailor’s Workshop” opens to the public (the 15<sup>th</sup> building)

## 1995

- August 9<sup>th</sup>: Edo-Tokyo Museum reaches 5 million visitors
- **October 1<sup>st</sup>: The Tokyo Metropolitan Foundation for History and Culture is established by merging the Edo-Tokyo History Foundation and the Tokyo Metropolitan Cultural Promotion Foundation**

- June 13<sup>th</sup>: “House of Okawa in Den’enchofu” opens to the public (the 16<sup>th</sup> building)
- October 18<sup>th</sup>: “Jisho-in Mausoleum (Otama-ya)” (Tangible Cultural Property designated by the Tokyo Metropolitan Government) opens to the public (the 17<sup>th</sup> building)

## 1996

- **April 1<sup>st</sup>: Ogi Shinzo becomes the second director, with Kodama Kota as honorary director**
- June: The Edo-Tokyo Museum website is opened

- January 5<sup>th</sup>: “Kodera (Soy Sauce Shop)” warehouse “Soy Sauce Exhibition Room” opens to the public
- September 25<sup>th</sup>: “Residence of Hachirouemon Mitsui” opens to the public (the 18<sup>th</sup> building)
- December 4<sup>th</sup>: Volunteer trial activity begin (Wednesdays, Thursdays, and Fridays)

## 1997

- March 14<sup>th</sup>: 62 tools for manufacturing roof tiles and six roof tiles are named as Tokyo Metropolitan Area-designated tangible folk cultural properties.
- October 1<sup>st</sup>: Volunteer trial activity (pre-visit group orientation and foreign-language tour guides for permanent exhibition) begin

- January 28<sup>th</sup>: “House of Kunio Mayekawa” opens to the public (the 19<sup>th</sup> building)
- March 18<sup>th</sup>: “Residence of Hachirouemon Mitsui” warehouse and garden open to the public
- March 25<sup>th</sup>: “Tokiwadai Photo Studio” opens to the public (the 20<sup>th</sup> building)
- October 10<sup>th</sup>: “Farmhouse of the Tsunashima Family” opens to the public (the 21<sup>st</sup> building)

## 1998

- March 19<sup>th</sup>: Edo-Tokyo Museum reaches 8 million visitors
- March 28<sup>th</sup>: Fifth Anniversary Event (special lectures and other events)
- **April 1<sup>st</sup>: Takeuchi Makoto becomes the third director, with Ogi Shinzo as advisor**

- February 28<sup>th</sup>: “House of Koide” opens to the public (the 22<sup>nd</sup> building)
- March 4<sup>th</sup> – May 5<sup>th</sup> Fifth Anniversary Event
- April 1<sup>st</sup>: Store warehouse-style resting place opens
- May 17<sup>th</sup>: Reaches 1 million visitors
- June 2<sup>nd</sup>: “House of Uemura” opens to the public (the 23<sup>rd</sup> building)

- July 5<sup>th</sup>: Tea Arbor “Kaisuian” opens to the public (the 24<sup>th</sup> building)
- August 1<sup>st</sup>: Volunteer activities introduced
- November 14<sup>th</sup>: “Maruni Shoten (Kitchenware Store)” opens to the public (the 25<sup>th</sup> building)

## 1999

- January 8<sup>th</sup>: Regular column “Edo-Tokyo Museum Kura-meguri” in the Yomiuri Shimbun Tokyo Metropolitan Edition begins
- April: Volunteer exhibition guides in Japanese begin
- October 1<sup>st</sup>: Trial of making reference documents from the museum’s collection available for viewing begins
- October 1<sup>st</sup>: The museum library begins to release microfilm archives of historical documents such as “Katsu Kaishū Related Documents” and “Yotsuya Shiochō 1-chome Documents”
- June 20<sup>th</sup>: The museum character’s name “Edomaru” is announced
- October 16<sup>th</sup>: City train model 7500 (Toei 7500 Series) opens to the public
- November 27<sup>th</sup>: “Murakami Seikado (Cosmetic Manufacturer)” opens to the public (the 26<sup>th</sup> building)

## 2000

- June 27<sup>th</sup>: The “*Moegiaoi-ji-montsuki komon-zome Dofuku*” (Haori <half length coat> given from Tokugawa Ieyasu to Imamura Masanaga, one of his commanders, as a reward for his valor in the siege of Osaka Castle) is designated as a National Important Cultural Property.
- October 15<sup>th</sup>: Edo-Tokyo Museum permanent gallery reaches 10 million visitors
- December 4<sup>th</sup>: The *Oranda Fusetsugaki* (world information from the Dutch chief) is designated as a National Important Cultural Property.
- December 12<sup>th</sup>: Toei Subway Oedo Line, Ryogoku Station (Edo-Tokyo Hakubutsukan-mae) opens
- January 28<sup>th</sup>: “Kawano Shoten (Oil-paper Umbrella Wholesale Store)” opens to the public (the 27<sup>th</sup> building)

## 2001

- June 22<sup>nd</sup>: “Original Glass Plates of the Photographs of the Former Edo Castle (29 Sheets)” are designated as National Important Cultural Properties
- December 21<sup>st</sup>: Distribution of the e-mail magazine “Edo-Tokyo Museum News Letter” begins (published on the third Friday of each month)
- January 17<sup>th</sup> – 19<sup>th</sup>: Cooperation project with schools “Experience Life in Olden Times” begins
- March 1<sup>st</sup>: Edo-Tokyo Open Air Architectural Museum website launched
- April 1<sup>st</sup>: Edo-Tokyo Open Air Architectural Museum Tomo no Kai (Friends of the Museum) is established

## 2002

- **March 29<sup>th</sup>: Tokyo Metropolitan Edo-Tokyo Museum rules and regulations are amended (opening hours and admission fee for the permanent exhibition are amended from April 1<sup>st</sup> 2002)**

## 2003 [10<sup>th</sup> anniversary]

- January: The 400<sup>th</sup> Anniversary of the Beginning of the Edo Period Event begins
- March: The 10<sup>th</sup> Anniversary Event begins. The official character of the Edo-Tokyo Museum, “Gibo-chan”, is announced
- April 18<sup>th</sup>: Reaches 2 million visitors
- November 22<sup>nd</sup>: East Zone Lawn opens

## 2004

- June 8<sup>th</sup>: The 257 stereo glass plate negative photographs pertaining to the Jinshin Survey are designated as National Important Cultural Properties

## 2005

- April 1<sup>st</sup>: Library collection search (OPAC) opens to the public on the Internet

## 2006

- **April 1<sup>st</sup>: Edo-Tokyo History Foundation continues management of Edo-Tokyo Museum and others as the designated operator**
- October 21<sup>st</sup>: Reaches 3 million visitors

## 2007

- March 15<sup>th</sup>: The museum library, the Tokyo Metropolitan Library, the Tokyo Metropolitan University Library Information Center, the Tokyo Metropolitan Assembly Library, and the Special Tokyo 23 Wards Self-Government Information Exchange Center install the Internet-based "Tokyo Reference Research" system in their facilities

## 2008 [15<sup>th</sup> anniversary]

- March: The 15<sup>th</sup> Anniversary of the Edo-Tokyo Museum Event is held
- March: The 15<sup>th</sup> Anniversary of the Edo-Tokyo Open Air Architectural Museum Event is held

## 2009

- April 1<sup>st</sup>: A foundation group consisting of the Tokyo Metropolitan Foundation for History and Culture, Kajima Tatemono Sogo Kanri Co.,Ltd., and Asahi Breweries, LTD. take over management of the museum (until March 2017)

## 2010

- April 1<sup>st</sup>: In accordance with the amendment of the public service corporation system, the museum is incorporated under the Tokyo Metropolitan Foundation for History and Culture
- December 11<sup>th</sup>: Reaches 4 million visitors

## 2011

- March 11<sup>th</sup> – Temporarily closed due to the Great East Japan Earthquake
- April 29<sup>th</sup>: Special exhibition, restaurant, and shop reopen
- May 1<sup>st</sup>: Whole facility reopens
- March 12<sup>th</sup>, 13<sup>th</sup> and 15<sup>th</sup>: Closed as a result of the Great East Japan Earthquake (March 14<sup>th</sup> is a regular closed day)
- March 19<sup>th</sup> – April 28<sup>th</sup>: Opening hours shortened by 30 minutes to save electricity due to the Great East Japan Earthquake (closing time: 17:00)
- September 3<sup>rd</sup> – 4<sup>th</sup>: "Mantoku Inn" and "Yamatoya Store (Grocery Store)" open to the public (the 28<sup>th</sup> and 29<sup>th</sup> buildings)

## 2012

- June 14<sup>th</sup>: Japanese Liaison Council of History and Folk Museums kick-off meeting is held
- The lighting in the permanent exhibition room is changed to LED

## 2013 [20<sup>th</sup> anniversary]

- March 23<sup>rd</sup> – 29<sup>th</sup>: The 20<sup>th</sup> Anniversary of the Edo-Tokyo Museum Event is held
- March 28<sup>th</sup>: The 20<sup>th</sup> Anniversary of the Edo-Tokyo Open Air Architectural Museum Event is held
- April 20<sup>th</sup>: "House of Georg de Lalande" opens to the public (the 30<sup>th</sup> building)

## 2014

- December 1<sup>st</sup> – March 27<sup>th</sup> 2015: Permanent exhibition room are closed for renovation
- March 9<sup>th</sup> – March 27<sup>th</sup> 2015: Whole facility is closed for renovation
- November 23<sup>rd</sup>: Reaches 5 million visitors, and a commemorative event is held

## 2015

- March 28<sup>th</sup>: Renovated permanent exhibition room opens
- March 16<sup>th</sup>: "House of Kunio Mayekawa" is designated as a Tokyo Metropolitan Tangible Cultural Property (Architecture)
- April 8<sup>th</sup>: "Farmhouse of the Yoshino Family", "Farmhouse of the Tenmyo Family", and "Elevated Granary from Amami-Oshima Island" are designated as Koganei City Tangible Cultural Properties

## 2016

- July 1<sup>st</sup>: Fujimori Terunobu is appointed as the fourth director, and Takeuchi Makoto becomes honorary director

## 2017

- April 1<sup>st</sup>: Tokyo Metropolitan Foundation for History and Culture continues management of the Edo-Tokyo Museum and five other institutions (until March 2021)
- October 1<sup>st</sup>: Entire facility is closed for renovation of the hall and other areas (until March 31<sup>st</sup> 2018)

- March: 360-degree Panoramic View opens
- March 27<sup>th</sup>: Visitor Center introductory exhibition renewal

## 2018

- April 1<sup>st</sup>: Reopens (permanent exhibition room and library)
- April 12<sup>th</sup>: Permanent exhibition room 360-degree panoramic view opens
- October 31<sup>st</sup>: "Scroll Tray with Motif of Japanese Bittersweet and White-eyes in *Maki-e* lacquer (Hara Youyusai, Sakai Hōitsu)" is designated as a National Important Cultural Property

## 2019

- March 26<sup>th</sup>: Digital archive renewal
- April 27<sup>th</sup>: Special exhibition room reopens
- August 1<sup>st</sup>: Renovated first floor hall reopens

- March 7<sup>th</sup>: "House of Koide" and "Residence of Hachirouemon Mitsui" are designated as Tokyo Metropolitan Tangible Cultural Properties (Architecture)

## 2020

- February 29<sup>th</sup> – May 31<sup>st</sup>: Temporarily closed due to measures to curb the COVID-19 pandemic containment measures
- Due to the temporary closure, special exhibition opening periods are changed
- June 2<sup>nd</sup>: Reopens

- February 29<sup>th</sup> – May 31<sup>st</sup>: Temporarily closed due to measures to curb the COVID-19 pandemic containment measures (until June 1<sup>st</sup>)
- Due to the temporary closure, special exhibitions, scenery reconstruction, and events are cancelled
- June 2<sup>nd</sup>: Reopens
- July: Educational content "eraberu manaberu edomaru hiroba" open

## 2021

- April 1<sup>st</sup>: Tokyo Metropolitan Foundation for History and Culture continues management of the Edo-Tokyo Museum (until March 2027)
- April 25<sup>th</sup> – May 31<sup>st</sup>: Temporarily closed due to measures to curb the COVID-19 pandemic containment measures (until May 31<sup>st</sup>)
- Due to the temporary closure, special exhibition opening periods are changed (see p.9 for details)
- June 1<sup>st</sup>: Reopens (with introduction of date-specific advance reservation system)

- January 2<sup>nd</sup> – : Temporarily closed due to measures to curb the COVID-19 pandemic containment measures (until May 1<sup>st</sup>)
- Due to the temporary closure, special exhibitions, scenery reconstruction, and events are cancelled
- June 1<sup>st</sup>: Reopens (with introduction of date-specific advance reservation system)

## 2022

- April 1<sup>st</sup> – : Closed for major renovation
- April: smartphone app Hyper Edohaku Edo Ryogoku Edition released

- January 11<sup>th</sup> – : Temporarily closed due to measures to curb the COVID-19 pandemic (until March 21<sup>st</sup>)
- March 22<sup>nd</sup>: Reopens
- August 6<sup>th</sup> – 7<sup>th</sup> Edo-Tokyo Open Air Architectural Museum's [Special Evening Opening] Downtown Summer Evening is held after a three-year postponement

## 2023 [30<sup>th</sup> anniversary]

- March 28<sup>th</sup> – : The 30<sup>th</sup> Anniversary of the Edo-Tokyo Museum

- March 28<sup>th</sup>: The 30<sup>th</sup> Anniversary of the Edo-Tokyo Open Air Architectural Museum



# Edo-Tokyo Museum



# Main Projects

## Permanent Exhibition

With the advantage of its huge 9,000m<sup>2</sup> space, the museum features many life-sized models reconstructed based on comprehensive research and study, as well as small-scale models that visualize how life was at the time, real materials, and hands-on exhibitions.

It exhibits around 2,000 items at all times, while rotating the displays twice a month in renewal exhibitions in order to protect the cultural properties.

It was renovated in 2015 to create a new section, “From Edo to Tokyo”, and several new models including “*Honmaru and Ninomaru Palaces in Edo Castle in the Last Year of the Tokugawa Shogunate*”, contributing to the unique quality of the museum, where you can enjoy learning about the city and culture of Edo and Tokyo, and the lives of the people who lived there.



# Edo Zone

## E1 Edo Castle and the District Zones

Tokugawa Ieyasu was forced to relocate his domain to the Kanto region in 1590, establishing his base in Edo. Inheriting the prosperity of the area, which had been accumulating since the building of Edo Castle by Ōta Dōkan, he began to cultivate it as a castle town. Later, when he was appointed *Sei Taishogun* (Great General), Edo Castle was further developed and the town saw more immigration of *daimyo* lords, *hatamoto* retainers of the government, and *gokenin* vassals, along with their families and servants. The town was planned to have areas for shrines and temples, and others for residents to form a

capital city suitable for the *bakufu* (shogunate government).

“Edo Castle and the District Zone” section tells the story of the city’s origins, focusing on the building of Edo as the starting point for Tokyo, with details about the shogunate system and its diplomatic relations. In addition, furniture belonging to Tenshōin, the principal wife of Tokugawa Iesada, and Kazunomiya, the principal wife of Tokugawa Iemochi, are displayed, along with a variety of magnificent furniture belonging to the Tokugawa family and other lords.

### Nihonbashi Bridge (Model)

Restoration time period: Early 19<sup>th</sup> century Scale: 1/1

Nihonbashi Bridge was built in 1603, after the shogunate government had relocated to Edo. Located in the castle town, it became the locus of many roadways, and informs us about the prosperity of the city.

In the museum space, the 26 meter northern half of the bridge has been reconstructed, to the height and width of the original, becoming a symbol of the museum.



### Honmaru and Ninonmaru Palaces in Edo Castle in the Last Years of the Tokugawa Shogunate (Model)

Restoration time period: Late Edo period Scale: 1/200

Of the *honmaru* (main building), *ninomaru* (outer citadel), and *sannomaru* (outermost area) that make up the central castle, the *honmaru* and *ninomaru* were created as models. Restoration time period for these models is the late edo period. At that time, the castle keep had been destroyed by fire, but the museum included a model of it without coloring to give visitors an idea of the height of the castle.



### Hands-on Exhibit

#### Edo Castle pictures on the partitions in the *Matsunorōka*

Gaining recognition from the Ako incident (the forty-seven *rōnin*) was a corridor leading from the large hall where the *daimyo* were granted an audience with the Shogun to Hakushoin Library. Pine trees were painted on the partitions in the corridor by Kano school artists.

To enable visitors to experience the corridor, a section of the partition painting “Preliminary Sliding-door Paintings for the Edo Castle Honmaru” (Tokyo National Museum) is enlarged and exhibited.



### Warrior Culture

When discussing the samurai class in the Edo period, armor such as suits and swords, gorgeous palanquins, and wedding furnishings are essential.

In this “Warrior Culture” section, the furniture of the Shogun’s family, and that of other lords’ families acquired by the museum are displayed on a regular rotation.

## E2 Life of the Townspeople

In the Edo period, many commoners lived in apartments called *nagaya* (lit., “long house”), where people of different occupations helped each other in everyday life.

On display are life-sized models of *Munewari nagaya* (A split row house), and also references of how communities functioned, their facilities, food, clothing, and shelter, and some of the disasters and diseases that afflicted Edo at the time, illustrating how common people lived in the city.

### **Munewari nagaya (A split row house) (Model)**

Restoration time period: Late Edo period Scale: 1/1

A *nagaya* apartment is a building of one story that was partitioned into several houses. Among these, *munewari nagaya* were buildings where spaces were partitioned into separate rooms at the front and back. In the cramped spaces that made up about twenty percent of Edo town, many residents lived in rented accommodation like this.



## E3 Publication and Information

In the Edo period, the publication of printed matter was common, and it was the means by which people obtained news about incidents and disasters. This led to the publication of various printed matter such as *kusazōshi* picture books and *nishiki-e* painting: blossoms of the unique publication culture of Edo.

In this section, the process of book and painting production through to sale is introduced with an exhibition of various published items.

### **Bookshop of light fiction (Model)**

Restoration time period: late Edo period Scale: 1/1

Based on the shop “Kansen-dō” run by Izumiya Ichibei, as described in “Tōkaidō Meisho Zue” (Pictures of Tōkaidō Famous Sites), published in 1797. The shop produced illustrated storybooks known for having yellow covers, and *nishiki-e* along with maps and school textbooks. The model includes *ukiyo-e* of sumo wrestlers and actors, who were popular stars of the time.



## E4 Commerce of Edo

In the Edo period, changes to lifestyle were mirrored by economic transitions. A huge center of commerce, Edo was supplied with goods transported by boat from Kamigata, an area in the west with Osaka at its center. In addition, Mitsui-Echigoya introduced new sales methods, such as “shop front purchase” and “cash only, price as advertised”.

This area shows how goods were transported into Edo and how they were bought and sold, along with the money and business practices of the time.

### **Mitsui Echigo-ya dry-goods store (Model)**

Restoration time period: Early 19<sup>th</sup> century Scale: 1/1

The store front of Mitsui Echigo-ya, a representative clothing shop of the Edo period, is reconstructed here. Before them, businessmen visited clients to provide items, and received fees from them with added interest later. However, Mitsui Echigo-ya invited the method of selling products at their store front for cash, without interest: “cash only, price as advertised”.



## E5 Villages and Islands Linked with Edo

Growing into a major consumer capital, the population of Edo increased dramatically through immigration from other regions of Japan for work, and the area of the city expanded. Not only goods from Kamigata (in west Japan), but also produce from the neighboring farming areas and the seven islands of Izu were commonly brought in.

In this section, through Shishuku, the first accommodation town of “the five highways” that were the gateways for distribution and river transit in the Kanto region, connections between Edo and Kanto are introduced with reference to maps and pictures.

### **Jōsuimasu (Supply Water Measure) / Kidoi (Wooden Flume) / Tsugite (Joint) / Jōsui Ido (Supply Water Well)**

Excavated from the Shiodome Ruins

Tamagawa Aqueduct, taking water from Hanemura midway down the Tama river, cutting 43 kilometers across Musashino, and finally spreading like a grid through underground water paths from Yotsuya Ōkido, supplied water to people throughout the city of Edo. From Tamagawa Aqueduct, the water was channeled for drinking water and for irrigation water to be used in the villages of the Tama area, and for helping the establishment of new rice paddies.



## E6 Edo's Four Seasons and Its Entertainment Districts

The people of Edo loved spending time visiting the sites of each season, and enjoying seasonal events such as festivals and fairs. In particular, entertainment districts were busy with people enjoying attractions like theater plays and shows, and eating out. It was a space of freedom, liberating them temporarily from the drudgery of mundane life. After roadways and post towns were established, travel of common people heading on pilgrimages and pleasure trips became popular. This section introduces the cultural activities of the people of Edo.

### Area to the west of Ryōgokubashi Bridge (Model)

Restoration time period: Late Edo period Scale: 1/30

A scene at Area to the west of Ryōgokubashi Bridge, a prominent entertainment district, is presented with approximately 1,500 dolls. It shows the lively atmosphere of the time, featuring places like a show-house, a resting tea house, street vendors, and houseboats, based on remaining *nishiki-e* paintings.



## E7 Cultural City Edo

Samurai, townspeople and cultured people from other regions gathered in the city of Edo, and various cultural activities emerged from their communication. Furthermore, despite the policy of national isolation, people were connected to the wider world through Holland, China and Korea, and cultural exchanges continued. This section introduces the growing cultural activities of Edo and the acceptance of foreign culture.

### Cultural Exchange with Foreign Countries

Imported items, study, and technology intrigued people and were appreciated in the country. Ceramics and lacquerware that were in high demand in Europe are on display to highlight international communication.



## E8 Aesthetics of Edo

As Edo matured as a city, a uniquely refined aesthetic – sometimes referred to as “*Edo-gonomi*” – was formed, and people showed great interest in design of clothes and other fashion items, as well as furniture. Here, with the theme of “Adornment and Decoration”, craft artifacts are on display. Also, through “The World of *Ukiyo-e*”, you will be guided from the birth of the art form through its development, its famous artists, and paintings that travelled overseas.

### Model of Hokusai’s studio (Model)

Restoration time period: around 1842 Scale: 1/5

This reconstruction shows the painting room at Hannoki Baba, Honjo Kamezawa Chō, where Katsushika Hokusai lived with his daughter Oei around 1842. It was created based on the painting “Image of Hokusai’s Temporary Residence”, by Hokusai’s student Tsuyuki Iitsu (collection of the National Diet Library).



## E9 Theatres and Pleasure Quarters

Theaters such as *kabuki* was the most popular form of entertainment for all people of Edo, regardless of their class. In this section, the characteristics of Edo *kabuki* are explained, with displays of theater playhouses and the actors who were admired by the people. It also touches upon the development of Yoshiwara, the government-authorized red light district, which served as a social club and as a base for courtesans.

### The Skeroku Stage (Model)

Restoration time period: Late 18<sup>th</sup> century Scale: 1/1

The well-known Edo *Kabuki* play “*Sukeroku*” is displayed on a stage common in the late Edo period, in a fictional setting. Much of the tradition of *kabuki* continues to this day in the form of clothing and large and small props. The same props that are used today were made and exhibited on this stage.



