



Special Exhibition

Ancient Egypt

— The Creation of the World

Saturday, November 21, 2020 to
Sunday, April 4, 2021
Special Exhibition Gallery, 1F



Mummy Mask of Pa-remet-syg with Demotic Inscriptions
ca. 50 – 100 A. D.
©Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung / M. Büsing

This exhibition from the Berlin State Museums takes “Ancient Egypt—The Creation of the World” as its theme, interpreting obscure ancient Egyptian myths through precious archaeological artifacts and the effective use of animation.

The Berlin State Museums: One of the World’s Foremost Collections

The Berlin State Museums are an encyclopedic museum group with a highly regarded collection of superb quality and scale that ranks with the British Museum or the Louvre. Since the Altes Museum (“Old Museum”) opened on an island in the Spree River in 1830, the area has seen a succession of museums built there, with five on what is now known as Museum Island. Having recovered from having its buildings damaged and its collection scattered during World War II and the painful period in which Germany was divided between the East and the West, Museum Island was added to the UNESCO World Heritage list in 1999.

Among the Berlin State Museums, the Egyptian Museum is particularly acclaimed for its Egyptian artifacts, one of the finest collections in the world. Its treasures include the Bust of Nefertiti, one of the most famous sculptures of a woman in the world, superb works from the Amarna period, and a comprehensive collection spanning thousands of years of Egyptian history.

Prologue: From the Watery Abyss of Nun

In ancient Egypt, “Nun”, whose name means “primeval waters,” represented the waters of chaos in the darkness from which the world was created. The connections between the ancient Egyptians and “water” were extraordinarily deep and were believed to be extremely important. Even after the creation of the world, Nun continued to live at the world’s edge and was regarded as the source of the waters of the Mediterranean Sea, the Nile River, floodwaters, rain, and subterranean water as well.

Section 1: The Creation of the World and the Deities

The ancient Egyptians believed that everything in the world

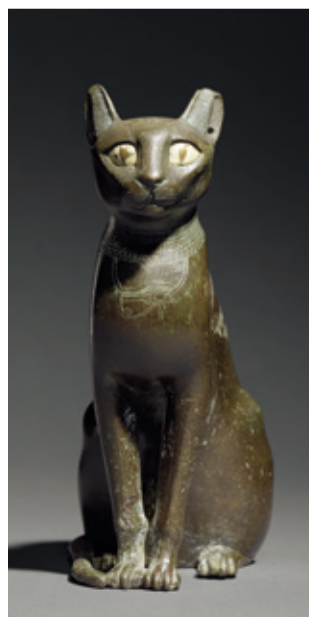


Figure of the Goddess Bastet as a Sitting Cat
ca. 610 – 595 B.C.
©Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung / M. Büsing

was created by the powers of omniscient, omnipotent gods. Among their many creation myths, those from two religious capitals, Heliopolis and Hermopolis, had striking influence. Egypt, a polytheistic culture, had many different types of gods. It was believed that divinity was lodged in all sorts of things that existed in the natural environment. This section addresses the forms that gods take and the myriad things in nature that gods created.

Section 2: Pharaoh and The Divine Order (MAAT)

“Maat” was the Egyptian word for order in the universe created from Nun, the waters of chaos, by the will of the gods. It was regarded as the most important ethical standard by which individual human beings should live. The pharaoh, as the leader of human society, had the ultimate responsibility for adhering to and exercising Maat in human society. This section examines the role of the pharaoh, or king, as a presence binding together human society and the gods.

Section 3: Eternal Life After Death

Anubis, the god that guarded graves and the god of making mummies, would lead the dead to the “Hall of Two Truths”. There the dead person was judged and its heart was weighed against a feather, symbolizing Maat. If the heart and the feather balanced, that was evidence that the dead person had not committed wrongdoings, and rebirth and resurrection by the god Osiris was assured. This section introduces the view of life and death in ancient Egyptian culture, in which rebirth and resurrection were the fundamentals, through the “Book of the Dead”, coffins, mummy masks decorated in gold, and other funerary goods.

Epilogue: Osiris Prophecy

The myriad things that were born from Nun, the waters of chaos, would all vanish and return to the state of Nun when the world ended. Atum, the creator god, and Osiris, the god of rebirth, would, however, survive. With the continued existence of those two gods, the ancient Egyptians prayed for the rebirth of the world of order in the universe.

2021 is the 160th anniversary of diplomatic relations between Japan and Germany, and Tokyo and Berlin have been sister cities since 1994. With the wish that the friendly ties between the two countries and two cities continue to thrive, we invite you to take this opportunity to reexamine the history of humanity through Egyptian mythology.

Information

Opening hours: 9:30 am to 5:30 pm *Admission until 30 minutes before close

Days Closed: Mondays (but open January 4, January 11, and January 18), December 21 through January 1, as well as January 12

Organized by: Tokyo Metropolitan Foundation for History and Culture The Tokyo Metropolitan Edo-Tokyo Museum, the Egyptian Museum and Papyrus Collection, State Museums of Berlin, The Asahi Shimbun, NIPPON TV, TOEI COMPANY, LTD.

