

Dolls from Japan



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The Japanese long regarded dolls as in the category of toys, and treated them not as an article of ethnological interest. The very word "toy" conveyed nothing of value to the Japanese mind; such things were treated carelessly, and consequently very few dolls survived the ravages of time. Only recently have dolls come to have a more generally recognized value. Of course, there have always been some collectors and so a few specimen dolls from almost all periods are available for study. The serious study of Japanese dolls in Europe and America, as well as in Japan, has stimulated interest in Japanese history and culture, and at the same time, has given direct insight into the manners and customs of the period to which the dolls belong.

As for ancient Japanese dolls, many dolls modeled out of clay have been discovered. Usually these clay dolls were female dolls, but there is no clear evidence as to what they were used for. It is presumed, however, that they were used as charms to ward off evil. From the third and the fourth century A.D. (in this period the Japanese Isles were unified) to the sixth century, it was a rather common practice to construct large hills to serve as tombs, when nobles of great influence died. Around these tombs "haniwa" (clay sculpture) were placed as ornaments, including "haniwa figures." Since these "haniwa" figures are rather life-like we can learn much about the apparel and features of the people of those days through study of these relics.

None of the dolls from the ninth through the twelfth centuries are in existence today. Their characteristics and purpose

are only known through historical documents and records. Most of the dolls from the period had no connection with children, but, of course, there were some dolls which were used as toys. Girls made dolls in the likeness of girls and boys used miniature houses and dishes to "play house." These dolls were called "hina-ningyô." In recent years it has become popular to display dolls of this variety on shelves on the third of March. Boys, too, had their toys in this period. According to existing records, the boys played with modeled racing-horses and with figures of nobles on horses.

It is quite interesting to look at some of the old genre prints or paintings of the Edo period (1600-1868) to see in what connection dolls appear in them. In this period the art of doll making, together with that of printing, made great advances. There is a book of pictures made by Moronobu Hishikawa in 1682, entitled *Ehon Omakura*, or *Great Pillow Picture Book*, in which there is a picture with two dolls dancing. Later on, about 1691 there appeared a picture book or album entitled *Jinrin Kunmo Zue*, or *Moral Pictures for Children*, in which there are two pictures showing doll-makers at work. Also there is mention of dolls in the *Kunmo Kagamigusa*, or *Pictorial Lessons for Children*, published in 1730; in the *Fuga Nana Komachi*, or *Seven Female Beauties*, published about the same time; and in the *Ehon Yamato Shikei*, or *Illustrated Book of Japanese Poetry* published in 1770, etc.

There are, of course, a great many kind of dolls. Those from the early part of the Edo period are most important, preserved, as they were, as adult hobbies, objects of interest, or as decorations having been made to order by famous makers. Others were just toys for children, and while most of these have been lost, a few have survived. Dolls of interest to adults have been mainly those called Dress Dolls, described in the old books as *Ukiyo*

Ningyô, so called because they illustrate the manners and customs of their time. Those made after this style in modern times are known as *Ishô Ningyô*, or Dress Dolls.

Subsequently there appeared the *Saga Ningyô* (Dolls of Saga), so called because they were first made at Saga near Kyoto. They were carved from wood and painted. These dolls were much appreciated for their exquisite carving, and are still valued as curios, however they do not serve well as material to illustrate Japanese manners and customs.

Then there is the *Kamo Ningyô* (Dolls of Kamo), first made by a priest of the Kamo Shrine, Kyoto. They are also known as *Kimekomi Ningyô*; Kimekomi meaning that the dress is glued onto the carved wooden body of the doll.

The *Gosho Ningyô*, (Court Dolls) definitely made for children, show contemporary fashions in dress, and though they are often beautifully decorated or dressed, their value as material for study of national manners and customs is limited. Yet this doll has its admirers, especially as an example of the craft of doll-making of old times. The Court Doll is of carved wood covered with paste in colours, and may be found clothed or unclothed. Some of these dolls were cast in a mould from a mixture of paulownia sawdust and paste. Mention must also be made of the old paper dolls that have survived from ancient times. The doll was first moulded from paper, and then covered with coloured paper, and called *Harimuki Ningyô*. There are many other kinds of dolls, usually named after the maker or the place of origin, such as *Nara Ningyô* (Dolls of Nara), *Uji Ningyô* (Dolls of Uji), and *Hakata Ningyô* (Dolls of Hakata).