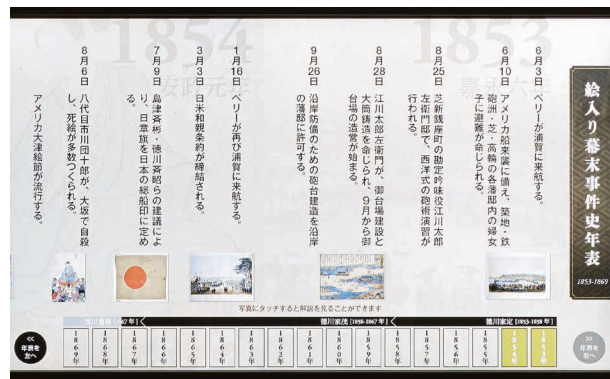
## E10 From Edo to Tokyo

In 1868, 15 years after Commodore Perry’s ships arrived in Uraga and requested the opening of the nation, the 260-year Edo period ended, and a war broke out between the new government and the former shogunate. Katsu Kaishū, a shogunate vassal, insisted on the surrender of Edo castle without bloodshed and achieved his goal.

With a focus on Katsu, who worked hard for the safe evacuation of Edo castle, we introduce the end of the Edo period and the restoration when Edo became Tokyo.

### Illustrated chronology of the late Edo period

Visitors can follow the political incidents that occurred at the end of the shogunate rule and in the Meiji restoration on the touch panel, along with various news and events that shed a light on the social situation of the time. They are explained with rich sources of referential images from the museum’s collection, such as *nishiki-e* and *kawaraban* magazines.



## Edo-haku Yose (Edo performers’ Theater)



kappore

Since September 2005, an Edo-haku Yose show has been held in front of the Nakamura-za Kabuki Theater on the 5<sup>th</sup> floor in the permanent exhibition room. Various traditional performances take place each season, including *rakugo*, *daikagura* circus shows, *kappore* (comical dance), and musical instrument demonstrations, as well as displays of automaton, and *kiyari* (workman’s chants) and ladder-climbing by the Edo Firefighter Club.

# Tokyo Zone

## T1 Tokyo in the Age of “Civilization and Enlightenment”

In Tokyo in the Meiji period, the new government committed to building a capital suitable for the new era. Ginza Brick Street was designed as a fire-resistant western-style city, and Rokumeikan became a symbol of westernization. We show how the city changed from its origin as Edo, the birth of the capital Tokyo, and its development leading to today.

### Newspaper office, Chōya Shimbun-sha (Model)

Restoration time period: 1877–86 Scale: 1/1

In the Meiji period, Ginza Brick Street was home to many newspaper publishers, making Ginza a center of journalism. Chōya Shimbun occupied an office at the junction of Ginza 4-chome and was made popular by president Narushima Ryūhoku and editor-in-chief Suehiro Tetchō, and their sharp criticism of the new government.



### Ginza “Bricktown” (Model)

Restoration time period: 1882–86 Scale: 1/25

Ginza “Bricktown” was established and constructed by the new government after a huge fire consumed the entire Ginza area in February 1872. It was designed by Thomas James Waters. The model depicts a horse carriage passing by on the road and people living in the back streets.



## T2 Behind the Scenes of “Enlightenment”

While civilization and enlightenment progressed, the daily lives of common people retained many customs of Edo. In schools, modern education was not adopted immediately, but many private schools developed from *terakoya*. Displayed here are block prints describing the life of common people, alongside references regarding the establishment of modern education, and school textbooks of the time.

### Hands-on Exhibits

Wooden Dumbbells (replica)  
Meiji Era

With the implementation of the Educational System in 1872, physical education was designated as a school subject for the first time in Japan. Wooden dumbbells became popular in school gymnastics. In this experiential attraction, you can do exercises with a wooden dumbbell, based on the exercise dice game of the new style elementary schools from 1886.



## T3 Tokyo and the Industrial Revolution

In the capital city Tokyo, the Meiji government’s policies of *fukoku kyōhei* (lit., “fortifying the country; strengthening the military”) and *shokusan kōgyō* (lit., “encouragement of new industry”) led to great industrial growth. The National Industrial Exhibition held in Ueno contributed to the development of private companies. While heavy industries developed rapidly from the mid to late Meiji period, society suffered various consequences, such as noise pollution and poor labor conditions. Scenes of the growing industry of Tokyo are introduced here.

### City of Commerce and Industry

Under the new Meiji government’s slogan of *shokusan kōgyō* (lit., “encouragement of new industry”), Tokyo was transitioning into a city of commerce and industry. In this section, documents detailing the process of paper manufacturing at Oji Paper, and *nishiki-e* depicting the National Industrial Exhibition venue, among others, show Tokyo’s industrial development.



## T4 Urban Culture and Recreation

After the enlightenment, Tokyo became a place full of colorful culture and entertainment. Following World War I, the economy grew, leading to a new lifestyle featuring mass production and mass consumption. The gaze of the population looked out to the world, and together with developments in the information and entertainment industries, media like newspapers and magazines expanded. Popular culture is explored here through models with demonstrations and various historical references.

### “Ryōunkaku” tower (also known as the “Asakusa Twelve stories”) (Model)

Restoration time period: 1890 Scale: 1/10

Ryōunkaku was a Twelve stories observation tower, which opened in 1890 in Asakusa. It was a very popular symbol of the area until it was destroyed in the Great Kanto Earthquake of 1923. This model was created based on photographs and *nishiki-e* from the time. The lights inside are turned on every few minutes and a recording of *jinta* (citizen orchestra) music, which was popular in the Taisho period, is played.



## T5 The Great Kanto Earthquake

Striking on September 1<sup>st</sup> 1923, the Great Kanto Earthquake caused widespread destruction, with fire spreading after the quake leaving 70,000 casualties in Tokyo. After the disaster, a comprehensive recovery project for the whole Tokyo area took place, completely changing the look of the streets.

A 24-kilometer discharge channel was also created for areas along the Sumida river, which often flooded, completed in 1930. The disasters that were crucial in shaping Tokyo as it is today are explored here.

### The Great Kanto Earthquake: Conditions of fire within the city of Tokyo (Animation)

This animated movie shows how the fire spread after the earthquake. It traces the progress of the fire chronologically from the earthquake at 11:58am on September 1<sup>st</sup> 1923 to about 10:00am on September 3<sup>rd</sup>. A severe fire tornado occurred at the Honjo Clothing Factory Site (now Yokoami Park in Sumida).



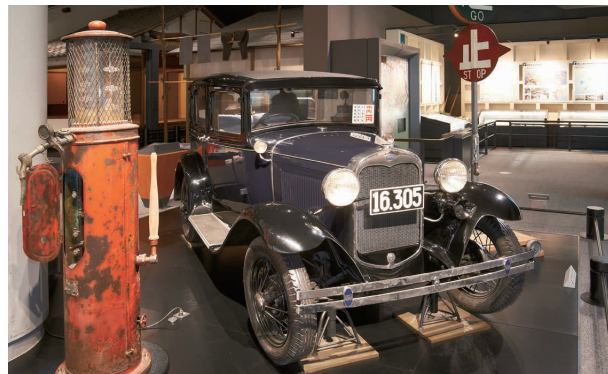
## T6 Modern Tokyo

From the Taisho to early Showa periods, the lifestyle of the people living in Tokyo changed dramatically. The so-called salaryman class expanded, leading to the separation of housing and working places. Railway lines towards suburban communities opened one after another, with more people settling in homes away from the center of Tokyo in the suburbs. Shibuya and Shinjuku, as terminal stations, developed into new downtown areas. To examine the transitions of the city and lifestyles, this section offers insights from various angles, including infrastructure, housing, work, and leisure time.

### Re-Creation of “Entaku” (one-yen Taxi) [Ford A, Four-door Sedan]

Period: 1931 (Made by Ford Motor Company)

*Entaku* (One-yen taxis) operated in the city of Tokyo with a set fee of one yen. In 1927, when *Entaku* were popular, Tokyo had 15-wards structure within the area enclosed by the Yamanote Line. However, in 1932 it increased to 35 wards, encompassing the area of today's 23 wards. Due to the enlargement of the city area, the *Entaku* price was revised.



## T7 Air Raids and the Citizens of Tokyo

In December 1941, Japan entered the war opposing the UK, the US, and their allies. As the conflict dragged on, Japan was on the losing side, resulting in a shortage of goods, poverty-stricken citizens, and the fear of air raids. Many schoolchildren left their parents and evacuated to countryside. Countless people suffered from the damage caused by air raids, and the majority of Tokyo was reduced to ash.

In this section, life during the war and references related to the bombing of Tokyo describe the devastation.

### A wartime house (Model)

Restoration time period: 1944 Scale: 1/1

This is a model of a room in the kind of wooden house that was common in downtown Tokyo: a window into the lifestyle of Tokyo residents before the most severe air raids began. Paper was attached to windows in order to prevent nearby explosions creating glass shrapnel. The electric lights are covered with blinkers to prevent light from shining outside.





## T 8 Tokyo Revived

After the war ended, Japan was occupied by the allies, with the GHQ of the Supreme Commander of the Allied Powers in Tokyo. Foreign soldiers in the city lived in specially built residences, and many existing buildings were also confiscated and used for allied facilities. At the same time, Tokyo, which had been destroyed by fire, was suffering severe shortages of housing and goods, resulting in black market supply chains that supported life. How people survived and stayed strong in these chaotic circumstances is detailed here.

### Shinjuku: Night View of the Black Market (Model)

Restoration time period: 1947, fall Scale: 1/10

Black markets were illegal markets that sprang up near train stations where everything was burned out, offering various items that were in short supply at the time, such as food and daily goods. This model is a black market in Shinjuku, based on photographs and interview research.



## T 9 Toyo during the Times of Rapid Economic Development

Tokyo during the Times of Rapid Economic Development immediately after the war, people experienced shortages of supplies and food, but the domestic manufacturing industry recovered, and the nation entered a period of rapid economic development from around 1955. This was a time of economic improvement when laborers' wages increased and home appliances, including the "three sacred treasures" of monochrome television, washing machines, and fridges, spread quickly. The lifestyle of the period is introduced in this section, along with the 1964 Tokyo Olympics, a major event of the time.

### Hibarigaoka Housing Complex (Model)

Restoration time period: ca. 1962 Scale: 1/1 Resources supplied by Urban Renaissance Agency (UR) East Japan Rental, Housing Office

This is a series of housing complexes constructed in 1959, in the area spreading across the three towns of Tanashi-machi and Hoyacho of Kita-tama gun (both part of today's Nishi Tokyo) and Kurumecho (today's Higashi-Kurume). The doors with cylinder locks and the individual bathrooms, which indicate the assurance of privacy, became the definition of one's "own home".



## T 10 Tokyo Today

Tokyo is one of the most densely populated urban centers in the world, but it is also a city full of variety, with towns of different characters connected to one another. In this section, the new life and culture familiar to current residents are introduced in order to follow the path of how today's Tokyo changed and formed itself. "Facing the Issues of an Urban City", focusing on the negative side of high economic growth, and "Tokyo, Continuing to Change (1960-2010)" capture the transitions of the city and examine Tokyo after the period of rapid economic growth.

### Tokyo in Continuous Transition (1960-2010)

A comparison of each decade of Tokyo, from the 1960s to the 2010s. The urban scenes, familiar things, and phenomena that were born and disappeared in each period will give you a view of the transitions between different moments.



## Museum Laboratory



This experience and feel section is situated at the end of the viewing route. The laboratory space is divided into a housing model that reconstructs the way of life around 1954, and another space that holds various events. In the housing model, visitors can get a flavor of the way people lived before electronic appliances were available.

## Special Exhibitions

The museum holds various exhibitions that expand on the history and culture of Edo-Tokyo with many different themes and urban comparisons in and out of the nation, true to the purpose of a museum with urban history at its core.



①

2014 NHK Historical Drama Special  
Exhibition  
Gunshi Kanbei



May 27<sup>th</sup> – July 13<sup>th</sup> 2014

Curation: Yukiyoishi Shoichi, Saito Shin-ichi

Attendance: 75,272

Genius military strategist from the end of the Sengoku period, Kuroda Kanbei, who served Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu, was introduced with related historical references. This special exhibition was held in conjunction with an NHK historical drama.

②

When Marnie was There  
×  
Taneda Yohei Exhibition



July 27<sup>th</sup> – September 15<sup>th</sup> 2014

Curation: Wagatsuma Naomi, Okatsuka Akiko

Attendance: 74,388

Taneda Yohei, the art director of Yonebayashi Hiromasa's film "When Marnie was There", explained how he created "the world of Marnie", in which the animation pieces were expressed as though a real film set.

③

Tokyo Olympics and  
the "bullet train" Shinkansen



September 30<sup>th</sup> – November 16<sup>th</sup> 2014

Curation: Yukiyoishi Shoichi

Attendance: 47,480

Together with references from the locomotive industry that illustrate the history of the Shinkansen, the exhibition looked back on the Olympics and Paralympics held half a century before. It also traced the changes of society, culture, and way of life in Tokyo from the high economic growth period to the present.

④

Explore! Experience!  
Edo-Tokyo



December 2<sup>nd</sup> 2014 – March 8<sup>th</sup> 2015

Curation: Wagatsuma Naomi, Collection Management Section.

Attendance: 133,715

With the closure of the permanent exhibition room, models and other references were relocated to the exhibition space on the first floor to rearticulate the history and culture of Edo Tokyo with the museum's own collection.

⑤

Commemorating the 400<sup>th</sup> Anniversary of  
Shogun Ieyasu Tokugawa's Death  
"THE GREAT BATTLE OF  
SEKIGAHARA"



March 28<sup>th</sup> – May 17<sup>th</sup> 2015

Curation: Saito Shin-ichi

Attendance: 222,953

This exhibition looked back comprehensively on the battle of Sekigahara through arms and painting, with historical documents that detail the exact exchanges voiced at the battle.

⑥

2015 NHK Historical Drama Special  
Exhibition  
"Hana moyu"



June 4<sup>th</sup> – July 20<sup>th</sup> 2015

Curation: Yukiyoishi Shoichi, Tahara Noboru

Attendance: 49,961

Artifacts related to Sugi Fumi (later known as Katori Miwako) and Yoshida Shōin were shown together with historical references from the period, exploring the time of the Choshu Domain, and the people who lived from the end of the Edo period through the Meiji Restoration. This special exhibition was held in conjunction with an NHK historical drama.

7

### The Exhibition of TOKUGAWA'S CASTLES



August 4<sup>th</sup> – September 27<sup>th</sup> 2015

Curation: Saito Shin-ichi

Attendance: 114,388

This exhibition displayed precious items such as folding screens, picture maps, and craft pieces. In addition, the charms of the castles of Tokugawa, built by Iyasu and other *shoguns*, were introduced utilizing movie footage and models created with the latest modern technology.

8

### From Ukiyo-e to Photography: Cultural Awakening in Japan's Visual Field



October 10<sup>th</sup> – December 6<sup>th</sup> 2015

Curation: Okatsuka Akiko, Wagatsuma Naomi

Attendance: 40,585

Introducing the colorful expressions created from the end of the Edo period into the Meiji, through paintings like *ukiyo-e* and the photography that arrived at the end of the Edo period, this exhibition revealed one side of the modernization of Japanese culture.

9

### LEONARDO DA VINCI — BEYOND THE VISIBLE



January 16<sup>th</sup> – April 10<sup>th</sup> 2016

Curation: Saito Shin-ichi

Attendance: 270,012

Leonardo Da Vinci's attempts to approach the truth of the world through the observation of nature were explored through the painting "Madonna of the Yarnwinder", exhibited in Japan for the first time, his handwritten "Codex on the Flight of Birds", and other works.

2016

10

### 2016 NHK Historical Drama Special Exhibition "Sanada Maru"



April 29<sup>th</sup> – June 19<sup>th</sup> 2016

Curation: Tahara Noboru

Attendance: 111,775

At the battle of Osaka, the brave general Sanada Nobushige (Yukimura) built a small fortification attached to the south east side of Osaka Castle, known as "Sanada Maru", and held it well. Through items and historical references related to Nobushige, his humanity and the time in which he lived were detailed. This special exhibition was held in conjunction with an NHK historical drama.

11

### From Eary to Endearing: Yokai in the Arts of Japan



July 5<sup>th</sup> – August 28<sup>th</sup> 2016

Curation: Wagatsuma Naomi

Attendance: 217,674

This exhibition about *yokai* (Japan's strange apparitions), which have been familiar in Japan since the far past, investigated them through first-class artwork, from Jomon period clay dolls, *jigoku-e* paintings from the Heian and Kamakura periods, picture scrolls from the middle ages, and *ukiyo-e* of Edo, through to today's "Yo-kai Watch", with some National Treasures and Important Cultural Properties on display.

12

### Come Back! Siebold's Japan Museum



September 13<sup>th</sup> – November 6<sup>th</sup> 2016

Curation: Kobayashi Junichi, Tahara Noboru, Kubota Naoko, Okatsuka Akiko

Attendance: 46,100

A reconstruction of the Japan Museum that Siebold proposed was attempted, with about 300 pieces carefully selected from the Museum of Five Continents in Munich, Germany. The exhibition introduced the way in which Siebold examined the culture and society of Japan, with a retrospective of the exchanges between the different cultures of Japan and Europe in the 19<sup>th</sup> century.

13

### The Exhibition of the Sengoku Period — A Century of Dreams

November 23<sup>rd</sup> 2016 – January 29<sup>th</sup> 2017

Curation: Saito Shin-ichi

Attendance: 140,134

Historical references and artworks created in various places across the Japanese islands during the Sengoku period were gathered to examine a time that saw the spread of diversity. The dynamic and active lives of the people were also explored. This exhibition provided a new image of the Sengoku period.

14

### Edo and Beijing — Cities and Urban Life in the 18th Century

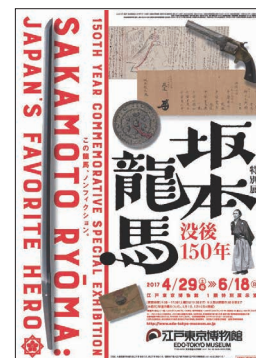
February 18<sup>th</sup> – April 9<sup>th</sup> 2017Curation: Eriguchi Yuko, Kutsusawa Hiroyuki,  
Kubota Naoko, Hu Yanhong

Attendance: 43,929

Centering on the 18<sup>th</sup> century, a time in which Edo achieved great development as a city, the history, life, and culture of Edo and Beijing were compared in this exhibition. This was one of the international exchange exhibitions based on the communication of the Japan, China, and Korea Museum Symposium, and co-research between our museum and the Capital Museum in Beijing, China.

15

### 150th Year Commemorative Special Exhibition Sakamoto Ryōma: Japan's Favorite Hero

April 29<sup>th</sup> – June 18<sup>th</sup> 2017

Curation: Tahara Noboru, Kosakai Daigo

Attendance: 116,017

An exhibition about Sakamoto Ryōma, featuring the hand-written letter that elucidated his own free approach to life with love for his family at its core, along with items and related references, including his favorite sword “Yoshiyuki”. The end of the Edo period was examined through the actions of Ryōma.

2019

16

### 2017 NHK Historical Drama “Naotora: The Lady warlord” “Sengoku! From Ii Naotora to Naomasa” Special Exhibition

July 4<sup>th</sup> – August 6<sup>th</sup> 2017

Curation: Saito Shin-ichi, Sugiyama Satoshi

Attendance: 55,635

During the Sengoku period, the female warlord Ii Naotora inherited her family under a male name: this exhibition described her dramatic life story. In addition, it also used related art pieces and historical documents to explore the progress of the Hikone Ii family through Ii Naomasa, who was educated by Naotora and later became a vassal of Tokugawa Ieyasu. This special exhibition was held in conjunction with an NHK historical drama.

17

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

April 27<sup>th</sup> – June 16<sup>th</sup> 2019

Curation: Sugiyama Satoshi

Attendance: 54,385

Through references related to the *Shoguns'* visits to Kyoto and pilgrimages to Nikko, and the journeys of princesses to Edo, maps of routes from the Edo period were traced. The histories of roadways that remain to this day were also explored in relation to the silk chest cover of Atsuhime and *nishiki-e* describing Tokugawa Iemochi's visit to Kyoto.

18

### The History of Sport in Japan From the Edo Period to the Tokyo Olympics

July 6<sup>th</sup> – August 25<sup>th</sup> 2019Curation: Kutsusawa Hiroyuki, Yoshida Naoko,  
Kosakai Daigo, Sugiyama Satoshi

Attendance: 49,626

This exhibition featured various items related to the traditional sports of the country, such as *kemari* (kicking ball), *sumo*, and *dakyū* (a game like polo), among other items and tools, as well as sporting equipment and medals belonging to the Japanese sportspeople who participated in the modern Olympics, revealing the history of sports and the Olympics in Japan.

19

## Samurai

— Peacekeeping Contributors in Edo Period



September 14<sup>th</sup> – November 4<sup>th</sup> 2019

Curation: Tahara Noboru,  
Kosakai Daigo, Okatsuka Akiko

Attendance: 48,363

Edo was one of the largest cities in the world – how did the samurai live there? This exhibition described the unchanged lifestyle of samurai that the people of Edo were familiar with, featuring living goods that were passed down within families.

20

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



November 19<sup>th</sup> 2019 – January 19<sup>th</sup> 2020

Curation: Koyama Shuko, Kosakai Daigo

Attendance: 129,768

Focusing on Kitagawa Utamaro, Tōshūsai Sharaku, Katsushika Hokusai, Utagawa Hiroshige, and Utagawa Kuniyoshi – all of *ukiyo-e* artists – this exhibition introduced various outstanding pieces, not only from domestic museums, but also from museums, galleries, and private collections in Europe, from the specific genres that the five are famed for.

21

## The Tradition of Edo Creativity — THE SKILL AND SOUL OF CRAFTSMEN GIVE BIRTH TO JAPANESE BEAUTY



February 8<sup>th</sup> – April 5<sup>th</sup> 2020  
Changed to February 8<sup>th</sup> – 28<sup>th</sup> 2020

Curation: Ochiai Noriko,  
Tanaka Yuji, Sugiyama Satoshi

Attendance: 11,077

This exhibition traced back the craftsmanship that the nation is renowned for, with a focus on five characteristic craftsmen of Edo Tokyo, utilizing the museum's collection and the Japan collection of Conte di Bardi (Enrico Carlo Luigi Giorgio di Borbone-Parma), who traveled to Japan in the early Meiji period (Museum of Oriental Art in Venice).

2020

22

## The Pioneers

— MASTERS OF EDO PAINTING



April 25<sup>th</sup> – June 21<sup>st</sup> 2020  
Changed to June 2<sup>nd</sup> – 21<sup>st</sup> 2020

Curation: Eriguchi Yuko, Yukawa Setsuko, Tahara Noboru

Attendance: 13,046

Painters such as Itō Jakuchū, Soga Shōhaku, Nagasawa Rosetsu, and Utagawa Kuniyoshi, whose strong characters come through in their work, and those who have been recognized as the “mainstream” of conventional Edo painting history, such as Tawaraya Sōtatsu, Ogata Kōrin, and Maruyama Ōkyo, are included in the “Genius 35” painters with selected works on display in this exhibition.

