



THE JAPANESE
FRIENDSHIP DOLLS
OF 1927

ART AS AMBASADOR

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BY ALAN SCOTT PATE

HIGH TENSIONS

A handbill posted on a street in San Francisco at the turn of the 20th century warned of the "Asiatic Coolie Invasion!" Others shouted "No Japs In Our Schools." In public lectures they cried: "California was given by God to a white people, and with God's strength we want to keep it as he gave it to us!"¹ Fulminations such as these, many issued by organizations like The Native Sons of the Golden West, and, later, the Japanese Exclusion League of California, sought to definitively end Japanese immigration to America and dramatically reduce the rights of the Japanese already living on U.S. shores. On the national level, the U.S. government wrestled with legislation designed to extend restrictions already placed on Chinese immigration to the Japanese. Anti-orientalism reached a boiling point in the early 1920's, and culminated in the distinctively anti-Japanese legislation embodied in the Immigration Act of 1924. The atmosphere was tense. The rhetoric, ugly.

It was against this hard-edged background, both politically complex and emotionally charged, that the Rev. Sydney Gulick (1860-1945) hit upon the idea of sending dolls to Japan as way to foster friendship and goodwill between the children of these two countries: a bottom-up approach to

¹ Quoted Roger Daniels, *The Politics of Prejudice*, University of California Press, 1977. p.79

diplomacy. In March of 1927, working with interdenominational religious groups across the country, Gulick's organization, the Committee on World

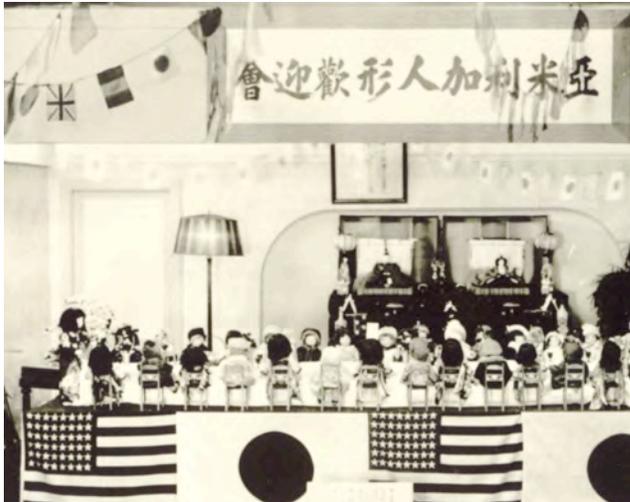


Fig. 1

Friendship Among Children, succeeded in gathering and sending to Japan 12,739 "blue-eyed" dolls. With names like "Mary," "Alice," and "Betsy," these classic Western baby dolls, selected to look like "attractive and typical American girls,"² carried with them

handwritten letters by American children to their Japanese sisters and brothers expressing a desire for friendship. The dolls were officially received with great fanfare in Japan, feted by the imperial family, and distributed to elementary schools and kindergartens across the empire.

Such an extravagant gesture, however, necessarily required a response. So the Japanese government, in an effort largely spearheaded by Shibusawa Eiichi (1840-1931), a wealthy industrialist, Viscount, and long-time associate of Sidney Gulick, commissioned the creation of fifty-eight large-scale *ichimatsu-ningyô*, to serve as return goodwill ambassadors to the United States. Known as *tôrei-ningyô* ("return dolls") or simply in *shinzen-ningyô* ("friendship dolls"), each doll was lavishly attired in silk crepe *kimono* with

² Quoted in Rui Kohiyama, "To Clear up a Cloud Hanging on the Pacific Ocean: The 1927 Japan-U.S. Doll Exchange," in *The Japanese Journal of American Studies*, no. 16 (2005), p.57

appropriate accessories, and furnished with display stands bearing their original names, passports, steamship tickets, and a personal trousseau consisting of lacquered trunks, tea ceremony objects, sandals, parasol, and other objects of daily necessity.