The annual festivals on the third of March and the fifth of May, in which dolls are an important part, became wide-spread during the Edo period. These festivals are still widely celebrated

today as *Hina Matsuri* (Dolls' Day) and *Tango no Sekku* (Boys' festival) respectively.

Today, making dolls for appreciation is in great vogue among girl students and house-wives, and recently a large number of doll-making schools have been established. Many of the dolls made by these people are of foreign style, and, of course, there are many Japanese ones based upon some of the Japanese dance themes.

In schools, Western-style puppet shows have become common. The puppets are usually moved by strings or by sticks. Very often primary school teachers make a study of these puppet dolls and have their pupils present a show in front of school.

A. *Hina Ningyō* (Hina Dolls—see the cover).

The *Hina Ningyō*, or "miniature dolls" are dolls displayed at the traditional girls' festival on the third of March.

The dolls are arranged in order on graded shelves. At the centre of the top shelf sit an Emperor and Empress (*Dairihina*) behind whom are placed small folding screens. On the shelf immediately below are three Court ladies (*Kanjo*). On the third shelf are a singer and four musicians, holding a flute, a drum, and two tambourines respectively. The fourth shelf has two seated dolls, a military and a civil dignitary, between whom are lacquer boxes containing offerings. On the fifth shelf are three male servants kneeling between miniature cherry and orange trees in bloom. The lower shelves contain furnishings and other articles in black lacquer decorated with gold, intended for the use of the royal couple. These consist of miniature chests of drawers, a palanquin, a carriage, braziers, swords, mirrors, etc. There are also various offerings, principally of cakes made of cooked rice or beans.

The dolls are dressed in the richly embroidered ancient costumes of the Court. The collections of dolls increase with the addition of some new ones as the number of children in a family grows.

That the origin of this kind of doll is very ancient may be inferred from a passage in the 10th century novel, *The Tale of Genji*, written by a lady writer, Murasaki Shikibu, in which it is mentioned.

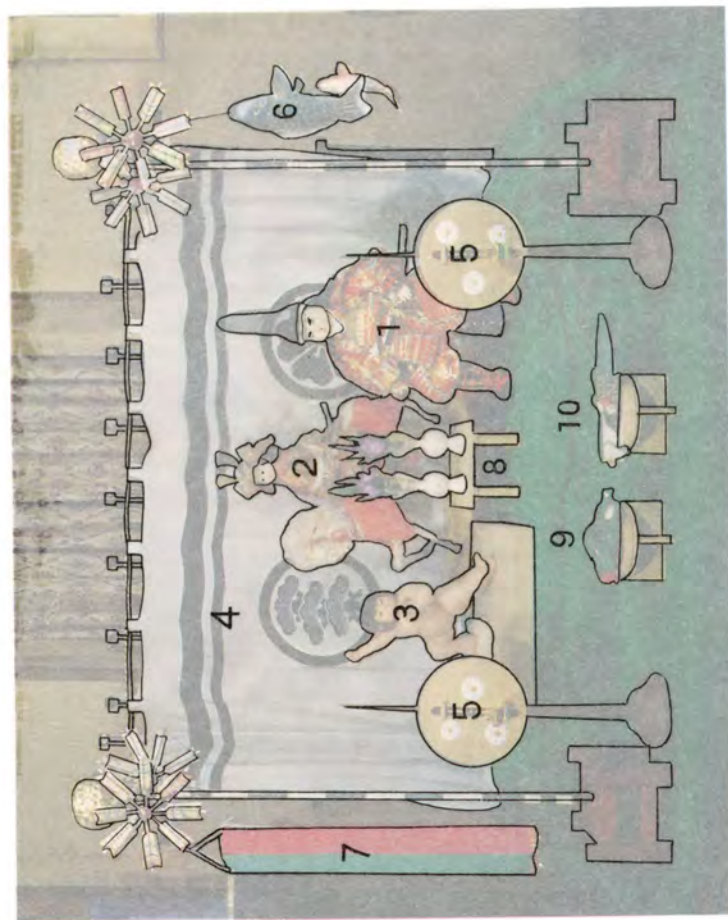
These dolls were first made of paper for the purpose of amusement; then they became a token of parental affection for the children, in order to protect the latter from disease. On the other hand the custom also prevailed of making such dolls with the purpose of protecting oneself from unexpected danger and of praying for one's own health and fortune.