23

## Gifts from the Citizens 2019 — A Selection of New Acquisitions from 2018 Edo-Tokyo Seen through “Blue”



March 10<sup>th</sup> – May 10<sup>th</sup> 2020  
Changed to August 4<sup>th</sup> – September 27<sup>th</sup> 2020

Curation: Collection Management Section, Kosakai Daigo

Attendance: 20,265

This exhibition displayed items that the museum purchased or accepted as donations in 2020. Included were a rare portrait of the second *shogun* Tokugawa Hidetada; *nishiki-e* of one of the three beauties of Edo, Kasamori Osen, by Harunobu; and written documents related to one of three well-known shogunate retainers, Takahashi Deishu. It also introduced some of the museum's collection under the theme of “Blue”, a color that represented the appreciation of medical staff's work during the Covid-19 pandemic at that time.

24

## ANCIENT EGYPT

— THE CREATION OF THE WORLD



January 2<sup>nd</sup> – April 4<sup>th</sup> 2021  
Changed to November 21<sup>st</sup> 2020 – April 4<sup>th</sup> 2021

Curation: Sugiyama Satoshi, Iwasaki Akane

Attendance: 144,267

About 130 incredible pieces from the Egypt Collection of The Staatliche Museen zu Berlin (Berlin State Museums) were introduced with the theme of “the myth of the creation of the world”. The mysterious world of the Gods of Ancient Egypt was revealed through precious excavated items and animations.

25

### The Mount Fuji Challenges: Hokusai and Hiroshige



April 24<sup>th</sup> – June 20<sup>th</sup> 2021  
 Changed to April 24<sup>th</sup>, June 1<sup>st</sup> – 20<sup>th</sup> 2021

Curation: Koyama Shuko, Iwasaki Akane

Attendance: 14,816

Precious *ukiyo-e* wood block prints and printed books produced by Hokusai and Hiroshige, including a total of 46 pieces from the series “Thirty-six Views of Mount Fuji” were exhibited, with an explanation of the tireless challenges faced by the two giants of *ukiyo-e*, as seen in their masterpieces.

26

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



July 11<sup>th</sup> – September 22<sup>nd</sup> 2020  
 Changed to July 10<sup>th</sup> – September 20<sup>th</sup> 2021

Curation: Saito Shin-ichi, Kosakai Daigo,  
 Kawaguchi Tomoko

Attendance: 14,219

This exhibition focused on the events and scenes of Here (special occasions), such as ceremonies, festivals, and weddings, for the samurai class and families of businessmen. It revealed the cheerful side of the city of Edo, with excellent pieces and previously unseen items from the museum's collection.

27

### Jomon 2021 — Jomon people who lived in Tokyo



October 10<sup>th</sup> – December 6<sup>th</sup> 2020  
 Changed to October 9<sup>th</sup> – December 5<sup>th</sup> 2021

Curation: Tahara Noboru, Iwasaki Akane

Attendance 39,033

With the special cooperation of the Tokyo Buried Cultural Properties Center and other organizations, this exhibition gave a raw and vivid impression of the life of people in the Jomon period (between 14,000 and 300 BC), with the theme of “The Jomon in Tokyo”.



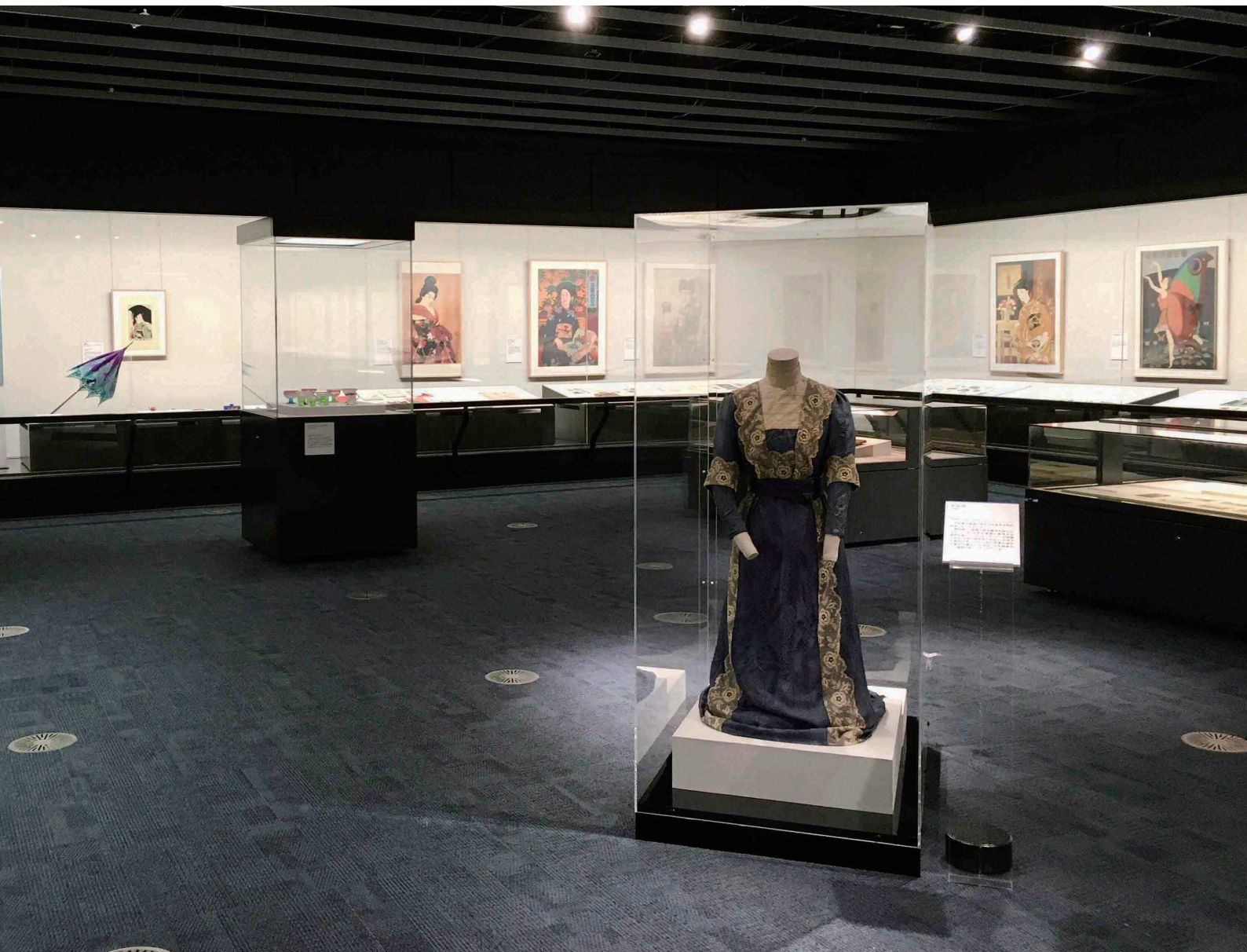
\*Exhibitions 21–27 had their display periods changed due to the effects of the Covid-19 pandemic.

## Feature Exhibitions

Small-scale exhibitions under various themes, held in the permanent exhibition room and primarily featuring items from the museum's collection, draw attention to our permanent exhibitions and attract more visitors.

From April 2004, the museum hosted 102 special exhibitions.

This book details the feature exhibitions held between April 2014 and March 2022.





①

### Painting and Calligraphy by the Tokugawa Shoguns



April 26<sup>th</sup> – June 8<sup>th</sup> 2014

Curation: Tahara Noboru

Displaying calligraphy and paintings by each *Shogun* from the Tokugawa Memorial Foundation's collection, this exhibition showed their personalities and their styles of governance. The hand-painted pieces given to the *daimyō* and *hatamoto* are traced back, revealing the role of painting in samurai society.

②

### Exhibition of Excavations in the Japanese Archipelago 2014



July 26<sup>th</sup> – September 15<sup>th</sup> 2014

Curation: Abe Yukihiko, Mashimo Yoshiyuki

On display were finds from excavation research at major sites, such as the clay doll discovered at the Kazahari-1 site (a National Treasure), and other Important Cultural Properties such as pottery from the Dōkunmae site. The local exhibition "Jomon People who Lived in Shinjuku—an Excavation of Ichigaya Kagacho 2-chome Site" was held concurrently.

③

### A Memory of the Modern City of Ginza: 50 Years of Photography by Morooka Kōji



October 7<sup>th</sup> – November 30<sup>th</sup> 2014

Curation: Kutsusawa Hiroyuki

2014 marked the 100<sup>th</sup> anniversary of photographer Morooka Kōji's birth. This exhibition introduced the photographs of Ginza he had continued to capture for over 50 years from 1930. The history of Ginza and the people who gathered there was also examined.

④

### Commemorating Renewal: Special Exhibition Hiroshige's One Hundred Famous Views of Edo



March 28<sup>th</sup> – May 10<sup>th</sup> 2015

Curation: Eriguchi Yuko

A total of 120 pieces (including some by Hiroshige II and an index) from the series of paintings of famous sites, "One Hundred Famous Views of Edo", which is recognized as the pinnacle of the work of Utagawa Hiroshige, were exhibited across two periods.

⑤

### Exhibition of Excavations in the Japanese Archipelago 2015



May 30<sup>th</sup> – July 20<sup>th</sup> 2015

Curation: Kosakai Daigo, Mashimo Yoshiyuki

Pieces excavated from 19 sites were on display, from Paleolithic era ruins to modern remains. Excavation research was introduced along with the recovery project of the Great Tohoku Earthquake. The local exhibition "Shiodome Site Shimbashi Stop", focusing on Old Shimbashi Station, a gateway to Tokyo, was held concurrently.

⑥

### Look and Compare in the Edo Period



August 11<sup>th</sup> – September 27<sup>th</sup> 2015

Curation: Mashimo Yoshiyuki, Nagaya Sakura

Items such as books and paintings, *kawaraban* magazines, and rankings issued in the city of Edo revealed the kinds of information Edoites had access to, and what they were interested in.

7

### Gifts from the Citizens 2015 – A Selection of New Acquisitions from 2013 and 2014



October 20<sup>th</sup> – December 6<sup>th</sup> 2015

Curation: Collection Management Section

This was an opportunity to exhibit referential items that had been acquired by the museum in the preceding years. In 2013, about 1,800 pieces were added to the collection, followed by about 6,500 in 2014. Carefully selected items were displayed in this exhibition.

8

### Tenshōin's Personal Chest: A Connection to History



January 2<sup>nd</sup> – February 21<sup>st</sup> 2016

Curation: Kosakai Daigo, Mashimo Yoshiyuki

This exhibition introduced various items related to the Tokugawa family from the collection of the Tokugawa Memorial Foundation. Artifacts from a *maki-e* chest with a *nashiji* base featuring a pattern of butterflies on peony and a long-tailed cockerel, which belonged to Tenshōin, wife of the 13<sup>th</sup> *Shogun*, Iesada, were on display.

9

### The Birth of the Modern Department Store: Mitsukoshi Gofuku Store



March 19<sup>th</sup> – May 15<sup>th</sup> 2016

Curation: Tanaka Yuji

The establishment of the modern department store in Japan was explored with the example of Mitsukoshi Gofuku Store, through *nishiki-e*, postcards, photographs, and posters from the museum's collection.

2016

10

### Exhibition of Excavations in the Japanese Archipelago 2016



June 4<sup>th</sup> – July 24<sup>th</sup> 2016

Curation: Kosakai Daigo, Sugiyama Satoshi

On display were items from the Rokutanda-minami site, such as Jomon pottery, selected out of all the excavation sites across the nation varying from Paleolithic era ruins to modern remains.

The local exhibition "Excavated Edo: From the Hitsubashiri High School Site" was held concurrently.

11

### Tesshu Yamaoka and Bloodless Surrender of the Edo Castle



August 11<sup>th</sup> – September 25<sup>th</sup> 2016

Curation: Kosakai Daigo

Yamaoka *Tesshū* was instrumental in the surrender of Edo Castle without bloodshed. With the cooperation of Zenshō-an, a temple connected to *Tesshū*, this exhibition followed in his footsteps, looking back on the surrender, an iconic moment at the end of the Meiji Restoration.

12

### Drawings of Phantoms by Seiu Ito



August 11<sup>th</sup> – September 25<sup>th</sup> 2016

Curation: Kobayashi Mana

Exemplified by the painting of a ghost by Itō Seiu (Yanagiya Kosan V Collection of Zenshō-an), this exhibition introduced Edo genre painting with detailed historical information. A special section, "Ghosts are Beautiful: The Eye of Suzuki Toshio at Studio Ghibli", was included.

13

### Gifts from the Citizens 2016 — A Selection of New Acquisitions from 2015

October 15<sup>th</sup> – December 4<sup>th</sup> 2016

Curation: Collection Management Section.

This was an opportunity to exhibit referential items that had been acquired by the museum in the preceding years. In 2015, about 5,500 pieces were added to the collection, including some sketches of burned-out sites in Tokyo after the air raids, and references to the Yose Theater. Carefully selected items were displayed in this exhibition.

14

### Weddings of the Tokugawa Family

January 2<sup>nd</sup> – February 19<sup>th</sup> 2017

Curation: Kosakai Daigo, Sugiyama Satoshi

A picture scroll depicting a scene of a wedding parade belonging to the Tokugawa Memorial Foundation was displayed in this exhibition, alongside wedding items belonging to the principal wife of the 13<sup>th</sup> *Shogun*, Atsuhime (Tenshō-in), and the principal wife of the 14<sup>th</sup> *Shogun*, Kazunomiya (seikan-in). The exhibition revealed what weddings meant to the Tokugawa family.

15

### Children in Wartime

March 7<sup>th</sup> – May 7<sup>th</sup> 2017

Curation: Matsui Kaoru, Kawaguchi Tomoko

Life in the war was presented in this exhibition through stories of children of the time and related items, encouraging thoughts of peace.

2017

16

### Exhibition of Excavations in the Japanese Archipelago 2017

June 3<sup>rd</sup> – July 23<sup>rd</sup> 2017

Curation: Saito Shin-ichi, Tsuda Hiroko

This exhibition was a flash report from 17 sites, from Paleolithic era ruins to modern remains. It included an exclusive look at an investigation report from underwater sites. The local exhibition "Flash Report: Yotsuya 1-chome Site, Edo Tokyo from the Perspective of Koji Production" was held concurrently.

17

### An Invitation to the House of Tokugawa

August 11<sup>th</sup> – September 24<sup>th</sup> 2017

Curation: Eriguchi Yuko, Kobayashi Manae, Kawaguchi Tomoko

From materials handed down from the head family of Tokugawa that have been collected by the Tokugawa Memorial Foundation, this exhibition examined 15 generations of *Shoguns* and the Tokugawa shogunate family.

2018

18

### NHK Special related exhibition Oedo

April 1<sup>st</sup> – May 13<sup>th</sup> 2018

Curation: Saito Shin-ichi, Kubota Naoko

A special exhibition in conjunction with the NHK Special Series "Oedo" (total three episodes). Exploring how the small castle town "Edo" developed into the political, economic, and cultural capital "Oedo", this exhibition introduces the history of its prosperity.

19

## Exhibition of Excavations in the Japanese Archipelago 2018

June 2<sup>nd</sup> – July 22<sup>nd</sup> 2018

Curation: Matsui Kaoru, Tsuda Hiroko

Excavated items from the Kanai Higashi-ura site, where a “person of the Kofun period with armor” who had been involved in the early 6<sup>th</sup> century volcanic eruption of Mt. Haruna was found, were displayed. The local exhibition “The Tokyo Folklore Museum and Archaeology” was held concurrently.

20

## Tokyo 150 Years

August 7<sup>th</sup> – October 8<sup>th</sup> 2018

Curation: Kutsusawa Hiroyuki, Haruki Shoko

Marking the 150<sup>th</sup> anniversary of the birth of Tokyo, this exhibition explored the origins of the city, and how it changed over 150 years. It featured photographs, movie footage, and maps from each period.

21

## Tama – The Treasures of Ancient Japan –

October 23<sup>rd</sup> – December 9<sup>th</sup> 2018

Curation: Nishimura Naoko, Kawaguchi Tomoko

This exhibition was held in cooperation with the Kodai Rekishibunka (Ancient History and Culture) Conference, consisting of 14 prefectures that are deeply linked to the history and culture of ancient Japan. Through *tama* jewels, this history and culture was illustrated as a crystallization of ancient aesthetics.

2019

22

## Celebrating Spring: Courtly Splendor of the Tokugawa Shogunal Family

January 2<sup>nd</sup> – March 3<sup>rd</sup> 2019

Curation: Saito Shin-ichi, Haruki Shoko

This exhibition of items from the collection of the Tokugawa Memorial Foundation focused on events and ceremonies of celebration in the Tokugawa family. *Hina* dolls and related items belonging to the wife of the 13<sup>th</sup> *Shogun*, Atsuhime (Tenshō-in), and the wife of the 14<sup>th</sup> *Shogun*, Kazunomiya (Seikaninnomiya) were on display.

23

## Gifts from the Citizens 2018 – A selection of new acquisitions from 2016 and 2017

March 19<sup>th</sup> – May 6<sup>th</sup> 2019

Curation: Collection Management Section

Carefully selected pieces from more than 2,000 referential items newly acquired by the museum in 2016 and 2017 were exhibited, such as materials handed down in the Kameido Umeyashiki House, a large-scale hand-painted piece by Utagawa Toyoharu, studies by *maki-e* artist Shibata Zeshin, other paintings, and tea utensils that had belonged to Yamagishi Kaisui.

24

## Exhibition of Excavations in the Japanese Archipelago 2019

June 1<sup>st</sup> – July 21<sup>st</sup> 2019

Curation: Kawaguchi Tomoko, Saito Shin-ichi

This exhibition was a flash report with 473 items excavated from 12 sites, from Paleolithic era ruins to modern remains. Special displays “Recovery of Fukushima and Burial Culture” and “Memorial Item Century” were held. The local exhibition “Minami Musahi through the Eyes of Dokan” was held concurrently.

25

### Tales of the Creatures: Animals and Daily Life in Edo-Tokyo



August 6<sup>th</sup> – September 23<sup>rd</sup> 2019

Curation: Nishimura Naoko, Tsuda Hiroko

The diverse relationships between the people of Edo Tokyo and the animals around them were explained through four exhibition sections: “Loved Creatures”, “Working Creatures”, “Popular Creatures”, and “Creature Design.” The materials were mostly from the museum’s collection.

26

### 1784, Ordinary days in Seoul



October 22<sup>th</sup> – December 1<sup>st</sup> 2019

Curation: Park Mihee, Ichikawa Hiroaki, Kumagai Noriko

Living in 18<sup>th</sup> century Hanyang (today’s Seoul), and dying at the young age of 34, an ordinary citizen called Yu Manju left a diary. This exhibition used the precious document’s account of 1784 to introduce everyday scenes from the life of the people of Seoul at the time.

27

### Tenka-Taihei — Pax Tokugawa and the Shoguns’ role in the birth of a new culture



January 2<sup>nd</sup> – February 16<sup>th</sup> 2020

Curation: Saito Shin-ichi, Kawaguchi Tomoko

Generations of *Shoguns* presided over a peaceful era of 260 years, and also contributed to cultural creation. This exhibition showed calligraphic works by these *Shoguns* and some paintings of the Kano school, from the Tokugawa Memorial Foundation collection.

## 2020

28

### Exhibition of Excavations in the Japanese Archipelago 2020



June 6<sup>th</sup> – August 10<sup>th</sup> 2020  
Changed to June 13<sup>th</sup> – August 3<sup>rd</sup> 2020

Curation: Nishimura Naoko, Haruki Shoko, Kumagai Noriko

About 670 items from 51 sites were exhibited. The local exhibition “Tokyo-fu Historic Sites” was held concurrently. This introduced some of the historical places in Tokyo-fu at the time when the “Historical Spot, Scenic Beauty and Natural Monument Preservation Law” was enacted, using references from the museum’s collection and donated materials.

\*The exhibition period was changed due to the Covid-19 pandemic.

29

### Splendors of Great Tokyo: “Modern” Culture that Embellished the City



August 25<sup>th</sup> – November 23<sup>rd</sup> 2020

Curation: Tsuda Hiroko, Nishimura Naoko

The subject of this exhibition, explained through the museum’s collection, was the time from the Meiji period, when western culture was taken in, to around the 1930s, when people began to enjoy modern urban life. Items that gave color to peoples’ lives, such as block prints, postcards, and photographs were shown.

30

### Princess Kazu Goes to Edo: The Objects She Held and the World She Saw



January 2<sup>nd</sup> – February 23<sup>rd</sup> 2021

Curation: Saito Shin-ichi, Kawaguchi Tomoko

This exhibition displayed pieces that the principal wife of the 14<sup>th</sup> *Shogun*, Kazunomiya (seikan-in) actually saw and touched from the Tokugawa Memorial Foundation collection. Among the exhibits were furniture that Kazunomiya used, silverware she was presented by Emperor Komei, and a *waka* poem in her own handwriting.

31

### Gifts from the Citizens 2020 — A Selection of New Acquisitions from 2019

March 9<sup>th</sup> – May 9<sup>th</sup> 2021

Curation: Collection Management Section

Carefully selected items newly acquired by the museum in 2019 and 2020 were exhibited, such as “Scroll Painting Illustrating Ieyasu’s 30<sup>th</sup> Memorial Service at Momijiyama Toshogu Shrine” and “Musui’s Story”, with a total of around 100 pieces.

32

### Exhibition of Excavations in the Japanese Archipelago 2021

June 5<sup>th</sup> – July 4<sup>th</sup> 2021

Curation: Kumagai Noriko, Nishimura Naoko

This exhibition featured about 630 items from 42 sites. The local exhibition “Gold Foil Tiles of Edo”, which reported finds from excavations in urban development business projects related to the Tokyo 2020 Olympics, was held concurrently.

33

### Color Sumo Wood-Block Prints and Edo Culture

July 17<sup>th</sup> – September 5<sup>th</sup> 2021

Curation: Haruki Shoko

At the end of the 18<sup>th</sup> century, the popularity of *sumo* and *nishiki-e* reached their zenith. This exhibition captures the excitement of the entertainment along with the charm of *sumo* in Edo, with the *nishiki-e* that furthered the popularity of star wrestlers.

34

### Memories of the City: A Thirty Thousand Year History of Tokyo

September 18<sup>th</sup> – December 5<sup>th</sup> 2021

Curation: Tsuda Hiroko, Hashimoto Yukiko

The 30,000-year journey of Tokyo, from the Paleolithic period to today, was traced with the museum’s collection. The latest information was also introduced, such as finds from excavations at the Takanawa Chikutei and the underground highway in Nihombashi.

35

### The Tokugawa Clansmen: The People Who Supported the Shogunal Family

January 2<sup>nd</sup> – March 6<sup>th</sup> 2022  
Period extended to January 2<sup>nd</sup> – March 31<sup>st</sup> 2022

Curation: Saito Shin-ichi, Akima Takayo

This exhibition introduced the Tokugawa clansmen who supported the shogunal family, through calligraphy and painting pieces and craft items belonging to the Tokugawa Memorial Foundation. “Chronological History of the Life of Tokugawa Ieyasu”, edited by Tokugawa Yoshinao of the Owari Tokugawa family, and Atsuhime (Tenshō-in)’s *hina* dolls were on display.