After a brief stop in Hawaii where Miss Japan was brought out and displayed, all fifty-eight dolls arrived in San Francisco

in November of 1927, where they were received with equal enthusiasm and expressions of optimism for a brighter future led by the children of the two countries, where friendship and understanding would replace hate and mistrust. Through subsequent tours across the U.S., usually in smaller groups of four, six or nine dolls, these miniature ambassadors did, indeed, help to educate,



Fig. 2

inspire, and enlighten, not only the children of the towns and cities where they were exhibited, but also the adults. By the fall of 1929, the dolls were situated in more permanent homes in museums, libraries, and cultural institutions across the country where they could continue their mission as ambassadors of goodwill. Although the exchange did little to alter the immigration policies of the U.S. government, at first glance, the endeavor seemed to be a success.

The outbreak of hostilities between the two countries in 1941, however, rendered manifestly inappropriate the public display of Japanese dolls calling for “friendship and goodwill.” With only one known exception (Miss Kagawa in Raleigh, NC), all the dolls were pulled from their respective displays and



Fig. 3

retired to their institutional storage areas, there to be largely forgotten. In Japan, government orders were enacted mandating the destruction of all of the “blue-eyed” dolls originally sent in 1927, calling them: “Friendship dolls with a mask!”³ Public pyres were set up for the burning of these little dolls, accompanied by the requisite anti-American chants and demonstrations of national pride. It

was only through the courage and extraordinary personal risks taken by individuals who hid some of these dolls from the Japanese government that any of these earlier dolls survived. At present some three hundred of the “blue-eyed” dolls have been rediscovered. Of the original fifty-eight friendship dolls, the whereabouts of only forty-five can be ascertained. One,

³ Takaoka Michiko, *Ningyô Taishi [Doll Ambassadors]*, Tokyo, Nikkei BP-Sha, 2004) p. 167

Miss Ehime, was lost in Hurricane Camille as it swept through Gulfport, MS in 1969.

THE COMPETITION

Preparations for the creation of these amazing dolls began in Japan as early as the summer of 1926 when word was sent to the Viscount Shibusawa Eiichi concerning the blue-eyed dolls being organized by Sydney Gulick. Monies collected from school children, various private donors, and the imperial household funded this immense undertaking. The supervision of the creation of these dolls was accorded to two respected doll ateliers : Yoshitoku Doll Company in Tokyo and Maruhei Ôkiheizo in Kyoto.

Turning to perhaps the best-known *ichimatsu-ningyô* artisan of the day, Takizawa Yoshitoyo (Koryûsai II, b.1882), Yoshitoku commissioned the



Fig. 4

creation of a series of molds (*kata*) for the arms, legs, heads and shoulders that would serve as the base template, establishing a uniform height and overall conformation. From these

molds, they then created two hundred wood composite figures. These were distributed to the top doll artisans who, in turn, fine-tuned, sculpted and individualized the faces and hands, added the human hair wigs and painted

facial details. From these two hundred figures, Yoshitoku and representatives of the Nippon Kokusai Jido Shinzen Kai (Japan International Children's Friendship Society) founded by Shibusawa Eiichi selected the final forty-seven dolls to be supplied by Yoshitoku. These dolls were then outfitted in individualized and especially commissioned *kimono* and personally dressed by Endo Hatsuko, proprietor of a celebrated "bridal grooming" atelier on the Ginza in Tokyo who was also the official dresser for ladies of the imperial court.

Though more a selection process than an outright "competition," the general feeling was that the most striking of the dolls were created by Hirata Tsuneo (Gôyô II, 1903-1981). His dolls, based on studies made of a neighbor's daughter, were a unique and decidedly modern blend of realism and stylization which subsequently made him a celebrity in the Japanese doll world; the Japanese government ultimately honored him with the title Important Intangible Cultural Property (*Ningenkokuho*) in 1955.



Fig. 5

The final list of craftsmen contributing to the program ultimately included Hirata Gôyô, Takizawa Koryûsai II, Iwamura Shokansai (artist name: Tôko),

Ryûtohi, Shogetsu, Kenryûsai, Hidetoku, and Toyohisa. All of the Yoshitoku dolls bore a label which read "Tokyo Doll Wholesale Trader's Association" which also carried the name of the artist responsible for the doll. Only Gôyô actually "signed" his pieces, inscribing his name at the base of the neck in both English and Japanese.



Fig. 6

The Yoshitoku dolls were all of the *ichimastu* type and all 81 cm (approximately 32 inches) in height. The figures were a combination of *kiri* (paulownia) wood and *tôso* wood

composition covered in a pigmented *gofun* (shell white). Generally, human hair was used in the *okappa* haircut. Inset glass eyes and painted details lent vitality to the figures. The hands were all depicted open and flat-palmed. Mouths were depicted either slightly open and smiling revealing bone teeth, or closed.