This fusion of different causes fostered the development of the *Hina Ningyō*, which reached its highest development after the Tokugawa family founded the Shogunate in Edo at the beginning of the seventeenth century. Through the succeeding three hundred years of peace the art of doll-making progressed in a direction rather different from the original idea. This is more so as the general taste of the period tended toward ceremonious complication. Nowadays pieces of furniture and other accessories have been added to the doll display and the *Hina Ningyō* have become an object of family amusement and of festivity for girls.

B. Dolls for the Boys' Festival

In the Japanese family-folkways, there is a long-standing traditional festival for celebrating the future of the male-children. A family with a newly born boy often receives beautifully Kimono-clad male dolls from relatives. This type of doll is shown below.

It is the custom to display these dolls in the home on the fifth of May every year until the boy becomes six years old or so. The most popular among the dolls to be exhibited on the day is an image of a Japanese warrior in the Middle Ages—*Samurai*. The



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Dolls for the Boys' Festival

image of old days' *Samurai* is a symbol of the most respected and feared person in the feudalistic society.

1.-2. An image of a warrior mounted on a horse and *Samurai Taisho* (General in a battle field)

Originally, real armour and helmets were displayed on the May 5 festival (boys' festival), but recently it has become a common practice to replace them with models and armoured warrior dolls in order to make them familiar to the boys to whom these toys were presented.

3. *Momotaro* ("peach-boy")

This doll depicts a young boy, called *Momotaro*. (*Momo*—peach, and *Taro*—the most popular first name of boys.) This doll has its origin in a legend of the Middle Ages. It says the boy grew to be young *samurai* (warrior), and conquered an island of ogres. Thus, the doll is symbolic of bravery for Japanese boys.

4. *Jin-maku* (Curtain to be stretched in battle fields to form a camp.)

In olden days, the military headquarters in the field was usually marked with this *jinmaku* curtain to show the camp site to the warriors of their own side and to encourage their allies to fight well.

5. *Tankei*

This tool was used for lighting in the Middle Ages, between the 11th and 14th centuries. In those days, this oil-burning device was the only lighting equipment. This type of light was also often used in battle fields.

6. *Koi Nobori* (Carp pennants)

The pennants are usually flown at the top of a tall pole. The carp is believed to be one of the most energetic fish, even able to climb up falls and rapids. When flying over the roofs of houses, the carp pennants flap in the sky as if swimming in water.

7. *Fukinagashi* (Streamers)

In the Middle Ages, mainly between the 15th and 16th centuries, warriors in battle fields carried colourful streamers on their backs. These streamers usually bear the design of their family crests.

8. Iris wine

The iris is used as an ornament in many ways in the boys' festival, because their leaves are thought to resemble the shape of a sword. It was commonly believed that iris wine was good for health. Iris leaves are soaked in wine (*Sake*) to give a fresh flavor.

9. *Kashiwa-mochi* (Rice cake wrapped in Oak leaf)

Rice cake, made of rice flour, is wrapped in an oak-leaf that gives a strong fragrance.

10. *Chimaki*

This is a rice-dumpling wrapped in bamboo leaves. Nowadays, it is a sort of cake to be presented to the Hina dolls of the Boys' Festival. It used to be an important ration food for warriors in battle.