# Featured Exhibitions

From 2000 onwards, these were held in sections of the permanent exhibitions. They established special themes that were not included in the exhibition contents, based mainly on the museum's collection.



①



②



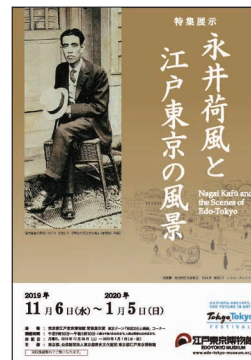
③



④



⑤



⑥

2016

**Katsushika Hokusai** November 22<sup>nd</sup> – December 25<sup>th</sup> 2016  
\*No leaflet was produced for this exhibition.

2017

① **The Fifty-Three Stations of the Tokaido Road** July 25<sup>th</sup> – August 27<sup>th</sup> 2017

2018

② **The Gaze of Sharaku / Utamaro in Love: Ukiyo-e Masterpieces from the Museum Collection** April 1<sup>st</sup> – May 6<sup>th</sup> 2018

③ **Tamagawa Waterworks and Its Basin** August 28<sup>th</sup> – September 24<sup>th</sup> 2018

2019

④ **Featured Exhibition “FUROSHIKI TOKYO”** July 23<sup>rd</sup> – August 25<sup>th</sup> 2019

⑤ **Ukiyo-e Prints and Japanese Music around the Sumida River** August 27<sup>th</sup> 2019 – September 23<sup>rd</sup> 2020

⑥ **Nagai Kafu and the Scenes of Edo-Tokyo** November 6<sup>th</sup> 2019 – January 5<sup>th</sup> 2020



Introduced from the Edo-haku Collection, which amounts to 620,000 items (including 270,000 books)



### Folding Screens with Musashino Plain Design

Mid-Edo Period (18<sup>th</sup> century)

Between Mt. Fuji, depicted on the left of the screen, and Mt. Tsukuba on the right is a field of pampas grass, and a full moon can be seen on the horizon. The Musashino area at the base of the image had seen no opportunity for development for a long time due

to an unsatisfactory water supply. The turning point was a development of new fields by the 8<sup>th</sup> Shogun, Tokugawa Yoshimune, that was a part of the 1736 Kyōhō Economic Reforms. Within 15 years of the project's start, 80 villages were created in the Musashino area, with over 1,000 houses. The trees planted for wind-breaking, compost, and firewood have eventually formed rich mixed forests. This screen evokes the view of Musashino as it was before the development began.



### Sea wall

Shiodome Site (Shimbashi, Minato-ku) Sendai-date Domain Ruins Excavation  
Approx. mid-17<sup>th</sup> century

Thin bamboo strips are woven between pike pillars sunk into the mud, with shells of hard clams and Japanese littlenecks present among them. These woven fences with bivalves affixed to their rears are called *shigarami*. A part was removed from an excavation site in Shiodome, and scientifically preserved.

Tokugawa Ieyasu entered Edo in 1590, and began developing the city by reclaiming the Hibiya inlet, building canals, and so on. This spot became the *daimyō* house site for the Sendai, Tatsuno, and Aizu domains around the mid-17<sup>th</sup> century, and due its proximity to the sea, some areas were surrounded by these *shigarami* and board fences before being reclaimed with mud and sand. The *shigarami* sloped towards the land, and perhaps to prevent them from collapsing, they are connected to beams on the back every few meters. Shells are thought to have been affixed to the backs of these fences to facilitate water drainage. This is a precious reference that demonstrates the land reclamation technology of the early Edo period.

### Anthology of Poems: The Love Section: Reflective Love

Approx. 1793 by Kitagawa Utamaro

One from a set of five *nishiki-e* in which Kitagawa Utamaro painted a woman's face close up on a background of *benikirazuri*. It is a work from the peak of his career, around 1793, published by Tsutaya Jūzaburō. From "*kasen*", meaning "great *waka* poet", he coined the term "*kasen*", meaning "selecting a poem" and placed it together with "love", one of the categories of the anthology of poems referenced in the title. He expressed subtle emotional nuances in facial expressions and appearance to paint different ways of being in love. In "Reflective Love", the woman – thought to have been married due to the fact her eyebrows are shaved off – is gazing into the distance. Perhaps she is reminiscing about a past love. The depiction of her fingers also seems to be telling us that she is dwelling on her thoughts. This work is often described as the masterpiece of the series, and it is an extremely rare piece.



### The Actor Ichikawa Ebizo as Takemura Sadanoshin

1794 by Tōshūsai Sharaku

This picture Based on the theater play *The Colored Reins of a Loving Wife*, which was performed in the summer kyogen program at the Three Edo Kabuki Theater, this picture portrays Takemura Sadanoshin, as played by Ichikawa Ebizo (previously Ichikawa Danjūro) in May 1794. It is one of 28 large *o-kube-e* (facial portraits) with *kurokirazuri* backgrounds, and is viewed as a masterpiece that conveys Ebizo's dignity and character, accepted to be among the pinnacles of Sharaku's work. It depicts one character with a long nose, and superbly conveys the tense atmosphere on the stage just before Sadanoshin's suicide by *seppuku*. The powerful eyes at the moment of striking a swaggering pose were utilized in the design of the museum's logo. On the back of this paper, a sketch of an actor's portrait is drawn in *sumi* ink.







**White Raxa, Battle Surcoat with Aoimon Crest**  
**Black-lacquered Warrior's Hat with Tatewaku Aoimon**  
**(owned by Tokugawa Yoshinobu)**

End of Edo to early Meiji period

This battle surcoat features white felt on the outside, with *aoimon* placed in black felt in the upper center on the back, while the inside lining shows butterflies, and plants and flowers in splendid needlework on a base of gold *nishiki* cloth. The silver buttons are also engraved with *aoimon*. The warrior's hat is irregular, with waves on the rim making the back slightly longer, and in between the nine silver waving lines *aoimon* are present in *maki-e*. The surcoat's curvaceous design differs from a conventional surcoat in that it is influenced by European culture, suggesting a turning point in fashion trends. Photographs of various items from the collection of Duke Tokugawa Yoshihisa, the 7<sup>th</sup> son of Yoshinobu, including these two are featured in the book "Tokugawa Yoshinobu Official Legend Vol. 4", published in 1918 by Shibusawa Eiichi, who served under Yoshinobu. Both the coat and hat are finished beautifully, as befits items owned by a Tokugawa *Shogun*.



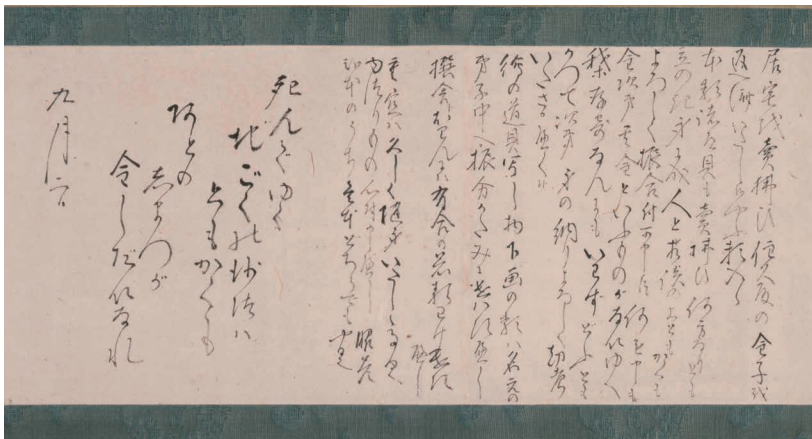
## Diary of Katsu Kaishū

August 1862 – December 1892

A handwritten journal by Katsu Kaishū, a politician from the end of the Edo period into the start of the Meiji, with a total of 25 notebooks. The journal begins on August 17<sup>th</sup> 1862, when Katsu was appointed as navy commissioner, and concludes on December 31<sup>st</sup> 1892, a month

before his death. It formerly belonged to the collection of the Court Katsu family. The journal is based on Katsu's actions, while also detailing the incidents happening in the world around him, and those he had seen or heard, as well as the people surrounding him and his thoughts on politics. As a shogunal retainer who supported the parliamentary regime, he had a wide circle of acquaintances, and in the Meiji Restoration

he worked hard to open Edo Castle. The actions and policies of Katsu Kaishū, someone who worked tirelessly to recover the honor of the Tokugawa family while cooperating with the Meiji government, and the dramatic time that he lived in can be understood through the journal. This document is an extremely significant reference for the study of the transition from the Edo period into the Meiji.



## Utawaga Hiroshige's Last Will and Testimony

September 2<sup>nd</sup> 1858, Late Edo period

## Tabacco Container Owned by Utawaga Hiroshige

Pouch [to be carried inside the sleeve]  
Late Edo period

The museum holds several wills and possessions of Hiroshige in its collection, as well as documentation of the history of the Ando family he belonged to. The final will was hand-written soon before his death, on September 6<sup>th</sup> 1858, while others were written on the 2<sup>nd</sup> and 3<sup>rd</sup>, and another was undated. The one dated the 2<sup>nd</sup> and the undated one are almost identical in content, directing that his painting tools, painting samples, and sword to be handed to his assistant, his clothes to a relative, and the rest to be sold to repay his debts. The will closes with a *kyōka* poem: "Dying / Whatever happens in hell / My money will sort my life". Hiroshige was born in Edo the son of a shogunate fire warden, and the poem may suggest the famous phrase "what he earns by day, he spends by night", a nature often ascribed to Edoites. The will dated the 3<sup>rd</sup> requests the burial to be simple, quoting an old poem: "When I die / Do not cremate or bury me / Leave me out on the ground to stretch the stomach of a hungry dog". It also displays his pride in his family, saying: "the funeral should be in the style of a samurai family". His possessions, a tobacco box and money pouch, look simple at first glance, but they are finely made with an elegance that speaks to Hiroshige's personality.





## Statues of Four Gods

Early February 1848

“So cute!” It is almost as though we can hear such comments from an audience captivated before these figures of four gods: blue dragon, white tiger, vermilion bird, and black tortoise. The figures were placed on a platform at festivals, with a flag and an *inari* sacred stamp, at the tip of a pole, and decorated with swords and pikes. Originating in Chinese culture, these four gods are the guardians of the four directions of the universe, and they are placed on the compass points. In the homes of merchants in Edo, *inari* were worshipped as gods of business prosperity. The Kajimaya Higashidana store, a branch of Kajimaya, a famed *sake* wholesaler in Edo, took excellent care of these Tominaga *inari* as their home-gods. These figures were used in the Hatsu-uma Festival in February in Tominaga Inari Shrine to the east. Documentation about the Kajima family, part of the collection along with the figures and their historical references, include not only the shrine of the *inari* and festival paraphernalia, but also cultural references and money counting items, conveying the connection to mass culture and large store operation to this day.



## SUBARU360

Manufactured by Fuji Heavy Industry (today's Subaru) in 1967

Along with home electrical appliances and the so-called “three sacred treasures”, privately owned cars had a huge influence on postwar life. They began to spread later than electrical appliances, around 1966, which was described as “my-car first year”. The origin was the Subaru 360. Fuji Heavy Industry had grown out of Nakajima Aircraft Company, the largest supplier of military aircraft. After the war, it shifted to scooter and bus manufacture, but foreseeing the coming demand it began to develop automobiles. Pursuing its unique ideas and technologies, it began selling the Subaru 360 in 1958. With enough space for four adults to sit, outstanding drive stability and speed for a small vehicle, and a low price, it was a big hit. It was given various changes and updates over time, and the car in the museum features a flasher light, which was introduced from 1967.



## Woman's Palanquin with Scatterd Holly hock Crests, Pine Lozenge, Plum Blossoms and Arabesque Pattern in *Maki-e* on Pear-skin Ground

### Mirror with Turtle Shell and Flower-shaped Patterns Mitsuba Aoi, Nashiji-lacquered Aoimon Crest, Matsubishi and Plum Blossom-designed Mirror Case

1698

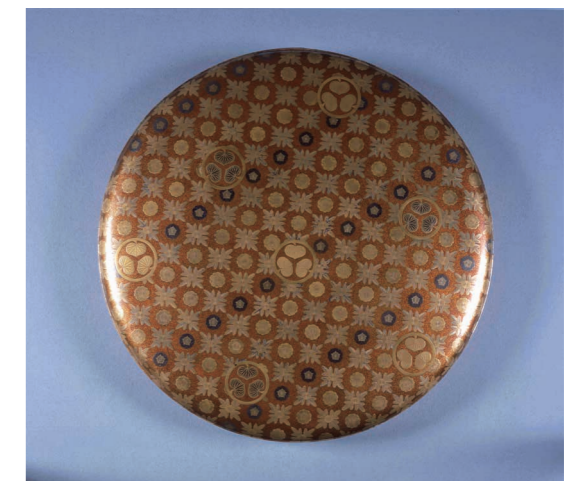
The base of this luxurious palanquin for women is *nashiji*, a way of spreading gold powder that resembles the skin of a pear, and on it patterns like *karamatsu*, *wakamatsu*, and *baika* are placed in geometric form, and three-leaf and six-leaf *aoimon* crests are scattered. These *aoimon* crests suggest this was for a wedding in the Tokugawa family, and due to the signature that appears to be from the Kōami family and historical accounts, it is believed to be from the wedding of Yae-hime (Princess Yae) – an adopted daughter of the 5<sup>th</sup> Shogun, Tokugawa Tsunayoshi – into the Mito family. This palanquin was mended in 1851 and

used for the wedding of Itonomiya Takako, an adopted daughter of the 12<sup>th</sup> Shogun, Tokugawa Iyoshi. A mirror case bearing the same design and a large mirror of 49.5cm diameter were also probably Yae-hime's wedding items, based on an auction catalog issued in 1921 and Yae-hime's wedding itinerary.

These wedding furnishings that were separated have been reunited in the museum, and are stored together. There are only four confirmed female palanquins with *nashiji* pear-skin finish, and there are fewer large mirrors still in existence than there are standard-sized mirrors.



Mirror



Mirror Case



The museum offers different kinds of educational outreach projects, aimed at a wide variety of people, from children to adults.

### Edohaku Culture (Museum Seminars)

Throughout the year, lectures and workshops are held to discuss the findings and achievements of the curators and researchers of the museum and the major features of our exhibitions. Since they began in 1996, The total number of attendance has reached about 190,000 people.

During the Covid-19 pandemic, some of these lectures were canceled. However, when the museum reopened, the lectures resumed, with ventilation and appropriate social distancing and mask-wearing as prevention strategies, thanks to the cooperation of participants.

Even during the period of closure for major renovation since April 2022, the museum has continued to hold these lectures in other venues, such as the Edo-Tokyo Open Air Architectural Museum and the Tokyo Metropolitan Art Museum. Through the process of holding these events in other venues, with different lectures and workshops on offer relating to the concurrent exhibitions in each venue, the themes have broadened, and they have attracted new audiences.



At a lecture (August 2019)



Reception with preventative measures against the spread of infection (August 2020)

### Hands-on Workshops

Hands-on volunteer staff held workshops for families on weekends and holidays. The volunteers were split into eight groups: glass craftwork, *kimono*, *kabuki*, old plays, *ukiyo-e*, *aizome*, historic walks, and folk history. Matching the seasons with seasonal events, they offered opportunities for visitors to experience traditional techniques and culture.

In the process of preparation for the workshops, volunteer staff had the opportunity to be trained by skilled traditional craftsmen, as well as other learning opportunities, and the museum was able to use their help to operate its educational promotion programs as experiences.

From September 2001, the process started as a trial under the name "Fureai Support Staff", and it began operating in full under the new name "Fureai Staff" in June 2002. Until these activities ended due to the closure of the facility for renovations, they had held 876 classes, with 35,575 attendants over their 21 years of operation.

### Museum Talk

Exhibition explanations by museum curators were held at 4 o'clock every Friday, where the people in charge of each section in the permanent exhibition room's Edo Zone and Tokyo Zone and the special exhibitions would take turns to present. The assembly point was Nihombashi, Nakamuraza in the 5<sup>th</sup> floor permanent exhibition room, and each talk took around 30 minutes.

In order to encourage the visitors to deepen their understanding of the exhibitions, they explained the concepts and major features of the exhibits in an accessible fashion.

During the Covid-19 pandemic, these talks were partially canceled from March to September 2020 and from August to September 2021, and after re-opening, they were shortened to 15 minutes as a preventative measure against the spread of infection.

Until that point, anyone could attend, but to maintain social distancing, numbered tickets were introduced, limiting attendees to a maximum of 20 people.



## School Cooperation

The permanent exhibition room was used by many school organizations throughout the year. In order to foster a more fulfilling learning experience, worksheets targeting different audiences and themes were made available on the website. Various programs were also held, such as “Let’s Touch! Tools of the Past” in the museum laboratory, “Learning in Visit” – in which students went around the exhibition rooms in groups, answering questions about the curator’s jobs and the exhibitions – and “Job Experience” for junior high school students: all aimed at making the museum a more welcoming place for visitors.

For teachers leading groups, a guide outlining major features to view was distributed, along with visiting consultations and various training programs, working together to make the museum contribute to the educational activities of schools.



## Let’s Touch! Tools from the Past

Since 2015, a program has been run that allows participants to touch various tools at the museum laboratory. This was held from 13:30 to 14:30 on Thursdays, with anyone welcome to take part. Curators introduced various items each week, ranging from everyday items like old style telephones, charcoal irons, and gramophones, to replicas of armor that you are rarely permitted to touch.

The everyday items were warmly received, not just by children seeing them for the first time, but also by generations of that time, who recalled the items fondly. Students participating in Job Experience also had the opportunity to lead this program, offering them the chance to interact with visitors and learn about handling items at a museum. Due to the Covid-19 pandemic, experiential workshops in the exhibition rooms were canceled, but four different tools were introduced on the official YouTube channel.



## Museology Practicum

Required for university education based on the Museum Act, museology practicum is one of the classes taken by aspiring students. The subject includes vocational experience at a museum.

It was conducted as a trial from August 2<sup>nd</sup> to 13<sup>th</sup> 1999, and since the following year has been held annually. The number of applicants is very high, but the program is limited to 20 people, from 20 institutions. In 2022, with the main facility closed, the program took place in the annex, with 16 participants from 16 universities.

The training does not simply include handling pieces, but also experience of managing and exhibiting references using the items in our collection, and even assignments for planning special exhibitions. We have received many positive comments from participants, and our museum offers an important opportunity for the curators of tomorrow.



## Workshops

Not only the permanent exhibition and feature exhibitions, but also many experiential programs were provided to foster understanding of the wide range of history and culture of Edo Tokyo. Alongside workshops by curators and volunteer staff members, other guests, such as traditional craftsmen, university students in calligraphy courses, and some people who lived through the war conducted events. These workshops were well attended, by everyone from children to adults, and by people from overseas.



## Volunteer Training

Exhibition guide volunteers originated as a trial in October 1997, with the concept that a museum is a place for lifelong learning. At first, guided tours in foreign languages and orientational tours in Japanese were introduced, but with the addition of exhibition tours in Japanese in 1999, the service began in earnest. Volunteers took part in practical training to learn about the exhibits of the Edo Tokyo Museum and reception practice, enabling them to learn the history and culture of Edo Tokyo and its ideas of social inclusion, and at the same time facilitating social participation and self-realization through guiding tours around the exhibition rooms.

With the closure of the museum for renovations from March 2022, the volunteer training ended its activities. During its 24 years of operation, 599 volunteers registered, and conducted 175,658 tours.



As a research institute on Edo-Tokyo, the Research Center of Edo-Tokyo Urban History conducts research and studies on the history, culture, and life of the city, primarily based on references in the collection. The outcomes and achievements are made available to the public through exhibitions and publications, and are also reflected in other projects, such as Edohaku Culture and other symposiums.

## Main Publications

### ◆ Tokyo Metropolitan Edo-Tokyo Museum Research Reports

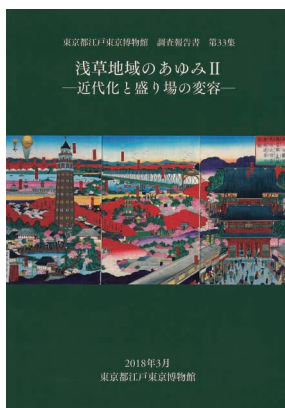
Reports that provide summaries of various research projects conducted at the museum. The first volume was published in March 1994, and publication has continued since then.

- No. 29, "The Culture of Gardening in Edo" (March 20<sup>th</sup> 2015)
- No. 30, "The History of the Asakusa Area: Beliefs and Vibrancy in Edo" (February 29<sup>th</sup> 2016)
- No. 31 "Read about Edo Gardening Culture in Historical Materials" (March 30<sup>th</sup> 2016)
- No. 32 "Thinking about the Sumida River Basin: History and Culture" (March 30<sup>th</sup> 2017)
- No. 33 "The History of the Asakusa Area II: Modernization and Transformation in the Entertainment District" (March 31<sup>st</sup> 2018)
- No. 34 "Meisyo Edo Hyakkei (One Hundred Famous Views of Edo) and Naniwa Hyakkei (One Hundred Views of Naniwa)" (March 30<sup>th</sup> 2020)
- No. 35 (Japanese Edition) "Edward Sylvester Morse" (March 4<sup>th</sup> 2022)
- No. 35 (English Edition) "Edward Sylvester Morse" (February 24<sup>th</sup> 2023)

### ◆ Bulletin of the Edo-Tokyo Museum

A collection of documents detailing the results of the daily research activities of our staff. Publication began in October 1995 as "Research Report" and has continued since 2011, under the new name "Bulletin" No.1.

- No. 5 (March 20<sup>th</sup> 2015) – No. 13 (March 10<sup>th</sup> 2023)



Research Report No. 33  
"The History of the Asakusa Area II: Modernization and Transformation in the Entertainment District"  
(Published March 31<sup>st</sup> 2018)



Bulletin No. 10 (Published March 30<sup>th</sup> 2020)

- Vol. 10 "Kikukadan Yashinaigusa (Cultivation of Chrysanthemum Bed)" (March 28<sup>th</sup> 2019)
  - Vol. 11 "Shinko Kaisen Shiki (Revised Old and New Records on Officials in the Edo Period) 1" (March 13<sup>th</sup> 2020)
  - Vol. 12 "Komeya Tanaka-ke Meiji Nenkan Nikki (Komeya-Tanaka Family, Diary in the Meiji Period) 1" (March 26<sup>th</sup> 2021)
  - Vol. 13 "Shinko Kaisen Shiki (Revised Old and New Records on Officials in the Edo Period) 2" (March 4<sup>th</sup> 2022)
  - Vol. 14 "Komeya Tanakake Meiji Nenkan Nikki (Komeya-Tanaka Family, Diary in the Meiji Period) 2" (March 3<sup>rd</sup> 2023)
- "Documents Related to Count Katsu Kaisyu: Diaries 6" (March 31<sup>st</sup> 2017)

## Symposiums

As part of its research activities, the Research Center of Edo-Tokyo Urban History holds symposiums and other public discussions. These events are open to the public, and have been held at irregular intervals since January 1997.