Fig. 7

The central trunk of the body was padded fabric with a noisemaker inserted that said "mama" when squeezed. Around this was wrapped a signature cloth with the identifying label of the Tokyo Doll Wholesale Trader's Association and the name of the artist. This label is one the most important identifying aspects of the Friendship Dolls. Its

presence vouchsafes the authenticity of the doll and is the only way to identify the artist that created the doll. As mentioned above, the only exceptions are the Gôyô dolls where Gôyô also carved his signature at the back of the heads of each figure. The dolls were articulated with hinged upper legs and hinged knee joints, feet that pivoted and padded wire upper arms which allowed for the clothing to be changed with greater ease. The hip joints were re-enforced with cloth straps secured to the upper things and torso. The entire upper leg was then covered with a silk crepe sleeve. This pattern of construction represented a variation on classic *mitsuore* triple-jointed dolls.

MARUHEI ÔKIHEIZO OF KYOTO

Maruhei Ôkiheizo is perhaps the most celebrated *ningyô* atelier in Japan. Since the Edo period (1612-1868), operating from their shop in just west of



the famous Teramachi street in Kyoto, Maruhei has been one of the principal suppliers for dolls to the imperial family for generations. In recognition of its distinguished position as a long-time supplier of dolls to the imperial family, Maruhei Ôkiheizo was exempted from the above-described selection process. For their part, Maruhei turned to one of the

Fig. 8

most celebrated doll making lineages in Kyoto, the twelfth-generation Menya Shoho (Mensho XII) to create the six city dolls representing Tokyo, Osaka, Kyoto, Nagoya, Kobe, and Yokohama as well as the doll representing the imperial family, Miss Japan Basing his interpretation on more traditional *mitsuore* triple-jointed dolls for which Kyoto had long been famous, Mensho created dolls that were of all wood construction and possessed of different joinery and a broader facial physiognomy than the Yoshitoku dolls. While the hands of all the Yoshitoku dolls are depicted flat palmed and open, the right hands of the Maruhei dolls are depicted with thumb and forefinger touching as if holding something in their hands, another nod to traditional Kyoto dolls. A wonderful *mitsuore gosho-ningyô* standing 36" high from Kyoto and formerly in the collection of the Cleveland Museum of Art shows the type of classic form that inspired Maruhei's particular version of the Friendship Doll.



COSTUMING

Perhaps the most distinctive aspect of the Friendship Dolls is the mesmerizing *kimono* they wear. These *kimono* are patterned after a child's formal attire worn for important events such as the *shichi-go-san*



Fig. 10

celebrations when young children aged three, five, and seven are presented to their neighborhood shrines and spend the day in gorgeous traditional clothing. Manufactured by special order in Kyoto, the long open-sleeve *furisode* style of *kimono* with padded hems and multiple layering, creates an image of luxuriantly cascading silk. The fullness of the sleeves also allows them to serve as a canvas for the individual designs concentrated on the lower quarter of the textiles. Like fine paintings on silk, images of bursting chrysanthemums, open fans, snow-capped pine trees, ox carts, decorated sea shells, thatched roof pavilions, flying phoenix, streamer-festooned *kusudama* flower balls, and maple leaves over flowing streams dominate.

Closer inspection reveals additional details of flitting butterflies, birds on the wing, bamboo shoots, cherry blossoms and scattered petals; some embroidered, some hand painted. Additional highlights are piqued out in gold-wrapped couched thread. The sleeve patterning also matches that on the body and lower hem of the *kimono*. Created by a paste-resist dye application known as *kata-yûszen*, these

designs, along with the varied base color palettes employed, ranging from the deepest reds to the lightest of blues, vibrant greens and soft yellows, warm peach and rich purples, helps to differentiate the otherwise identically clad dolls.



