

DARUMA-SAN

Images of Daruma in Traditional and Popular Japanese Art

24 March - 25 April 1993

Preface and Acknowledgments

A major goal of the exhibition program at the Cantor Art Gallery has always been to serve the needs of the College broadly, amplifying and making concrete whenever possible the curriculum and addressing issues of interest to various disciplines. Our present exhibition, *Daruma: Images of Daruma in Traditional and Popular Japanese Art*, handsomely fulfills these aims. It was proposed by Professor Todd T. Lewis of the Department of Religious Studies at Holy Cross, who has a special interest in Zen Buddhism. Professor Lewis and I worked together in organizing the show and he wrote the introductory essay to this checklist with Professor Mark Lincicome, Department of History.

The principal lenders to the exhibition are Dr. H. Neill McFarland, Professor Emeritus of the History of Religion at the Perkins School of Theology at Southern Methodist University and Lore and Conrad Schirokauer. In addition, Lloyd Craighill has lent his Daruma-Hotei folding screen. I would like to express here my thanks to all our lenders; they have been extremely generous with their time and their hospitality, as well with their collections.

At Holy Cross, my first thanks go to Todd Lewis for his original proposal and for his continuing work on the exhibition. The realization of the project has depended heavily on his efforts. Finally (and as usual) I owe debts of gratitude to the members of the Physical Plant Department, to Thomas Parsons of Graphic Arts and to my secretary, Suzanne Parsons.

Todd Lewis would like to express his gratitude for the kind assistance he received in Japan from John Baldwin, Liyoko Tada, Neil Gross, Yuriko Kuchiki and Lesley Downer.

Ellen Lawrence
Director

What is the Meaning of Daruma-san Coming from the West?

This interrogative has been posed for centuries as a Buddhist spiritual riddle (*koan*), demanding an answer as to why an enlightened Indian monk came to China. The same question might also frame this exhibition of Japanese objects showing the sage as Daruma-san, one of Asia's most popular saints. An answer necessitates entering into his hagiography and the history of popular traditions he has inspired in Japan, past and present. To contemplate these images invites asking why a saint from a tradition emphasizing meditation and renunciation has been domesticated in modern commercial Japan as a ubiquitous folk art form. Hence, our *koan* might be: 'What does the phenomenon of Daruma-san reveal about the modernization of Japan?'

Buddhism and Bodhidharma

Roughly 600 years after the time of Shakyamuni Buddha (560-480 B.C.), the historical founder of Buddhism, the first missionary monks reached China. Representing the different early schools, they preached a spiritual path (*Dharma*) emphasizing morality, meditation, and the experience of *Nirvana* as the only escape from the suffering of endless reincarnations. The movement of Buddhism into China and across East Asia is one of the greatest religious transformations in world history. Our exhibition focuses upon one missionary sage, an exponent of the 'Meditation School' called Ch'an in China, Zen in Japan, whose legend profoundly shaped this assimilation.

Historical records of China's northern Wei dynasty (386-534 A.D.) note the arrival from India of an elderly Buddhist monk named Bodhidharma. He preached sermons on the Lanka-vatara Su-tra, a text emphasizing that all beings have the potential to become Buddhas, and taught an austere meditation called "wall-gazing" to reach enlightenment. Annals and early writings note that he had only a small following, although Bodhidharma did designate two Chinese disciples as his spiritual heirs before dying at an advanced age on the Lo River in 520 A.D. Beyond these simple facts, all else known about the monk is legendary, although the terse stories of incidents and teachings were formative in the later history of Ch'an/Zen.

Bodhidharma, Da-mo

We know that by the early seventh century, Bodhidharma's disciples joined with the founders of Ch'an Buddhism to keep alive the memory of the old monk, who is called Da-mo in Chinese. He was given prominence in the new school's lineage and identified as the twenty-eighth patriarch descending from Shakyamuni Buddha. It was Bodhidharma /Da-mo who brought to China a unique transmission of the Buddha's



21. *Standing Daruma*. Bizen ware. h: 10 3/8".
Collection Dr. H. Neill McFarland.

teachings, one that proved compatible with Taoism, a path to Nirvana passed 'beyond words, from mind to mind,' teacher to disciple.

Accounts of Da-mo's legendary encounters and teachings were collected in early texts such as the Ch'uan a-Pao Chi, and they became so popular that the Ch'an's colloquial name was 'The Da-mo School.' Subsequent Ch'an history in East Asia cultivated these accounts both to glorify their patriarch and to present case studies revealing the qualities of a mind that had achieved *satori* ("Nirvana experience").

