[List of Works]

Special Commemorative Autumn Exhibition for the 90th Anniversary of the Tokugawa Art Museum and the Hōsa Bunko Library

Conserving the Legacy: Treasures of the Owari Tokugawa Family

From: Saturday, 13 September 2025
To: Sunday, 9 November 2025

Organizer:
Tokugawa Art Museum, Hōsa Bunko Library,
The Chūnichi Shimbun, 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 designated by The Ministry of Education, Culture, Sports, Science and Technology
○ Important Art Object designated by the Ministry of Education prior to 1949

*Some works are exhibited only during period D or E.
<D>: 13 September - 13 October, 2025
<E>: 15 October - 9 November, 2025
*Please also note that other works have specified exhibition dates.

Foreword

In November 2025, the Tokugawa Art Museum and Hōsa Bunko will celebrate their 90th anniversary. The Tokugawa Art Museum opened in Nagoya in 1935, and the Hōsa Bunko was established at the residence of the Owari Tokugawa family in Mejiro, Tokyo, before being transferred to Nagoya City in 1950. Together, they continue to actively preserve the collections of the Owari Tokugawa, the senior of the three cadet branches of the Tokugawa family.

This exhibition presents the full picture of the collections of the Tokugawa Art Museum and Hōsa Bunko through their many masterpieces, including several designated Important Cultural Properties, along with related materials that tell the story of the museum's 90-year history through the Shōwa period to today.

The exhibition "Conserving the Legacy: Treasures of the Owari Tokugawa Family" consists of three parts.
Please click here to view the list of works in Part I.

Part II
The Hōsa Library Collection and its History

Except for No. 39 (from the collection of the Tokugawa Art Museum), all of the works in Part II are from the collection of the Hōsa Library, City of Nagoya.

Section 1
The "Obunko"
– Official Domanial Archive in the Edo Period

Among the personal effects left by Tokugawa Ieyasu upon his death in 1616 was a collection of classical texts known as the Suruga Oyuzuribon, a portion of which was inherited by Tokugawa Yoshinao, the first Lord of Owari. These documents were housed in the Owari clan's official domanial archive, known as the "Obunko," which became the antecedent to the Hōsa Library.

[The *Suruga Oyuzuribon*: Focusing on the Korean Texts]
1
Li Bai's Poems Anthology.
Edited by Li Bai.
Korea, Joseon dynasty, 16th c.
Owned by Tokugawa Ieyasu.

2
Korean Classical Books on Music.
Edited by Cheng Zhan and others.
Korea, Joseon dynasty, 1493.
Owned by Tokugawa Ieyasu.

3
Great Code of the Ming Dynasty.
Edited by Emperor Hongwu and others.
China, Ming dynasty, 16th c.
Owned by Tokugawa Ieyasu.

4
Collected Statutes of the Ming Dynasty.
Edited by Li Dongyang.
Korea, Joseon dynasty, 1552.
Owned by Tokugawa Ieyasu.

5
Chinese Institutional History and Encyclopedia Text.
Edited by Du You.
Korea, Joseon dynasty, 1560.
Owned by Tokugawa Ieyasu.

6
The Guidebook on Etiquette for Noble Women.
Edited by Queen So Hye.
Korea, Joseon dynasty, 1573.
Owned by Tokugawa Ieyasu.

7
Outline and Details of the Comprehensive Mirror in Aid of Government.
Edited by Zhu Xi and others.
Korea, Joseon dynasty, 16th c.
Owned by Tokugawa Ieyasu.

[The Daimyo Collections: Documents, Drawings, and Other Noted Works Collected by Successive Lords of the Domain]
8
The Book of Changes.
Commented by Wang Bi and Han Kang Bai.
Edo period, 1605.
Owned by the 1st lord of Owari, Tokugawa Yoshinao.

9
Chronological Table of Japanese and Chinese History.
Edited by Ji Ji.
Edo period, 1611.
Owned by the 1st lord of Owari, Tokugawa Yoshinao.

10
Series of Books about Western Science, translated into Chinese.
Edited by Li Zhizao and others.
China, Ming dynasty, 1621-1627.
Owned by the 1st lord of Owari, Tokugawa Yoshinao.

11
Figures of "Rikukei," Six Major Confucian Textbooks of Ancient China.
Edited by Yang Jia, revised by Wu Jishi.
China, Ming dynasty, 16th-17th c. Owned by the 1st lord of Owari, Tokugawa Yoshinao.