Fig. 11



Fig. 12

Many of these were accorded directly by the emperor or military *shogun* and so hold extreme importance for the individual families and their use was strictly regulated. Using an imperially-derived crest without permission was a serious and punishable offence. The chrysanthemum crest, for example, was reserved for the imperial household and its members. Miss Japan, as representing the Imperial family, proudly wears this crest on her *kimono* and lacquered furnishings. The crest for the city of Kobe (now being worn by the doll known as Miss Shizuoka in Kansas City) is that of a stylized anchor shape. Miss Fukushima wears a climbing wisteria crest. These crests, long overlooked, have become a central focus in the identification of the dolls, an issue that will be discussed in greater detail below.

The *kimono* also bear individual crests or *mon* located on the front on the yoke above the armpit on each side, and, on the back, in the center at the back neckline and on the sleeves near the elbow, for five total. These *mon* function as personal identifiers and are drawn from classic Japanese heraldry where a family or clan adopted a specific crest which would be displayed on military banners, household furnishings, and textiles.

The full-sleeved *kimono* we have been describing is only the outer most layer of clothing. Traditionally, several inner layers were also worn to add warmth, prevent soiling, and add to the overall layered effect of classic Japanese attire. From early times, the layering of *kimono* with their alternating colors visible at the sleeve and hemline has been considered an art form in itself. Miss Japan and the six city dolls come with a separate under-*kimono* usually done in a classic contrasting yet complimentary color frequently with differing patterns than the outside *kimono*. For the prefectural and territorial dolls, this under *kimono* is not actually a separate garment but is sewn in as a double layer only where visible. In addition, all of the dolls also wear a separate silk *hadajuban* under garment. For the prefectural and territorial dolls, the majority are of red silk with gold designs of phoenix and butterflies, while for the city dolls and Miss Japan it is of red silk with gold flecks. The collar is of white silk with richly embroidered satin-stitch images of blossoming flowers. When formally tied, this wonderful collar is visible, framing the lower face and the neck of the doll. The brilliant red of the sleeves can be seen peeking out along the full and open sleeve edges of the *furisode kimono*. For modesty purposes, and quite contrary to tradition, the Friendship Dolls were also furnished with Western-style cotton underwear known as "*combi*" with buttons up the back.

Securing the *kimono* is the equally rich silk brocade *obi*, those impossibly long bolts of silk which are wrapped around the body numerous times and tied in a complex bow at the back. A signature aspect to traditional Japanese



Fig. 13

costuming, the *obi* on the Friendship Dolls are equally elegant. The *obi* is additionally secured by an *obi-jime* silk tie cord, and topped by a crepe *obi-age* scarf tucked in along the upper edge,

indicating the wearer's youth and unmarried status. The broad slashes of horizontal color, more subdued in their patterning than the fanciful *kimono* they secure, add to the visual impression created by this elegant form of clothing. Additional clothing accessories include a *hakoseko* purse, usually tucked into the collar, and a fan tucked behind the *obi-age* on the left breast. Personal clothing items also included white silk *tabi* socks with ivory closures, a separate set of flat sandals known as *zori* with rubber and felted soles, and a tall red lacquered pair of sandals with little bells on the interior known as *pokkuri*.

Imagine, if you will, the sight in the Kinmon Gakuen auditorium in San Francisco which hosted the original reception party for all fifty-eight of the dolls as they arrived from Japan in November 1927. Flanked by flags of the U.S. and Japan and large-scale banners bearing the imperial chrysanthemum and paulownia crest, the dolls were arranged in five tiers. Occupying the top center was the supremely elegant Miss Japan, with Miss Tokyo on her proper

left and Miss Kyoto on her proper right. Below, arranged in tight order, were the remaining fifty-five dolls. Their beautiful and innocent faces stared back



Fig. 14

out at the adoring crowd, their shocks of black hair framing wonderfully their light *gofun* skin. These incomparable large-scale *ichimatsu-ningyô*

filled the stage with vibrant colors and bold designs, a veritable feast for the eyes. Intermixed with the dolls were selections of the lacquered accessories of their trousseau, folding screens, regional toys and smaller companion dolls. All we have today of this impressive sight is a black and white photograph commemorating the event now in the permanent collection of the Yokohama Doll Museum.

THE TROUSSEAU

Each doll also came equipped with a set of furnishings (*dôgu*) and personal items. These accessories included a large black lacquered *nagamochi* trunk traditionally used for carrying bedding, two *hasami-bako* used to carry spare *kimono*, a five-drawered *tansu* clothing chest, a *haribako* sewing chest with lidded pin cushion, a *kyodai* makeup stand, a polished metal mirror with raised designs on the back and a rattan-wrapped handle called an *e-kagami*,

and a lacquered storage case for the mirror. Each of these lacquered items also bore matching crests as found on the doll's *kimono* but worked in gold.



