



Director' s Message

The history and climate of each region have nurtured its local culture and has made up the distinctive indigenous works of art.

In those art, crafts and some daily goods left by the former people, we can find consideration and thoughts to fit in the regional culture, and in addition, many of them are also artistically wonderful.

I think the role of local art museum is to bring eyes to those regional art works and familiar objects, find its beauty, and introduce the local culture.

The exhibition will make people reminisce old times and also remind locals some things were at their home; I hope it turns everyone's eyes to small things around us and brings more opportunities to review them and enjoy.

Hakusaburō Tezen

TEZEN MUSEUM



公益財団法人

手銭記念館

<http://www.tezenmuseum.com>
<https://www.facebook.com/tezenmuseum>

Izumo Heritage Museums
<https://izumomuseums.org>





The Tezen Museum opened in April 1993 to preserve, curate, and exhibit the legacy of handicrafts and historical materials inherited by the Tezen Family.

1686, the founding ancestor of the Tezen Family moved here from what is now the Izumo city district of Shiroedachō to begin brewing sake in the autumn of

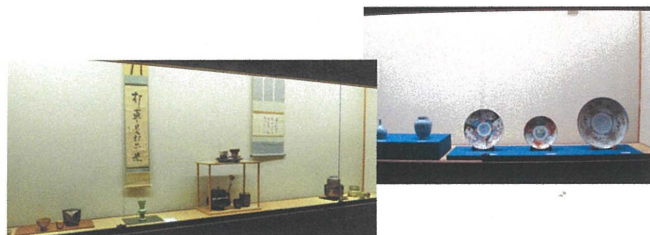
his life. The current head of the family belongs to the eleventh generation.



The Museum's collection encompasses a diverse array, including artwork such as paintings, calligraphy, ceramics, lacquerware, swords, and tea utensils, as well as everyday household implements used for clothing, cooking, and housing, and books and historical documents.

These materials form the basis of the collections exhibited four or five times each year in Gallery 1, housed in the property's old

rice storehouse. In addition, tea ceremonies using the tea utensils held by the collection are held twice yearly in the old reception room (kozashiki) of the Tezen residence.



Gallery 2 displays handicrafts produced in the Izumo region from the Edo period (1603-1868) up to the early Showa period (1926-1989) in a thematically organized exhibition showcasing the Traditional Crafts

of Izumo. Built in 1860 as a sake brewery, the Gallery building has been restored to preserve the structure's original pillars and beams.

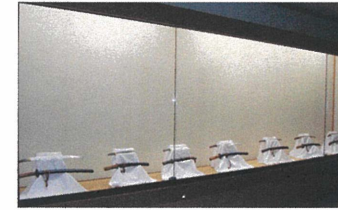
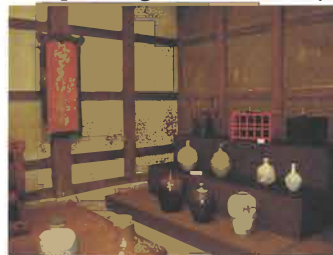
Brewing operations here ceased soon after the Meiji Restoration (1868), so the building was actually used



as a sake brewery for only a few years. It was later made available for use as a temporary schoolhouse for the local elementary school.

Throughout the Edo period, as well as brewing sake, members of the Tezen family were involved in the trade of lumber, cotton, and other goods as purveyors to the lord of the local domain. They also served in the role of *ōdoshiyori* (literally "grand elders") for the Six Villages of Kizuki, and as stewards of the official inn reserved for high-ranking visitors.

Among the various implements and works of art that have become part of our collection over the years are many that were tailored to the necessities of or received in recognition of such service. Naturally, there are also many that were collected according to the personal interests, pursuits, and hobbies of the hereditary heads of household, which included flower arrangement, painting, and the literary arts.



The successive heads of the Tezen family were permitted to wear swords and bear a surname (*myōji taitō*). For this reason, although the family bore the status of "townsmen" (*chōnin*), more

than forty swords have been inherited from earlier generations.

Many of these blades are equipped with fittings (*koshirae*) such as scabbards (*saya*) and guards (*tsuba*). Most of these beautiful and precious blades date from the Edo period, and highlight the aesthetic sensibilities, preferences, tastes, and fashions of that time. They are placed on display every few years.

The Tezen family has resided on this land since the arrival of our founding ancestor. The pine trees in the garden, planted at the time of the first generation, are well over three-hundred years old.

Every spring and autumn, they are pruned and have their buds pinched off by hand. Surviving records indicate that the Japanese sago-palm (*sotetsu*) inside the gate near the residence bore its first cones around 1750.

From numerous surviving examples of *waka* and *haiku* poetry that celebrate these trees, we know that they have long been held in high regard as symbols of the family.



- ① Horie Yūsei (1802-1874) ② Soga Shōhaku (1730-1781)
- ③ Rakuzan ware (meiji period) ④ Alembic (edo period)
- ⑤ Onigawara (edo period) ⑥ Fujina ware (meiji period)