12
Ink Catalogue.
Edited by Fang Yulu.
China, Ming dynasty, 1589.
Owned by the 2nd lord of Owari, Tokugawa Mitsutomo.

13
Memoirs of Wise Rulers in Ancient China.
Edited by Emperor Jingtai.
China, Ming dynasty, 1453.
Owned by the 2nd lord of Owari, Tokugawa Yoshimichi.

14
Ritual Handbook.
By the 14th lord of Owari, Tokugawa Yoshikatsu.
Edo period, 1857.

15
Dutch Reports on World Affairs.
By the 14th lord of Owari, Tokugawa Yoshikatsu.
Edo period, 18th c.

16 ◎
Summary of the History of Goryeo Dynasty.
Edited by Kim Chongsō and others.
Korea, Joseon dynasty, 1453.

17
Medical Book of Ancient China.
Edo period, 18th c.

[Hōsa Library Historical Maps]
18
Maps of the Qing Dynasty.
Edo period, 17th c.

19
World Map.
Edo period, 18th c.

20
Map of Owari Province.
Edo period, 17th c.

21
Map of Nagoya.
Edo period, 17th c.

[Documents as Interior Furnishings]
22
"Azuma Kagami," Japanese historical chronicle of Kamakura Shogunate.
Edo period, 1626.

23
"Genpei jōsuiki," Chronicle of Genji and Heike Clan.
Edo period,1611.

[Official Compilation Projects of the Owari Domain
24
History of Shrines.
Edited by the 1st lord of Owari, Tokugawa Yoshinao.
Edo period, 1646.

25
Topography of Owari Province.
Edited by Matsudaira Kunzan and Chimura Hakusai.
Edo period, 1752.

26
Topography of Owari Province.
Edited by Fukada Masatsugu and others.
Picture by Odagiri Shunkō and others.
Edo period, 1844.

27
Illustrated Topography of Owari Province.
Edited by Naitō Tōho.
Edo period, 18th c.

28
The Comprehensive Mirror of Aid with Source Annotation.
Edited by Sima Guang, commented by Hu Sanxing, annotated by Ishikawa Yasusada.
Edo period, 18th c.

[Retainers of the Owari Clan: The Kamimura Family, Matsudaira Kunzan, and Ueda Nakatoshi Collections]
29 ◎
The Analects of Confucius with Additional Comments by He Yan.
Nanbokuchō period, 1320.

30
Guidebook of Special Products in Owari Province.
Owned by the Matsudaira Kunzan family.
Edo period, 18th c.

31
Catalogue of Books Owned by Matsudaira Kunzan and His Family.
Edo period, 18th c.

32
Japanese-Dutch Dictionary.
Edited by Katsuragawa Hoshū and others.
Edo period, 1855.

33
Japanese-Dutch Dictionary.
Edited by Mitsukuri Genpo.
Edo period, 1855.

34
"Reglement op de exercitien en manoeuvres der infanterie,"
Regulations on Infantry Exercises and Maneuvers, written in Dutch.
Republished in the Edo period, 1857.

Section 2
Birth of the Hōsa Library
– The Collection in the Modern Era

In 1908, Tokugawa Yoshichika, the 19th-generation head of the Owari Tokugawa family, named the collection of documents that had been passed down from the Edo period the "Hōsa Library" and ensured the preservation of the collection through the establishment of a public library within his Tokyo residence that formed part of his newly created foundation.

[The 1872 Domanial Archive Sell-off: The Birth of the Hōsa Library]
35
Book Catalogue of The Owari Tokugawa Library.
Edo period, 1789-1800.

36
Study of Annual Events.
By Matsudaira Kunzan.
Edo period, 18th c.

37
Receipt of Books of Secrets of Arts.
Meiji period, 1872.

38
History of The Meiji Restoration.
Meiji period, 20th c.

39
The First Ownership Stamp of Hōsa Library.
Taishō period,1912.
*Collection of The Tokugawa Art Museum

40
A Bibliography of Important Books.
Edited by Uematsu Yasushi.
Meiji period, 1911.

[The Collection in the Modern Era: The Mizuno, Okumura, and Nakamura Families]
41
List of Books, possessed by Mizuno Otokichi.
Edited by Uematsu Yasushi.
Taishō period, 1917.

42
Series of Topographies.
Edited by Mizuno Masanobu.
Copied in Edo period, 19th c.

43
A Record of Traveling around The World, from "Zakkyū" Record of Observations.
Dictation by Katō Somou,
edited by Mizuno Masanobu.
Edo Period, 1861.