C. Dolls in costumes

These dolls symbolize a variety of national folk costumes from each era, from ancient ages to modern times.

1. Bride dolls

In Japan, parents spare no expense in having their daughters wear the most beautiful wedding dresses. The formal wedding costume for a bride is a colourful silk Kimono with long sleeves and a big puffed-out bow tied in the back (*obi*) and covered with a long silk overdress. Some brides wear a white silk head covering called "Tsunokakushi", symbolizing the bride's virtue and her obedience to her bridegroom.

2. Daughter beating a shoulder drum

The shoulder drum was introduced to Japan from China between the 6th and 7th centuries. Later it was remodelled in accordance with Japanese preferences. Since then, it has been used as an important percussion instrument in Japanese music, from folk songs to court music.

It was believed that to learn the shoulder drum is an accomplishment for cultured women.

3. Ôgi Mai

From ancient times, a fan has been an accessory indispensable for formal dress. It is also often used as an accessory in congratulatory dances. These dances make special effort to display the various beauties of the fan in relation to the dancer's postures.

4. A girl playing a Koto (Traditional Japanese harp)

The *Koto* is a traditional string instrument imported to Japan



Dolls in costumes 1. Bride

from China in very early times. Later, it was remodelled into the present style, having thirteen strings. In the feudal period, it was used for entertainment only by aristocrats. More recently, it has become popular among young women, wishing to learn a musical instrument to achieve some cultural accomplishment. (Modern style)

5. *Geisha*

Geisha girls are those who wait on and entertain guests at high class parties by singing songs, playing Japanese musical instruments, and dancing traditional Japanese dances.

6. *A dancing girl*

The doll is that of a young girl who dances at a party or reception to entertain guests. The doll is a lovely representation of a young girl with an elaborate hair style and modern costume. One of the features of the doll is the long *obi* (sash) tied on the girl's back, with its ends hanging down (Modern fashion).

7. *Woman with an umbrella*

A housewife of a merchant is the model of this doll. It expresses the beauty of simplicity and purity. The traditional Japanese umbrella is made of bamboo and paper. It is now replaced by a Western style umbrella (In the fashion of the Meiji Era).

8. *Young Samurai*

Samurai usually regarded it a virtue to wear simple and modest costume. However, in the 18th century when an extravagant, decadent culture flourished under the Tokugawa Shogunate, young Samurai sought to show off their colourful, gorgeous costumes. In those days, they carried a set of two beautifully decorated swords at their left sides (The 18th century costume).

D. *Classic dancing dolls*

Between the 17th and 19th centuries, when people enjoyed a somewhat luxurious life and a variety of amusements were created for the commoners, many legends were staged as dances and dramas. In the performance of these dances and dramas, some personal belongings which had close relations to the stories, are believed to have often had very important meanings.

9. *Fuji-misume* (A girl of wisteria)

The doll represents a young woman dancer carrying a long branch of wisteria with many purple-coloured blooms. The young woman at a wisteria flower-viewing party dances with joy, carrying a long wisteria vine. Long trains of Kimono clothes and swaying wisteria blossoms suggest harmonious beauty.

10. *Dōjōji*

The doll comes from the legend of a young daughter of a well-to-do family, who fell in love with a handsome priest. The young priest fled into the Dōjōji temple to escape from her. The daughter, failing to find the priest, danced in distress in the garden of the temple. The time was spring. While dancing, she changes her costume and belongings many times. It is thought that this dance is the most magnificent among the many traditional Japanese dramatic dances.

11. *Shio-kumi*

The doll represents a pretty young girl suffering from the grief of an unrequited love.

In the 13th century, a young aristocrat visited a small seaside village and fell in love with a young girl in the village. However,

after staying in the village some time, the noble young man told the girl that he had to return to Kyoto, then, the capital of Japan. The girl was heartbroken and played a folk dance to show her grief.

The two buckets the girl is carrying are used to draw sea water at the shore to make salt.

