

The Tokugawa Art Museum Special Exhibition

The Hina Doll Festival of the Owari Tokugawa Family 2022

From February 5 (Sat.) to April 3 (Sun.), 2022

Organized by
The Tokugawa Art Museum, Hōsa Library-City of Nagoya and
The Chūnichi Shimbun



The dolls and doll accessories that were made to order for the princesses of the Owari Tokugawa family have been passed down to the Tokugawa Art Museum and all of them boast a high quality that is befitting the most senior rank of the Tokugawa Shogun's three branch families. Another highlight is the collection of Meiji, Taishō and Shōwa-era displays overflowing with dolls and accessories and reaching as much as two meters high by seven meters wide. Here, we introduce this world of the Doll Festival reaching heights of luxury and elegance achievable only in such a household of the daimyo elite.

The Tokugawa Art Museum's Hina Doll Collection

Yūsoku-bina of Lady Kane-hime

The Tokugawa Art Museum has a large *hina* doll collection. The most gorgeous sets of dolls belonged to Lady Kane-hime (1831–1902), who married the 14th Lord of Owari, Tokugawa Yoshikatsu (1824–1883), at the age of 19. It was customary for a daimyo's daughter to bring her *hina* dolls with her when she married into another daimyo family, so Kane-hime's dolls were passed down in the Owari Tokugawa family and eventually came to the Museum.

All of Kane-hime's *hina* dolls belong to the category of *yūsoku-bina*. The term *yūsoku* means "manners and customs of the imperial court," and the dolls conform to the many rules for the costumes, and hairstyles to be worn at court. The colors, materials and tailoring styles of the robes are determined

according to the position and age of the wearer as well as the season and occasion for which they are worn, and *yūsoku-bina* beautifully copy those different court costumes. Five larger pairs of *obina*/male doll and *mebina*/female doll (each more than 30 cm high) with a set of five musicians, and five smaller pairs of *obina* and *mebina* (about 10 cm high) with a set of three ladies-in-waiting and a set of seven musicians have been preserved. They represent



Yūsoku-bina for private



Yūsoku-bina, nōshi informal style
(*Hina* dolls and five *gagaku* musicians)

different types of costumes worn at the court, according to the rules of costume of the imperial household. Only members of the upper strata of society, such as imperial family members, court nobles, or feudal lords, were able to own *yūsoku-bina*, because they were made by special order and were very expensive.

Miniature Furnishings Accompanying the Hina Dolls

Tessen-karakusa Maki-e Furnishings for Hina Dolls

These *tessen-karakusa* (arabesque with scrolled clematis design) *maki-e* furnishings for *hina* dolls, which were produced around the end of 17th to the beginning of 18th century, are the oldest in all doll furnishings collection of the Tokugawa Art Museum. The original owner is not known, but *kakeban* (footed tray) and *hokai* (a pair of picnic food boxes) were later held by Sachigimi, the wife of 11th Owari Tokugawa Nariharu.



Kakeban Stand for Tableware,
clematis scroll design

Kiku-oriada Maki-e Furnishings for Hina Dolls of Lady Sachigimi

Lady Sachigimi (1820–1840) was an adopted daughter of the aristocratic Konoe family, and married the 11th Lord of Owari, Tokugawa Nariharu, in 1836. Her belongings were decorated with shimmering lacquer *maki-e* (artistic designs particularly in gold and silver), featuring the crests of both the Konoe and Tokugawa families as well as the chrysanthemum, a felicitous symbol of longevity. Her trousseau, known as the *kiku-oriada* (chrysanthemum-stems) *maki-e* furnishings, is one of the largest extant in Japan today and constitutes one of the most precious holdings of the Museum.

Miniature furnishings of her *kiku-oriada* trousseau were also ordered and produced for Lady Sachigimi, each item being a fine copy of the actual furnishings with the same designs.

In this exhibition, two set of *shōgi* boardgame, one from Sachigimi's trousseau and the other from its miniature set, are on exhibit side by side.



Set of *Shōgi* Boardgame

Daki-botan-mon Chirashi Maki-e Furnishings for Hina Dolls of Lady Sachigimi

Lady Sachigimi had another set of miniature furnishings, which is lacquered with designs of scattered peony-between-two-stems crests. Although the actual *hina* dolls have been lost, with these miniature furnishings they must have made gorgeous decorations for the *Hina* Festival in her household.