Bodhidharma in Japan: Daruma-san

When they imported Buddhism, the first Japanese monks translated and elaborated upon the Chinese legends about the Patriarch, who became known as Daruma (or as "Daruma-san," adding an honorific suffix). The original indigenous collection, the Genkoshakusho (c. 1300 A.D.), begins with an account of Daruma-san crossing the sea from China to reach Japan. Passing himself off as a beggar, he is said to have given doctrinal instructions to Shotoku (573-621 A.D.), prince regent and an early champion of Buddhism in Japan. The Daruma legend became widely known and Daruma images may be found in temples from all schools up to the present. (This is evident in the exhibition video segment)

Eisai (1141-1215 A.D.) and Dogen (1200-1253 A.D.), the great teachers who founded the first Zen schools, cultivated the Daruma traditions most extensively, accepting his line of authority through Chinese masters and using Patriarch legends for spiritual inspiration. Within Zen monasteries, the Bodhidharma *koan* was commonly employed, and it reportedly led to the *satori* of many monks. One saint's response--*Shujo seppo* ('All creatures [deliver] sermons')--is a famous example. Monastic poetry often visits the legends of the Patriarch, as seen in the following poem by Zen Master Soen (1859-1919):

On Visiting Shorin Temple, Where Bodhidharma Once Lived

*The steep slope hangs above
The temple calm. An autumn voyager,
I go by ways neither old nor new,
Finding east, west the mind the same.*

(Stryk and Ikemoto 1981: 83)

Through Zen's influences on painting, sculpture, poetry, and tea, Daruma became a popular symbol of Japanese Buddhism. In keeping with the introduction of tea to Japan by Zen monks, the Zen Daruma legends aver that the first tea plants grew from the Patriarch's 'wall-gazing' meditation: to keep sleep from disturbing his meditation, he cut off his eyelids and these became the first tea plants! The Zen-influenced Rikyū School of tea attempted to instill the ideals of simplicity, purity, and directness into their discipline. The tea classic Nanbō-roku expresses its ideal with reference to the Patriarch:

For what we want here is to give full expression to the Buddha-mind. When ceremony, etiquette, and other things



50. *Wood burl Daruma*. Pine. h: 4 7/8".
Collection Dr. H. Neill McFarland.

creep in..., it becomes more and more difficult to . . . comprehend the meaning of the art. If we were to have . . . Bodhidharma for a guest . . . would not such a gathering be a happy one indeed? (quoted in Suzuki, p. 283)

For monks and Buddhist artists, rendering Daruma-san through ink on paper (*sumi-e*) also became a spiritual discipline, and monastery decorations featuring his fierce, scrutinizing eyes set the tone for stern meditation (*zazen*). Zen painters also developed a "one-stroke Daruma" tradition (*ippitsu Daruma*) that sought to capture the master's essential spirit in a single brush movement.

Consistent with the 'vast emptiness, no holiness' ethos of early Zen are paintings and icons representing Daruma minimally and in comic situations. This irreverent iconoclasm was a necessary stage in the spiritual enterprise: deconstructing sanctity is required to remove any basis for attachment. As H. Neill McFarland notes:

Bodhidharma is Zen. This is the statement of Bodhidharma symbology. But the converse does not hold. Zen is *not* Bodhidharma. The notion cannot be tolerated that Bodhidharma was or is essential to Zen. For the Zen devotee, to know that Bodhidharma is Zen is to know that Bodhidharma must go. He is and must be expendable (1987: 14).

Hence, the evolution of Japanese traditions depicting Daruma minimally or 'irreverently' seems to follow an early Zen master's advice: 'If you meet the Buddha on the road, kill him! If you meet the Patriarch, kill him!'



73. Sake bottle with two heads. Ceramic. h: 4 5/8". Collection of Lore and Conrad Schirokauer.

Another early modern precedent for the popularization and satirical rendition of the Patriarch is evident in the tradition of woodblock prints from the Edo Period (1603-1868) called called *ukiyo-e* ('momentary images'). Among the *nouveau riche* merchant classes of this period there arose a counterculture of arts and entertainment that attacked the pretensions of the old feudal elite. Daruma became a target for exposing aristocratic hypocrisy as well as the decadence of the Zen establishment. Woodblock prints from the period show Daruma in the company of courtesans, married, drinking sake, and even dressed as a woman. The latter, called *Hime Daruma*, became a popular doll.