44
Encyclopedia of Nagoya Castle.
Edited by Okumura Katsuyoshi and Sadame.
Edo-Meiji period, 19th-20th c.

45
Note about Presenting "Kinjō-Onkoroku."
Taishō period, 1917.

46
"Dōgaku-Shikō," Textbooks of Chinese Classics.
Edited by Nakamura Tokusai.
Edo period, 1851.

47
Document to Apply for Giving "Dōgaku-Shikō."
From Nakamura Shū,
to Nagata Masue.
Meiji period, 1872.

48
Letter concerning "Dōgaku-Shikō," from Ozaki Satoaki to the Owari Tokugawa family.
Meiji period, 20th c.

Section 3
Community Archive
– The Collection and Activities Post-Transfer to the City of Nagoya

Its operations having been suspended with the intensification of the Pacific War, the Hōsa Library eventually transferred its collection of 65,000 volumes to the City of Nagoya for a fee in 1950. In November of that year, the collection reopened as a public library known as the Hōsa Library, City of Nagoya. Supplemented by subsequent donations, the collection now boasts 140,000 volumes.

[From the Transfer to the City of Nagoya through the Heisei Era Renewal]
49
Ownership Stamps of Hōsa Library.
Shōwa period,1929 and 1930.

50
Documents related to the Hōsa Library, City of Nagoya.
Shōwa period, 1950.

51
Newspaper Articles about the Hōsa Library.
Owned by Saiga Shigeyoshi.
Shōwa period, 1950.

52
Renewal Materials from the Heisei Period.
Heisei period, 2001.

[The Collection from Post-war to Present: Saika Shigeyoshi, Nagatomo Chiyoji, and Noda Senpei]
53
"Midaregami" Anthology of *Tanka* Poem.
By Yosano Akiko.
Shōwa period,1947.

54
"Mizugame" *Waka* Poetry Magazine.
Edited by Mizugame, a *Tanka* poetry association.
Owned by Saika Shigeyoshi.
Taishō -Shōwa period, 20th c.

55
Illustrated Edition of "Tsurezuregusa (Essays in Idleness)."
Picture by Nishikawa Sukenobu.
Owned by Nagatomo Chiyoji.
Edo period, 1738.

56
A List of the Titles of the Five- and Six-line Jōruri Plays.
Owned by Nagatomo Chiyoji.
Edo period, 1806.

57
Research on the Publication of Early Modern Kamigata Jōruri Books.
By Nagatomo Chiyoji.
Heisei period, 1999.

58
"Uzuragoromo" (prose poem essay).
By Yokoi Yayū: Noda version.
Edo period, 17th c.
Owned by Noda Senpei.

59
"Uzuragoromo" (prose poem essay).
By Yokoi Yayū: Shūchiku-en version.
Edo period, 17th c.

[The *Nagoya Sōsho* Publication Series Today]
60
Drafts of "Nagoya Sōsho," Series of Texts on Early-Modern Nagoya.
Shōwa period, 20th c.

61
"Nagoya Sōsho," Series of Texts on Early-Modern Nagoya.
Shōwa period, 20th c.

62
"Seisō Kibun," Edo-period Chronological Record of Anecdotes and Observations.
By Mizuno Masanobu.
Edo-Meiji period, 19th c.

[Recent Research Activities]
63
Illustrated Manual explaining Acupuncture and Moxibustion with the Aid of the Bronz.
Figure and its Acupoints.
Edited by Wang Weiyi.
Ming dynasty, 17th c.

64
1/10 Scale Drawing of the Main Hall of Jōun-ji Temple.
Written by Itō Mansaku.
Meiji period, 1882

Part III
The Tokugawa Art Museum and its History

All works in Part III are from the collection of the Tokugawa Art Museum.

Section 1
Famed Treasures of the Owari Tokugawa Family

The inherited collections of the Owari family held by the Tokugawa Art Museum are not only outstanding in both quality and quantity; they also include exceptional pieces spanning a wide range of object types, places of origin, and time periods. This attribute offers the potential for research and exhibitions reaching across diverse fields beyond the confines of daimyo culture, encompassing art, history, and literature.

[Art of Faith]
The Owari family patronized temples and shrines of diverse sects, and the personal beliefs of the successive Lords of Owari and their families varied widely. Consequently, the devotional art objects that have been passed down in the Owari family cover a wide range of items that transcend sectarian boundaries.

1
Statue of Emperor Yao, Confucius, King Yu, Prince Dan of Zhou Dynasty and Emperor Shun.
Solid gold or Gilt on brass.
Edo period, 17th c.

Miniature of Confucian Shrine, peony design, *maki-e* lacquer.
Edo period, 17th c.
Owned by the 1st lord of Owari, Tokugawa Yoshinao.