- "The History of the Asakusa Area: Beliefs and Vibrancy in Edo" (November 22<sup>nd</sup> 2014)
- "Thinking about the Sumida River Basin: History and Culture" (March 5<sup>th</sup> 2016)
- "The History of the Asakusa Area II: Modernization and Transformation in the Entertainment District" (August 5<sup>th</sup> 2017)



Symposium, "The History of Asakusa Area II" (Panel Discussion)

### ◆ Tokyo Metropolitan Council of Museums and Tokyo Branch of the Japanese Association of Museums

In 2019 and 2020, the museum chaired the secretariat of the Tokyo Metropolitan Council of Museum's Director's Office and the Tokyo Branch of the Japan Association of Museums.

### ◆ Japanese Liaison Council of History and Folk Museums

Since its inauguration in June 2012, we have been in charge of the administration of the Council together with the National Museum of Japanese History, and continue to support its operations in the Kanto bloc.

### ◆ Edo-Tokyo Museum Historical Archives

A collection of historical documents, carefully selected from among the archival documents held by our museum and transcribed into print. The first volume was published in March 1998, and publication has continued since then.

- Vol. 9 "Edo Odemma-cho Nanushi Magome-ke Monjo Kyuki (Documents by Magome Family, Head of Edo Odemma-cho Town: Old Records)" (March 15<sup>th</sup> 2018)



This program promotes exchanges between museums in different countries through symposiums and other events.

## Japan-China-Korea International Symposium on Museum

Since 2002, this symposium has been held annually in rotation between our museum, the Capital Museum in Beijing, China, and the Seoul Museum of History in South Korea. In these events, we exchange information and opinions on the management and activities of museums in cities in Japan, China, and South Korea, and deepen our ties. In 2007, the Shenyang Palace Museum, in China, was added to the list.



2022 Japan-China-Korea International Symposium on Museum (Panel discussion with remote participation)

### No. 13 (December 2<sup>nd</sup> and 3<sup>rd</sup> 2014)

Theme: "Museum Collections and Visitors", "Exchange and Cooperation Between Museums"

Venue / Location: Capital Museum, Beijing

Presenters: Takeuchi Makoto, Kagami Yutaka, Eriguchi Yuko

### No. 14 (October 28<sup>th</sup> and 29<sup>th</sup> 2015)

Theme: "Urban Museums as Bases for Cultural Dissemination"

Venue / Location: Edo-Tokyo Museum

Presenters: Nitta Taro, Ichikawa Hiroaki

### No. 15 (October 10<sup>th</sup> and 11<sup>th</sup> 2016)

Theme: "The Role of Culturally Creative Original Goods in the Process of Museum Development"

Venue / Location: Shenyang Palace Museum

Presenters: Ichikawa Hiroaki, Sakai Takako

### No. 16 (September 26<sup>th</sup> and 27<sup>th</sup> 2017)

Theme: "Urban History Museums and Urban Memory"

Venue / Location: Seoul Museum of History

Presenters: Nitta Taro, Yoneyama Isamu

### No. 17 (August 15<sup>th</sup> and 16<sup>th</sup> 2018)

Theme: "Resource Sharing and Academic Cooperation: Hyperconnection of Museum under the Context of 'Capital Study'"

Venue / Location: Capital Museum, Beijing

Presenters: Okatsuka Akiko, Tateishi Momoko

### No. 18 (October 22<sup>nd</sup> and 23<sup>rd</sup> 2019)

Theme: "City Function Roles and Museums"

Venue / Location: Edo-Tokyo Museum

Presenters: Fujimori Terunobu, Hayakawa Noriko

### 2020

Canceled as a result of the COVID-19 pandemic

### 2021

Canceled as a result of the COVID-19 pandemic

### 2022 (September 5<sup>th</sup> and 6<sup>th</sup>)

\*Event numbers not applied from this iteration

Theme: "City Museums and Future Strategy"

Venue / Location: Seoul Museum of History

Presenters: Tanaka Nobuhiro, Taki Ryosuke

## International Council of Museums (ICOM)

ICOM is an international non-governmental organization headquartered in Paris, France. It was founded in 1946 to promote the development of museums. ICOM is the only global museum association that facilitates dialogue and exchanges on ethical standards and innovative practices among museums and museums professionals worldwide. ICOM has National Committees in each country, Regional Alliances, and 32 International Committees dedicated to various museum specialties. A General Conference, where each committee gathers in one location, is held every three years, and an Annual Conference of each committee are conducted annually.

The Edo-Tokyo Museum is an institutional member of the ICOM International Committee for Collections and Activities of Museums of Cities (CAMOC), a forum for members working in or interested in city museums. Since 2019, the Research Center of Edo-Tokyo Urban History has represented the museum, at Annual Conferences and General Conferences facilitating information exchange and knowledge sharing with professionals connected to museums all over the world.

### September 1<sup>st</sup> – 7<sup>th</sup> 2019

ICOM Kyoto 2019: The 25<sup>th</sup> ICOM General Conference and CAMOC 2019 Annual Conference

Main venue: Kyoto International Conference Center (ICC Kyoto)

CAMOC 2019 Annual Conference co-organizers and presenters: Kobayashi Junichi,

Globalization and the Role of City Museums (CAMOC ANNUAL CONFERENCE 2019 Book of Proceedings, 2020); Tanigawa Mamiko, The Edo-Tokyo Museum Renewal of Permanent Exhibition Galleries (Celebrating CAMOC 2019 in Kyoto: "Japanese City Museums Special Dossier", 2019)

\*As an additional activity, the museum conducted a CAMOC post-conference tour on September 8<sup>th</sup>, including a permanent exhibition room tour and discussions with the museum staff.

### June 9<sup>th</sup> – 11<sup>th</sup> 2021

CAMOC 2020 (2021) Annual Conference \*as a result of the COVID-19 pandemic, the conference was postponed to the following year

Main venue: National Museum in Kraków, Poland (online conference)

Presenter: Kobayashi Junichi, The COVID-19 Pandemic and the Role of City Museums (online release) (CAMOC ANNUAL CONFERENCE 2020 (2021) Book of Proceedings, 2022)

### December 1<sup>st</sup> – 4<sup>th</sup> 2021

CAMOC 2021 Annual Conference

Main venue: History Museum of Barcelona, Spain (hybrid of online and in-person attendance)

Presenter: Okatsuka Akiko, Changing Tokyo (CAMOC ANNUAL CONFERENCE 2021 Book of Proceedings, 2022)

### August 22<sup>nd</sup> – 25<sup>th</sup> 2022

ICOM Prague 2022: The 26<sup>th</sup> ICOM General Conference and CAMOC 2022 Annual Conference

Main venue: Prague Congress Center, Prague City Museum, Czech Republic (hybrid of online and in-person attendance)

Participant: Okamoto Junko (online)

## International Exchange Exhibition

### ◆The Metropolises and the Prosperities: Within Tokyo and Beijing in the 18<sup>th</sup> century

Growing out of cooperative planning and research conducted as part of an exchange program between Japan, China, and South Korea which began in 2002, the special exhibition “Edo and Beijing: Cites and Urban Life in the 18<sup>th</sup> Century” was held in our museum between February 18<sup>th</sup> and April 9<sup>th</sup>, 2017. With additional works about Edo, the same exhibition was held in the Capital Museum in Beijing.

Period: August 14<sup>th</sup> – October 7<sup>th</sup>, 2018

Venue: Capital Museum, Beijing

Attendance: 278,790

Curation: Eriguchi Yuko, Kutsusawa Hiroyuki, Kubota Naoko, Hu Yanhong



Exhibition venue at the Capital Museum, Beijing

### ◆Tandem Paris-Tokyo 2018

As part of the Tandem Paris-Tokyo 2018 program organized by the Tokyo Metropolitan Government and the City of Paris, a performance featuring automatons was held at Maison de la Culture du Japon à Paris. In addition, an introductory movie and a panel exhibition on automatons were also on display.

Period: November 2<sup>nd</sup> and 3<sup>rd</sup> 2018 (Automaton Movement Performance: 30 mins. per performance, five times each day, ten performances in total)

Venue: Maison de la Culture du Japon à Paris Petite salle

Curation: Okatsuka Akiko, Nagaya Sakura, Kobayashi Junichi, Koyama Shuko, Kimura Sagiri



Pamphlet for Les Automates Karakuri Ningyô Démonstration

### ◆Scenes Around Sumida River in Edo-Tokyo

One of the fruits of the more than 20 years of the Japan-China-Korea International Symposium on Museums, the exhibition “Scenes Around Sumida River in Edo-Tokyo”, developed with our collection, was held in the Seoul Museum of History, Korea. Featuring paintings and historical references, the culture and lifestyle of the Sumida River area in the Edo period was introduced to the people of Seoul.

Period: September 7<sup>th</sup> – October 23<sup>rd</sup> 2022

Venue: Seoul Museum of History

Attendance 79,581

Curation: Park Mihee,

Iwasaki Akane



Exhibition poster

### ◆Ikimono: Life with Animals in Edo-Tokyo

Co-organized exhibition with Maison de la Culture du Japon à Paris, France. The ways in which people lived with animals in Edo-Tokyo was presented, with a wide variety of items from the museum's collection, such as block prints, lacquerware craft, dyeing, weaving, and children's toys.

Period: November 9<sup>th</sup> 2022 – January 21<sup>st</sup> 2023

Venue: Maison de la Culture du Japon à Paris

Attendance: 15,546

Curation: Koyama Shuko, Kawaguchi Tomoko, Nishimura Naoko



Exhibition poster





A library specializing in the history and culture of Edo-Tokyo, it is open to the public. Publications by the museum, such as exhibition catalogs, are available for viewing. A reference service for research and study is also provided.

## Outline

Since the museum's opening in 1993, the Edo-Tokyo Museum Library has aimed to serve not only the museum staff but also to support the research and study needs of visitors. Actively expanding its collection with books and magazines covering Edo-Tokyo across various period and areas the library makes its catalog, news from museums nationwide, local government publications, and Tokyo Metropolitan town magazines accessible to the public. As of January 2023, the collection comprises approximately 270,000 items.

Closed for major renovations since April 2022, the library opened its reading room, available by advance reservation, in the renewal preparation office. \*A trial period began on March 20<sup>th</sup>, 2023, with the room fully open since April.



Reading room in a renewal preparation office

## User Service

The viewing room is open to the public, offering services such as viewing, copying, and reference assistance. Additionally, it provides access to the museum's historical documents through microfilm. Since April 2019, we have been participating in "the National Diet Library Digitized Contents Transmission Service", allowing the viewing of discontinued publications by the National Diet Library within our museum.

Our daily reference services often cover topics related to our permanent exhibitions, and some of these instances are share on the museum website and the National Diet Library's Collaborative Reference Database. Every summer, we conduct "Summer Vacation! Kids Historical Learning Support," primarily aimed at children and students.

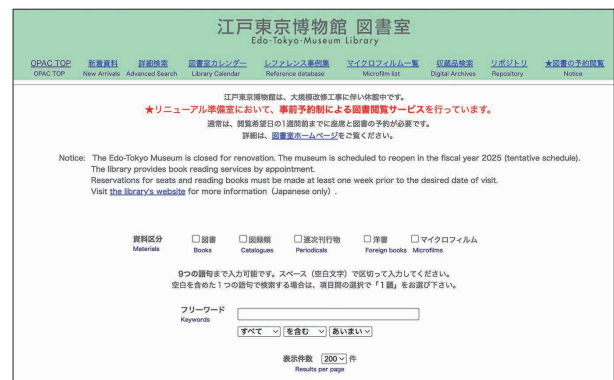


Kids Historical Learning Support

## Collection System Update / Data Provision

In 2019, the museum renovated its collection system and migrated the data to Artize MA (Nissha Printing Communications, Inc.). Enhancements were implemented on the library management screen, introducing features for adding new information entries and importing information. The Web OPAC underwent an overhaul, incorporating new display functions such as the addition and editing of information items, daily automatic updates, English translation, and book cover images.

Data is not only available on the OPAC, but also through cross-searches with the Art Library Consortium (ALC) and Tokyo Reference Search, as well as in collaboration with NACSIS-CAT. From August 2021, an institutional repository has been established, releasing bulletins and historical archives on the website.



Edo-Tokyo Museum Library Web OPAC

## Cooperating with exhibitions

As a specialized library affiliated with the museum, the library actively collaborates in exhibitions and events. It has established featured sections displaying books related to ongoing exhibitions and organized a series of events called "One Theme Tour." This initiative collaborates with the permanent exhibitions and open lectures, introducing relevant themes and encouraging visitors to explore both the exhibition gallery and the library. The library also provided guidance on utilizing and researching old archive books and held workshops on creating Japanese-style bound books.

In addition to these activities, small exhibitions are held in display cases set up inside the library, creating a space to examine and present the books from our collection.



A small exhibition in the library



## Traditional Performing Arts Demonstrations

In the rental hall, the museum holds a series of “Traditional Performing Arts Demonstrations” with the aims of providing PR for the hall, and aiding the development of and continuation of traditional culture and entertainment.

Between October 2017 and March 2018, the hall was under renovation, before being completed as a rental hall equipped for traditional performing arts. With this new hall, the museum regularly provides “Traditional Performing Arts Demonstrations” to be enjoyed by all, from children to adults, with the goal of supporting traditional culture and entertainment, and facilitating it being handed down to the next generation.

In September 2019, to commemorate the opening of the renewed hall, “Celebrate Edo Tokyo Geinoh Zukushi” was organized in cooperation with GEIDANKYO: Japan Council of Performers Rights & Performing Arts Organizations.

In March 2021, in collaboration with the NIHONBUYO Association, we hosted “Nihon Buyo Performance”, which was very well received.

After that, the museum was temporarily closed due to the Covid-19 pandemic and in that chaotic period many events were cancelled and postponed. However, the Tokyo 2020 Olympics and Paralympics were held in summer 2021, and as an encouragement we held nihon buyo (dance), rakugo (comedic story-telling), tate (sword battle performance), and silent movie with ben-shi (narrator) events.

At the end of March 2022 preceding the closure for large-scale renovation, the hall was host to a last-minute “Countdown to Closure Performance”, which communicated the attraction of traditional entertainment. Despite the closure, the hall is still host to demonstrations that spread the charm of Japan’s history and culture under the title “Edohaku Special Performance”.

### September 2019

Performing Arts of Edo Tokyo: noh, rakugo, wazuma (traditional Japanese magic), kiyomoto (jōruri narrative performance), gidayu (traditional puppet theater), biwa lute, shinai (jōruri doll performance), kouta (Japanese ballads), tokiwazu (style of jōruri narrative used for kabuki dances), san-kyoku (instrumental trio of koto, shamisen, and shakuhachi), nihon buyo, nagauta (Japanese classical music), and tate performance and workshop.

### March 2021

Nihon buyo dance

### July 2021

Muraji Kaori (guitar) mini concert (in conjunction with permanent exhibition)

### June – September 2021

Olympic and Paralympic Support Event: nihon buyo, tate, rakugo with subtitles, iromono (romance stories), and silent movie with ben-shi.



Nihon Buyo “Bolero” (June 2021)

### February – March 2022

Countdown to Closure Special Event: Muraji Kaori (guitar) mini concert, nihon buyo, rakugo and iromono, tate performance and workshop



Muraji Kaori (guitar) Mini Concert (July 2021)



Rakugo Stories with Subtitles (July 2021)

### December 2022 – February 2023

See! Learn! Enjoy! – Edohaku Special Performance: Silent movie with ben-shi and piano, learning tate, traditional music trio of koto, shamisen, and shakuhachi for beginners, fun rakugo story



Ben-shi and Silent Movie (December 2022)



Tate Performance (January 2023)



In order to spread the word about projects and exhibitions, the museum releases content in various formats using different digital technologies.

## Digital archives

Edo-Tokyo Museum Digital Archives is a database open to the public for reference and information searches, which was updated in March 2020 in order to allow the collected references to reach a wider audience. It was built based on the previous database with the following improvements:

1. An additional function allowing a series or a group of references from the collection to be viewed.
2. The ability for the Historical materials to be displayed on the screen from different angles, with related scenes.

The digital archive aims to incorporate every item in the collection, and it continues to evolve today, with items being added regularly. It is also being continually updated, with a focus on usability, increasing the number of images, building information about references, digitalizing images, and adding English translations.



The portal of Edo-Tokyo Museum Digital Archives. Alongside the standard "Detailed search", you can search within specified sections of the collection.

## Special Exhibition Virtual Reality

For the two special exhibitions held in 2021, "The Mount Fuji Challenges: Hokusai and Hiroshige" and "Splendors of Edo: Rites of the Samurai, Festivals of the Merchants", online virtual tours (in Japanese and English) based on 360-degree images of the exhibition space were provided for the first time at the Edo-Tokyo Museum. These were part of the project "Hokusai and the Culture of Edo", which was supported by The Ministry of Culture's "Creating Cultural Resource Contents projects for the Japan Expo", and were developed by commission.

Although the opening period of "Hokusai and Hiroshige" exhibition was shortened due to the Covid-19 pandemic, the exhibition was available for online public viewing during its temporary closure.



Special exhibition "Splendors of Edo: Rites of the Samurai, Festivals of the Merchants" virtual tour image

"Splendors of Edo" exhibition also included further digital contents, such as embedded commentary movies, to highlight the attraction of the museum collection and publicise it domestically and internationally.

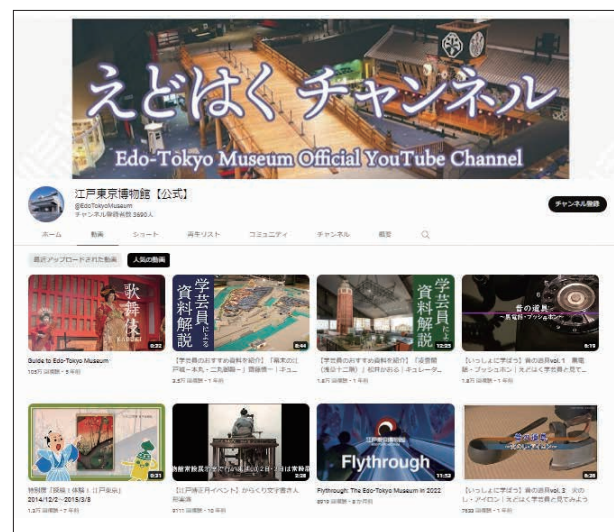
\*The virtual tours for both exhibitions ended on March 31<sup>st</sup> 2022



Special exhibition "The Mount Fuji Challenges: Hokusai and Hiroshige" virtual tour opening pamphlet

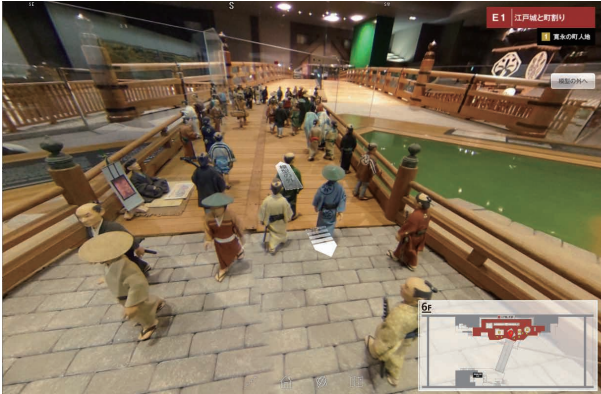
## Edohaku Channel

Aiming to reach a wide range of the public, an official YouTube channel was set up in 2012. It features videos introducing different museum projects along with exhibitions and events. In addition, with the temporary closure of the museum and the discontinuation of parts of its educational promotion programs resulting from the Covid-19 pandemic, the online content on the platform, which allowed viewers to enjoy the museum from home, was strengthened. Many videos were produced, such as substitutes for some of the halted workshops, continuing the series "Let's Touch! Tools of the Past", and other explanatory videos by the museum curators. They aimed to utilize the museum's exhibitions and references to be a source of enjoyment and a learning resource for anyone, anywhere. As of March 31<sup>st</sup> 2023, the channel had uploaded 68 videos.



### 360-degree Panoramic View

Following the 360-degree panoramic view that opened in Edo-Tokyo Open Air Architectural Museum in 2017, a 360-degree panoramic view of the Edo-Tokyo Museum permanent exhibition room became available on the website in 2018. Various models are shot from different angles, such as the life-sized reconstructions of “Playhouse Nakamura-za Kabuki Theater”, and “Festival Float of the Kanda Myōjin Shrine”, as well as the smaller scale model of “The Townspeople’s District around Nihombashi”, visualizing the space in a way that is unique to the virtual museum. The dynamic views make it feel as though viewers are in the exhibition room whenever they access it, regardless of where they are, giving them the freedom to enjoy the exhibition.



“The chōnin (townspeople) areas around Nihombashi”, as seen through the 360-degree Panoramic View

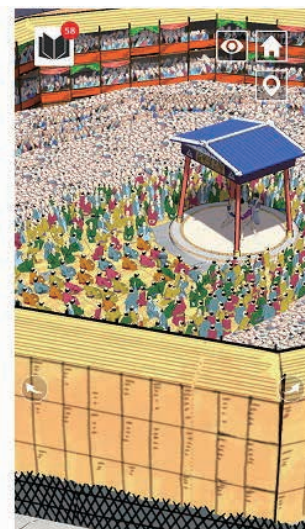
### Flythrough: The Edo-Tokyo Museum in 2022

Before the long-term closure of the museum for its large-scale renovation from April 2022, the entire view of the 9,000 square meter permanent exhibition room was recorded in dynamic video with high definition drone footage, which enabled by recording from a floating position. This was planned and produced as part of the “Tokyo Smart Culture Project”, run by the Tokyo Metropolitan Government and Tokyo Metropolitan Foundation for History and Culture, and upon its release on the museum YouTube channel (Edohaku Channel) it went viral on SNS.



### Hyper Edohaku

The app that allows users to enjoy the exhibition and references of the museum as if they are carrying Edo around with them was co-produced with Rhino Studios, and was released in iOS format on April 22<sup>nd</sup> and Android format on June 30<sup>th</sup> 2022. There are Japanese and English versions, which can be downloaded at no cost all over the world. The area around Ryōgokubashi Bridge in the late Edo period was created in 3D computer graphics, based on the model of Area to the west of Ryōgokubashi Bridge displayed in the permanent exhibition space, and users can move around it freely, peeking into the playhouse, and experiencing fires, firework displays, the sumo tournament, and the opening of the season at Sumida river, while collecting 100 material items of the museum, and various characters designed based on references, such as Katsushika Hokusai. This museum app utilizing a game engine is the first of its kind in the nation, and has received a lot of attention.