Daruma-san in Modern Japan

With the opening of Japan to the outside world in 1854 and its rapid modernization, the Daruma-san traditions that had previously been largely the province of monks and literati entered all areas of popular material culture. His visage soon appeared on household objects, toys, souvenirs, and decorations and these are especially featured in the exhibition. Modern designers have clearly realized many uses for a portrait that lends itself to comic, protective, countercultural or 'old tradition-evoking' associations.

The countenance of Daruma-san is still invoked for a variety of purposes. The modern plaque from Asakusa weds his visage to the well-known sayings of the first Tokugawa shogun, Ieyasu (1542-1616), which counsel frugality, hard work and limited ambition. Perhaps the most popular modern saying associated with Daruma-san urges the resilience that is so much a part of Japanese character, especially in the post-war period: 'Seven times knocked down, eight times getting up.' The limbless images of Daruma -- limbless because his years of 'wall-gazing' caused his legs and arms to fall off -- have become children's toys that when tipped, roll over and right themselves.

Daruma-san's legendary nature is similarly conveyed through other media of enculturation such as dolls, games, and kites. A children's staring game begins with the verse:

*Daruma-san, Daruma-san!
Let's play the staring game!
If you laugh, you lose!*

Children fashion snowmen in the Patriarch's image, too: *yuki daruma*. As Bernard Faure concludes, 'This figure, impressed on every child's mind, has come to play an important role in Japanese art and culture.' (1987: 265)

Daruma-san as a Buddhist Amulet

The practices that developed using Daruma as an amulet have longstanding precedents in Buddhist Asia. Images of Buddhist saints that have been ritually empowered through incantations of sacred words (*mantras*), fire rituals (*homa*), and an 'eye-opening' ceremony were in-



89. Daruma Mikoshi. Wood. h: 6 5/8". Collection Dr. H. Neill McFarland.

herited from ancient India. Emphasis on the eyes of an image as centers of power have the same origins. Like all Buddhist laymen, the Japanese have faith that their amulet will deploy the powers of the Buddhas and enlightened saints to bless their endeavors. What is uniquely Japanese, however, is the notion that Buddhist amulets lose potency after a year, requiring the destruction of the old and purchasing replacements.



10. Small red temple Daruma. Papier mache. h: 3".

The most popular amulets of the Patriarch utilized in contemporary Japan are the rotund, limbless paper-mache Daruma-san *okiagari* ('tumbler dolls'). Once a year, Japanese go to Buddhist temples to purchase these amulets that come in all sizes. (For most, this is done around January 1.) An individual first states a wish and paints in one eye. It may be blessed at the temple altar, although most devotees today do not perform the traditional empowerment ceremonies. Once the wish is fulfilled during the year, the second eye is painted in. At year's end, the two-eyed image must be discarded at the temple and cremated to avoid a reversal of fortune. The most conspicuous contemporary resort to this 'wish-granting' Daruma-san amulet is found when a politician embarks on an election campaign.

Special Daruma *ima* ('wish boards') can be similarly bought and set out within Buddhist temples, with the individual writing his or her wish on the reverse side of a wooden board bearing the Patriarch's image. Today, a host of mundane wishes can be found on *ima* boards such as gaining entrance to a school, success in business, or finding a suitable marriage partner. The magical-practical conceptions and the simple supplicatory rituals give the impression of modern resort to Daruma largely divorced from Buddhist spiritual aspiration. Still, it is

to the Buddhist temple fairs the Japanese must go to obtain the images, as well as to have them properly empowered and disposed of.

Daruma-san, Buddhism, and Japanese Modernization

To return to the *koan* posed at the outset, it may be, as with any Zen *koan*, that there is no single correct response. At one extreme, one cannot escape the crass materialism of modern Japan that is reflected in the production each year of millions of Daruma *okiagari*, wishboards, amulets, and folkcraft, not to mention the manipulation of Daruma-san imagery by politicians and in advertisements for everything from coffee cups to camcorders. At the other extreme, one cannot deny the pervasive incorporation of this Buddhist symbol that is often made to stand in opposition to the modernization of Japan. In between these two extremes, Daruma-san still manages to accommodate a host of meanings and practices that are produced--both at an individual and a societal level -- by people who, like the rest of us, are still learning to cope with their own modernity. Daruma stands--or rather sits--at the crossroads between past and present, tradition and modernity, waiting to be alternatively revered and 'killed' by all who meet his gaze.

--Todd T. Lewis
--Mark Lincicome

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Legends of Daruma

The Buddha Holds Out a Flower

When Shakyamuni Buddha (the founder of Buddhism) was on Vulture's Peak, he held out a flower. Everyone was silent. Only Kashyapa broke into a broad smile.

