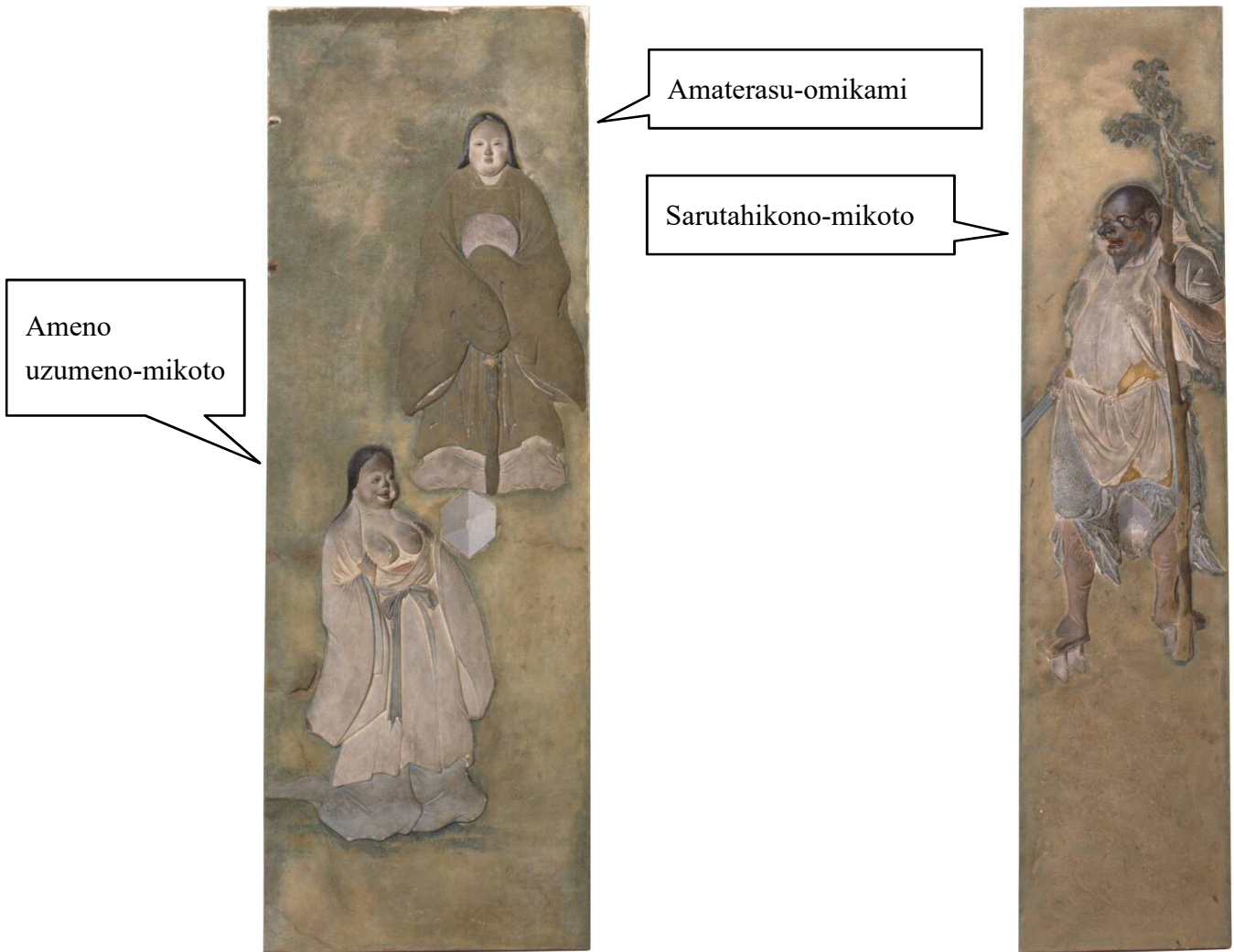


●Shinagawa Historical Museum Explanatory Sheet

The Plaster Relief Illustrations by Izuno Chohachi



“The Deeds of Amenouzumeno-mikoto” Painted on Raised Plaster Relief

The painted raised plaster relief, “The Deeds of Amenouzumeno-mikoto” at Yoriki Shrine (Higashi-shinagawa 1-35-8, Shinagawa City, Tokyo) was made by Izuno Chohachi (1815–1889) and is a Designated Cultural Property of Shinagawa City. The work features the three gods Amaterasu-omikami, Amenouzumeno-mikoto, and Sarutahikono-mikoto.