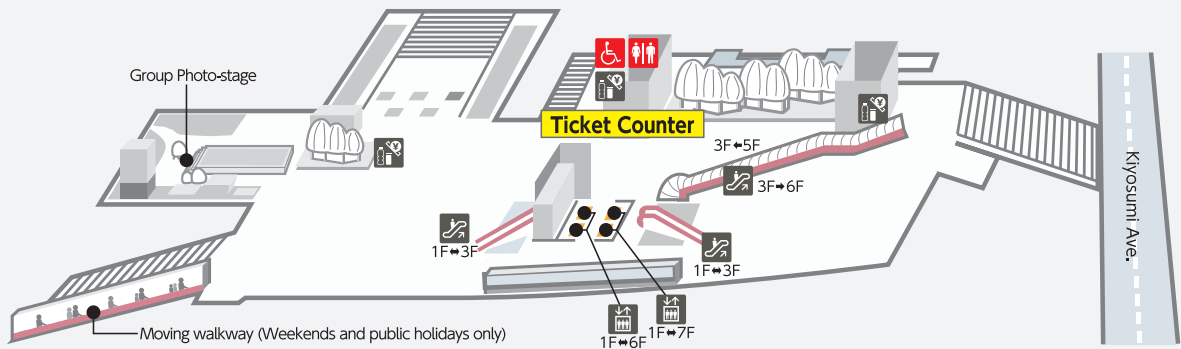


# About the Facility

Designed by prominent architect Kikutake Kiyonori, the Edo-Tokyo Museum is unique with its elevated structure at a height of 62.2 meters which features seven floors above ground and a basement area. It harmonizes with the adjacent Kokugikan (Sumo Hall). On the 29,293m<sup>2</sup> site, the total floor space measures 48,512m<sup>2</sup>, of which 8,934m<sup>2</sup> of the 5<sup>th</sup> and 6<sup>th</sup> floors are dedicated to the Permanent Exhibition Area, and 1,006m<sup>2</sup> of the first floor to Special Exhibition Gallery.

## 3F The Edo-Tokyo Terrace Hours Open 9:30-17:30

\* May be closed during stormy weather.

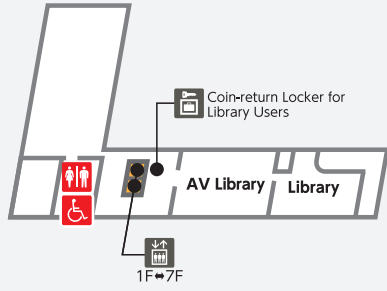


## 1F Information Special Exhibition Room



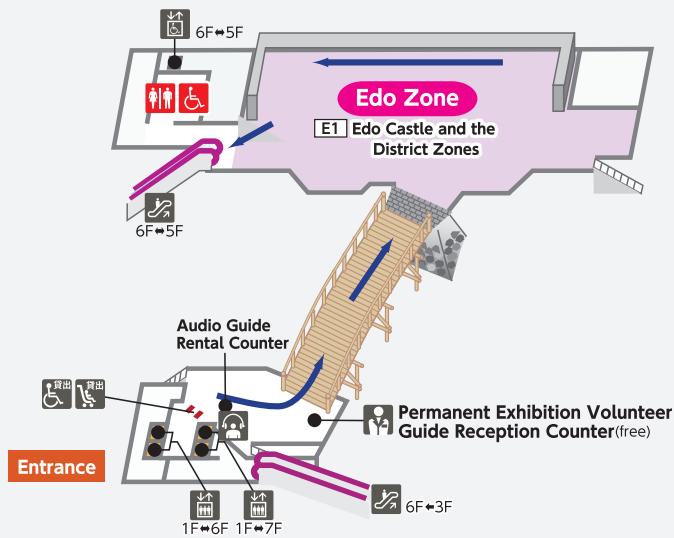
- |                       |                               |   |                    |
|-----------------------|-------------------------------|---|--------------------|
| Rest Room             | Nursing Room                  | Telephone   | Coin-return locker |
| Multipurpose Restroom | Elevator                      | Vending Machine                                   | Wheelchair Rental  |
| Toilet for Ostomates  | Elevator for Wheelchair Users | Parking for sightseeing Buses and the Handicapped | Baby Buggy Rental  |
| First-Aid Station     | Escalator                     | Taxi station                                      | Restaurant, café   |

## 7F Library / AV Library



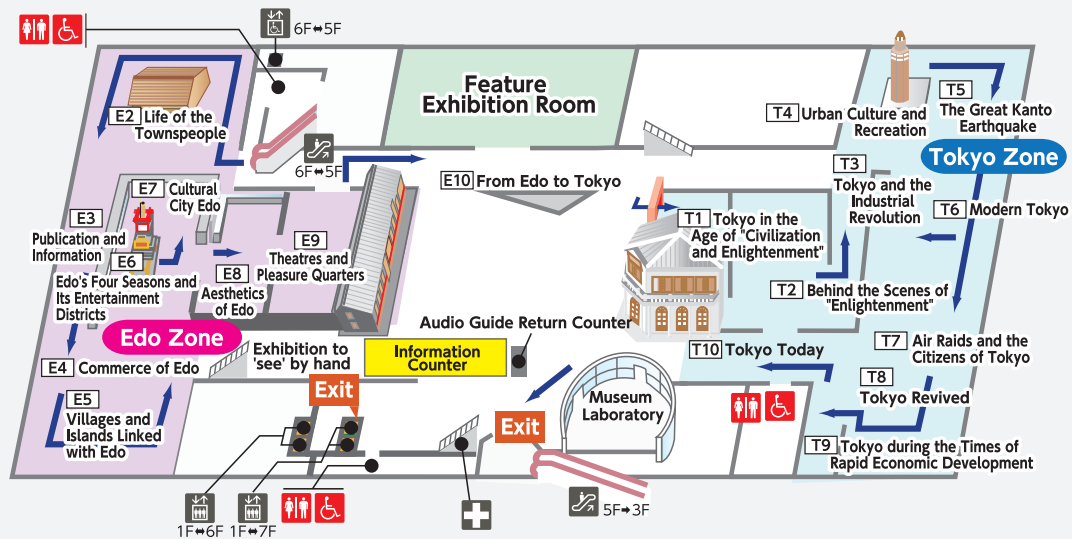
## 6F Permanent Exhibition Area (Entrance)

\* You can re-enter on the same day only.

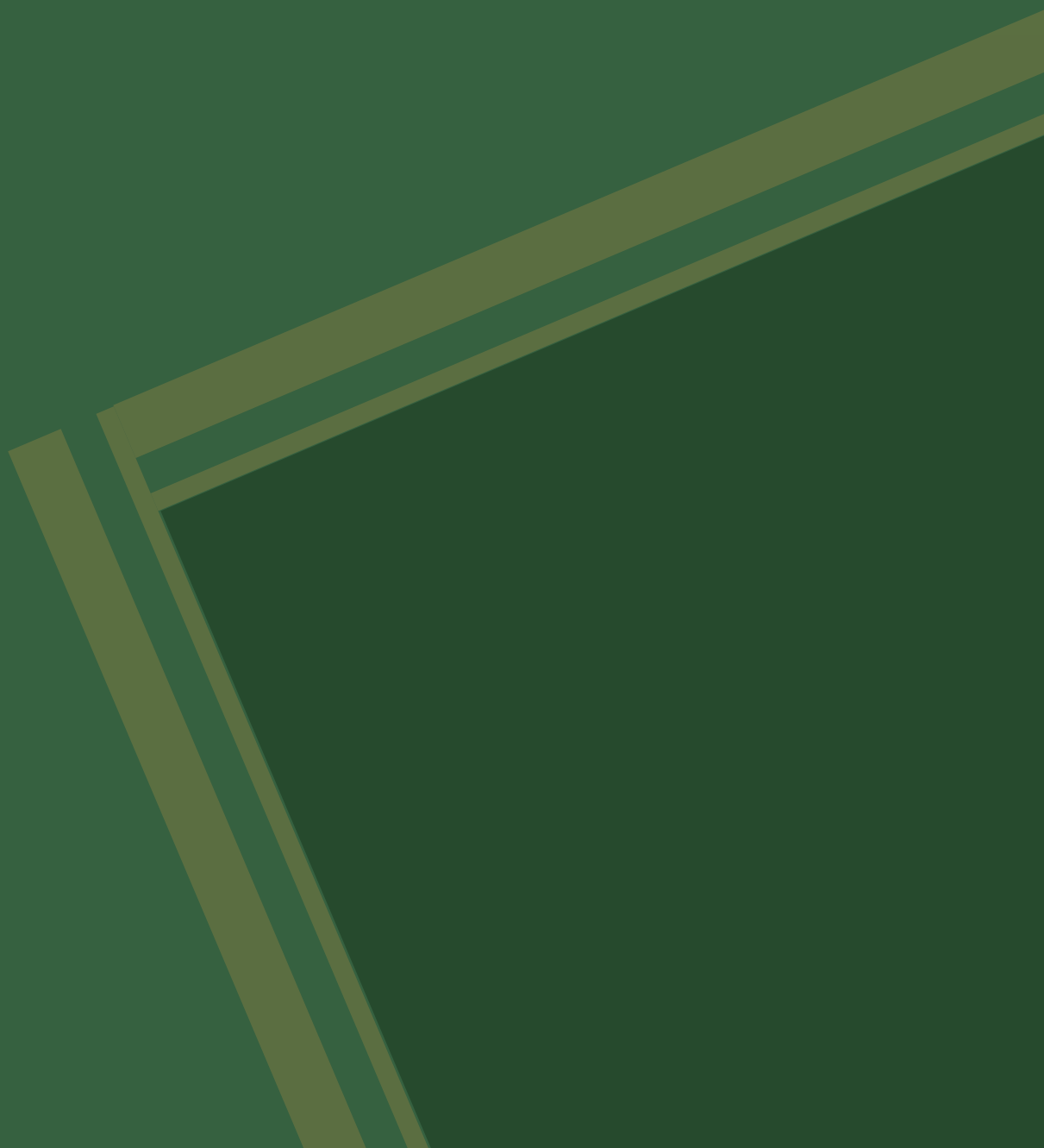


## 5F Permanent Exhibition Area (Exit)

\* Entry via the 5th floor is not possible.



**Edo-Tokyo**  
**Open Air Architectural Museum**



# Main Projects

## Exhibiting Reconstructed Buildings

30 historical buildings dating from between the Edo and mid-Showa periods that were difficult to preserve at their original sites have been relocated, reconstructed, preserved, and exhibited, in order to hand them down to future generations as a precious cultural asset.





# Center Zone

Featuring the Visitor Center that is the entrance and exit of the museum, the Center Zone exhibits buildings that express history.

Notation style •Building name, original location / construction year / reconstruction year •Buildings that were reconstructed before 1993 were part of the collection of the former Musashino Folklore Museum

## C1 Visitor Center (Former “Kokaden” Palace)

Chiyoda, Chiyoda Ward / 1940 / 1941

The ceremonial hall that was temporarily built for the ceremony commemorating the 2,600<sup>th</sup> year of the founding of Japan, held in the Palace Plaza in 1940, was relocated the following year. From 1954, it was a feature of the Musashino Folklore Museum, and it is used as the Visitor Center for the Edo-Tokyo Open Air Architectural Museum.



## C2 Jisho-in Mausoleum (Otama-ya)

Tomihisa-cho, Shinjuku Ward / 1652 / 1995

Chiyohime, the principal wife of Tokugawa Mitsutomo of the Owari Domain, built this mausoleum for the soul of her mother, Ofuri-no-Kata (an unofficial wife of the third Shogun Tokugawa Iemitsu). It has been designated a Tangible Cultural Property by the Tokyo Metropolitan Government.



## C3 House of Korekiyo Takahashi

7-chome, Akasaka, Minato Ward / 1902 / 1993

Part of the huge garden and the main building of this house were recovered. The main building is made entirely of hemlock fir, and the dining room features parquet flooring. The study and bedroom was the site of the February 26<sup>th</sup> Incident in 1936 (an attempted military coup).



## C4 Second House of the Nishikawa Family

2-chome, Nakagamicho, Akishima City / 1922 / 1993

A house built by the businessman Nishikawa Izaemon, who established a leading silk-reeling company in the Kita-tama area, for his retirement and for entertaining guests.



## C5 Gate of Date Family Residence

2-chome, Shirokane, Minato Ward / Taisho period / circa. 1965

The Date family of the former Uwajima Domain built this gate in the Taisho period. The gate features an attached guardhouse with a curved roof, seemingly reproducing a daimyō house.



## C6 Tea Arbor “Kaisuian”

5-chome, Nishiogi-kita, Suginami Ward / Taisho period / 1998

This tearoom, built by Yamagishi Soju (Kaisui), a tea-ceremony master of the So-henryu school, was purchased by playwright Uno Nobuo in 1957 and relocated to Nishi-Ogikubo.



## W1 Tokiwadai Photo Studio

1-chome, Tokiwadai, Itabashi Ward / 1937 / 1997

A photo studio that stood in Tokiwadai, which was developed as a “healthy residential area”. In order to maintain stable light levels, the large second-floor windows on the north side are frosted glass.



## W2 Residence of Hachirouemon Mitsui

3-chome, Nishi-azabu, Minato Ward / main building 1952; warehouse 1874 / 1996

The guest room and dining room of the main building were built in 1897 in Kyoto, and relocated to Nishi-azabu after the war. They have been designated Tangible Cultural Properties by the Tokyo Metropolitan Government.



## W3 Elevated Granary from Amami-Oshima Island

Uken son, Oshima-gun, Kagoshima Prefecture / end of Edo period / 1966

A warehouse with a raised floor, built in Amami Oshima. This kind of high-floored building is seen in Tokyo’s Hachijo-jima island. It has been designated a Tangible Cultural Property by the City of Koganei.



## W4 Farmhouse of the Yoshino Family

2-chome, Nozaki, Mitaka City / late Edo period / 1963

The Yoshino family is said to have served at the head of Nozaki village, a status that can be seen in the stepped entrance and the fixed desk in the back room (facing the exterior corner of the alcove on the veranda). It has been designated a Tangible Cultural Property by the City of Koganei.



## W5 House of the Leader of the Hachioji Guards (Hachioji-sennin-doshin)

Oiwabecho, Hachioji City / late Edo period / 1993

The Hachioji Thousand Warriors (Hachioji-sennin-doshin) was a group of retainers of Tokugawa that were based in Hachioji in the Edo period. The house of the leader of this land bestowed by Tokugawa demonstrates its status, as seen in details like the stepped entrance.



## W 6 House of Kunio Mayekawa

3-chome, Kami-osaki, Shinagawa Ward / 1942 / 1996

A house that belonged to the architect Mayekawa Kunio, who contributed to the development of the modern architecture of Japan. The exterior is Japanese-style with a gable roof, and the interior has a living room with a vaulted ceiling, and a study and bedroom around it. It has been designated a Tangible Cultural Property by the Tokyo Metropolitan Government.



## W 7 House of Okawa in Den'enchofu

4-chome, Den'enchofu, Ota Ward / 1925 / 1995

This house was built in Den'enchofu, Ota-ku, a residential suburban area. It features a dining room, bedroom, and study around a central living room, all built in the Western style.



## W 8 Farmhouse of the Tsunashima Family

3-chome, Okamoto, Setagaya Ward / mid-Edo period / 1997

This house with a thatched roof has a floor plan including a large hall. Large pillars surrounding the hall with a rectangular cross section and equipment such as an old-style stage for decoration demonstrate the history of the house.



## W 9 House of Koide

2-chome, Nishikata, Bunkyo Ward / 1925 / 1998

This house was designed by Horiguchi Sutemi, who led the modernist movement in Japan after his return from a visit to Europe. Its design combines traditional Japanese forms with elements that were popular in the Netherlands at that time. It has been designated a Tangible Cultural Property by the Tokyo Metropolitan Government.



## W 10 House of Georg de Lalande

Shinanomachi, Shinjuku Ward / circa. 1910 / 2013

Originally a Western-style house on one floor, which was said to have been designed by meteorologist and physicist Kitao Jiro, this building was later converted to a three-story house by the German architect Georg de Lalande.



## East Zone

With many merchant stores, this area has the atmosphere of a local town. Inside the buildings, items from everyday life, products, and business tools of the time are on display.

### E1 Farmhouse of the Tenmyo Family

1-chome, Unoki, Ota Ward / late 18th century / 1982

This was an administrative house that served an important role in Unoki village in the Edo period. At the front is a main building featuring a chidori hafu (dormer and plover gable), a nagaya gate, and a Japanese dry-style garden, which attest to its high status. It has been designated a Tangible Cultural Property by the City of Koganei.



### E2 "Kodera" Soy Sauce Shop

5-chome, Shirokane, Minato Ward / 1933 / 1993

The distinctive features of this building are its protruding beam style (dashigeta-zukuri), and round eaves purlin supported by brackets. The shop was established in Shirokane, Minato Ward in the Taisho period, and sold soybean paste, soy sauce, and liquor.



### E3 Bar "Kagiya"

2-chome, Shitaya, Taito Ward / 1856 / 1975

It is said to have been built in 1856 as a bar and restaurant. The building and its interior have been restored to their appearance in around 1970.



### E4 Public bathhouse "Kodakara-yu"

Senju-motomachi, Adachi Ward / 1929 / 1993

A typical Tokyo public bath. It has luxurious features such as a large Chinese-style gable, carvings of the seven gods of good luck above the entrance, and a lattice ceiling in the dressing room: all of the highest quality.



### E5 Tailor's workshop

1-chome, Mukogaoka, Bunkyo Ward / 1879 / 1994

This merchant house has a protruding beam style (dashigeta-zukuri) and round eaves purlin, and was built in the early Meiji period (1868-1912). The workplace of a tailor of the Taisho period is reproduced inside.



### E8 Police Box at the Mansei Bridge

1-chome, Kanda-sudacho, Chiyoda Ward / late Meiji period (assumed) / 1993

Formerly a police box at the foot of Mansei-bashi Bridge, this structure is built in brick, with tiles on the exterior. It was moved in one piece on a trailer truck when it was relocated.



## E6 Stationery store “Takei Sanshodo”

1-chome, Kanda-sudacho, Chiyoda Ward / 1927 / 1993

This stationery shop was established in the Meiji period. It initially sold calligraphy goods wholesale, before moving into retail sales. The building was constructed after the Great Kanto Earthquake. It is built in the kanban (signboard) style, and features a front wall covered in tiles.



## E9 House of Uemura

2-chome, Shintomi, Chuo Ward / 1927 / 1998

The front wall with copper plates is characteristic of the kanban (signboard) style. The exterior was created in the Western style, but the second-floor is in the Japanese style.



## E7 “Hanaichi” Flower Shop

1-chome, Kanda-awajicho, Chiyoda Ward / 1927 / 1994

This flower shop was built in the kanban (signboard) style in the early Showa period, and the front is decorated suitably for a florist. The interior is a reproduction of a 1950s flower shop.



## E10 “Maruni Shoten” Kitchenware Store

3-chome Kanda-jinbocho, Chiyoda Ward / early Showa period / 1998

This building features a front wall covered in an ingenious combination of small copper plates. Tenement houses have been placed behind the shop to reproduce the street atmosphere of the time.



### E 11 Cosmetic Manufacturer “Murakami Seikado”

2-chome, Ikenohata, Taito Ward / 1928 / 1999

This cosmetics shop used to stand on Shinobazu Street. The characteristic facade of the building features representations of Ionic columns.



### E 13 “Yamatoya Store” Grocery Store

4-chome, Shirokanedai, Minato Ward / 1928 / 2011

This is a wooden, three-story structure. It is a rare, special building featuring the disproportionately tall facade of the kanban (signboard) style, and traditional protruding beams (dashigeta-zukuri) on the third floor.



### E 12 “Kawano Shoten” Oil-paper Umbrella Wholesale Store

8-chome, Minami-koiwa, Edogawa Ward / 1926 / 2000

This is a wholesale store building in the protruding beam style (dashigeta-zukuri), and its interior reproduces the shop of an umbrella wholesaler from around 1930. It also displays materials and tools for making Japanese-style umbrellas and products such as bangasa and Janome-gasa umbrellas.



### E 14 Mantoku Inn

Nishiwakecho, Ome City / late Edo – early Meiji period / 2011

This inn was located in Nishiwakecho, Ome City, on the Ome highway. The reconstruction here is close to its original form, while the interior is from the 1950s.



In order to sustain the culturally significant architecture over a long period of time, the museum conducts regular renovation and maintenance work.

## Aseismic Reinforcement

With the 2016 Kumamoto earthquakes fresh in the mind, the museum examined the seismic resistance of the reconstructed architecture. The results suggested that some of them required reinforcement, so from April 2018 to March 2021, the main building of Farmhouse of the Tenmyo Family, the House of Kunio Mayekawa, the House of Okawa in Den'enchofu and the House of Koide underwent aseismic reinforcement work.

### History of Aseismic Reinforcement

- 2003: House of Korekiyo Takahashi, "Kodera" Soy Sauce Shop
- 2004: Public bathhouse "Kodakara-yu", Stationery store "Takei Sanshodo", "Hanaichi" Flower Shop
- 2005: Tokiwadai Photo Studio, Second House of the Nishikawa Family, "Maruni Shoten" Kitchenware Store – housing space
- 2006: House of the Leader of the Hachioji Guards (Hachioji-sennin-doshin), Bar "Kagiya", Cosmetic Manufacturer "Murakami Seikado"
- 2007: Farmhouse of the Yoshino Family, Farmhouse of the Tsunashima Family
- 2008: Visitor Center (Former "Kokaden" Palace)
- 2018: Farmhouse of the Tenmyo Family
- 2019: House of Kunio Mayekawa, House of Okawa in Den'enchofu
- 2020: House of Koide



Installation of bearing wall (diagonal)  
(Farmhouse of the Tenmyo Family)



Installation of reinforcing material to roof frame  
(House of Kunio Mayekawa)



Installation of horizontal under-floor braces on the second floor  
(House of Koide)



Installation of (structural plywood) bearing wall  
(House of Okawa in Den'enchofu)

## Maintenance of Roof Cladding

Cladding installed upon the completion of the roofs was replaced when it had deteriorated. In the case of roof tiles, each tile was examined, and only those evidencing damage were replaced. Along with work on roofs, drainpipes were maintained and the tops of tiled roofs had seismic reinforcing metal fitted.

2013: Farmhouse of the Tenmyo Family main building and Nagaya-mon gate

2014: House of the Leader of the Hachioji Guards (Hachioji-sennin-doshin)

2016: Farmhouse of the Tsunashima Family, Residence of Hachirouemon Mitsui, Gate of Date Family Residence,



Re-thatching  
(House of the Leader of the Hachioji Guards)

“Kodera” Soy Sauce Shop, Bar “Kagiya”, Cosmetic Manufacturer “Murakami Seikado”, Tailor’s workshop, “Kawano Shoten” Oil-paper Umbrella Wholesale Store

2017: Tokiwadai Photo Studio, House of Koide, Tea Arbor “Kaisuian”, Public bathhouse “Kodakara-yu”

2018: House of Korekiyo Takahashi, Second House of the Nishikawa Family, House of Okawa in Den’enchofu

2019: House of Uemura, Cosmetic Manufacturer “Murakami Seikado”, Public bathhouse “Kodakara-yu” boiler room roof water-proofing

2020: Gate of Date Family Residence

2021: Elevated Granary from Amami-Oshima Island



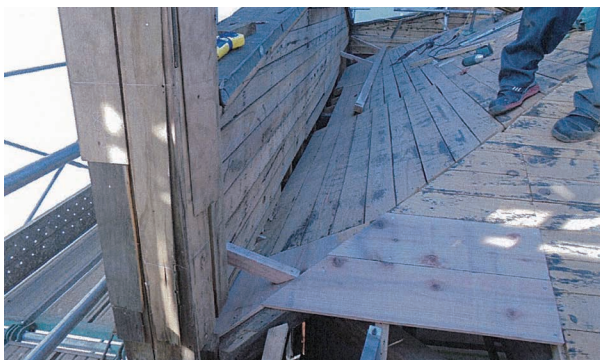
Tiled roof maintenance  
(Cosmetic Manufacturer “Murakami Seikado”)

## Rain Leak Emergency Repair Work

“Maruni Shoten” Kitchenware Store and Residence and the House of Koide suffered water leakage caused by their roof shape and the fitting of the eaves. After repair work was completed, the materials damaged by the water were repaired, and at the same time a great number of discussions about the causes of rain penetration and solutions took place. Renovation was done to the buildings in order to prevent rainwater from getting inside them again.