The Buddha said, 'I have passed on the eye of the true Dharma, the wonderful Mind of Nirvana, the formless form, the mysterious gate of the Dharma, which rests not upon words and letters, a special transmission outside the scriptures. This I hand over to the great Kasyapa.'

Bodhidharma is the twenty-eighth Patriarch in this lineage.

Meeting with Emperor Wu

A great patron of Chinese Buddhism through his lavish support of monks and his construction of temples and monasteries, Emperor Wu was anxious to meet the Indian monk. Upon doing so he recited the summary of his works and asked Bodhidharma, 'What do you think the merit earned for this might be?'

'No merit,' replied the patriarch.

'Why?'

'All these are impure motives for merit. They bear the limited fruit of rebirth as a human being or a god. They chase a figure like a shadow, but have no reality.'

'What is true merit?'

'It is pure knowing, wonderful and perfect. Its essence is emptiness. One cannot gain such merit by worldly means.'

'What then is the first principle of the Dharma?'

'Vast emptiness, nothing sacred.'

'Who is it that now stands before me?'

'I do not know.' He then departed, pulling a single rush reed from the bank and using this flimsy craft to cross the Yangtse River into northern China.

A Disciple's Penance and Discovery

Earnestly seeking instruction on the way to enlightenment, Hui-k'o presented himself to Bodhidharma to become a disciple. Though ignored, he stood patiently deep in the snow for seven days and nights outside the cave where the Patriarch meditated. Several times Bodhidharma noticed the penitent, but rebuffed him. To demonstrate his dedication, Hui-k'o finally cut off his left arm. This he presented to Bodhidharma and said, 'My mind has no peace yet! I beg you master, please pacify my mind!'

'Bring your mind here and I will pacify it for you,' replied Bodhidharma.

'I have searched for my mind, and I cannot take hold of it.' 'Good, I've pacified it then.' Hui-k'o experienced *satori*.

Zen Final Examination

After nine years in China, Bodhidharma gathered his disciples about him to test their comprehension.

Tao-fu said, 'In my opinion, truth is beyond affirmation or negation, for this is the way it moves.' Bodhidharma replied, 'You have my skin.'

The nun Tsung-ch'ih replied, 'In my view it is like a disciple's sighting of the Buddha land: seen once and forever.' Bodhidharma answered, 'You have my flesh.'

Tao-yu said, 'The four elements are empty and the five components of a human being are no-things. In my view, reality is nothing-ness.' Bodhidharma commented, 'You have my bones.'

Finally, Hui-k'o bowed before the master and remained silent. Bodhidharma replied, 'You have my marrow.'

Bodhidharma Comes

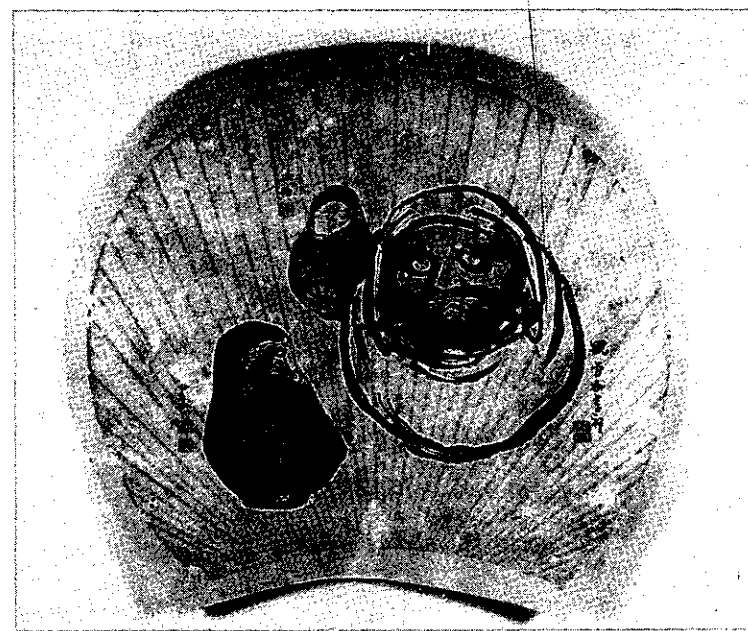
Ryunge asked Master Rinzai, 'What is meaning of Bodhidharma coming from the west [India] ?'

Rinzai said, 'Pass me the cushion.'

Ryunge passed the cushion to Rinzai, who took it and hit Ryunge with it.

Ryunge said, 'I will let you strike me. But after all, there is no meaning whatsoever in the Patriarch's coming.'

Compiled from the *Mumoken* and *Hekiganroku*, original captions.