Fig. 15

For the Yoshitoku dolls the hardware is all executed in a white metal with scroll and foliate designs. The Maruhei dolls are accoutered with accessories carrying

gold metal fittings and the *tansu* comes with two front doors, the outsides of which are boldly emblazoned with the city crests. Additionally there were two lanterns *bombori* with painted silk shades. A bamboo parasol with painted silk webbing. When opened the parasol presented a boldly painted flower and butterfly design. When closed the prefectural or city's name is visible written in black *sumi* ink.



Fig. 16

Two tea sets were also included with the trousseau, one for Japanese green tea known as *matcha*, and a second for Chinese tea, known as *sencha*. The *matcha* set included a two-fold tearoom screen, tea utensils shelf, fresh

water container, ladle, charcoal chopsticks, ladle stand, waste water container, lid rest, kettle, brazier, *fukusa* silk purifying cloth, teabowl, tea



Fig. 17

whisk, tea scoop, tea caddy, charcoal basket, and sedge kettle trivet. The *sencha* set has historically caused some confusion. The inclusion of five

delicately formed white handle-less porcelain cups and a lidded teapot led many to label these as a “Western-style” tea set. However the presence of the oddly shaped and pursed bowl known as a *yuzamashi chawan* and used to slowly add cold water to adjust the tea’s temperature, has confused many. This is in fact a

classic Chinese style (*sencha*) tea set. Included additionally in this set are five metal sweet trays, a large round wood lacquered lidded sweets storage container, and a metal tea storage container. Accompanying



Fig. 18

these tea sets were a lacquered display stand and a two-panel folding screen. Also included was a small booklet entitled “*Japanese Children and Doll’s Tea Parties*” which explained the importance of tea in Japan.

Historically far more care and attention has been lavished on the dolls themselves than these important accessories. As a result, many of these items have been lost or misplaced, either partially or in their entirety. Some institutions mistakenly placed the accessories in their “toy” collections while the dolls were placed in some other categories. In one tragic instance a doll and all of her accessories came up for auction, but were sold separately; the miniature items scattering to the four winds, likely never to be re-united! Occasionally isolated accessory items show up on E-Bay or at doll shows and fairs, but there are few who can recognize their original historical importance or context. As a result, it is a rare but happy instance, indeed, when the doll retains all of her original accessories.

THE CHANGELINGS:

As mentioned above, these wonderful and vibrant doll ambassadors resided honorably in museums and cultural institutions across the country from many years. Some continued to tour their respective states periodically, but largely they remained on more-or-less permanent display in their appointed institution. For Miss Shiga, a doll now missing, this was in the entrance to the Children’s Room in the glorious, newly constructed renaissance-styled



Fig. 19

building of the Miami Women's Center, home of the Flagler Library. For Miss Japan, it was to be the Smithsonian Institution in Washington DC where they built an elaborate display case to house her, her companion doll, and all of her marvelous accessories. Placed in the center of the room, she could be viewed on all sides. Miss Okayama was placed in the gallery of curiosities in the entry hall of the great Masonic Temple in Fargo, ND. In 1929, the year by which all of the Friendship Dolls were finally being placed, many communities across the United States still had no museums. Working largely through local inter-denominational women's groups, The Committee on World Friendship Among Children tried to find the most appropriate venue, one that would guarantee the proper viewing of the dolls and accessibility for Children. But exactly which dolls were being displayed?

There's an old joke: Did you hear about the composer of the song "*The Hokey-Pokey*"? Well, he died peacefully at age 93. The most traumatic part for the family was getting him into the coffin. They put his left leg in..... and then the trouble started! The trouble for the Friendship Dolls started as soon as they reached American shores. Photos in such magazines as *Everyland* show that the dolls were originally



Fig. 20

shipped from Japan in waist-high wooden crates packed with excelsior.⁴ Their arrival in San Francisco was only the first stop of a very long journey. From there, a small group of seventeen, including Miss Japan, traveled overland by train and were exhibited in Chicago, before going on to Washington, DC and then New York City. The remainder of the group traveled by sea through the Panama Canal and on to New York where they were all reunited.⁵ At this point they were all provided with individual stout traveling trunks with metal fittings, numbered to correspond with each dolls' ticket number from the overseas journey. From there they began to journey across the country in smaller groups, generally of six or nine dolls. In general, only one set of accessories accompanied each "mission." The remainder was held under the stewardship of Morimura Bros, Inc in New York. The Friendship Dolls arrived from Japan in November of 1927, but it was not until the fall of 1929 that all of the dolls were permanently installed.