Norimono Palanquin



Shō-chiku-bai Karakusa Maki-e Furnishings for Hina Dolls of Lady Kanehime

This is another set of *hina* doll furnishings of Lady Kanehime, which is designed with *shō-chiku-bai* (pine, bamboo and plum) and arabesque motif on *nashiji* lacquer with silver fittings. The furnishings, consisting of more than 80 items, vividly convey what marriage trousseau was like in those days.

Shishuban Board for Incense Competition Game



Botan-karakusa Maki-e Furnishings for Hina Dolls

This furnishing set with *botan-karakusa* (peony scroll) design has been traditionally said to be a beloved belonging of the 11th Tokugawa Shogun Ienari, and later came to be owned by Lady Kanehime.

Tatewaku and Shō-chiku-bai Marumon Maki-e Furnishings for Hina Dolls

This furnishings for *hina* dolls has *tatewaku* (vertical wave motif) and *shō-chiku-bai* (pine, bamboo and plum motif) design with colored lacquer and gold *maki-e* decorated on rosewood base, which adds dignity and gravity to the small pieces. The owner, however, is not identified.

The Hina Dolls and Furnishings after Meiji period

Hina Dolls of Three Generations



Exhibited on the largest platform in Exhibition Room 7 are the *hina* dolls and furnishings of three generations: Meiji, Taishō and Shōwa eras. They were the dolls of Ms. Tokugawa Yoneko (1892–1980), wife of Yoshichika, the 19th head of the Owari Tokugawa and the founder of the Tokugawa Art Museum; those of Ms. Tokugawa Masako (1913–1998), wife of Yoshitomo, the 20th head of the family; and those of Ms. Tokugawa Michiko (1936–), wife of Yoshinobu, the 21st head of the family. On the top are several sets of *dairi-bina* (*obina* and *mebina*) and on the lower stages are several sets of three ladies-in-waiting and five musicians, as well as a number of miniature furnishings. Through these, one can see how the traditional *Hina* Doll Festival has been passed down from generation to generation in Japan.

Hina Dolls of Princess Chichibu Setsuko

Princess Chichibu Setsuko (1909–1995) was born the eldest daughter of Matsudaira Tsuneo (1877–1949, pre-war ambassador to the U.S. and U.K., Minister of the Imperial Household, post-war President of the House of Councilors). She was also the grand-daughter of Matsudaira Katamori, an outstanding daimyo who was active in the political scene toward the end of the Edo period. She married Prince Chichibu Yasuhito (younger brother of Emperor Shōwa), and her younger sister Masako married Yoshitomo, the 20th-generation head of the Owari-Tokugawa family. When Princess Setsuko passed away, her beloved *hina* dolls and miniature furnishings were bequeathed to her younger sister, then in 1996 they were donated to the Museum. These dolls and furnishings reflect the true quality of the belongings of the imperial family.

Hina Dolls Conservation Report

Hina dolls are difficult to maintain in sound condition over extended periods, as they are made of materials such as silk and paper that tend to deteriorate over time. The courtly *yūsoku-bina* dolls belonging to Kanehime, which have been exhibited in the annual doll displays, likewise had begun to show significant damage, particularly with the deterioration of the head hair made of black dyed silk, and in the black costumes worn by the male dolls. The main cause of this deterioration lies in the use of iron in the silk dyeing process. Over time and with exposure to ultraviolet light, the iron component remaining in the fabric induces a chemical reaction, resulting in the degradation and pulverization of the silk fibers.

In 2021, the museum decided to put into restoration work one of the male dolls showing particularly severe damage, with the intent of preventing further deterioration so that it could continue to be displayed in future exhibitions. The black robe was re sewn from new fabric, and the white, green, and red silks visible at the collar and cuffs were rotated so that the less faded parts were visible. The doll's hair was also redone in new material, bringing back the dignity appropriate to the costumed figure.

This conservation project was conducted with the funds raised through the Activities Support Fund and carried out with the cooperation of the Ōnishi Ningyō Honten shop, through whom we commissioned the task to the costume specialist Mr. Inoue Gafū, the hair specialist Mr. Inoue Masayuki, as well as the Sengiren Textile Conservation Studio.