2. Fan design. Ink on paper. h: 10 1/8. Collection of Lore and Conrad Schirokauer.

Checklist of the Exhibition

Ink Drawings.

1. *Scroll with ink painting of Daruma attributed to Jakuchu*. 1716-1800. Ink on paper. h: 75 5/8". Collection of Lore and Conrad Schirokauer.
2. *Two fan designs*. 1915-1940. Ink on paper. h: 10 1/8" and 10 3/8". Collection: Schirokauer.
3. *Daruma scroll Ippitsu style*. 1920-1930. Ink on paper. h: 66 1/8". Collection: Schirokauer.
4. *Daruma Shikishi*. 1950-1960. Ink on shikishi. h: 9 5/8". Collection: Schirokauer.
5. Lloyd Craighill. 1981. *Daruma-Hotei folding screen*. Ink on fabric. h: 55 1/2" (screen), 13 1/2" (images). Collection of the artist.
6. *Smiling Daruma*. Modern 1990. Ink painting on cloth. h: 13 3/4". Collection: Schirokauer.

Shrine Darumas, Plaques & Arrows.

7. *White New Year's arrow*. Purchased in Japan in 1993. Wood, paint and feathers. h: 23 3/8".
8. *Red New Year's arrow*. Purchased in Japan in 1993. Wood, paint, metal and feathers. h: 37".
9. *White temple Daruma*. Purchased in Japan in 1993. Papier mache and paint. h: 7 1/2".
10. *Small red temple Daruma*. Purchased in Japan in 1993. Papier mache and paint. h: 3".
11. *Red temple Daruma*. n.d. Papier mache and paint. h: 6 3/4". Collection of Mark Lincicome.
12. *Bamboo scroll with two Daruma*. Purchased in Japan in 1993. Bamboo, wood, paint, thread, metal and paper. h: 12 1/2".
13. *Daruma votive tablet. (Daruma Ema.)* n.d. Wood. h: 3 1/2". Collection of Dr. H. Neill McFarland.
14. *Daruma votive tablet*. n.d. Wood. h: 3 5/8". Collection: McFarland.
15. *Daruma votive tablet*. n.d. Wood. h: 4 7/8". Collection: McFarland.
16. *Daruma shaped votive tablet*. Purchased in Japan in 1993. Wood and paint. h: 5".
17. *Two votive house-shaped Daruma plaques*. Purchased in Japan in 1993. Wood and paint. h: 3 1/2".

Ceramic & Wood Single Figures of Daruma (and Female Daruma).

18. *Ceramic Daruma with suction cup*. Gift from Japan in 1988. Ceramic and plastic. h: 1 1/2". Collection: Schirokauer.
19. *Bizen Daruma*. Purchased in 1987. Bizen pottery. h: 2 3/16". Collection: Schirokauer.

20. *Elongated Daruma*. Purchased in Kyoto flea market. Clay. h: 3 1/4". Collection: Schirokauer.
21. *Standing Daruma*. n.d. Bizen ware (*Bizen yaki*). h: 10 3/8". Collection: McFarland.
22. *Male and female Daruma figures*. n.d. Clay. h: 1 3/8". Collection: McFarland.
23. *Female Daruma (Onna Daruma)*. n.d. Clay. h: 3 1/4". Collection: McFarland.
24. *Daruma in repose*. n.d. Porcelain. h: 4". Collection: McFarland.
25. *Daruma Hibachi*. n.d. Clay. h: 8". Collection: McFarland.
26. *Curved section of bamboo trunk*. 1950. Bamboo and paint. h: 16 1/4". Collection: Schirokauer.
27. *Belching Daruma*. Purchased in Toji flea market in Kyoto in 1991. Wood. h: 1 13/32". Collection: Schirokauer.
28. *Wooden Daruma carved from keyaki, zelkova wood*. Purchased new in 1987. Keyaki and zelkova wood. h: 3 9/16". Collection: Schirokauer.
29. *Ball-shaped wooden Daruma*. Purchased in Toji flea market in Kyoto in 1983. Wood. h: 3 5/16". Collection: Schirokauer.
30. *White polished wood Daruma*. 1980. White wood. h: 3 3/4". Collection: Schirokauer.
31. *Wooden Daruma with beads for eyes*. Purchased in 1985 at flea market in Kyoto. Wood and plastic. h: 2 3/8". Collection: Schirokauer.
32. *Wooden Daruma*. Purchased in flea market in Kyoto in 1987. Wood. h: 2 3/4". Collection: Schirokauer.
33. *Wooden Daruma*. Received as gift in 1990. Wood. h: 2 3/4". Collection: Schirokauer.
36. *Small wooden Daruma*. Purchased in a junk market in Kyoto in the 1980s. Wood. h: 1 1/4". Collection: Schirokauer.
37. *Barrel-shaped Daruma*. Purchased new in the 1980s. Wood. h: 1 13/16". Collection: Schirokauer.
38. *Daruma carved from bark*. Purchased in flea market in Kyoto in 1991. Wood and paint. h: 2 3/16". Collection: Schirokauer.
39. *Nest of Five Darumas*. Purchased new in 1989. Wood and paint. h: 2 3/16". Collection: Schirokauer.
40. *Daruma on a red stand*. Purchased in Kyoto flea market in 1980s. Wood and paint. h: 2 11/16". Collection: Schirokauer.
41. *Daruma carved from a stick with parts of the bark showing*. Purchased in Kyoto flea market in 1980s. Wood and paint. h: 1 13/16". Collection: Schirokauer.
42. *Wooden Daruma*. n.d. Wood and paint. h: 1/2". Collection: Schirokauer.
43. *Daruma with fly whisk*. Purchased in Kyoto flea market in 1991. Wood and paint. h: 3/8". Collection: Schirokauer.
44. *Wooden Daruma*. Purchased in flea market in Kyoto in 1987. Wood and paint. h: 4 13/16". Collection: Schirokauer.
45. *A piece of branch with Daruma*. Purchased in Toji flea market in Kyoto in 1987. Approximately 30-40 years old. Wood. h: 3 15/16". Collection: Schirokauer.
46. *Wooden keg-shaped Daruma*. Purchased in Japan in 1993. Wood and ink. h: 2 1/4".

