

heads are made from ginkgo nuts. These charming, unsophisticated handmade dolls enriched the seasonal festivals for countless people.

Tokugawa Yoshichika (1886–1976), the 19th-generation head of the Owari Tokugawa family and founder of the Tokugawa Art Museum, was also well known as a collector of folk toys and he amassed a collection of approximately one thousand pieces. In fact, it was Yoshichika who helped to establish the local craft of carved wooden bear figurines in Yakumo, Hokkaido, and it is said that he collected folk toys as examples for reference when developing that craft.

A GLOSSARY OF HINA DOLL ACCESSORIES

Awasegai and Kaioke

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. *Daimyō* 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 19x19 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 Go 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.



Hokai

A pair of meal boxes for picnicking.

Hirobuta

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

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.

Ichimatsu-doll

This "Ichimatsu doll" (a type of Japanese hand-crafted doll) holds a story of friendship and exchange between Japanese and American children. In 1927, as many as 13,000 blue-eyed American dolls were presented to Japanese children for the spring *Hina* Festival, and in return, 58 *Ichimatsu* dolls were produced by donation and sent to the U.S. as courtesy return dolls. Masako, 14-year-old daughter of Tsuneo Matsudaïra, who was Japan's ambassador to the U.S. at that time, presented this friendship gift to children in the U.S. at an official presentation ceremony held in Washington D.C. Masako later married the 20th head of the Owari Tokugawa family, Yoshitomo, and continued to cherish the same type of *Ichimatsu* doll, hand-crafted by the famous master craftsman Kōryūsai Takizawa, who was the central figure involved in the production of the "return dolls."

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.



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. (Meiji period, 19th-20th century. Private collection.)



Kyōsoku

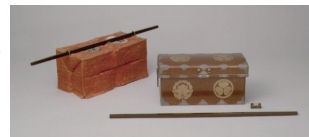
For relaxing when seated. Armrest made up of long, flat board and two legs.

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

Santana

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

Shodana,
a cabinet for
writing utensils



Kurodana,
a cabinet for
toiletry articles

Zushidana,
a cabinet for
incense utensils

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 (*tausu*), and Chinese-style chest (*karabitsu*). Originally, *yutan* were made of cloth or paper, and coated with oil, for protection from rain and dust.



<English translation by Maiko Behr and curatorial staff.>

Exhibitions heralding the coming of spring in Nagoya

From February 9 (Sat) to April 7 (Sun), 2019

Exhibition Room 7 and 9

The Doll Festival of the Owari Tokugawa Family 2019

The doll festival, also known as the "Peach Blossom Festival," involves the display of the Emperor and Empress doll, three female attendants and five musicians, and various other dolls and miniature accessories, constituting a resplendent annual observance that announces the arrival of spring.

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 of the senior line of the three branches of the Tokugawa family. Particularly stunning are the accessories bearing individual family crests, which are miniatures of the actual wedding trousseaus of the princesses rendered in truly amazing intricacy and delicate beauty. 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 *daimyō* elite.



Yūsoku-bina.
Owned by Shunkyō-in Sachigimi,
wife of 11th Lord of Owari,
Tokugawa Nariharu.
Edo period, 19th c.
Donated by Nakamura Family.
<The Tokugawa Art Museum>

History of the Hina Doll Festival

The origin of the *Hina* Doll Festival is said to be found in ancient Chinese ritual practices, in which people went to the waterside to cleanse their bodies for purification and wash away invisible misfortunes as an annual seasonal event on the First Serpent Day of the Third Month. After the ritual, people held banquets, drinking rice wine and enjoying poetry. These practices were brought to Japan about 1300 years ago, and in the Heian period (794–1185/92) courtiers held activities such as the *kyokusui-no-en* (winding stream banquet), or drinking "peach wine" on this day. In the Third Month of the lunar calendar, the peach trees were blossoming, and the event was also known as the "peach festival." In Japan, people also held rituals in which they transferred their sins and impurities onto the body of a simple paper doll then released it into the water. This practice survives today in the form of *nagashi-bina* (dolls floated downriver) rituals that are still held in some localities in Japan.

Beside these, there were also small toy dolls for girls called *hiina* (miniatures). Such dolls were described as early as 1000 years ago in the *Tale of Genji*, the world's oldest novel. Combining all of these practices, the *Hina* Doll Festival gradually became established, starting among the courtiers, as an annual festival to celebrate the healthy

growth of girls and wish for happy marriages for them in the future by displaying a pair of male and female dolls.

Later, in the Edo period (1603–1868), the *Hina* Doll Festival became popular not only in samurai households but it also spread to merchant families. The dolls also developed into more lavish sets of miniature dolls depicting the entire imperial court with the *obina* (male doll) and *mebina* (female doll) on the top. During the 18th and 19th centuries, dolls depicting three ladies-in-waiting, five musicians, and three court attendants, as well as miniature furnishings imitating those of wealthy court or *daimyō* houses were also added. While the display stand for the dolls was two or three stages in the mid-Edo period, with these additions more and more gorgeous platforms as high as seven or eight stages appeared toward the late Edo period.



Yūsoku-bina

- The Tokugawa Art Museum's Hina Doll Collection -

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

All of Kanehime'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* and *mebina* (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 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

When a daughter of an upper strata family married, various marriage furnishings were prepared as her trousseau. Besides clothing, they included larger items such as vehicles and shelves, smaller items such as stationery, musical instruments, cosmetic equipment, tableware, board games, etc., as well as *Hina* Dolls.

