

November, 2009

The Lineage of Culture – The Hosokawa Family Eisei Bunko Collection

The Tokyo National Museum is pleased to present the special exhibition “The Lineage of Culture—The Hosokawa Family Eisei Bunko Collection” from Tuesday, April 20, to Sunday, June 6, 2010.

The Eisei Bunko Foundation was established in 1950 by 16th-generation family head Hosokawa Moritatsu with the objective of preserving for future generations the legacy of the cultural treasures of the Hosokawa family, lords of the former Kumamoto domain. It takes its name from the “Ei” of Eigen’an—the subtemple of Kenninji in Kyoto, which served as the family temple for eight generations from the time of the original patriarch Hosokawa Yoriari, of the governing family of Izumi province in the medieval period—and the “Sei” of Seiryūji Castle, which was home to Hosokawa Fujitaka (better known as Yūsai), the founder of the modern Hosokawa line.

Totaling over 80,000 objects, it is one of the leading collections of cultural properties in Japan and includes archival documents, Yūsai’s treatises on waka poetry, tea utensils connected to the great tea master Sen no Rikyū from the personal collection of 2nd-generation head Tadaoki (Sansai), various objects associated with Hosokawa Gracia, and paintings by Miyamoto Musashi. The current exhibition will present the history of the Hosokawa family and highlight its role in the transmission of traditional Japanese culture—in particular the secrets to understanding the Kokinshū poetry collection, and the cultural arts of Noh theater and the Way of Tea—by means of numerous treasured art objects and historical documents that have been safeguarded through the family’s tumultuous history. In addition, a selection of the top artistic masterpieces collected by Hosokawa Moritatsu will offer a deeper understanding of the exceptional eye and personal character of this exemplary art collector of early modern Japan.

For further information, please contact :

hosokawatenpr@kyodo-pr.co.jp TEL 03-3575-9823 FAX 03-3574-0316
Ginza 7-2-22, Chuo-ku, Tokyo 104-8158
Kyodo Public Relations CO., LTD.



《Black Cat》
By Hishida Shunso
(Important Cultural Property)

【General Information】

- Exhibition Title : The Lineage of Culture – The Hosokawa Family Eisei Bunko Collection
- Period : Tuesday, April 20, 2010 – Sunday, June 6, 2010
- Venue : Heiseikan, Tokyo National Museum (Ueno Park)
- Hours : 9:30 - 17:00
 - Saturdays, Sundays, Holidays until 18:00
 - Fridays until 20:00
 - (Last entry 30 minutes before closing)
- Closed : Mondays except for May 3.
- Admissions
 - Adults: 1,500 (1,300 / 1,200) yen
 - University students: 1,200 (1,000 / 900) yen
 - High school students: 900 (700 / 600) yen
 - Junior high school students and under: Free

* Prices shown in () indicate advance / group (more than 20 persons) discount tickets.

* Persons with disabilities are admitted free with one accompanying person each.

* They will be on sale at the Museum ticket office (during museum hours) and e-Ticket Pia , Lawson Ticket , E-Plus and other major ticketing agencies.
- Access : 10 minutes' walk from JR Ueno Station (Park Exit) and Uguisudani Station
15 minutes' walk from Keisei Ueno Station,
Tokyo Metro Ueno Station and Tokyo Metro Nezu Station
- General Information : Hello Dial 03-5405-8686
 - <http://www.hosokawaten.com>
 - <http://www.tnm.jp>
- Organizer : Tokyo National Museum, Eisei Bunko Museum, NHK, NHK Promotions,
The Asahi Shimbun
- With the Support of : Agency for Cultural Affairs
- With the Sponsorship of : Toyota Motor Corporation, Nisssha Printing Co.,Ltd.
- Travelling to Kyoto National Museum :
 - Saturday, October 8 – Wednesday (holiday), November 23, 2011
 - Kyushu National Museum :
 - Sunday, January 1 – Sunday, March 4, 2012

Part 1: Traditions of a Samurai Household—The History and Art Collection of the Hosokawa Family

The Hosokawa family saw its beginnings as lower-ranking vassals of the Kamakura shogunate, then came to hold important offices with the Muromachi shogunal government. In the late Warring States period, Fujitaka (later known by his Buddhist name Yūsai) emerged from roots in a branch house and distinguished himself as the founder of the Hosokawa family of the early modern era. Together with his son Tadaoki (Sansai), Fujitaka saw the family through turbulent times of general upheaval, setting the stage for the Hosokawa to become major daimyo of the Kumamoto domain in Higo by the time of the Meiji Restoration. The family's samurai ties are evident in the masterfully produced armor and helmets, saddles, swords, and sword guards found in the collection. In addition, the family has preserved and passed down many objects reflecting the cultivated tastes of the successive generations of family heads and their wives—especially in the areas of poetry, tea utensils and Noh costumes—demonstrating the Hosokawa family's position as lords of both the sword and the brush.