2016: “Maruni Shoten” Kitchenware Store and Residence

2017: House of Koide



Before changing the position of valley structure of the room  
 (“Maruni Shoten” Kitchenware Store and Residence)



After changing the position of valley structure of the room  
 (“Maruni Shoten” Kitchenware Store and Residence)



Before flat-roof repair (House of Koide)



During flat-roof repair (House of Koide)



## Planned Maintenance Work

As the decades have passed since the museum opened in 1993, the reconstructed architecture has deteriorated here and there. In 2018, the museum established repair plans for all 30 buildings over the following ten years. The finishing materials of the rooms, paints, and equipment require maintenance as they degrade over time, but it is difficult to complete repair work on many buildings at one time while continuing to welcome visitors and securing the budget. As a result, maintenance work needs to be carefully planned. To date, the work has proceeded according to sched

2019: House of Kunio Mayekawa, House of Okawa in Den'enchofu (\*combined with aseismic reinforcement)

2020: House of Koide (\*combined with aseismic reinforcement)

2021: Tokiwadai Photo Studio, Elevated Granary from Amami-Oshima Island, House of Uemura, "Maruni Shoten" Kitchenware Store

2022: Bar "Kagiya", "Hanaichi" Flower Shop, Police Box at the Mansei Bridge, Cosmetic Manufacturer "Murakami Seikado"



Re-plastering the exterior wall (antique-look) (House of Kunio Mayekawa)



Copper plate joint caulking (House of Uemura)



Fitting and repainting handrails ("Maruni Shoten" Kitchenware Store)



Electric trunk cable replacement (Tokiwadai Photo Studio)



Exterior wall shitamita-bari (weatherboard) repair ("Hanaichi" Flower Shop)



Signboard lettering repair ("Hanaichi" Flower Shop)

## Special Exhibitions

Special Exhibitions are held a few times each year in the exhibition room at the back of the Visitor Center. The themes are wide ranging, including the materials that were taken over from the former Musashino Folklore Museum, the historical architecture on site, the history and culture of the Tama area, and so on.

Details for the special exhibitions from 2014 onwards are as follows.



①

### Studio Ghibli's Three-Dimensional Architecture

July 10<sup>th</sup> 2014 – March 15<sup>th</sup> 2015

Curation: Hayakawa Noriko

On display were backdrops of buildings, art design boards, art concept references, and models of representative buildings that appear in the works of Studio Ghibli.

②

### Simofuda Site History and Archaeology of Musashino

March 28<sup>th</sup> – May 17<sup>th</sup> 2015

Curation: Matsui Kaoru

Drawing on the archaeological materials that were inherited from the Musashino Folklore Museum, this exhibition focused on items discovered at the Shimofuda site in Chofu City. It introduced the process of excavation done by the museum and its achievements.

③

### Literary Magazines of a Modern City: Asakusa, Ginza, Shinjuku, and Musashino in depicted

June 2<sup>nd</sup> – July 20<sup>th</sup> 2015

Curation: Yukawa Setsuko

The townscape of Tokyo in the period following the 1923 Great Kanto Earthquake were unraveled through the literature of Kawabata Yasunari, Nagai Kafū, Ryutanji Yu, and Yokomitsu Riichi.

④

### The Story of the Tokyo Folklore Museum The Beginning of the Regional Museum in Tokyo

July 28<sup>th</sup> 2015 – February 21<sup>st</sup> 2016

Curation: Matsui Kaoru

The Tokyo Folklore Museum, which opened in 1934, was the first regional museum operated by city of Tokyo. Based on remaining plans from the museum, the exhibition at that time was recreated as closely as possible to look back on the history of Tokyo's local museums.

⑤

### The Cherry Blossoms of Koganei Round Trip of Edo Tokyo's Famous Sites in Spring

March 8<sup>th</sup> – May 8<sup>th</sup> 2016

Curation: Maruyama Haruka

Centering on cherry blossoms in Koganei, the exhibition introduced cherry blossom viewing spots and culture related to cherry blossoms in historical Tokyo, through the Edo-Tokyo Museum's collection of nishiki-e (woodblock prints) and artifacts.

⑥

### History and Archaeology of Musashino Edo-Tokyo Open Air Architectural Museum Collection Exhibition

May 24<sup>th</sup> 2016 – January 22<sup>nd</sup> 2017

Curation: Abe Yukihiro

Among the archaeological materials inherited from the Musashino Folklore Museum, the exhibition featured materials excavated from Jomon-period sites. In addition, the reconstruction of a marukibune (dugout canoe) using the method of experimental archaeology was introduced in conjunction with the display of a marukibune.

7

### Kawasaki Heiemon The Leading Player of Musashino Shinden Rice Field Development

February 7<sup>th</sup> – May 7<sup>th</sup> 2017

Curation: Mashimo Yoshiyuki

The Musashino Shinden (rice fields) was created through the development of new rice fields led by the 8<sup>th</sup> shogun, Yoshimune Tokugawa. This exhibition looks back on the achievements of Heiemon Kawasaki, who was assigned with the management of the new rice fields.

8

### Tokyo Metropolitan Foundation for History and Culture Cooperation Project Special Exhibition Commemorating Registry as a World Heritage Site Le Corbusier and Mayekawa Kunio

May 30<sup>th</sup> – September 10<sup>th</sup> 2017

Curation: Yoneyama Isamu

This exhibition was held to commemorate the registration of the National Museum of Western Arts in Ueno as a World Heritage Site the previous year. The work and concepts of the museum's architect, Le Corbusier (Charles-Édouard Jeanneret), and one of his direct students, Mayekawa Kunio, were introduced at the Edo-Tokyo Open Air Architectural Museum, the Tokyo Metropolitan Art Gallery, and the Tokyo Bunka Kaikan.

9

### The History and Customs of Musashino The Former Musashino Folklore Museum

September 26<sup>th</sup> 2017 – March 4<sup>th</sup> 2018

Curation: Maruyama Haruka

The exhibition introduced the process from the pioneering facilities to the Edo-Tokyo Open Air Architectural Museum. The Musashino Folklore Museum, the predecessor of the Edo-Tokyo Open Air Architectural Museum, the Musashino Museum located in the Inokashira Park Zoo area, and the Tokyo Field Artifact Exhibition Hall, located in the Memorial Park are also included.

10

### Commemorating Tokyo's 150<sup>th</sup> Anniversary Kanban-Style Architecture Exhibition

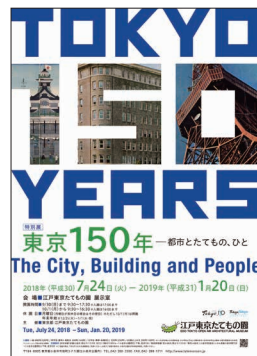
March 20<sup>th</sup> – July 8<sup>th</sup> 2018

Curation: Abe Yukihiro

With the 1923 Great Kanto Earthquake and the temporary housing that was built after the disaster as the theme, this exhibition introduced the origins of the kanban (signboard) style of architecture and its characteristics.

11

### Tokyo 150 Years Urban City and Architecture, People

July 24<sup>th</sup> 2018 – January 20<sup>th</sup> 2019

Curation: Yoneyama Isamu

Commemorating the 150<sup>th</sup> anniversary of Tokyo, this exhibition was held in conjunction with a special exhibition at the Edo-Tokyo Museum, "Tokyo 150 Years". The transitions of the city were examined through various buildings, revealing the role of architecture in the 150-year history of the city of Tokyo.

12

### The History and Customs of Musashino The Former Musashino Folklore Museum

February 5<sup>th</sup> – June 23<sup>rd</sup> 2019

Curation: Maruyama Haruka

Based on the archaeological materials inherited from the Musashino Folklore Museum, this exhibition displayed items related to archaeological references and folk traditions, as well as some belonging to a collector of items with frog motifs.

13

<Featured Exhibition>  
**FUROSHIKI TOKYO**



July 23<sup>rd</sup> – September 29<sup>th</sup> 2019

Curation: Nitta Taro

In fall 2018, the Tokyo Metropolitan Government held the exhibition "Furoshiki Paris" in Paris, France, displaying furoshiki cloths and installations, and featuring workshops aiming to promote the charm of furoshiki to the world. A report exhibition was held here, in conjunction with the Edo-Tokyo Museum.

14

**House of Koide and  
Sutemi Horiguchi:**  
The Shapes and Colors on His Creative  
Works During the 1920s



October 16<sup>th</sup> 2019 – February 16<sup>th</sup> 2020

Curation: Ando Ayumi

Horiguchi Sutemi was the designer of the House of Koide (1925) that has been relocated and reconstructed in the museum. This exhibition focused on Horiguchi's pursuit of the forms and colors in the 1920s as an introduction to his activities and works. Through this, it revised the significance of the House of Koide, approaching the origins of Horiguchi's creation.

15

**THE SENTO:**  
The history and the culture of the  
bathhouses in Tokyo Part 1



March 3<sup>rd</sup> – September 27<sup>th</sup> 2020  
Changed to June 2<sup>nd</sup> – September 27<sup>th</sup> 2020

Curator: Kobayashi Manea

Unveiling the history of sento (public bathhouses) in Tokyo, this exhibition communicated its charms while introducing the role that sento played in society and its transformations.



16

**THE SENTO:****The history and the culture of the bathhouses in Tokyo Part 2**

October 24<sup>th</sup> 2020 – January 31<sup>st</sup> 2021  
 Changed to October 24<sup>th</sup> – December 24<sup>th</sup> 2020

Curation: Kobayashi Manae

Unveiling the history of sento (public bathhouses) in Tokyo, this exhibition communicated its charms while introducing the role that sento played in society and its transformations. (Change of exhibition contents)

17

**THE SENTO:****The history and the culture of the bathhouses in Tokyo Part 3**

Cancelled February 27<sup>th</sup> – May 30<sup>th</sup> 2021

Curation: Kobayashi Manae

\*Cancelled due to the temporary closure of the museum (December 25<sup>th</sup> 2020 – May 31<sup>st</sup> 2021) during the COVID-19 pandemic

18

**THE SENTO:****The history and the culture of the bathhouses in Tokyo Part 4**

June 26<sup>th</sup> – September 12<sup>th</sup> 2021

Curation: Kobayashi Manae

Unveiling the history of sento (public bathhouses) in Tokyo, this exhibition communicated its charms while introducing the role that sento played in society and its transformations. (Change of exhibition contents)

19

**Jomon 2021****– Lifestyles and Buildings of the Jomon Era**

October 9<sup>th</sup> 2021 – May 29<sup>th</sup> 2022

Curation: Abe Yukihiro

Held in conjunction with the Edo-Tokyo Museum. With the references taken over from the Musashino Folklore Museum at its center, this exhibition introduced the lifestyle of people in the Jomon period and featured reconstructed Jomon housing in the East Zone of the museum.

20

**Edo-Tokyo Museum Collection****– Tokyo Through the Ages**

June 25<sup>th</sup> 2022 – February 12<sup>th</sup> 2023

Curation: Abe Yukihiro

The permanent exhibition of the Edo-Tokyo Museum, which entered a lengthy closure for long-term renovations in April 2022 was compactly organized. This exhibition introduced the history of Tokyo, including the materials and models previously on display, as well as materials collected by the Musashino Folklore Museum.

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**JAPA NESE "TILE":****A Century of Beauty and Utility**

March 11<sup>th</sup> – August 20<sup>th</sup> 2023

Curation: Kutsusawa Hiroyuki

Commemorating the 100<sup>th</sup> anniversary of the word "tile" taking on a unified meaning, this exhibition looked back on the history of tiles, which are still essential to architecture today. The exhibition also toured to the INAX Museums and Mosaic Tile Museum, Tajimi.

\*Exhibitions 15, 16 and 19 changed their periods from the original plans due to the COVID-19 pandemics

## Scenery Reconstruction Project

At the Edo-Tokyo Open Air Architectural Museum, the placement of reconstructed buildings in a way that utilizes the view of the streets has been a part of the project since its early planning phases. While reconstructing and exhibiting buildings that hold important cultural value, from the Edo to the Showa periods, it also holds experimental events with re-visualized scenes related to the buildings to evoke the life and commerce of the time for visitors.

Depending on the formation of each street view, the contents of a project may show a transition. However, through many trials and errors, the museum has aimed to develop a more enjoyable and historical world, unique to the Edo-Tokyo Open Air Architectural Museum.

Examples of events include Children's Day, Downtown Summer Evening, Illumination of Fall Foliage and Buildings, Special New Year's Opening, and the Museum Festival.



### Children's Day Event (May 4<sup>th</sup> and 5<sup>th</sup>)

In the middle of Golden Week, this event provides many activities supporting the healthy growth of children.

These include making paper kabuto helmets with newspaper in a house, playing with spinning tops and takeuma in a square, and a shopping game in the local stores in which children go around with a shopping list, tatemono yen currency, and a shopping bag.

These began in May 5, 2000 as an "Experience Children's Play in Olden Times" and expanded into a "Children's Day Event" in 2004.



### Illumination of Foil Foliage and Buildings (late November)

Around the time that the trees in the woods that remind us of the Musashino Plain and the trees in the reconstructed garden turn their colors, the museum opens specially in the evening, and the trees and buildings are lit up. In the light, the vivid colors and the presence of the huge trees and the depth of the buildings stand out. Additionally, the warm light shining out of the windows of the buildings is worth noting, as it expresses a different charm of the museum.

These began in November 26-28, 2010.



### Downtown Summer Evening (Early August)

In the midst of the summer heat, thinking of the time when a cool breeze comes with the dusk each day, the museum opens specially in the evening, reproducing the scene of a summer festival in a local town. Lanterns hung on the shop fronts, a bon-odori dance in a

square, and stores and old-style stalls create the feeling of a festival, with people young and old dressed in yukata.

These began in July 20 and 21, 2003.





## Special New Year's Opening (January 2<sup>nd</sup> and 3<sup>rd</sup>)

Both summer and the new year holidays bring people out in the town. The museum opens from January 2<sup>nd</sup>, and welcomes guests with the theme of good fortune. To provide visitors with the feeling of the seasonal events of the new year, various events are held, such as shishimai performances, distribution of pictures of takarabune-e (treasure ships), dai-kagura performances, and mochi making. These began in January 2 and 3, 2016.



## Happy Coming of Age Day at the Museum

On the special day that marks young people becoming adults, the museum holds a heartfelt event to celebrate the occasion. It offers a tour around the museum in a rickshaw and a photo shoot in the Tokiwadai Photo Studio. The newly adult guests visit the museum in their kimono, brightening the space, and filling it with an atmosphere of joy and happiness.

These began in January 14, 2019.



## Demonstration of Traditional Craft (24 times a year)

Based on the fact that one of the reconstructed buildings, the House of Uemura, was a dealer in jewellery and had connections with many craftsmen, performances of traditional crafts from Tokyo take place twice a month. Two craftsmen whose skills are rarely seen in public appear for each distinct program, giving the opportunity for visitors to observe them closely. These performances are held at the House of Uemura and Kawano Shoten in the East Zone.

These began in June 27 and 28, 1998.



## Edo-Tokyo Open Air Architectural Museum Festival (late March)

As March 28<sup>th</sup> is the anniversary of the museum's opening, many events related to the buildings, their life, and the museum are held when the cherry trees begin to blossom. Events such as our original "Architecture Exercise", an architecture quiz rally, and a concert at the Public bathhouse "Kodakara-yu" take place.

These began in March 28, 2011.



## Tsunashima Family Seasonal Events (8 times a year)

At the "Farmhouse of the Tsunashima Family", which was built in the mid-Edo period, seasonal events are held based on interview research: making sour plums, a summer bon festival, drying pickled plums, moon-viewing decoration on jugo-ya (October 15<sup>th</sup> in the lunar calendar) and jusan-ya (September 13<sup>th</sup> in the lunar calendar), drying daikon radish, Little New Year, New Year's decoration with cocoon-shaped cakes, and setsubun. Through these seasonal events, visitors can get a feel for the changing seasons.

These began in February 3, 1998.



## Educational Promotion Projects

The museum offers a place for learning about the history and culture of Edo-Tokyo, with different kinds of projects aimed at a wide variety of people, from children to adults, as a “museum to learn and have fun”.

### School Cooperation

Utilizing its unique features as an open air museum, visitors are offered the opportunity to experience and learn through the tools of daily life in the reconstructed buildings.

The museum conducts demonstrations and experiences of daily life in the past, such as lighting fire with charcoal in a hibachi in a thatched house, searching for old tools, cleaning an old house, and other seasonal events.

Additionally, for third grade students studying Social Studies and “the changing life of people”, it offers a “life of the past” expedition map of the museum that can be used in classes.



### Museum Talk

On the fourth Saturday of each month, a museum talk is held, where curators explain the reconstructed architecture and special exhibitions. These began in November 1994. In 2022, talks were held with the themes: Memories of Showa, Aspirations of Showa, Features of the Special Exhibition “Edo-Tokyo Museum Collection: The Path Tokyo Followed”, and Christmas at the House of Okawa in Den'enchofu. The talks are held from 14:30, and last from 30 minutes to one hour, with no reservations required.



### Touchable Exhibitions

From 2018 to 2022, touchable models were developed for visually-impaired visitors. There are two kinds of model, with some representing an entire building, and some allowing visitors to feel the floor plans of the rooms and the materials used in the house. Exterior and interior models of three buildings were produced: House of Okawa in Den'enchofu, Farmhouse of the Yoshino Family, and Public bathhouse “Kodakara-yu”. Exterior models of Farmhouse of the Tsunashima Family, House of Koide, House of Kunio Mayekawa, Stationery store “Takei Sanshodo”, and House of Uemura were also made.



### Volunteer Work

We consider volunteer work to be an opportunity for lifelong learning, and through its activities we aim to improve the experience for visitors. About 200 volunteers were responsible for 1) controlling the fire places and kitchen stoves in thatched houses, 2) guiding visitors through the museum, 3) supporting the museum’s projects, and 4) other independent activities.

In addition, from 2002 a summer holiday kids’ volunteer program, “Hijirokko”, began for children from third grade and above in neighboring schools, who cleaned houses, guided visitors, and taught old time games during the summer holidays. (Activities stopped from 2019)



## Utilizing Digital Technology

The museum aims to integrate digital technology that compliments the unique characteristics of the open air museum.

### 360-degree Panoramic View

Based on comments such as, “I would like to go to the Edo-Tokyo Architectural Museum, but first I want to learn about what kinds of buildings it has”, or “I visited the museum, but did not have time to go round every building”, the museum created a 360-degree panoramic view of the buildings and opened it on the website.

In this panoramic view, the exterior and interior of all 30 buildings located in the museum can be viewed freely through a computer. Within your own home, you can see the details of the buildings on the website, even including some sections of certain buildings that are not open to the public on site.



### Opening of “Select and Learn: Edomaru Square”

In July 2020, in the midst of the COVID-19 pandemic, the museum launched the educational program “Select and Learn: Edomaru Square” on its website, aiming to support children’s learning. It began with three concepts: “see and learn”, “research and learn”, and “make and learn”, and later added “learn in English”. It has operated since it started with regular updates.

The contents include cross-words and paper crafts with themes of the reconstructed architecture in the museum site and open air exhibits, and seasonal events at different times of the year, which users can select according to their ages and preferences. Using the other technologies previously implemented, such as the 3D walkthrough “360-degree Panoramic View” and the “Edo-Tokyo Open Air Architectural Museum Explanation” book sold in the museum shop, it could develop deeper learning.

Using these contents at school, at home, on school trips, or during private museum visits, schoolchildren can enjoy the museum from a multi-faceted perspective.



### Audio MR

As a part of the “Anyone can Get Connected through Culture Project”, aiming at improving accessibility for those with disabilities, creating new ways of experiencing art and culture, and being innovative, the museum introduced a new audio guide application development in 2021.

The MR platform “Auris”, produced by the company GATARI, is able to situate audio like an item in 3D space, a function this app utilized to embed audio commentary and ambient sound in the reconstructed East Zone to offer a new experience for visitors in which visual and audio information merge seamlessly. At a January 2022 workshop for those the app is aimed at, the convenience of realizing viewing without physical interference in the cultural assets and the synergy of the architectural viewing that the added audio and sound provide received great praise.