2 ◎
Konkōmyō Saishōōkyō (Golden Light Sutra),
one of two handscrolls, gold on purple paper.
Nara period, 8th c.

3 ◎ <E>
"Fumonbon" chapter from the *Hoke-kyō* (Lotus Sutra),
ink on decorated paper.
Heian period, 12th c.

4 ◎ <D>
Hoke-kyō (Lotus Sutra),
one of eight handscrolls, ink on decorated paper.
By Prince Kanenaga (Kaneyoshi).
Nanbokuchō period, 1369.

5 ◎ <D>
Descent of Amida Nyorai, Kannon and Seishi Bosatsu,
embroidered silk.
Kamakura period, 13th-14th c.

6 ○ <D>
Deity Hachiman in the Guise of a Buddhist Monk, colors on silk.
Kamakura period, 14th c.

7 <E>
Amida Pure Land, colors on silk.
Kamakura-Nanbokuchō period, 14th c.

8 ◎ <E>
Illustrated Legends and Miracles of the Founding of the Iwashimizu Hachiman Shrine, colors on silk.
Traditionally attributed to Kose Ariie.
Kamakura-Nanbokuchō period, 14th c.

[Paintings from Distant Lands]
During the Edo period, *Kara-e* paintings that came to Japan from China were held in the highest esteem for displaying in public spaces. Adorning the residence with such objects was a demonstration of the family's exalted status. In addition to these works, the collection also includes Buddhist paintings and other artworks from the Korean Peninsula that are significant from the perspective of East Asian art historical research.

9 ◎ <D>
"Returning Sails from a Distant Shore,"
from the series Eight Views of the Xiao Xiang Region.
By Yujian.
China, Southern Song dynasty, 13th c.
Owned by Ashikaga Yoshimitsu, Ashikaga Yoshimasa, Toyotomi Hideyoshi, Tokugawa Ieyasu, and others.

10 ◎ <E>
Swallows and Willow, ink on silk.
Traditionally attributed to Muqi.
China, Southern Song-Yuan dynasty, 13th c.
Owned by Matsudaira Tadayuki, the 5th Tokugawa Shogun Tsunayoshi and the 2nd lord of Owari, Tokugawa Mitsutomo.

11 ◎ <D>
Dragon with Inscription, ink on silk.
Painting and inscription traditionally attributed to Chen Rong.
China, Yuan-Ming dynasty or Korea, Goryeo-Joseon dynasty, 14th-15th c.
Owned by the 2nd lord of Owari, Tokugawa Mitsutomo.

11 ○ <D>
Tiger with Inscription, ink on silk.
Traditionally attributed to Muqi.
China, Yuan-Ming dynasty or Korea, Goryeo-Joseon dynasty, 14th-15th c.
Owned by the 2nd lord of Owari, Tokugawa Mitsutomo.

12 ○ <D>
The Hermits, ink on silk.
Traditionally attributed to Liujun.
China, Ming dynasty, 15th c.

13 <E>
Amida with Eight Bodhisattvas, colors on silk.
Korea, Goryeo dynasty, 14th c.

14 <E>
Jizō-bosatsu (Ksitigarbha,) colors on silk.
Korea, Goryeo dynasty, 14th c.

15 <E>
Yakushi Nyorai, Nikkō and Gakkō-bosatsu (Bhaisajya-guru, Suryaprabha and Candraprabha,) colors on silk.
Korea, Joseon dynasty, 1565.

[Writing Materials]
Among the museum's various writing implements and materials is a rare collection of over 500 inksticks that includes outstanding examples by Ming-dynasty master ink-makers. Also among these items, the complete set of writing implements used by Tokugawa Yoshinao, the first Lord of Owari, arranged on a large desk, vividly conveys his literati sensibilities.

16
Color Inkstick, dragon design.
China, Ming dynasty, Xuande (1426-1435) reign mark.

17
Inkstick, zodiac design.
By Shao Gezhi.
China, Ming dynasty, 1403.

18
Inkstick, one hundred immortals design.
By Wu Shenbo.
China, Ming dynasty, 1599.

19
Inkstick, one hundred horses design.
By Cheng Junfang.
China, Ming dynasty, 16th-17th c.

20
Inkstick, lohans and children washing a sacred elephant design.
By Fang Yulu.
China, Ming dynasty, 16th-17th c.

21
Inkstick, dragon gate design.
By Ye Xuanqing.
China, Ming dynasty, 17th c.

22
Rosewood Writing Table with stationery Display.
China, Ming dynasty, 15th-17th c.
Owned by the 1st lord of Owari, Tokugawa Yoshinao.