At each stop during this very long and convoluted journey, the dolls were packed and unpacked. And, not all too infrequently, dressed and undressed by curious admirers. Their stands were not accommodated for in their traveling cases. So at each stop and during each journey, they had to be unpacked and re-assembled with their stands.

⁴ Jeannette Emeric, "World Friendship for Boys and Girls: To Land of Stars from Land of Sun," *Everyland*, February, 1928, pp. 6-10.

⁵ Sidney Gulick, *Dolls of Friendship*, p.

Identification of the dolls was achieved in several ways. The stands bore the



Fig. 21

names of the original prefectures, cities, or territorial holdings in both English and Japanese etched into a brass plaque on the front. As we have discussed above, the *kimono* of each doll bore crests specifically associated with their original location. The furnishings, as well, bore these crests. They each carried passports with their names and steamship tickets tucked into the sleeves of their *kimono*. And, finally, the trunks were numbered to correspond with a doll cross-referenced with their ship ticket.

In all of the excitement surrounding their arrival, in all of the confusion surrounding the packing and unpacking of each doll, and in all of the complications surrounding the logistics of transportation, it is evident that soon after their arrival dolls were being placed on incorrect stands, being

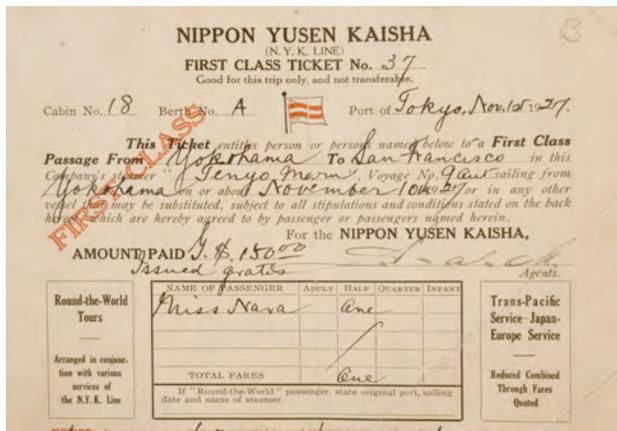


Fig. 22

replaced in the incorrect trunk, passports were examined and not replaced and, occasionally, *kimono* were swapped and exchanged. No one, at first, seemed to recognize the importance of the individual

identities of the dolls themselves. It was only after their final placement, when letters of thanks and gratitude were being exchanged with the original sponsoring locations in Japan, when comparisons were made with Japanese photos showing the dolls at their original send-off parties, and finally, confusion over the final distribution of accessories held in trust by Morimura Bros in New York, that the full realization of the mix-up began to dawn.

In a letter to the Newark Museum which was to receive Miss Osaka, one of the Kyoto Maruhei dolls, Sidney Gulick wrote: "From the very first we have been greatly concerned regarding the identity of the original dolls for we found on their arrival here [New York] that this identity had evidently been lost through the many handlings of the dolls on the way East."⁶ Although the doll received by Newark bore the crest of Miss Osaka on her *kimono* and the stand bore that name, the trousseau furnishings bore the *mon* or crest for that of Miss Osaka-fu (county). And the doll itself was actually one of the prefectural dolls with open, flat-palmed right hands of Yoshitoku make.