47. *Small wooden red keg-shaped Daruma*. Purchased in Japan in 1993. Wood and paint. h: 1 7/8".
48. *Bleached wood Daruma*. n.d. Bleached wood. h: 3 3/8". Collection: McFarland.
49. *Wooden Daruma*. n.d. Wood. h: 5 1/8". Collection: McFarland.
50. *Wood burl Daruma*. n.d. Pine. h: 4 7/8". Collection: McFarland.
51. *Wood burl Daruma*. n.d. Pine. h: 4 1/2". Collection: McFarland.
52. *Ittobori Daruma*. n.d. Camphor wood. h: 2 3/4". Collection: McFarland.
53. *Ittobori Daruma*. n.d. Wood. h: 2 7/8". Collection: McFarland.
54. *Kubippiki Daruma*. n.d. Wood, paint, and string. h: 2 1/2". Collection: McFarland.
55. *Wooden Daruma*. n.d. Wood. h: 6". Collection of Todd T. Lewis.
56. *Red plaster Daruma with erotic scene on underside*. 1960-1970. Plaster and paint. h: 2 3/4". Collection: Schirokauer.
57. *Black stone Daruma*. Purchased in Japan in 1993. Black stone. h: 3 1/2".
58. *Boy Daruma Hime doll*. Purchased new in craft shop in Kyoto in 1983. Made of papier mache covered with hand made paper. h: 2 7/16". Collection: Schirokauer.
59. *Girl Daruma Hime doll*. Purchased new in craft shop in Kyoto in 1983. Made of papier mache covered with hand made paper. h: 1 3/4". Collection: Schirokauer.
60. *Silk brocade Daruma with one eye painted in*. Purchased in Kyoto in 1989. Silk, paper and paint. h: 3 7/16". Collection: Schirokauer.
61. *Daruma door curtain (Daruma Noren)*. n.d. Decorated fabric. h: 16 1/2". Collection: McFarland.
62. *Tumbling Daruma with fan*. Purchased in Kyoto flea market in 1989. Material unknown. h: 31/32". Collection: Schirokauer.
63. *Red Daruma*. Purchased new in 1985. Ivory or bone. h: 25/32". Collection: Schirokauer.
64. *Metal Daruma*. Purchased new in 1991. Metal, magnet and paint. h: 25/32". Collection: Schirokauer.
65. *Celluloid Daruma*. Purchased from Kitten flea market in Kyoto in 1989. Celluloid and paint. h: 1 3/8". Collection: Schirokauer.
66. *Daruma netsuke*. n.d. Ivory. h: 2 3/8". Collection: McFarland.
67. *Daruma plaque with inscription*. Purchased in 1993. Plastic. h: 11 1/2".

Sake Bottle & Cups, Other China & Lanterns.