12. *Sagi-musume* (A daughter who became a white heron)

This doll represents a young lady who became a white heron in distress over her unrequited love. She took the form of a white heron on a snowy winter night after she had been overwhelmed by the grief of her broken heart. She danced slowly, but with occasional vehemence. She is clad in a fancy costume in black and white.

E. *Kabuki dolls*

Kabuki is a form of Japanese drama, with dance and music, that became popular among townsmen in the 17th century. Costumes of Kabuki actors are designed fashionably to emphasize stage effects. These costumes had important influence upon the contemporary fashions in each period of the Middle Ages.

13. *O-miwa*

The doll represents a young girl called Omiwa, who tied the end of a spool of twine to the sleeve of her sweetheart's kimono, in order not to lose him. She sought her lover, following the twine laying on the road, but when she found that the twine had been cut, she danced madly. Her costume shows the simplicity and purity of a country girl in the 18th century.



Classic dancing dolls 9. Fuji-musume (A girl of wisteria)

14. *Kanjin-chô*

The doll is the Musashibô Benkei, a noted priest in the 13th century and a brave warrior of General Yoshitsune. Yoshitsune was assassinated by soldiers on the order of his elder brother Yoritomo, the founder of the Kamakura Shogunate (government). The doll's costume shows the classic style of a Buddhist priest who had studied the secrets of Buddhism in mountains and wild fields. People called him a mountaineering ascetic. The Kabuki costume was designed to emphasize the wearer's masculine beauty.

15. *Yaegaki-hime*

The doll is wearing the typical costume of a daughter of an aristocratic family of the 17th century. Princess Yaegaki is grieving over her young husband's death in battle. She is holding her husband's helmet which was brought back to her as a keepsake.

16. *Shizuka Gozen*

Shizuka Gozen is the wife of General Yoshitsune Minamoto. The doll presents Shizuka Gozen in man's costume. In the 13th century, women dancers wearing men's costumes were rather popular among the masses.

17. *Osome*

Kabuki dramas include many love romances of common people, Samurai and court nobles. This doll comes from the sad love story of a farmer's lovely daughter named Osome, whose love had come to an unhappy conclusion.

18-19. *Kagami-jishi*

"Kagami-jishi" is one of the most celebrated and spectacular



Kabuki dolls 14. *Kanjin-chô*

of the Japanese Kabuki dances. The scene opens with a graceful dance by a young girl in the service of a feudal lord, waving a small lion-like hair piece. As the dance progresses, the "Spirit of the Lion" creeps into the girl, and the dance suddenly becomes highly agitated and violent.

F. *Dôgan Ningyô*

These dolls are made mainly for children. So, their faces are made resembling children's, though the dolls wear costumes of Kabuki dancers and Noh players.

20. *Takasago*

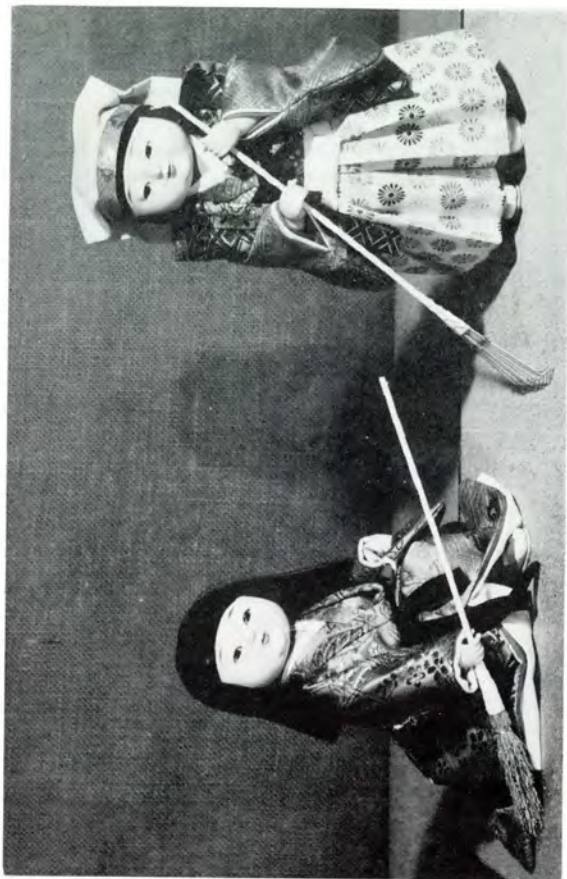
The dolls show an old couple who lived long lives, though they were not very rich. The drama of the old couple is introduced in the Noh play as a very lucky story symbolizing longevity.

