

[Thematic Exhibition]

The Resplendent Life of Chiyohime,
Princess of the Third Tokugawa Shogun

From: Saturday, 12 April 2025

To: Sunday, 8 June 2025

Organizer:
Tokugawa Art Museum, Hōsa Bunko Library,
The Chūinichi Shimbun, Nikkei Inc., and NHK Nagoya Station

Remarks:

*The exhibits may be changed due to various reasons without notice.

*The order of exhibits in this list do not necessarily correspond to the order of exhibition.

*The following marks indicate:

- ◎ Important Cultural Property
- Important Art Object

*Some works will be exhibited only during periods A or B:

<A>: 12 April - 13 May, 2025

: 14 May - 8 June, 2025

Foreword

Born the long-awaited child of the third shogun Tokugawa Iemitsu at Edo Castle, Lady Chiyohime (1637-1698) was a shogunal princess by birth. At the age of just 2 years 6 months, she was betrothed to Tokugawa Mitsutomo, the second lord of Owari, in order to ensure that her father would have a successor, as he was initially not blessed with any sons of his own. But when two younger brothers followed, she instead became the elder sister to two successive shoguns, Ietsuna and Tsunayoshi, and acted as a bridge between her husband's family and the shogunal household, laying the foundation for the future prosperity of the Owari Tokugawa clan.

Together with the concurrent special exhibition, "National Treasure: The *Hatsune* Furnishings," this exhibition sheds further light on the resplendent life of Princess Chiyohime, for whom these furnishings were made.

Chiyohime: Shogunal Princess by Birth

Chiyohime, the owner of the National Treasure "*Hatsune* Furnishings," was born the long-awaited child of the third shogun, Tokugawa Iemitsu, on the fifth day of the Intercalary Third Month of 1637 (April 29, 1637), at Edo Castle. Just as Iemitsu was a born Shogun, Chiyohime was a born Shogunal Princess.

However, Iemitsu was of weak constitution from birth and had produced no male heir, so Chiyohime was married into the Owari Tokugawa family at the age of 2 years, 6 months. Her husband, Mitsutomo, was the most promising candidate for shogun among the various Tokugawa lineages at the time. It is believed that by marrying Chiyohime to Mitsutomo, Iemitsu was seeking to protect his own bloodline, strengthen ties with one of the three cadet branches of the Tokugawa family, and consolidate the power of the shogunate.

1 <A>

Waka Poem written on *Shikishi* Paper.

By the 3rd Tokugawa Shogun Iemitsu.

Edo period, 17th c.

The Tokugawa Art Museum

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Waka Poem written on *Shikishi* Paper.

By the 3rd Tokugawa Shogun Iemitsu.

Edo period, 17th c.

Owned by the Fujita family and Mr. Morikawa Joshun'an Kan'ichirō.

The Tokugawa Art Museum

3

Chronological Record of Owari Tokugawa, the article of March 5th, 14th year of Kan'ei (1637).

Edo period, 1763.

The Tokugawa Institute for the History of Forestry

4

Letter of Kasuga no Tsubone to Court Lady Gon-dainagon.

Edo period, 1633.

Donated by Mr. Tokugawa Yoshinobu.

The Tokugawa Art Museum

5

Yong-luo (Eiraku) Coins.

Edo period, 17th c.

Owned by Reisen-in Chiyō-hime.

The Tokugawa Art Museum

6

Chronological Record of the 1st lord of Owari, Tokugawa Yoshinao, the article of February 20th, 15th year of Kan'ei (1638).

Edo period, 19th c.

The Tokugawa Institute for the History of Forestry

Reference

Letter of Hosokawa Tadaoki to Hosokawa Tadatoshi.

Dated June 25th, 14th year of Kan'ei (1637).

Edo period, 17th c.

Eisei-Bunko Museum

A Resplendent Marriage

On the 21st day of the Ninth Month of 1639 (October 17, 1639), Chiyohime married into the Owari Tokugawa family. To demonstrate the great prestige of her shogunal family, a gorgeous trousseau set known as the "*Hatsune* Furnishings" was prepared for the young princess. (The full set is currently on display in the Original Wing Galleries). It is believed that the original number of items in the trousseau prepared for Princess Chiyohime was even larger than what currently survives. In addition to the "*Hatsune* Furnishings," it is believed that the gold and silver furnishings (exhibits no. 11-23) that were stored at Nagoya Castle during the Edo period were also part of the princess's trousseau. The gold and silver furnishings still shine brilliantly today, offering a glimpse into the magnificence of the wedding ceremony.

7

Biography of the 1st lord of Owari, Tokugawa Yoshinao, the article of September 21st, 9th year of Kan'ei (1639).

Edo period, 17th c.

Hōsa Library, City of Nagoya

8

Chronological Record of the 1st lord of Owari, Tokugawa Yoshinao, the article of September 21st, 16th year of Kan'ei (1639).

Edo period, 1763.

The Tokugawa Institute for the History of Forestry

9

Kinjō-Onkoroku, Record and Illustration of Nagoya Castle.

By Okumura Katsuyoshi.

Edo-Meiji period, 19th c.

Hōsa Library, City of Nagoya

10

Letter of Tokugawa Yoshinao to Okamoto Gen'ya.

Dated October 2nd, 16th year of Kan'ei (1639).

Edo period, 1639.

The Tokugawa Art Museum

11 ◎

Inkstone Box with Writing Accessories, scattered *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

12 ○

A Set of Tea Ceremony Utensils, *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

13 ◎

Tea Canister, *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

14 ○

Incense Box, *aoi* crests and octagonal lattice design, solid gold.

Inside: motif derived from *The Tale of Genji*.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

15 ◎

Tray and Incense Scenting Utensils.