68. *Teacup*. n.d. Purchased in Kyoto in 1991. Porcelain. h: 3 3/8". Collection: Schirokauer.
69. *Tall teacup*. Purchased in Kyoto super-market in 1985. Porcelain. h: 4 3/4". Collection: Schirokauer.
70. *Teacup*. Purchased in Kyoto flea market in 1985. Porcelain. h: 2 1/4". Collection: Schirokauer.
71. *Small teacup or sake cup*. Purchased in Kyoto flea market in 1990. Porcelain. h: 1 31/32". Collection: Schirokauer.
72. *Sake cup*. Purchased in Kyoto flea market in 1991. Porcelain. h: 1 3/16". Collection: Schirokauer.

73. *Sake bottle with two heads*. n.d. Purchased in Toji flea market in Kyoto in 1985. Ceramic. h: 4 5/8". Collection: Schirokauer.
74. *Two porcelain Daruma sake containers without eyes*. Purchased in Toji flea market in 1983. Porcelain. h: 3 3/4". Collection: Schirokauer.
75. *Nest of Darumas*. Purchased at the famous Nishimura Lacquer factory in Kyoto in 1972. Wood. h: 3 5/32". Collection: Schirokauer.
76. *Sake bottle*. n.d. Porcelain. h: 4 7/8". Collection: McFarland.
77. *Sake bottle*. n.d. Porcelain. h: 4 3/4". Collection: McFarland.
78. *Sake cup*. n.d. Porcelain. h: 1 1/4". Collection: McFarland.
79. *Sake cup*. n.d. Porcelain. h: 1". Collection: McFarland.
80. *Chopsticks (Hashi)*. n.d. Plastic. h: 8 3/4". Collection: McFarland.
81. *Chopstick holders*. n.d. Ceramic. h: 3/4". Collection: McFarland.
82. *Soft cake mold with Daruma image*. n.d. Wood. h: 4 3/32". Collection: Schirokauer.
83. *Iron Daruma with chain to hang in teapot*. Purchased in Japan in 1993. Iron and stainless steel. h: 15".

Seven Falls, Eight Rises.

84. *Treasure boat*. Purchased in 1969. Wood and paint. h: 5 1/2". Collection: Schirokauer.
85. *Daruma carrying seven small Darumas*. Purchased in Toji flea market in Kyoto in 1991. Wood and paint. h: 5 1/4". Collection: Schirokauer.
86. *Row of eight Darumas*. Purchased in Japan in 1993. Wood, plastic, paint and glitter. h: 1 5/8".
87. *Apple Tree (wood) Daruma*. n.d. Apple tree wood. h: 6 1/4". Collection: McFarland.
88. *Yatsu Daruma*. n.d. Wood. h: 6 1/4". Collection: McFarland.
89. *Daruma Mikoshi*. n.d. Wood. h: 6 5/8". Collection: McFarland.
90. *Daruma plaque*. n.d. Wood and paint. h: 4". Collection: McFarland.

Toys, Novelties, Charms & Kites.

91. *Elongated Daruma key chain*. Purchased new in 1990. Metal, wood, and paint. h: 2 3/16". Collection: Schirokauer.
92. *Metal Daruma bell key chain*. Purchased at a flea market in 1990. Metal and paint. h: 25/32". Collection: Schirokauer.
93. *Two key chains with tall thin Daruma with bell*. Purchased in Japan in 1993. Wood, paint and metal. h: 4 3/8".
94. *Knocking game key chain*. Purchased in Japan in 1993. Wood, paint and metal. h: 4 3/4".
95. *Daruma charm on red string*. Purchased in a craft store in Kyoto in 1989. Wood and ink. h: 25/32". Collection: Schirokauer.
96. *Charm with Daruma image*. 1980s. Nut shell with paint. h: 1 9/16". Collection: Schirokauer.