[*Karamono* Imported Lacquerwares]
Lacquer objects produced in China and the Korean Peninsula was revered in Japan as "*Karamono* lacquerware." The Tokugawa Art Museum houses nearly 300 pieces of *Karamono* lacquer, including masterpieces from the Southern Song to Ming dynasties, as well as renowned Ryukyuan lacquer items, forming one of the largest collections in the world.

23 <E>
Food Serving Container,
foliate *guri* spiral design, carved marbled lacquer.
China, Southern Song dynasty, 13th c.

24 <E>
Tray, foliate guri spiral design, carved marbled lacquer.
China, Southern Song dynasty, 13th c.

25 <D>
Tray, birds and cape jasmine flower design, carved red lacquer.
Incised inscription: Made by Zhang Cheng.
Red lacquer inscription: Yinchuang Tongfang.
China, Yuan dynasty, 14th c.

26 <D>
Tray, peony design, carved black lacquer.
China, Yuan dynasty, 14th c.

27
Measuring Weight-shaped Food Container, pavilion and landscape design, mother-of-pearl inlay on black lacquer.
China, Ming dynasty, 15th-16th c.

28
Peach-shaped Food Container, pavilion and landscape design, mother-of-pearl inlay on black lacquer.
China, Ming dynasty, 15th-16th c.

29
Plum Blossom-shaped Food Container and Tray, pavilion and landscape design, mother-of-pearl inlay on black lacquer.
China, Ming dynasty, 15th-16th c.

30 ◎
Set of *Ukufan* Ceremonial Dishes,
design of bird and flower and linked circles design,
oil painting and engraved gilt inlay on red lacquer.
Ryūkyū (Okinawa), 16th-17th c.
Owned by Tokugawa Ieyasu and the 1st lord of Owari, Tokugawa Yoshinao.

[Foreign Textiles]
The Owari family collected precious textiles that had come from various nearby countries for use in hanging scroll mountings or tea caddy pouches. These "famed fabrics" (*meibutsu-gire*) that were prized in the tea ceremony and other rare types of fabrics also hold significant historical value for textile research.

31 <E>
Cloth Fragment,
named "Futari-Shizuka," a pair of phoenixes medallion design,
kinran gold brocade on purple silk.
China, Yuan dynasty, 14th c.

32 <D>
Cloth Fragments, peony and double vine scroll design,
inkin print on purple silk.
China, Ming dynasty, 16th-17th c.

33 <D>
Cloth Fragment, known as "Jō'ō Donsu," dragon, arabesque and treasure (*Takara-zukushi*) design, *donsu* silk damask.
China, Ming dynasty, 15th-16th c.

34 <E>
Fragments of Cloth, known as "Ichiban Sarasa,"
flower scroll design, dyed *sarasa* chintz.
India, 17th c.

35
Antique Textile Fragments, named "Koshoku-mon-kan,"
one of five albums.
Edo period, ca. 1841.

[Calligraphic Works]
The Tokugawa Art Museum houses numerous calligraphic works, including ancient manuscripts by renowned calligraphers from the Heian period onward and model books affixed with samples of various such works. The collection offers an overview of the brushwork of different calligraphers from diverse time periods and geographic regions.

36 ◎ <E>
Shigeyukishū Poetry Anthology, ink on decorated paper.
Traditionally attributed to Fujiwara no Yukinari.
Heian period, 11th c.

37 ◎ <D>
Saigū no Nyōgoshū Poetry Anthology, ink on decorated paper.
Traditionally attributed to Minamoto no Toshiyori.
Kamakura period, 13th c.
Owned by the 2nd lord of Owari, Tokugawa Mitsutomo.

38
Mototoshishū and *Tōrenshū* Poetry Anthology, ink on paper.
Traditionally attributed to Fujiwara no Teika.
Kamakura period, 13th c.
Owned by the 2nd lord of Inuyama, Naruse Masatora and the 2nd lord of Owari, Tokugawa Mitsutomo.

39 <E>
Fragment known as "Meikakashū- gire" from *Kanesukeshū* Poetry Anthology, ink on decorated paper.
Traditionally attributed to Ki no Tsurayuki.
Heian period, 11th c.

40 <D>
Fragment known as "Ashide Kokinwakashū-gire" from the *Kokinwakashū* Poetry Anthology, ink on decorated paper.
Traditionally attributed to Fujiwara no Kintō.
Heian period, 11th c.

41 <D>
Two Folding Album of Calligraphy Samples named "Gyokukai,"
one of two volumes.
Nara-Edo period, 8th-17th c.