Tray: *aoi* crests and landscape design, solid gold.

Incense Burner and Container: *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

16 ◎

Tray and Incense Scenting Utensils.

Tray: *aoi* crests, birds and flowers design.

Incense Burner and Ash Container: *aoi* crests and scroll design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

17 ◎

Dish, *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

18 ◎

Cup, *aoi* crests and peony scroll design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

19 ◎

Kettle for Medical Decoction, *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

20 ◎

Bowl for Liquid Medicine, *aoi* crests and octagonal lattice design, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

21 ◎

Bowl for Liquid Medicine, solid gold.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

22 ◎

Tray and Incense Scenting Utensils.

Tray: fence and plum tree on octagonal lattice design, silver.

Incense Container, Burner and Ash Container: *aoi* crests and scroll design, silver.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

23 ◎

Towel Stand, *aoi* crests and scroll design, silver.

Edo period, 1639.

Part of Chiyohime's trousseau.

The Tokugawa Art Museum

Foundations of Prosperity:
Life as Official Wife in the Owari Tokugawa Family

Two years after Chiyohime's marriage to Mitsutomo, the birth of her younger brother, Ietsuna, into the shogunal family ended any possibility for Mitsutomo's appointment as shogun. However, the Owari family forged a strong link with the shogunal family through Chiyohime's position as Mitsutomo's official wife.

Chiyohime, who had two sons and two daughters with Mitsutomo, often accompanied her children to Edo Castle, where she lobbied for their promotion, marriage, and receipt of residences in Edo, for the benefit of the Owari family. She also adopted the children of her husband's concubines and supported their advancement as well. The Takasu, Yanagawa, and Kawatakubo branches of the Matsudaira family and branch families of the Owari Tokugawa were all descended from Princess Chiyohime's own children and adopted children. In many ways, she is credited with laying the foundation for the future prosperity of the Owari Tokugawa family.

24

Ceremonial Order of *Fukasagi* Hair Trimming.

Edo period, 17th c.

The Tokugawa Art Museum

25

Clippers and Small Knife for Hair Trimming Ceremony, iron.

Edo period, 17th c.

Owned by Chiyohime.

The Tokugawa Art Museum

26

Bowl for Hairdressing and the Special Stand.

Bowl: silver.

Stand: *aoi* crests design, *maki-e* lacquer.

Edo period, 17th c.

Owned by Chiyohime.

The Tokugawa Art Museum

27

Lidless Box for daily necessities, clothing, hairdressing, cosmetic tools and so on, maple leaf design, mother-of-pearl inlay on mulberry wood.

Edo period, 17th c.

Owned by Chiyohime.

The Tokugawa Art Museum

28

Medicine Cabinet, chrysanthemum scroll design, *maki-e* lacquer.

Edo period, 17th c.

Owned by Chiyohime.

The Tokugawa Art Museum

Reference

Postcard of a portrait of the 2nd lord of Owari, Tokugawa Mitsutomo.

Published by Nagoya Onko-kai.

Shōwa period, 20th c.

The Tokugawa Art Museum

29

Genealogy of the Owari Tokugawa family.

Edo period, 18th c.

Hōsa Library, City of Nagoya

30

Iki Certificate to Owari Tokugawa Mitsutomo's Court Rank of Ju-sanmi (minor of the 3rd grade.)

Edo period, 1640.

The Tokugawa Art Museum

31

Tea Bowl, floral arabesque design, blue and white.

China, Ming dynasty, 15th-16th c.

Owned by the 3rd Tokugawa Shogun Iemitsu and the 2nd lord of Owari, Tokugawa Mitsutomo.

The Tokugawa Art Museum

32 ○ <A>

Landscape.

By the 2nd lord of Owari, Tokugawa Mitsutomo.

Edo period, 17th c.

The Tokugawa Art Museum

33

Landscape.

By the 2nd lord of Owari, Tokugawa Mitsutomo.

Edo period, 17th c.

The Tokugawa Art Museum

34

Poetry Anthology *Kokinwaka-shū*.

Transcribed by the 2nd lord of Owari, Tokugawa Mitsutomo.

Edo period, 17th c.

The Tokugawa Art Museum

35

Inkstone Box, pine tree and moon painting on plain wood.

Picture by the 2nd lord of Owari, Tokugawa Mitsutomo.

Edo period, 17th c.

The Tokugawa Art Museum

36

Bookrest, wild rose and stream design, *maki-e* lacquer.

Edo period, 17th c.

Owned by the 2nd lord of Owari, Tokugawa Mitsutomo.

The Tokugawa Art Museum

37

Chronological Record of the 2nd lord of Owari, Tokugawa Mitsutomo.

Edo period, 18th c.

The Tokugawa Institute for the History of Forestry

38

Draft of Report on Birth of Eldest Son.

By the 2nd lord of Owari, Tokugawa Mitsutomo.

Edo period, 1652.

The Tokugawa Art Museum

39

Kowakizashi.

Signed "Rai Kunitsugu."

Nanbokuchō period, 14th c.

Owned by Tokugawa 4th Shogun Ietsuna and the 3rd lord of Owari, Tokugawa Tsunanari.

The Tokugawa Art Museum

40 <A>

Baby Clothes, white *habutae* silk.

Edo period, 1652.

Worn by the 3rd lord of Owari, Tokugawa Tsunanari in his infancy.

The Tokugawa Art Museum

41

Calligraphy, single line of four Chinese characters.

By the 3rd lord of Owari, Tokugawa Tsunanari.

Edo period, 17th c.

Donated by Mr. Asami Yukio.

The Tokugawa Art Museum

43

Bodhidharma.

By Matsudaira Yoshiyuki, the 3rd (2nd) son of Tokugawa Mitsutomo