21. *Renjishi*

The dolls represent the lion's dance which is a noted Kabuki dance. The lion's dance was imported to Japan from China in very early times. The two figures are a father with white hair and a son with red hair. Originally the dancers wore lion's costume, but, later they simplified it to enable agile movements. On the other hand, they have further complicated the dance.

22. *Futari Sambasô*

The dolls represent a dance which is traditional in urban areas as well as in farming villages. People believe this dance will bring good harvest and good fortune. In Kabuki the *Sambasô* is per-



Dôgan Ningyô 20. *Takasago*

formed as one of the representative classic numbers. As a means of prayer for a good harvest, *Sambasô* is still popular today in many places throughout the country. The dance of *Sambasô* presents a very amusing performance. It shows a synchronized dance by two players, but occasionally the two dance in different forms.

G. *Noh Play dolls*

The Noh is the traditional, masked drama which was perfected in the 15th and 16th centuries in Japan. The Noh play also formed the basis for many later Japanese theatrical arts. The costumes of the Noh players are gorgeous ones.

23. *Hagoromo*

One day, a beautiful angel flew down to a beach to take a rest. While resting on the sand hill, the angel left her gossamer robe on a branch of a pine tree. A passing fisherman noticed the robe, and took it to his home. Upon returning to the pine tree, the angel was astonished and dismayed to find her robe missing, because she knew she had lost the means to return to her celestial home. But the fisherman gave the robe back to her, and she was able to return to heaven. The doll shows the beautiful celestial maiden.

24. *Okina*

The doll represents an aged man who has been thought by many generations to be a deliverer of peace and happiness to the people. He is respected as a lucky god. The doll shows a simple and bright smile indicating goodness and a peaceful mind. The play of *Okina* is usually performed early in a Noh performance, as it is regarded as a sacred play.



Noh Play dolls 23. *Hagoromo*

25. *Dôjôji*

The doll shows a beautiful young lady who lost her love to a young priest. She finally disguised herself as the spirit of a serpent, and chased after the man she loved. Although the legend is also introduced as a Kabuki drama, wondrous simplicity and harmonious beauty are shown in the theatrical actions of the players and their costumes in the Noh drama.

26. *Yuya*

The doll represents a young girl who serves her master as a housemaid. She once asked her Samurai master to give her leave to go home to see her ailing mother. At first, the Samurai would not permit her leave, because he liked her so much that he could not live without her. Finally, he allowed her to go back to her home, when he read a poem she had composed while thinking of her mother.

The facial expression of the doll bears the sign of her pain.

27. *Shôjô* (orang-outang)

The doll shows a *Shôjô* (orang-outang) which is believed to be an incarnation of Bacchus.

One day he gave a poor young man a sake bottle which, he said, would never become empty, as a sign of his admiration for the young man's kindness to his parents.

H. *Modern dolls*

28-A.B. *Yamato Ningyô*

Of the dolls made today, one of the most popular is the *Yamato Ningyô*. Many girls and boys play with the *Yamato Ningyô*, which literally means Japanese doll.



Modern dolls 28. *Yamato Ningyo* A.B.

29-A.B. *Osuwari Ningyō* (A sitting doll)

Children play with this doll. The doll's neck and limbs are flexible.

30-A.B. *Haihai Ningyō* (A crawling baby doll)

The doll represents the figure of a crawling baby.