Newark was not the only institution to suffer a mix up. Currently, of the forty-five known dolls some twenty-five have historically been misidentified. And only five are mated with their original accessories. Miss Tottori in the collection of the Museum of South Dakota Historical Society in Pierre, SD is actually the original Miss Miyagi. The current Miss Saitama in the Charleston Museum in South Carolina is the original Miss Taiwan. Until correctly

⁶ Letter dated March 20, 1929 from Sidney Gulick to Beatrice Winger of The Newark Museum, in the collection of the Ohio Historical Society.

identified by researchers in Japan as Miss Yokohama, the Maruhei city doll currently in the Denver Museum of Miniatures, Dolls & Toys was believed to



Fig. 23

be Miss Niigata. In some cases it appears to have been a simple swap of identities: Miss Gifu in the Cleveland Museum of Art is actually the original Miss Tokushima. The doll historically known as Miss Tokushima in the Northwest Museum of Arts and Culture in Spokane, WA is the original Miss Gifu. In other instances it gets far more convoluted and confusing!

WHERE ARE THEY TODAY

After years of neglect and seeming indifference, a movement has been steadily growing since the late 1970's to relocate all of the fifty-eight original dolls. Exhibitions held in Japan have encouraged the temporary return of some of the dolls for welcome-home parties. Usually, this has occasioned the restoration and repair of those dolls which have suffered during their 80 plus years here in America. Researchers such as Rosie Skiles, Keiko Wakabayashi, and Michiko Takaoka have been tireless in their visitations and research regarding the dolls' locations and identities. Using archival images in Japan, Michiko Takaoka has been able to correctly re-identify many of the dolls by matching crest and *kimono* patterns. A brilliant website is in place

(<http://wgordon.web.wesleyan.edu/dolls/japanese>) set up by Bill Gordon to keep track of the dolls and ongoing developments.

When interest first began in the late 1970's, the locations of only twenty-five of the dolls could be ascertained. Since that time, twenty more dolls have been located. One of the dolls resurfaced through auction in 2009, and she



Fig. 24

is now in a private collection. This newly discovered doll came with no stand, no furnishings, no passport or any other identifying marks. While efforts were underway to identify her, she was simply known as Miss #45. However, a recent comparison with an archival image of the Miss Tottori held in the collection of the South Dakota Historical Museum allowed for a positive identification of Miss #45 as the original Miss Tottori!

Yet twelve of the original fifty-eight still remain missing. The names of these dolls as originally assigned are: Miss Tokyo, originally sent to New York City; Miss Tochigi, originally sent to Charleston, WV; Miss Shiga, Miami, FL; Miss Chiba, Riverside, CA; Miss Tokyo-fu, Richmond, VA; Miss Fukui, Salt Lake City, UT; Miss Aichi, Nashville, TN; Miss Saga, Philadelphia, PA; Miss Kumamoto, New Orleans, LA; Miss Miyazaki, Minneapolis, MN; Miss Kobe, Stanford, CT; Miss Yokohama, San Francisco. Some of these we now know were mislabeled and have been discovered in other locations: Miss

Yokohama, for example. But what of the dolls originally sent to these locations? Where are they now?

DO YOU HAVE A FRIENDSHIP DOLL?

Alan Pate is a researcher on the history of antique Japanese dolls known as *ningyô* and author of two books on the subject: *Ningyô: The Art of the Japanese Doll* (Tuttle Publishing, 2005) and *Japanese Dolls: The Fascinating World of Ningyô* (Tuttle, 2007). Alan Pate is also the proprietor of Alan Scott Pate Antique Japanese Dolls based in St. Ignatius, MT. Comments can be sent to info@antiquejapanesedolls.com.

- Fig. 1 Blue-eyed doll reception party in Japan, March, 1927
- Fig. 2 Miss Nara, Japanese Friendship Doll, Idaho Historical Society, Boise, ID
- Fig. 3 San Francisco Chronical, November 1927
- Fig. 4 New York Times, September, 1927
- Fig. 5 Miss Shizuoka, Kansas City Art Museum, Kansas City, MO, Artist:
Hirata Gôyô II
- Fig. 6 Tokyo Doll Wholesale Traders Association Label
- Fig. 7 Signature of Hirata Gôyô on Miss Kyoto-fu, Boston Children's Museum,
Boston, MA
- Fig. 8 Miss Japan, Smithsonian Institution, Washington, DC, Maruhei
Okiheizo, Kyoto (Artist: Menya Shoho XII)
- Fig. 9 18th-Century mitsuore-ningyô, Private Collection
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- Fig. 15 Miss Fukushima, Toy and Miniaturte Museum of Kansas City, Kansas
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September 1927, South Dakota Historical Society Collection
- Fig. 24 Miss Tottori, Private Collection