【Major Works on Display】

《Saddle Reed-script poem design in mother-of-pearl inlay》

Heian - Kamakura period, 13th century (National Treasure)

Eisei Bunko Museum, Tokyo

On exhibit from May 11 to June 6, 2010



《Long Sword (J., Tachi)

Signed "By Yukihira of Bungo Province" »

By Bungo Yukihira

Kamakura period, 12th–13th century (National Treasure)

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



《Gusoku-Type Armor with Two-Piece Cuirass, Black lacing》

Formerly worn by Hosokawa Tadaoki (Sansai)»

Azuchi-Momoyama period, 16 th century

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010

The Lineage of Culture – The Hosokawa Family Eisei Bunko Collection

Part 1: Traditions of a Samurai Household—The History and Art Collection of the Hosokawa Family

『Portrait of Hosokawa Fujitaka (Yusai)』

By Tashiro Toho, Poem by Hosokawa Yusai

Edo period, Dated 1612

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to May 9, 2010



『Karaori Robe (Noh costume) Butterfly and pink design on gold ground』

Edo period, 18th century

Eisei-Bunko Museum, Tokyo

On exhibit from April 20 to May 9, 2010



『Chinese Tea Caddy Bulging base type

Known as Rikyu Shirifukura.』

China, 13th century

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



『Noh Mask, *Hannya* type』

Muromachi period, 16 th century (Important Art Object)

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010

Part 1: Traditions of a Samurai Household—The History and Art Collection of the Hosokawa Family

The Eisei Bunko Museum

The Eisei Bunko was established as a non-profit foundation in 1950 by 16th-generation family head Hosokawa Moritatsu with the objective of passing on to later generations the cultural properties, including historical documents and artworks, that had been preserved through generations of the Hosokawa family. Opened to the public in 1972, it became a registered museum under Japan's Museum Law the following year and has continued as such until today. The Eisei Bunko Museum building was constructed in the early Showa period to hold the household offices of the Hosokawa family, and occupies a corner of the vast former Hosokawa family estate in Mejirodai, where the family lived from the Edo period until after World War II. Each year it holds four public rotating exhibitions primarily centered on fine art and decorative art objects.

Famous Figures in the History of the Hosokawa Family

The Hosokawa family traces its origins to the Kamakura period when Ashikaga Yoshiue, a descendant of Minamoto no Yoshiie, took up residence in the village of Hosokawa in the area of Nukata in Mikawa Province. In the Muromachi period, the clan held important offices as deputies of the Ashikaga shogunate, and by the Warring States period Hosokawa Fujitaka (Yūsai) came from a branch family to become the forefather of the modern Hosokawa family lineage. Together with his son Tadaoki (Sansai), Fujitaka established close relations with the powerful leaders of the day—Nobunaga, Hideyoshi, Ieyasu, and others—and by the time of the Meiji Restoration the Hosokawa had become lords of the 540,000-koku Kumamoto domain in Higo province. This new Hosokawa clan turned out diverse personalities in great numbers. Fujitaka (Yūsai) was himself a poet and scholar versed in the secret transmissions of the Kokinshū classical poetry anthology, and Tadaoki (Sansai) was the greatest tea master of the day, faithfully inheriting the traditions of Sen no Rikyū.

Tadaoki's wife Tama (Gracia) was born the daughter of Akechi Mitsuhide, then during the Battle of Sekigahara took her own life rather than become a hostage of the Ishida forces. In addition, 8th-generation head Shigekata, who was known as the "Phoenix of Higo" and widely proclaimed a benevolent and enlightened ruler, both reformed the domain administration and at the same time was an advocate of the importance of scholarship with a deep interest in natural history and author of many books. The current head, Morihiro, is the 18th-generation patriarch of the Hosokawa family.



Hosokawa Morihiro

Iijima Kouei

Part 1: Traditions of a Samurai Household—The History and Art Collection of the Hosokawa Family

Hosokawa Gracia

Hosokawa Gracia was born the second daughter of Akechi Mitsuhide in 1563 and given the name Tama, then later was baptized with the Christian name Gracia. In 1578, she was married to Hosokawa Tadaoki at Seiryūji Castle by the order of Oda Nobunaga. They were both 16 years old. During the Honnōji Incident of 1573, the Hosokawa family did not side with the Akechi and Gracia was sequestered in the mountains of Tango province after having expressed her sympathies for Nobunaga. When Tadaoki sided with the Eastern forces during the Battle of Sekigahara, she and other family members were surrounded by Ishida Mitsunari's troops on the 17th day of the 7th month of 1600 at their residence at Tamatsukuri in Osaka and she committed suicide. Her last moments were recorded in detail in a verbal account by an attendant named Shimo and she is remembered as a strong and principled woman of the Warring States era.