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With the cooperation of: Lufthansa Cargo AG

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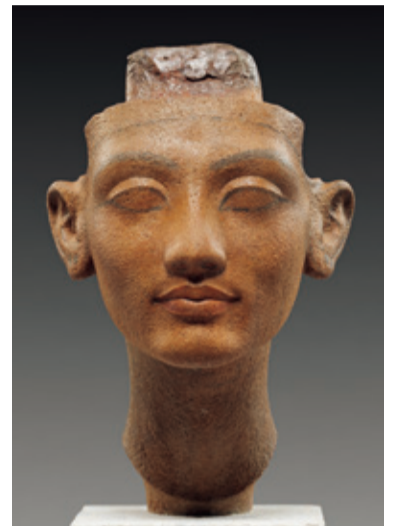
Admission fee (incl. tax)	Special exhibition ticket	Special & permanent exhibition ticket
General	¥1,800	¥2,000
University & technical school students	¥1,440	¥1,670
Age 65+	¥1,440	¥1,530
Junior high school students (from outside Tokyo), high school students, those aged 65 years and older	¥900	¥1,050
Elementary & junior high school students (from Tokyo)	¥900	None

Notes

- Group discounts tickets are not available.
- The admission fee is free in the following cases. Preschool children. Anyone who has a physical disability certificate, intellectual disability certificate, rehabilitation certificate, mental health and welfare certificate, or an official designation as an atomic bomb survivor, as well as their attending caregivers (up to two people).
- There is no special exhibition & permanent exhibition ticket for elementary school students and junior high school students who live or study in Tokyo because the permanent exhibition admission fee is free for them.
- For changes to opening hours and Silver Day opening, please check our website.

Ticket Sales

Edo-Tokyo Museum, E+, NTV Zero Ticket, Asa Ticket, etc. (handling fees may apply)
(Tickets for special exhibitions and permanent exhibitions are sold only at the Edo-Tokyo Museum.)



Head of Queen Nefertiti or Her Daughter Meritaten
ca. 1351 – 1334 B.C.
©Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung / S. Steiß



Bowl Decorated with Three Fishes Sharing a Single Head and Lotus Flowers
ca. 1450 – 1400 B.C.
©Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung / S. Steiß

Featured Exhibition

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

Saturday, January 2 to Tuesday, February 23, 2021 (public holiday)

Permanent Exhibition, 5th Floor Feature Exhibition Room *Items on display may change during the exhibition.

In the Edo period, it became customary for each shogun and his heir to take, as his official wife, a daughter of a family in the imperial line or a daughter of one of the exalted families that provided imperial regents and advisors. That tradition was established in 1623 with the marriage of Princess Takako to Iemitsu, the third Tokugawa shogun. Among those marriages, a particularly famous bride was an imperial princess, Princess Kazu (1846-87), daughter of Emperor Ninō and younger sister of Emperor Kōmei, who married the fourteenth Tokugawa shogun, Iemochi (1846-66).

Since most of the shoguns' official wives had grown up in the world of Kyoto aristocrats, Kyoto's court culture penetrated deeply into the depths—and particularly the women's quarters—of Edo Castle.

Countless exhibitions featuring Princess Kazu have been held at museums throughout Japan. This exhibition is organized around works that the princess probably saw or held, mainly from the collection of the Tokugawa Memorial Foundation, which preserves many objects associated with her. Through those exhibits, visitors can get a sense of what Princess Kazu saw at Edo Castle, what she would have touched, and how she lived there.

Princess Kazu was born in 1846 as the daughter of Emperor Ninō and his concubine, Hashimoto Tsuneko. She was raised by her maternal grandfather, the aristocrat Hashimoto Sanehisa. As the age of four, she was betrothed to Prince Arisugawa Taruhito, an imperial prince. She thus grew up expecting always to live in Kyoto, the imperial capital.

With the signing in June, 1858, of the Treaty of Amity and Commerce between Japan (the shogunate) and the United States, however, many plans were disrupted. That treaty brought the shogunates long-held policy of closing the country to most foreign trade or other foreign contact to an end. In the ongoing political turmoil, the "Revere the Emperor and Expel the Barbarians" movement became superheated. The shogunate's chief minister, Ii Naosuke, who had tried to suppress that movement and had been responsible for signing the treaty, was assassinated outside the Sakurada Mon gate to Edo Castle, and the authority of the shogunate itself was threatened. Creating greater unity between the imperial court and the shogunate was suggested as a way to use the "Revere the Emperor" drive to protect the shogunate and restore order. It was thus decided that Princess Kazu would marry Tokugawa Iemochi.

The princess travelled from Kyoto to Edo in the tenth month of 1861. Her procession was large, and many people came out to greet her as she passed by on her journey to Edo. She was also accompanied by samurai whom the shogunate had assigned to guard her. The nature of

the procession has been preserved in picture scrolls and in associated works that bring to mind the participants' honor and glory.