I. *Kimekomi Ningyō*

Among Japanese dolls, there are many which are dressed with pieces of cloth. The word "Kimekomi" means to fit something into a groove. A number of grooves are cut on the wooden body of the doll and pieces of cloth are carefully glued into them.

The doll features simplicity in its design.

31. A girl carrying a plum branch with blossoms which bloom in February and March in Japan.

32. A girl playing a flute.

33. Kabuki dance—Asazuma boat.

34. *Fuji-musume* (refer to the previous story #9).

35. *Hagoromo* (refer to the previous story #23).

J. *Gosho Ningyō*

Gosho Ningyō represents a baby boy or a boy up to six years



Kimekomi Ningyō 31. A girl carrying a plum branch

of ages. The doll usually wears no clothes, except for a piece of cloth called *Haragake* which covers the front of the body.

The height of this doll is made in proportion of three times as long as its head. Its skin is whitened with a white powder, called *Gofun*, which represents good health and innocent feelings of a baby.

As a rule, the doll is displayed on a happy occasion. Therefore, the dolls are designed chiefly for expression of happiness.

36. In Japan, a sea bream is believed to be a symbol of happiness. The doll shows a baby catching a sea bream.
37. The doll is a god of wealth, who has in his hand a little hammer made of wood, called *Uchideno Kozuchi*. It was believed that anybody who swings this hammer could get whatever he wishes to have or to achieve. The dolls represent the gods of wealth, *Ebisu* and *Daikoku*, in a baby's form.

K. *Hakata Ningyō*

Hakata Ningyō is a clay doll manufactured in Hakata in northern Kyushu island. Nowadays it is thought that *Hakata Ningyō* are the best among the many kinds of clay dolls produced in about 50 places throughout the country.

It is said that the *Hakata Ningyō* have more than 350 years of history. It is believed to have originated at the beginning of the Edo period (around 1615). In the medieval times, the dolls depicted scenes in well-known legends, historical events and warfare.



Goshō Ningyō 36. Baby catching a sea bream

Some dolls represented figures which were described in known Japanese *Ukiyoe*, wood block printed genre pictures.

Today *Hakata Ningyô* are no longer crude products of folk art. Included among their models are actors and dancers, as well as sportsmen.

- 38-39. This doll is the figure of a Geisha dancing with a fan in her hand.
40. A young daughter on an outing is represented by this doll.
41. A figure of a woman carrying a lantern to light her way through the dark, is depicted by this doll.
42. This doll shows a housewife on a street, carrying an umbrella.
43. This doll depicts a present grand champion of *sumô* wrestling, Taiho, who is posing in salute to his guests. It shows the *sumô* wrestler wearing a beautiful *mawashi*, an ornamental loin cloth. *Sumô* is the national traditional sport.
44. This Hakata doll shows a judoist taking part in a contest.
45. This represents an old fisherman repairing his fishing net whilst sitting on a sunny beach.
46. This doll shows us a farmer in a raincoat made of straw, digging vegetables.
47. The performers of a classic dance, *Sambasô*, are depicted by



Hakata Ningyô 38. Geisha dancing with a fan

these dolls. *Sambasô* is performed as a prelude to a happy program.

48. A Samurai dancing with a spear and big cup at a congratulatory banquet. This Samurai wears a fashionable costume of the 18th century.
49. A woman of the aristocracy is depicted by this doll. The noble woman wears Kimono which are thought to have been in fashion some 950 years ago.

L. *Kyôdo Ningyô* (folk dolls)

There are tens of thousands of folk dolls made locally in many places throughout the country. Many of them are made of clay, wood or paper as well as other materials.

These dolls are known to have been made during the last few hundred years.

50-53. Clay-dolls

Since about 300 years ago, the Japanese have enjoyed making various types of clay-dolls. At least 500 production centres were located across the nation at one time. Some of them are preserved in many private homes as their properties. These dolls are considered to have many propitious powers.

54-56. *Hariko* dolls (Papier-mâché)

To make this type of dolls Japanese paper pulp is pressed on a model wooden doll, and moulded into a shape. *Hariko* dolls have been popular among the Japanese for many hundreds of years.