Miyamoto Musashi and the Hosokawa Family

Miyamoto Musashi is celebrated as a master swordsman, but not much is actually known of his life. According to the details of his life that he recorded in *The Book of Five Rings*, a text on the art of war, he was 60 years old in 1643 and came from Harima province. He participated in the Shimabara Rebellion and moved to Kumamoto at the invitation of Hosokawa Tadatoshi in 1640. He died in 1645, and his funeral services were held at the Hosokawa family temple, Taishōin. Although it was only in the final several years of his life that he was warmly received by the Hosokawa family, such extraordinary respect could only have come from a family that was able to appreciate his military prowess as much as they did.



The Book of Five Rings (J., *Gorin no sho*)
17th - 19th century
Eisei Bunko Museum, Tokyo

Part 2 : An Eye for Beauty—The Moritatsu Collection

16th-generation head of the Hosokawa family, Hosokawa Moritatsu (1883–1970) began collecting the paintings and calligraphies of Zen monks such as Hakuin Ekaku and Sengai Gibon early in his career and these works formed the origins of his collection. Later, his interest turned toward swords and sword guards, and the fine and decorative arts of China and Western Asia. With a further eye for arts of his own time, he also supported the activities of Nihonga painters who were his contemporaries, such as Yokoyama Taikan, Hishida Shunsō, and Kobayashi Kokei, and also followed Western painting traditions, adding both richness and depth of variety to the genres represented in his collection. A consideration of the many objects of beauty he collected will allow us to more fully appreciate Moritatsu's aesthetic sensibilities.

【Major Works on Display】

《Tripod Bowl, Auspicious flower design, Three-color glaze ware》

China, 7th–8th century (Important Cultural Property)

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



《Portrait of Daito Kokushi as a Beggar》

By Hakuin Ekaku

Edo period, 18th century

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



《Black Cat》

By Hishida Shunso

1910 (Important Cultural Property)

Eisei Bunko Museum, Tokyo

(Entrusted to Kumamoto Prefectural Museum of Art)

On exhibit from April 20 to May 16, 2010

Part 2 : An Eye for Beauty—The Moritatsu Collection

《Seated Buddha (J., Nyorai)》

Possibly from Qinglongsi temple, Xi'an, Shaanxi province, China

Late 7th - early 8th century (Important Cultural Property)

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



《Sword guard with torn fan and cherry blossom design》

Attributed to Hayashi Matashichi

Azuchi-Momoyama period, 17th century (Important Cultural Property)

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



《Mirror, Figure on horseback,
animal and phoenix design in gold and silver inlay》

From Juncun, near Luoyang, Henan Province, China

4th - 3rd century BC (National Treasure)

Eisei Bunko Museum, Tokyo

On exhibit from April 20 to June 6, 2010



Hosokawa Moritatsu

The 16th in succession to head the family since its founding by Yūsai, Hosokawa Moritatsu (1883–1970) established the Eisei Bunko as a non-profit foundation in 1950 for the preservation and transmission of the art objects and historical documents that had been passed down in the Hosokawa family. As a result, we are able to understand much more about the history and way of life of this daimyo family, which traces its roots back to the medieval period. Moritatsu's real contributions, however, lay in his role as a leading collector of art objects in his own lifetime and as a patron and protector of the arts. Prone to illness by nature from a young age, Moritatsu developed an early adoration for art and literature. He first encountered the paintings and calligraphies of Zen monks such as Hakuin Ekaku and Sengai Gibon and their works formed the roots of the collection. Later, his interest turned to swords and sword guards and other arms and armaments, as well as Chinese and Western Asian arts. Still further, he supported the work of Yokoyama Taikan, Hishida Shunsō, Kobayashi Kokei, and other Nihonga painters active during his own time, and kept a watchful eye out for works by western painters such as Cézanne, Matisse, and Renoir, and was one of the first to bring them to Japan. In addition, he received training in art connoisseurship from Shirasu Masako and was a great patron of his colleagues in the Shirakaba (White Birch) literary circle. He also had a great impact in the area of cultural administration by the national government and was a true patron of the arts.