Lady Sachigimi (1820–1840) was an adopted daughter of the aristocratic Konoe family, and married the 11th Lord of Owari, Tokugawa Nariharu, in 1836. When she moved from Kyoto to Edo, her retinue numbered over 1000 people, and its splendor was even featured in popular songs of the time. 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-ori* (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-ori* trousseau were also

ordered and produced for Lady Sachigimi, each item being a fine copy of the actual furnishings with the same designs. In addition, she 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.



Hina Dolls of Three Generations: Meiji, Taishō and Shōwa eras

Exhibited on the largest platform in Exhibition Room 8 are the *Hina* Dolls and furnishings of three generations: Meiji, Taishō and Shōwa eras. They were the dolls of Mrs. Tokugawa Yoneko (1892–1980), wife of Yoshichika, the 19th head of the Owari Tokugawa and the founder of the Tokugawa Art Museum; those of Mrs. Tokugawa Masako (1913–1998), wife of Yoshitomo, the 20th head; and those of Mrs. 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.



Gosho Ningyō, Dolls of the Imperial Palace

"Gosho" dolls are modeled after infants and their chubby features. They were made in the mid-Edo period in Kyoto. They have large heads, white skin, and are proportioned to have a body three times the size of the head. These dolls were termed "gosho ningyō" during the Meiji period. It is said that *daimyō* from western Japan received these dolls from the imperial palace (*gosho*) when they stopped by Kyoto. As they came from the imperial family or the shogunate, these dolls were favored by the upper class as celebratory gifts. They suitably wear elegant, refined expressions. Among these dolls, there are those who carry auspicious symbols such as cranes, turtles or treasures. Then there are those with felicitous patterns on their garments. In both cases, these features demonstrate the dolls' role in warding off calamities and in inviting prosperity. Other dolls include those dressed as actors of Noh theater, or as samurai or court figures, showing their great variety.



Jirōzaemon Doll Set

This year, the Tokugawa Art Museum is pleased to present a special exhibition of a set of "Jirōzaemon Hina Dolls" that has come to be held in trust by the museum. Attributed to the Kyoto dollmaker Hinaya Jirōzaemon and believed to date to around the mid-Edo period, these sets feature dolls with round faces, small mouths and slits for eyes (*hikime*) and hooks for noses (*kagihana*) that look like they could have come right out of an illustration from a traditional narrative tale. Such classically elegant features seem to have been particularly beloved among the upper classes and many such sets are known to have been passed down in aristocratic and *daimyō* families as well as at *monzeki* temples and convents housing sons and daughters of the nobility or the imperial family.



Enjoying Hina Dolls

- The Doll Festival of Established Families -

The *hina* dolls that decorated the towns from the Edo period onward differed in appearance from the extravagant high-society dolls distinctive of the *daimyō* families that were passed down through the Owari Tokugawa family. In contrast, these were plain and had an easy familiarity. This exhibition presents various dolls from the Edo period to the Shōwa period that have been donated to the Tokugawa Art Museum in recent years.



Kyōhō-bina. Edo period, 18-19th c.
<Private Collection>



Doll Festivals of the Townspeople

In the Edo period, doll festivals became more and more popular, and in addition to the paper dolls, which had previously been most prevalent, a type of small seated doll known as the *Kan'ei-bina* doll emerged. Around the middle of the Edo period, doll festivals spread to the commoner class and became increasingly more extravagant in spite of repeated government efforts to suppress such excesses through the issuance of sumptuary laws.

In the Kyōhō era (1716–1736), larger long-faced *Kyōhō-bina* dolls became popular among the townspeople, followed by round-faced *Jirōzaemon-bina*, which were beloved by the warrior class and the nobility, and *yūsoku-bina*, which faithfully reproduced the various costumes of the aristocratic class. Around the Meiwa era (1764–1772), *kokin-bina* dolls made in Edo emerged in response to the Kyoto-made dolls that had until then been predominant.

Amidst these stylistic developments, the variety of doll figure types expanded from a single pair of emperor and empress dolls to include ladies-in-waiting, musicians, and other attendant figures. These were further supplemented by various custom furnishings, resulting in more and more levels being added to the tiered platform on which the dolls were arranged in an ever more densely packed display. In addition, the *goten-bina* display of imperial dolls that further included a model of the royal Shishinden Palace itself also became popular in Kyoto and Osaka at the end of the Edo period.



Folk Toys of Rural Japan: The Yoshichika Collection

Throughout Japan, toys made from local materials and produced using traditional techniques have been enjoyed by the common people since early times. These materials and techniques were extremely diverse, ranging from bisque fired clay and carved wood to *hariko* papier-mâché and more. Just like the carved wood bears that Hokkaido is famous for today, the folk toys of other regions have also become known as specialty products that represent the rich local color of their respective regions, such as the carved wood and straw horse figurines of Nanbu in Iwate or the *sarubobo* dolls made from scraps of red cloth from Hida.

Although these are commonly called "toys" (*gangu*), most of them do not typify the kind of playthings that immediately come to mind with the use of that word. Rather, the majority are dolls and figurines. In particular, various types of dolls that were displayed for seasonal festivals, such as the Jōshi Festival on March 3rd, were produced throughout Japan and range from paper and bamboo figurines and unglazed ceramic dolls to the unusual *ginnan-bina*, whose