Condition of the textile before repair



After repair of clothes and hair

Awase-gai

360 *awasegai* (shells for the shell-matching game) are contained in a pair of *kaioke* (shell containers). They were once indispensable items in the trousseau of the Japanese nobility. Daimyo families made one set for princesses when they were born, and made miniature sets for their hina dolls when they married.

Daisu and Kaigu

Shelf with tea ceremony utensils including *furo* (brazier), *kama* (teakettle), *mizusashi* (water jar), *kensui* (rinsing bowl), *shakutate* (vase for tea ladle) and *futaoki* (rest for kettle lid). These utensils are set in place before the guests enter the tearoom. The host brings other utensils such as *chaire* (tea container), *chawan* (tea bowl) and *chashaku* (tea scoop). Then the host conducts the tea ceremony.

Fusego

Frames for scenting robes. To perfume clothes, an incense burner is placed inside the frames, and robes laid over them.

Goban and Goishi in Goke Pot

Go is a game of strategy played by two players placing black and white *goishi* stones alternately on a 19×19 grid-lined board, each attempting to encircle the opponent's pieces. The miniature *go* board in the dolls' accessories is very small in size, and the *go* stones are too small to pick up by hand, so our curators always struggle in placing the *goishi* stones for display. Despite the difficulty, however, the curators work with scrupulous detail in placing the stones, recreating the realism and tension of the game for the exhibit.



Harai-bako (Kushi-bako)

Harai-bako, usually stores 33 pieces of *kushi* combs, which have varied fineness of teeth, as well as comb-cleaning-kits (*kushi-barai*, *tsubo-kushi-barai*, etc.). *Kushi-barai* assembles a toothbrush and *tsubo-kushi-barai* a shaving brush in their shapes.

Hasamibako

A pair of chests for carrying clothes. Porters shouldered the chest with a pole passed through the handles.

Hazō and Tsunodarai

An ewer and wash basin with four grips. Two pairs of "tsuno" (horns) were used as handles for carrying the basin. They were usually used together.

Hirobuta

A tray for clothing. Presents for guests were sometimes placed on it.

Hokai

A pair of meal boxes for picnicking.

Inu-hariko / Inu-bako

A pair of dog-shaped boxes. These are male and female dogs, which were meant to be displayed on wedding days. They also served as amulets for children's health and longevity.



Jikirō

Food-serving container.

Jinbako

A box for incense wood. *Jinbako* generally connotes a tray and some small boxes, with several kinds of incense wood stored in them separately.

Takeban

Footed serving tray used in formal ceremonies. Dishes for one person are placed on it.



Kezukuri-ningyō

Dolls of dogs, rabbits, monkeys or other creatures, made of silk. Most of the *kezukuri-ningyō* exhibited here were owned by Yoneko, wife of Yoshichika, the 19th head of the Owari Tokugawa family.



Kyōsoku

For relaxing when seated. Armrest made up of long, flat board and two legs.

Mimi-darai

A hemispherical water basin with two ear-shaped handles. It was used for *ohaguro*, the application of black paint to the teeth of a married woman. The substance for blackening teeth was dissolved on a *watashikane* board put across the waterbasin.

Nagamochi

Long carrying chest to store and transport clothes and furnishings. Carried on the shoulders of two people by a long pole inserted through two metal suspension fittings attached to both sides of the chest.



Nagamochi and Yutan

Sashi-daru

Pair of box-shaped containers for sake. It has a spout on the top.

Santana

A set of three cabinets, *kurodana*, *zushidana*, and *shodana*.



Shodana,
a cabinet for
writing utensils

Zushidana,
a cabinet for
incense utensils

Kurodana,
a cabinet for
toiletory articles

Tabakobon

Tobacco tray and smoking accessories including *kiseru* (pipe), *tabakoire* (tobacco case), *haifuki* (a pot for ashes), and *hiire* (a kind of brazier).

Takimono-tsubo

A pot made of aloeswood, sandalwood, cloves, or other material, for a mixture of kneaded incense. *Takimono-tsubo* was covered with *kuchiooi* (a cloth to cover the mouth) and a decorative net, and placed on a hexagonal or octagonal stand.

Yutan

Cover for long carrying chest (*nagamochi*), drawer (*tansu*), and Chinese-style chest (*karabitsu*). Originally, *yutan* were made of cloth or paper, and coated with oil, for protection from rain and dust.