Kyôdo Ningyô 54. Papier-mâché doll

Daruma, the most characteristic doll of *papier-mâché*, is made in such a way, that when it is turned over, it always rolls back to an upright position.

Some dolls are made in such a way that the head may wiggle and nod and move freely from side to side. The most representative doll of this type is a tiger figurine, made in western Japan. In the Orient, the tiger is considered to be the King of beasts and is a symbol of strength.

57-59. *Anesama Ningyô* (Elder sister dolls)

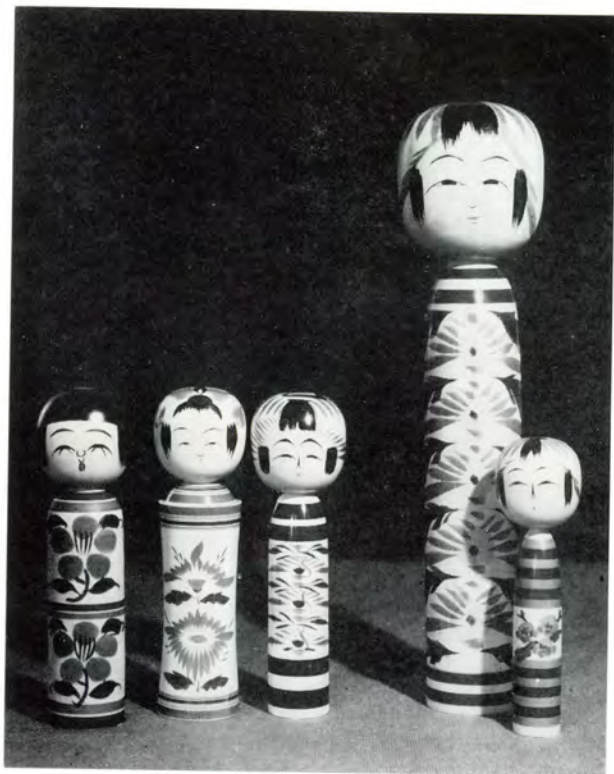
This doll has a head of paper with clothes of *Chiyogami*, paper printed in fancy colours and designs. It is sold as a plaything for girls.

60-64. *Kokeshi* dolls

Kokeshi were originally made in mountainous villages in the Tohoku district, the northern part of Honshu island. The simplicity and primitiveness of *Kokeshi* dolls are derived from crude manufacturing processes using a wood lathe, and partial painting methods. These dolls were originally for girls to play with. It may be interesting to note that the sensitive facial expressions of the *Kokeshi* dolls are depicted at the makers' own discretion.

M. *Oshi-e* (A pasted rag picture)

Oshi-e or a raised picture with pasted pieces of cloth is often displayed on Japanese festive occasions. The technique of making *Oshi-e* is regarded as akin to the *Kimekomi* method. Although nobody knows which of the two came first, it is believed that one was the basis for the other.



Kyôdo Ningyô 60-64. *Kokeshi* dolls

In accordance with original pictures, sheets of thick paper are cut out, cotton is placed on them. Then, they are wrapped with pieces of clothes, as if to make a pin cushion. These pieces of cushion are combined together to make the shape of an *Oshie* doll. In olden times, *Oshie* doll-making was a kind of fancy work for women of high society.

Nowadays, expert doll-makers manufacture *Oshie* to be used as the decoration of *Hagoita* or battledores (paddles). The following three *Oshie* Pictures are based upon popular Kabuki characters.

65. *Sukeroku*

Sukeroku is one of the most popular Kabuki characters of townsmen. He is originally a servant of a Samurai family. But he chastens many villains of his master's class.

66. *Benkei*

He is one of the most faithful warriors who served General Yoshitsune Minamoto (1159-89). (Refer to a story of Kanjinchō in Kabuki dolls #14).

67. *Dōjōji*

(Refer to the previous story in Classic Dancing Dolls #10).

68. The River Sumida by Hokusai.

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