42 ◎ <E>
Order of Rites for Buddhist Seminar *Kangakukō* in the Temple Saitō-in subtemple, Enryakuji, ink on decorative paper.
By Prince Son'en.
Nanbokuchō period, 1349.

[Early Modern–Era Genre Paintings]
Three early genre paintings depicting the daily life and leisure activities of commoners in the early Edo period were passed down through the Owari family. All three have been designated Important Cultural Properties. These works are important for demonstrating the relationship between daimyo families and early modern genre painting.

43 ◎ <D>
Scenes of a Kabuki Performance,
one of two handscrolls, colors on decorated paper.
Text: Traditionally attributed to Karasumaru Mitsuhiro.
Edo period, 17th c.

44 ◎ <D>
Genre Figures, known as "Honda Heihachirō Sugatae Byōbu,"
colors on paper.
Edo period, 17th c.

45 ◎ <E>
Pleasures and Amusements, known as "Sōōji Byōbu,"
colors on gilt paper.
Edo period, 17th c.

[Ieyasu's Wardrobe Items]
Among the clothing items of successive heads and family members preserved at the Tokugawa Art Museum, those that belonged to Tokugawa Ieyasu are particularly noteworthy. The fact that so many of these fragile dyed textiles have survived for more than 400 years speaks to Ieyasu's exceptional status.

46 ◎ <E>
Kosode Inner Robe, *aoi* crests design, *tsujigahana* stitch-resist tie-dyeing, parti-colored *nerinuki* plain-weave silk.
Momoyama period, 16th c.
Bestowed on Saeda Tanenaga by Tokugawa Ieyasu.
Donated by the Inagaki family.

47 ◎ <D>
Haori Jacket, scattered *aoi* leaf design, *tsujigahana* stitch-resist tie-dyeing, purple *nerinuki* plain-weave silk.
Momoyama-Edo period, 16th-17th c.
Worn by Tokugawa Ieyasu and the 4th lord of Owari, Tokugawa Yoshimichi.

48 ◎ <E>
Kosode Inner Robe, *aoi* crests and plum branch design, *tsujigahana* stitch-resist tie-dyeing, indigo blue *nerinuki* plain-weave silk.
Momoyama-Edo period, 16th-17th c.
Worn by Tokugawa Ieyasu.

49 ◎ <D>
Kosode Inner Robe, *aoi* crests and folding fans design, *tsujigahana* stitch-resist tie-dyeing, light blue *nerinuki* plain-weave silk.
Momoyama-Edo period, 16th-17th c.
Worn by Tokugawa Ieyasu.

50 ◎ <E>
Kosode Inner Robe, bamboo leaves and snow design, *tsujigahana* stitch-resist tie-dyeing, light blue *nerinuki* plain-weave silk.
Momoyama-Edo period, 16th-17th c.
Worn by Tokugawa Ieyasu.

51 ◎ <E>
Kosode Inner Robe, *aoi* crests and florwer clusters design, *tsujigahana* stitch-resist tie-dyeing, light blue *nerinuki* plain-weave silk.
Momoyama-Edo period, 16th-17th c.
Worn by Tokugawa Ieyasu.

52 ◎ <D>
Kosode Inner Robe, *aoi* crests and maple leaf clusters design, *tsujigahana* stitch-resist tie-dyeing, light blue *nerinuki* plain-weave silk.
Momoyama-Edo period, 16th-17th c.
Worn by Tokugawa Ieyasu.

53 ◎ <D>
Kosode Inner Robe, scattered *aoi* crests design, *tsujigahana* stitch-resist tie-dyeing, light blue *nerinuki* plain-weave silk.
Momoyama-Edo period,16th-17th c.
Worn by Tokugawa Ieyasu and the 4th lord of Owari, Tokugawa Yoshimichi.

[*Maki-e* Lacquerwares]
Maki-e is a uniquely Japanese decorative lacquerware technique that is considered to have been perfected during the Kamakura and Muromachi periods. While *maki-e* items were often newly commissioned for daimyo family weddings, pieces with historical significance were also revered and cherished, resulting in the preservation of *maki-e* artifacts spanning a wide range of historical eras.

54 ◎
Covered Box, auspicious motifs from poem "Palace of Longevity,"
maki-e lacquer.
Kamakura period, 13th-14th c.

55
Covered Box, pine, plum and stylized shoreline design,
maki-e lacquer.
Muromachi period, 15th-16th c.
Owned by Umezu, mistress of the 3rd lord of Owari, Tokugawa Tsunanari and mother of the 7th Muneharu.