Amaterasu-omikami (the supreme goddess who ruled the sun) hid herself away in a cave named the Amanoiwaya due to the violence of her brother, Susanono-mikoto. This caused light to disappear from the world, enveloping it in darkness. Seeking to draw out Amaterasu-omikami, the other gods held a festival in

front the cave, and thanks to the laughter of the gods brought by the humorous dance of Amenouzumeno-mikoto, Amaterasu-omikami cracked open her cave just a bit to peek out, and was thus pulled out by the revelers to restore light to the world.

Furthermore, when the grandson of Amaterasu-omikami, Ninigino-mikoto, descended from heaven to the earth, Amenouzumeno-mikoto directed Sarutahikono-mikoto to guide him through the realm. In this way, the both doors recounts the deeds of Amenouzumeno-mikoto.

There is a legend that touching the breasts of Amenouzumeno-mikoto would help bring abundant breastmilk to women. The color of the relief at Yoriki Shrine has thus changed due to the many people seeking

Amenouzumeno-mikoto's blessing. Sarutahikono-mikoto, on the other hand, is still relatively undamaged, and retains his original appearance.

Izuno Chohachi

Izuno Chohachi was born in 1815, in Izu (present-day Shizuoka Prefecture). At the age of 12 he became a plasterer. At the age of 19, he set out for Edo and studied the Kano-ha style of painting from the age of 21 to 25. He established the techniques of creating and painting raised plaster reliefs. Keenly understanding the condition of the plaster at every point of the painting was essential to his outstanding techniques.

Chohachi came to Shinagawa in 1872 based on a request by Sagamiya inn and produced many works shown in the table below.

Chohachi created many artistic works in primarily Edo (present-day Tokyo) and Izu up until his death in 1889. Because the bulk of Chohachi's works were decorations for buildings, almost all of his Tokyo works were lost due to the Great Kanto Earthquake and bombing of World War II. Chohachi's works in Tokyo can still be found in Yoriki Shrine and Zenpuku-ji Temple in Shinagawa City, and Hashido-inari Shrine in Adachi City. In his hometown of Izu, Chohachi's works can be seen at places such as the Chohachi Art Museum and Jokan-ji Temple.



▲ Izuno Chohachi



▲ Zenpuku-ji Temple Main Hall (Partial)

▼ Works in Shinagawa made by Chohachi or his associates (1872–1873)

Location	Work
Sagamiya Inn (Kita-Shinagawa 1, Shinagawa City, Tokyo)	"Drawing of a Fish", etc. [Lost]
Yoriki Shrine (Higashi-Shinagawa 1, Shinagawa City, Tokyo)	"The Deeds of Amenouzumeno-mikoto" [Extant]
Zenpuku-ji Temple (Kita-Shinagawa 1, Shinagawa City, Tokyo)	"Dragon", "Guardian Lion", "Chrysanthemum and Young Leaves", "Climbing Dragon" [Extant, but highly decayed] * "Chrysanthemum and Young Leaves" is said to be a collaborative work with his associate
Sodegasaki Shrine (Higashi-Gotanda 3, Shinagawa City, Tokyo)	"Illustration of Susanono-mikoto Slaying the Orochi gigantic serpent" [Lost]
Shotoro (Kita-Shinagawa 1, Shinagawa City, Tokyo)	"Peony and Guardian Lion", "Turtle in the Stream", "Crane" [Lost] * These are primarily the works of his associate, but Chohachi is said to have given direction on the most important portions.