97. *White Daruma charm*. Purchased new in 1985. Ivory or bone. h: 7/8". Collection: Schirokauer.
98. *Purple charm with purple cord*. Purchased in Japan in 1993. Plastic, thread and paint. h: 3 3/4".
99. *White bell Daruma with purple cord*. Purchased in Japan in 1993. Metal, thread and paint. h: 3 1/2".
100. *White Daruma keychain*. Purchased in Japan in 1993. Plastic. h: 3 1/4".
101. *Red Daruma charm with purple cord*. n.d. Ivory or bone. h: 5/8".
102. *Daruma fire cracker*. Purchased in 1990. Plastic, paper and explosives. h: 4 9/16". Collection: Schirokauer.
103. *Daruma top*. Bought new in Kyoto in 1985. Wood. h: 9 5/16". Collection: Schirokauer.
104. *Three versions of Daruma sitting atop a tower of rings*. Purchased in Kyoto in late seventies. Wood and paint. h: 8 5/8", h: 3 15/16", h: 1 3/4". Collection: Schirokauer.
105. *Daruma tumble down ladder*. n.d. Wood and paint. h: 21 1/4" (ladder), h: 2 9/16" (Daruma). Collection: Schirokauer.
106. *Daruma mobile*. Purchased new in 1972. Laquerbase wooden Darumas, metal, string, and plastic. h: 14 3/16". Collection: Schirokauer.
107. *Wooden Daruma with fly whisk*. Purchased in a Kyoto flea market in 1991. Wood and paint. h: 25/32". Collection: Schirokauer.
108. *Daruma puzzle figure*. Purchased from a craft shop in Kyoto in 1990. Wood and paint. h: 2 3/8". Collection: Schirokauer.
109. *Tumbling Daruma*. Purchased in Toji flea market. May be 60 years old. Papier mache and paint. h: 4 3/4". Collection: Schirokauer.
110. *Folk-toy trio*. n.d. Clay. h: 1 3/4". Collection: McFarland.
111. *Five small kites*. Purchased in Japan in 1993. Bamboo, paper and ink. h: waves 6 3/4", red dot on chin 8 3/4", with moustache 8", with headband 7 1/2" and man 6".
112. *Three Daruma kites*. Purchased in Japan in 1993. Bamboo, paper and ink. h: 6 1/2" (each).
113. *Large Daruma kite*. Purchased in Japan in 1993. Bamboo, string, paper and ink. h: 28".
114. *Medium Daruma kite*. Purchased in Japan in 1993. Bamboo, string, paper and ink. h: 21".
115. *Red and white small geometric kite*. Purchased in Japan in 1993. Bamboo, paper and ink. h: 6 3/4".
116. *Medium size winged kite*. Purchased in Japan in 1993. Bamboo, paper and ink. h: 14".
117. *Three kites in a packet*. Purchased in Japan in 1993. Bamboo, paper and ink. h: 6 1/2".
118. *Two paper lanterns*. Purchased in Japan in 1993. Paper, plastic and ink. h: 8 1/2".
119. *Daruma lantern with one eye painted in*. Purchased in Japan in 1993. Paper, plastic and paint. h: 8".
120. *Mini red Daruma lantern*. Purchased in Japan in 1993. Paper and plastic. h: 3 5/8".
121. *Daruma floating on a reed by Lore Schirokauer*. 1973. Origami as paper cut (collage). Decorated paper. h: 9 5/8". Collection: Schirokauer.
122. *Two cards with origami Daruma dolls by Toshie Takahama*. 1990. Decorated paper. h: 5 15/16". Collection: Schirokauer.
123. *Origami Daruma doll with origami knot*. n.d. Decorated paper. h: 4 15/16". Collection: Schirokauer.
124. *Rectangular box containing three silk covered Daruma shaped boxes*. Purchased new in Kyoto craft shop in 1989. Paper, silk and decorated fabric. h: 2 15/16". Collection: Schirokauer.
125. *Daruma sitting in a saucer with another Daruma attached to his head*. Purchased in Toji flea market in Kyoto in 1991. Wood and paint. h: 3 15/16". Collection: Schirokauer.
126. *Daruma shaped rock with painted face*. Purchased in the 1980s. Rock and paint. h: 2 5/32". Collection: Schirokauer.
127. *Wooden Daruma with open mouth with five Darumas sitting in his mouth*. Purchased in Toji flea market in Kyoto in 1991. Wood and paint. h: 1 31/32". Collection: Schirokauer.
128. *Glass bell Daruma*. Purchased in Japan in 1993. Glass, porcelain and paint. h: 3".
129. *Brocade Hime Daruma*. Purchased in Japan in 1993. Decorated fabric, porcelain and paint. h: 7".
130. *Daruma ashtray*. 1985. Ceramic. h: 2 3/8". Collection: McFarland.
131. *Go-Shiki Daruma (Five color Daruma)*. n.d. Ceramic. h: 1 1/4". Collection: McFarland.

Commercially Printed Paper.

131. *Thread card with Daruma image and trade name*. n.d. Ink on paper. h: 2 9/16". Collection: Schirokauer.
132. *Card from Isetatsu*. n.d. Paper and ink. h: 7 1/16". Collection: Schirokauer.
133. *Daruma gift card enclosure (open)*. Purchased in a Japanese supermarket in New Jersey, 1988. Decorated paper and ink. h: 2 7/16". Collection: Schirokauer.