[Special Exhibit: Original 1935 Entryway of the Tokugawa Art Museum]
At the time of the museum's opening, this was its entryway. The space was meticulously designed to welcome visitors with careful attention to materials and design, featuring walls of black marble imported from Italy inlaid with colored tiles, and the foundation's name discreetly hidden in stylized *ashide* "reed script."

56
Sample of *ashide*-shaped inlay tiles for for the wall of the Tokugawa Art Museum's old entrance hall.
Shōwa period, around 1935.

57
Scrapbook of News Paper Articles.
Shōwa period, 1935-1936.

Section 2
History of the Tokugawa Art Museum

The Tokugawa Art Museum originated from a foundation established in 1931 and opened in Nagoya on November 17, 1935. Its collection subsequently expanded beyond the Owari family's original holdings through acquisitions, as well as donations from other daimyo families and generous donors. This year marks its 90th anniversary.

[Establishment of the Tokugawa Art Museum]
The early Showa period witnessed the sale and dispersal of treasures handed down in the various daimyo families, triggered by post-Meiji Restoration turmoil, the Great Kanto Earthquake, and the Great Depression. Tokugawa Yoshichika, the 19th-generation head of the Owari family, established the foundation to ensure the preservation of the family's history and treasures into the future.

58
Portrait of Tokugawa Yoshichika.
Picture by Sakurai Kiyoka.
Inscription by Tokugawa Yoshichika.
Shōwa period, 1963.

59
Glasses.
Used by Tokugawa Yoshichika.
Shōwa period, 20th c.
Donated by Ms. Ogawa Chieko.

60
Auction Catalogue for the Owari Tokugawa Family Collection.
Taishō period, 1921.

61
Auction Catalogue for the Owari Tokugawa Family Collection.
Shōwa period, 1921.

62
Management Record Book for the Collection of the Tokugawa Art Museum.
Taishō-Reiwa period, 20th-21st c.

63
Elevation Plan of the Tokugawa Art Museum.
Shōwa period, 20th c.
Donated by the Yoshimoto family.

64
History of the Owari Tokugawa Reimeikai Foundation.
Edited by Suzuki Shinkichi.
Shōwa period, 1956.

65
Album of photographs of the Tokugawa Art Museum Buildings.
Shōwa period, 1935.

66
Terms of Admission on the Tokugawa Art Museum.
Shōwa period, ca. 1935.

[New Acquisitions (Purchases & Gifts)]
Around the time the foundation was established, Yoshichika also purchased additional works that were being sold off by other daimyo families. As a result, the Tokugawa Art Museum's exhibitions extended beyond merely introducing the Owari family, moving toward content grounded in a universal perspective. Furthermore, donations from generous supporters and families that had been wealthy merchants in Nagoya since the Edo period allowed for even more multifaceted research and exhibitions.

67 ◎
Festival of the Hōkoku Shrine,
pair of six-fold screens, colors on gilt paper.
By Iwasa Matabei.
Edo period, 17th c.
Inherited by the Awa Hachisuka family.

68
Helmet, in the shape of *eboshi* courtier's tall hat.
Momoyama period, 16th c.
Inherited by the Kii Tokugawa family.
Worn by Katō Kiyomasa.

69
Skulls of Tigers.
Momoyama period, 16th c.
Inherited by the Kii Tokugawa family and the Abe family.
Owned by Katō Kiyomasa.

70
Tea Bowl known as "Shiro-tenmoku,"
tenmoku type, glazed stoneware.
Korea, Joseon dynasty, 16th c.
Inherited by Nanzenji Konchi'in Temple.
Owned by the 4th Tokugawa Shogun Ietsuna.

71
Tea Leaf Jar, named "Daihannya," glazed stoneware.
China, Southern Song-Yuan dynasty, 13th-14th c.
Inherited by the Iyo Saijō Matsudaira family.
Owned by Tokugawa Ieyasu and the 1st lord of Kii, Tokugawa Yorinobu.

72 <D>
Kegonkyō (Flower Garland Sutra), known as "Nigatsudō-yakegyō,"
silver on indigo blue paper.
Nara period, 8th c.
Donated by Mr. and Mrs. Teshigawara.

73 ◎ <E>
Ususama-myō'ōkyō (Ucchusama Vidyadhara Sutra),
also known as the "Chūsonji-kyō and Kiyohira-kyō,"
gold and silver on indigo blue paper.
Heian period, 12th c.
Inherited by the Minami Mitsui family and Nakano Chūtarō.
Donated by Mr. and Mrs. Teshigawara.