A special device is worn



Workshop

# About the Facility

The reconstructed buildings surrounded by a green wave of trees tell the history and culture of Edo-Tokyo. The restaurant and cafe is a space for relaxing in the museum. The site area is 70,164m<sup>2</sup> and the exhibition space is 300 m<sup>2</sup>

## Reconstructed buildings

### West Zone

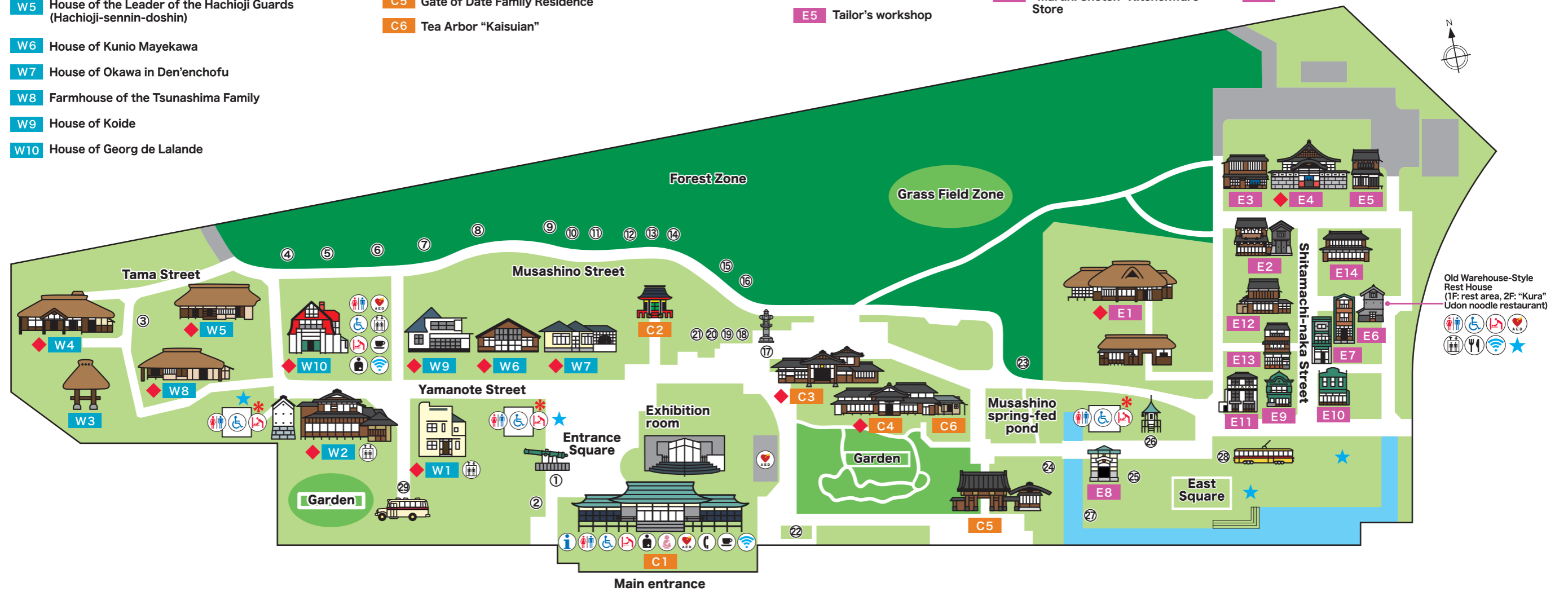
- W1 Tokiwadai Photo Studio
- W2 Residence of Hachirouemon Mitsui
- W3 Elevated Granary from Amami-Oshima Island
- W4 Farmhouse of the Yoshino Family
- W5 House of the Leader of the Hachioji Guards (Hachioji-sennin-doshin)
- W6 House of Kunio Mayekawa
- W7 House of Okawa in Den'enchofu
- W8 Farmhouse of the Tsunashima Family
- W9 House of Koide
- W10 House of Georg de Lalande

### Center Zone

- C1 Visitor Center (Former "Kokaden" Palace)
- C2 Jisho-in Mausoleum (Otama-ya)
- C3 House of Korekiyo Takahashi
- C4 Second House of the Nishikawa Family
- C5 Gate of Date Family Residence
- C6 Tea Arbor "Kaisuian"

### East Zone

- E1 Farmhouse of the Tenmyo Family
- E2 "Kodera" Soy Sauce Shop
- E3 Bar "Kagiya"
- E4 Public bathhouse "Kodakara-yu"
- E5 Tailor's workshop
- E6 Stationery Store "Takei Sanshodo"
- E7 "Hanaichi" Flower Shop
- E8 Police Box at the Mansei Bridge
- E9 House of Uemura
- E10 "Maruni Shoten" Kitchenware Store
- E11 Cosmetic Manufacture "Murakami Seikado"
- E12 "Kawano Shoten" Oil-paper Umbrella Wholesale Store
- E13 "Yamatoya Store" Grocery Store
- E14 Mantoku Inn



## Outdoor Exhibits

- ① Cannon for signaling noon
- ② Marker of Crown Prince Akihito's temporary residence
- ③ Hachioji Granary
- ④ Stone Chamber at Seto-oka No.1
- ⑤ Guide-stone to the Inokashira Benzaiten (Goddess of Arts and Wisdom)
- ⑥ Stone chamber at Tamagawa-dai No.8 (former No.9: replica)
- ⑦ Dwelling with flagstone floor at Katasuna
- ⑧ Dwelling with flagstone floor at Goten'yama
- ⑨ Kōshin stupa for the repose of souls
- ⑩ Kōshin stupa for the repose of souls
- ⑪ Kōshin stupa for the repose of souls
- ⑫ Stupa of Kannon, the Goddess of Mercy
- ⑬ Stupa for the repose of souls
- ⑭ Stupa of Kannon, the Goddess of Mercy
- ⑮ Stone pipe
- ⑯ Stone measure
- ⑰ Stone lantern of the Kan'eiji Temple
- ⑱⑲⑲⑲ Five-ring stupa
- ⑳ Hōkyōintō-type stupa
- ㉑ Marker of the site where Crown Prince Akihito studied
- ㉒ Stone lantern
- ㉓ Electric light at the front gate of the Imperial Palace
- ㉔ Mail box
- ㉕ Ueno fire department watch tower upper section
- ㉖ Bricks of the Ginza "Bricktown"
- ㉗ City train model 7500
- ㉘ Cab-behind-engine bus

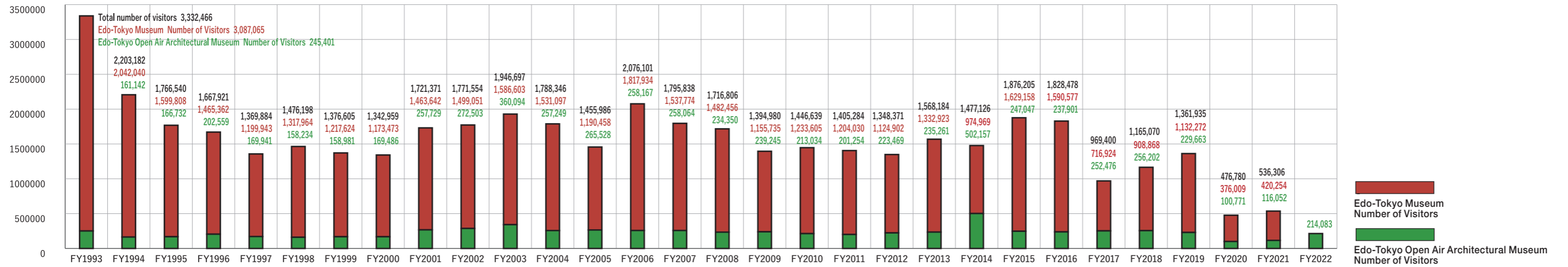
- Information
- Restrooms
- Restrooms (Accessible restroom)
- Diaper-change unit
- Ostomate-friendly restroom
- Nursing room
- Automated external defibrillator
- Elevator
- Telephone
- Cafe
- Restaurant
- wifi hotspot

\* A diaper changing bed is provided in the women's rest rooms.

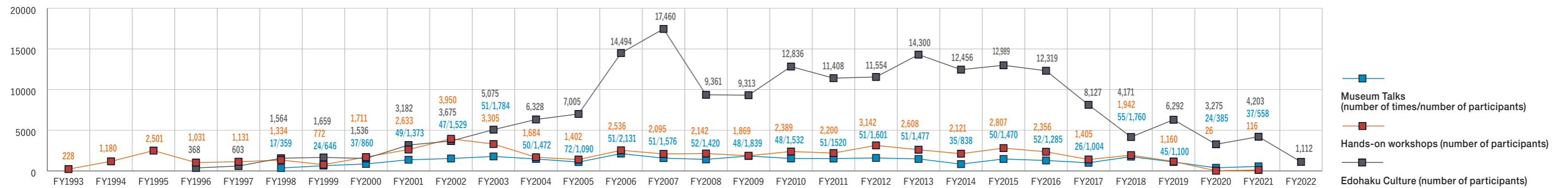
- Buildings that visitors can tour inside. However, there are rooms not allowed to enter. Please take off your shoes when you enter the buildings.
- Beverage vending machines
- Food and drinks, space for relaxation are available at Old Warehouse-style Rest House.
- Museum Shop & Cafe is here
- Cafe is here
- Please check the signs in the museum or inquire at the information desk about smoking areas.

# Results of Operations (1993–2022)

## Number of Visitors

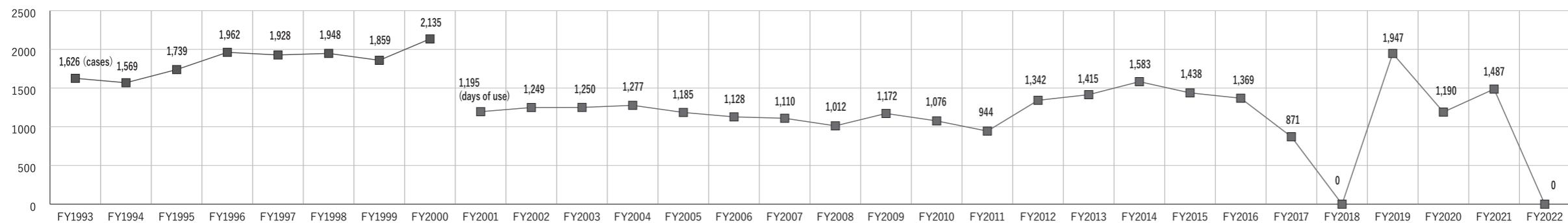


## Edo-Tokyo Museum Number of project participants



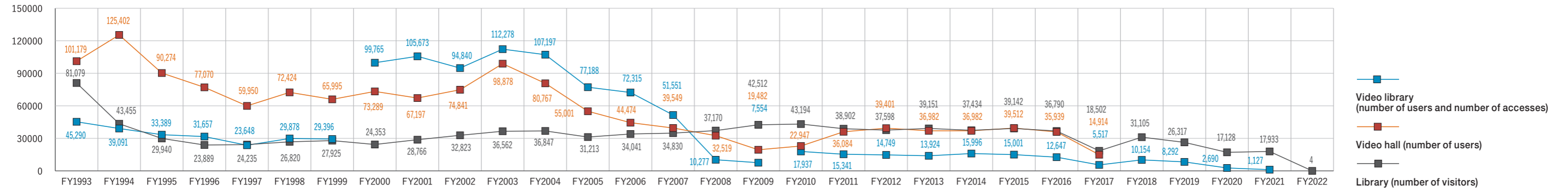
Note: In FY1994, 119 groups and 942 individuals participated in hands-on workshops, and in FY1996, 387 groups and 257 individuals participated in hands-on workshops. For convenience, the number of participants was calculated based on the assumption that one group consisted of two individuals.

## Edo-Tokyo Museum Facilities on loan



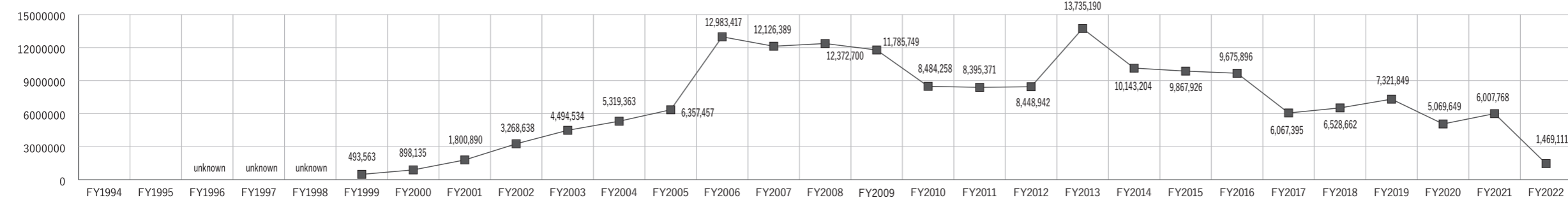
Note: The counting method for the Facilities on loan was changed in FY 2001. The figures from FY1993 to FY2000 indicate the number of cases. The figures from FY2001 to FY2013 indicate the number of days of use.

### Edo-Tokyo Museum Number of people who used the facility

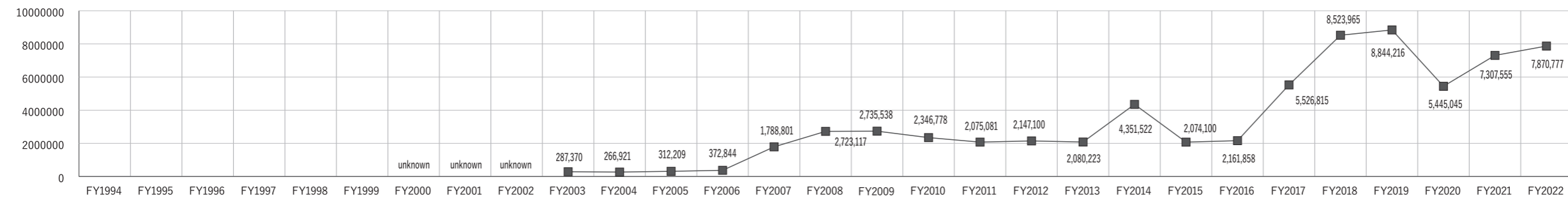


Note: The counting method for the video library was changed in FY 2000 and FY 2010. Due to system changes, the number of accesses has been counted since FY 2010.

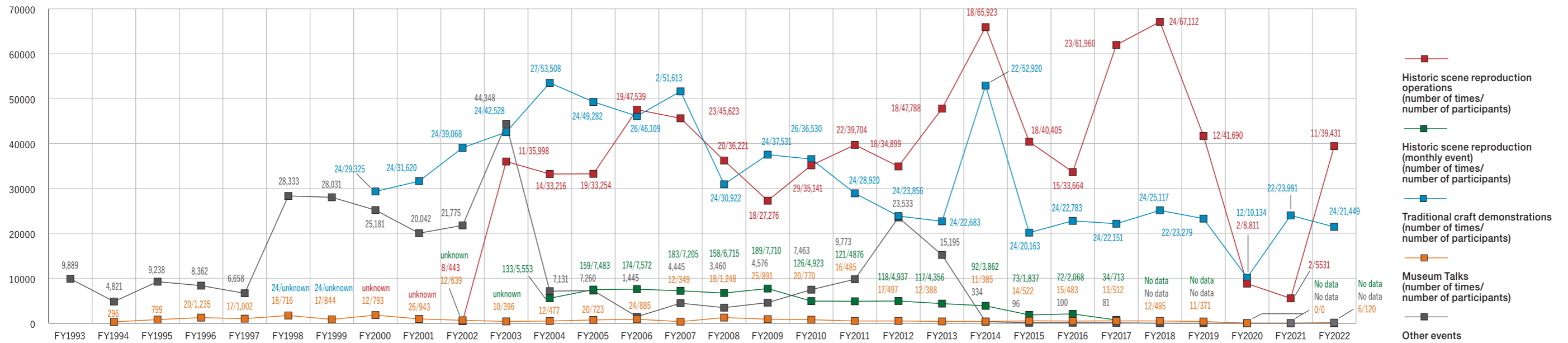
### Edo-Tokyo Museum Number of website accesses



### Edo-Tokyo Open Air Architectural Museum Number of website accesses



## Edo-Tokyo Open Air Architectural Museum Number of project participants



- Notes:
- There are fiscal years for which results have decreased significantly due to closures for renovation work and the COVID-19 pandemic. See the chronological table on p. xxx for the impact on each operation.
  - Historic scene reproduction operations include Children's Day events, Downtown Summer Evening events, Illumination of Fall Foliage and Buildings, and New Years at the Open-Air Architectural Museum.
  - Historic scene reproductions (monthly events) conducted by volunteers, such as tea ceremonies at Tokiwadai Photo Studio, portrait drawings, and Yose performances.
  - The number of participants in "Other events" in FY1998 and FY1999 includes the number of participants in "Traditional craft demonstrations."

## Number of Items in the Collection

Heisei	Fiscal Year	Number of Materials in the Collection	Number of Sample Materials and Audiovisual Materials	Number of Restored Buildings at the Open Air Architectural Museum
Heisei 26	FY 2014	592,659	356,839	30
Heisei 27	FY 2015	602,500	361,712	30
Heisei 28	FY 2016	607,453	362,332	30
Heisei 29	FY 2017	611,707	363,236	30
Heisei 30	FY 2018	617,335	364,786	30
Heisei 31	FY 2019	626,406	364,808	30
Reiwa 2	FY 2020	611,430	347,252	30
Reiwa 3	FY 2021	610,075	345,904	30
Reiwa 4	FY 2022	622,672	346,365	30

## Awards List for the Activities of the Edo-Tokyo Museum

Award Year	Operation	Award Details	Organizers
FY 2015	FY2015 Special Exhibition <i>From Ukiyo-e to Photography: Cultural Awakening in Japan's Visual Field</i>	Okatsuka Akiko's essay, titled "Photographs of the Meiji Period: The Era of Abundant Excellence," was awarded the Excellent Essay Award by the Japan Association of Art Museums.	Tokyo Metropolitan Foundation for History and Culture, Edo-Tokyo Museum, The Yomiuri Shimbun
FY 2020	FY2019 Special Exhibition <i>The Tradition of Edo Creativity – The Skill and Soul of Craftsmen Give Birth to Japanese Beauty –</i>	The exhibition was recognized with the Silver Prize of the Matsunaga Shin Award in the catalogue category at the 62 <sup>nd</sup> National Catalogue Exhibition.	Organizers: Tokyo Metropolitan Foundation for History and Culture, Edo-Tokyo Museum, Mainichi Newspapers Support: Embassy of Italy Sponsors: Dai Nippon Printing, Toyota Motor Cooperation: Museum of Oriental Art in Venice, Alitalia

Fiscal Year	Operation	Award Details	Organizers
FY 2014	FY 2014 Collaborative Reference Database	Letter of thanks from the Director of the National Diet Library	National Diet Library
FY 2015	FY 2015 Collaborative Reference Database	Letter of thanks from the Director of the National Diet Library	National Diet Library
FY 2020	FY 2020 Collaborative Reference Database	Letter of thanks from the Director of the National Diet Library	National Diet Library
FY 2021	FY 2021 Collaborative Reference Database	Letter of thanks from the Director of the National Diet Library	National Diet Library

Fiscal Year	Operation	Award	Organizers
FY 2014	Self-defense fire drill review board	Award	Tokyo Fire Department
FY 2016	Cooperation with security activities associated with the G7 Ise-Shima Summit	Certificate of Appreciation	Honjo Police Station
FY 2020	Merit for self-defense firefighting activities in autumn fire prevention campaign	Award	Honjo Fire Station
FY 2021	Cooperation with various police forces in connection with the Tokyo 2020 Olympic and Paralympic Games	Certificate of Appreciation	Honjo Police Station

## The Edo-Tokyo Museum Chart

Section and number of employees (April 2022 to March 2023)		
Director Tokyo Metropolitan Edo-Tokyo Museum		1
Vice Director Tokyo Metropolitan Edo-Tokyo Museum		1
Management Division	Director of Management Division	1
	Management Section	12(3)
	General Accounting Section	5
	Project Promotion and Public Relations Section	4
Curator Division	Chief Curator	1
	Permanent Exhibitions Section	9(2)
	Collection Management Section	16(2)
	Special Exhibitions Section	4
	Edo-Tokyo Open Air Architectural Museum Section	9(3)
Research Center of Edo-Tokyo Urban History	Director of Research Center of Edo-Tokyo Urban History	1
	Research Center Section	15(10)
Total		79(20)

Notes:

1. Figures in parentheses ( ) indicate the number of part-time and short-time staff (specialized researchers, contract staff, librarians, etc.)
2. The Director of the Edo-Tokyo Open Air Architectural Museum belongs to the Edo-Tokyo Open Air Architectural Museum Section.
3. The Director of the Edo-Tokyo Open Air Architectural Museum concurrently serves as Deputy Chief of the Programs Promotion Section.



# Visitor Information

## Edo-Tokyo Museum

**■ Hours:**

- 9:30 a.m.-5:30 p.m. (Saturdays 9:30 a.m.-7:30 p.m.)

\* Last admission 30 minutes before closing time.

**■ Closed:**

- Mondays (When Monday is a public holiday, closed on the following Tuesday instead.)
- During the year-end and New Year holidays

**■ Tickets for Permanent Exhibition:**

- General public 600 yen (480 yen)
- students (includes university and occupational school students) 480 yen (380 yen)
- Seniors (65 and over) 300 yen (240 yen)
- Junior high school and high school students (not residents of Tokyo) 300 yen (240 yen)

Admission to the Permanent Exhibition is free of charge for the following visitors:

- Preschool and younger children
- Junior high school students who are residents of Tokyo
- Disability handbook holders and their two caregivers
- Atomic bomb survivor chart holders

\* Prices in ( ) are for groups of 20 or more

\* Proof of status may be required.

\* Admission fees for Special Exhibitions are set separately from those for Permanent Exhibitions.

**■ Transportation:**

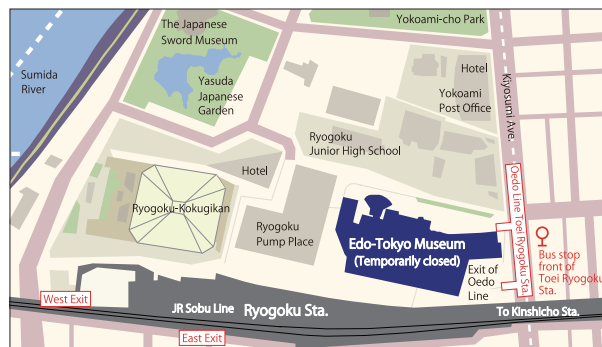
- Three minutes on foot from the West Exit of Ryogoku Station (JB21, JR Sobu Line Local).
  - One minute on foot from the Exit A3 or A4 of Ryogoku Station (E-12, Toei Oedo Line).
  - Three minutes on foot from Toei Ryogoku Eki-Mae bus stop (Toei bus; routes 錦27, 両28 and 門33) or bus stop ㊦ (Sumida Ward Circulation Bus, route South).
  - Approximately ten minutes driving either from Komagata Junction (No.6 Mukojima Extension) or from Kinshicho Junction (No.7 Komatsugawa Extension) of Shutoko Metropolitan Expressway.
- \* We have parking lots for buses (advance reservation required, paid) and accessible parking spaces.

**■ Address:**

1-4-1 Yokoami, Sumida-ku, Tokyo 130-0015, Japan  
Tel. 03-3626-9974

**■ Website:**

<https://www.edo-tokyo-museum.or.jp>



## Edo-Tokyo Open Air Architectural Museum

**■ Hours:**

- April – September 9:30 a.m.-5:30 p.m. October – March 9:30 a.m.-4:30 p.m.

\* Last admission thirty minutes before closing time.

**■ Closed:**

- Mondays (When Monday is a public holiday, closed on the following Tuesday instead.)
- During the year-end and New Year holidays

**■ Tickets:**

- General public 400 yen (320 yen)
- students (includes university and occupational school students) 320 yen (250 yen)
- Seniors (65 and over) 200 yen (160 yen)
- Junior high school and high school students (not residents of Tokyo) 200 yen (160 yen)

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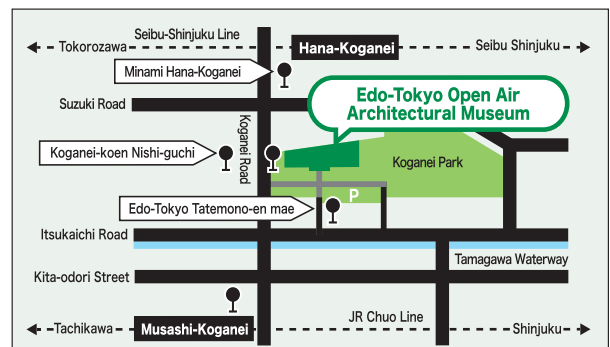
- From Musashi-Koganei Station (JC15, JR Chuo Line) North Exit, bus stop No.2 or No.3, five minutes bus ride to Koganei-Koen-Nishiguchi bus stop (Seibu Bus) then five minutes on foot, or Edo-Tokyo-Tatemono-En-Mae bus stop (Kanto Bus) then three minutes on foot.
- From Hana-Koganei Station (SS18, Seibu Shinjuku Line) South Exit, five minutes bus ride (bound for Koganei-Koen-Nishiguchi, Seibu Bus), then five minutes on foot from Koganei-Koen-Nishiguchi bus stop.

**■ Address:**

3-7-1 Sakuracho, Koganei, Tokyo 184-0005 (in Koganei Park) , Japan  
Tel. 042-388-3300

**■ Website:**

<https://www.tatemonoen.jp>



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**The Edo-Tokyo Museum and**  
**The Edo-Tokyo Open Air Architectural Museum**  
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