The marriage between Princess Kazu and Iemochi lasted, however, only a little more than four years, from their wedding on the second month of 1862 to the seventh month of 1866, when Iemochi died at the young age of 21. Iemochi's three visits to Kyoto during their marriage shortened their time together even more.

A number of furnishings and accessories that survive from that period give us a glimpse of her circumstances. They include items from her trousseau, assembled in Kyoto, as well as many wedding furnishings provided by the shogunate. Through them, we can see that Princess Kazu harmonized the imperial court style and the warrior clan style in her residence in the O-oku, the ladies' quarters in Edo Castle. In both name and substance, she served as the bridge between the court and the shogunate. News of her interactions also give a sense of the situation at the time.

Princess Kazu remained in Edo Castle after the death of Iemochi, becoming a Buddhist nun and taking the name Seikan'in no Miya. During the Boshin War, the conflict that ended the Tokugawa Shogunate, she and her mother-in-law, Tenshōin, spouse of the thirteenth shogun, Iesada, worked to ensure the survival of the Tokugawa clan and the bloodless surrender of Edo to the opposition. With the Meiji Restoration, the fall of the shogunate and rise of a new government in which the emperor would play a more central role, she returned to Kyoto for a time. Then, resolving to live the rest of her life where her husband's tomb was located, she moved back to Tokyo (as Edo had been renamed). There she focused on the literary arts, including poetry and *gagaku*, imperial court songs and dances. Maintaining close ties to both the imperial family and the Tokugawa clan, she lived a peaceful life, spending her last years at the Tonosawa Hot Springs in Hakone, to receive treatment for a chronic disease from which she was suffering.



Hand Mirror with Hollyhock and Chrysanthemum Crests, Crane and Turtle
Tokugawa Memorial Foundation



Folded Paper Pouch, Pipe Holder and Tobacco Pouch with Pheasants and Double Blossom Cherries
Tokugawa Memorial Foundation
Exhibition period: Tuesday, February 2 – Tuesday, February 23



Scroll Illustrating Princess Kazunomiya's Wedding Procession to Edo 1862
Exhibition period: Saturday, January 2 – Sunday, January 31

Visitor Information

Please visit our website for the latest information.

Hours

9:30 - 17:30
Saturdays 9:30 - 19:30
(Last admission 30 minutes before closing.)

Closed

Mondays (When Monday is a national holiday, the next business day)
Year-End and New Year Holiday

Admission for Permanent Exhibition

	Individual	Group (20 and over)
Adults	¥ 600	¥ 480
Students*	¥ 480	¥ 380
Ages 65 and over	¥ 300	¥ 240
Junior high** and high school students	¥ 300	¥ 240

* Includes university and vocational college students
**Free admission for junior high school students resident or studying in Tokyo

Free Admission to Permanent Exhibition

- Pre-school and elementary school children
- Junior high school students who are residents of Tokyo
- Those in personal possession of disability certificates, mental disability, psychiatric disability protection and atomic bomb survivor chart holders upon showing of the document (documentary proof of age also required) and their two custodians

Silver Day

Admission is free for ages 65 and over on the 3rd Wednesday of each month (documentary proof of age required)

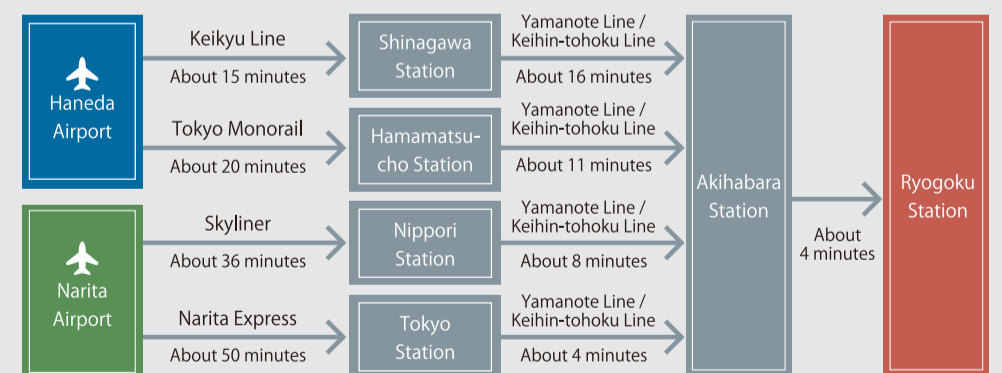
Family Day

The admission for two adult custodians (Tokyo residents) who bring children aged below 18 on the 3rd Saturday or the following Sunday (Sunday) will be reduced by half for entrance to the permanent exhibition

A separate admission fee applies to special exhibitions.

Getting Here

From Airports



* All times from Narita Airport are from "Narita Airport Terminal 2+3 (Airport Terminal 2) Station".

by Train by Subway

- 3-minute walk from West Exit of Ryogoku Station, JR Sobu Line
- 1-minute walk from A3 or A4 Exit of Ryogoku Station (Edo-Tokyo Hakubutsukan-mae), Toei Subway O-Edo Line