74 <D>
Fragment, known as "Iimuro-gire" with Commentary on Sutra *Konkōmyō-saisho-ō-kyō*.
Traditionally attributed to Emperor Saga and Priest Kūkai.
Heian period, 9th c.
Donated by the Okaya family.

75 <D> or <E>
Folding Album of Calligraphy, named "Hō'ōdai."
Nara-Muromachi period, 7th-16th c.
Donated by the Okaya family.

76 ○ <E>
Fragment known as "Sekidobon Kokinwakashū-gire" from the *Kokinwakashū* Poetry Anthology, ink on paper.
Attributed to Fujiwara no Yukinari.
Heian period, 11th c.
Inherited by the Kaga Maeda family.
Owned by the Sekido family.
Donated by the Okaya family.

77 ○ <E>
Fragment known as the "Ishiyama-gire" from the *Tsurayukishū* Poetry Anthology, second volume, hanging scroll, ink on decorated paper.
By Fujiwara no Sadanobu.
Heian period, 1112.
Inherited by Nishi Honganji Temple.
Donated by the Takamatsu family.

78 <D>
Fragment known as "Ishiyama-gire" from the *Tsurayukishū* Poetry Anthology, second volume, ink on decorated paper.
By Fujiwara no Sadanobu.
Heian period, 1112.
Inherited by Nishi Honganji Temple.
Donated by the Tomita family.

79 ○ <E>
Fragment known as the "Ishiyama-gire" with poems from the Anthology of Lady Ise, ink on decorated paper.
Attributed to Fujiwara no Kintō.
Inherited by Nishi Honganji Temple.
Donated by Mr. Fukutani Shichirō.

80 <D>
Fragment known as "Shōwa-gire" from the *Kokinwakashū* Poetry Anthology, ink on decorated paper.
By Fujiwara no Toshinari.
Heian period, 12th c.
Inherited by the Takada Sakakibara family.
Owned by Morikawa Joshun'an.
Donated by Mr. and Mrs. Teshigawara.

81 ◎ <E>
Waka Poem written on *Kaishi* Paper, known as "Kumano Ruigaishi,"
ink on paper.
By Fujiwara no Kintsune.
Kamakura period, 1200.
Owned by Inoue Kaoru.
Donated by the Okaya family.

82 ○ <D>
A Plan of a *En-no-za* Banquet, ink on paper.
By Fujiwara no Teika.
Kamakura period, 13th c.
Inherited by the Fukuyama Abe family.
Donated by the Tōmatsu family.

83 <D>
Waka Poem on *Shikishi* Paper.
By Fujiwara no Teika.
Kamakura period, 13th c.
Owned by Kobori Enshū and Hotta Masamori.
Donated by Mr. and Mrs. Teshigawara.

84 <E>
Bokuseki Calligraphy of a Poem by Li She, Chinese poet, inscribed by Priest Issan Ichinei.
Kamakura period, 14th c.
Traditionally inherited by Nanzenji Konchi'in Temple.
Owned by Matsunaga Jian and Ogino Hajime.
Donated by Mr. and Mrs. Teshigawara.

85
Tea Bowl, named "Kyōgoku,"*kakinoheta* type, stoneware.
Korea, Joseon dynasty, 16th c.
Inherited by the Kyōgoku family.
Owned by Hirase Rokō and Sano Yakōtei.
Donated by the Takamatsu family.

86
Tea Bowl, named "Tamagawa," bamboo shoot design.
Shino type, Mino ware.
Momoyama-Edo period, 16th-17th c.
Owned by Ueda Yasusaburō and the Sekido family.
Donated by the Okaya family.

87 ◎
Tea Bowl, named "Fuyugare."
Oribe type, Mino ware.
Edo period, 17th c.
Donated by the Okaya family.

88
Flower Vase, boat shape, copper alloy.
Southeast Asia, 16th-17th c.
Owned by Furuta Oribe.
Donated by the Okaya family.

89 ◎ <D>
A Hundred Flowers and A Hundred Grasses,
pair of six-fold screens, color on gilt paper.
Painted by Tanaka Totsugen.
Edo period, 19th c.
Donated by the Okaya family.

90 ○ <E>
Scenes from the *Kokon-chomonjū* (Notable Tales Old and New),
pair of six-fold screens, color on paper.
Painted by Tanaka Totsugen.
Edo period, 1813.
Donated by the Ōwaki family.

The exhibition "Conserving the Legacy: Treasures of the Owari Tokugawa Family" consists of three parts.
Please click here to view the list of works in Part I.

徳川美術館
THE TOKUGAWA ART MUSEUM