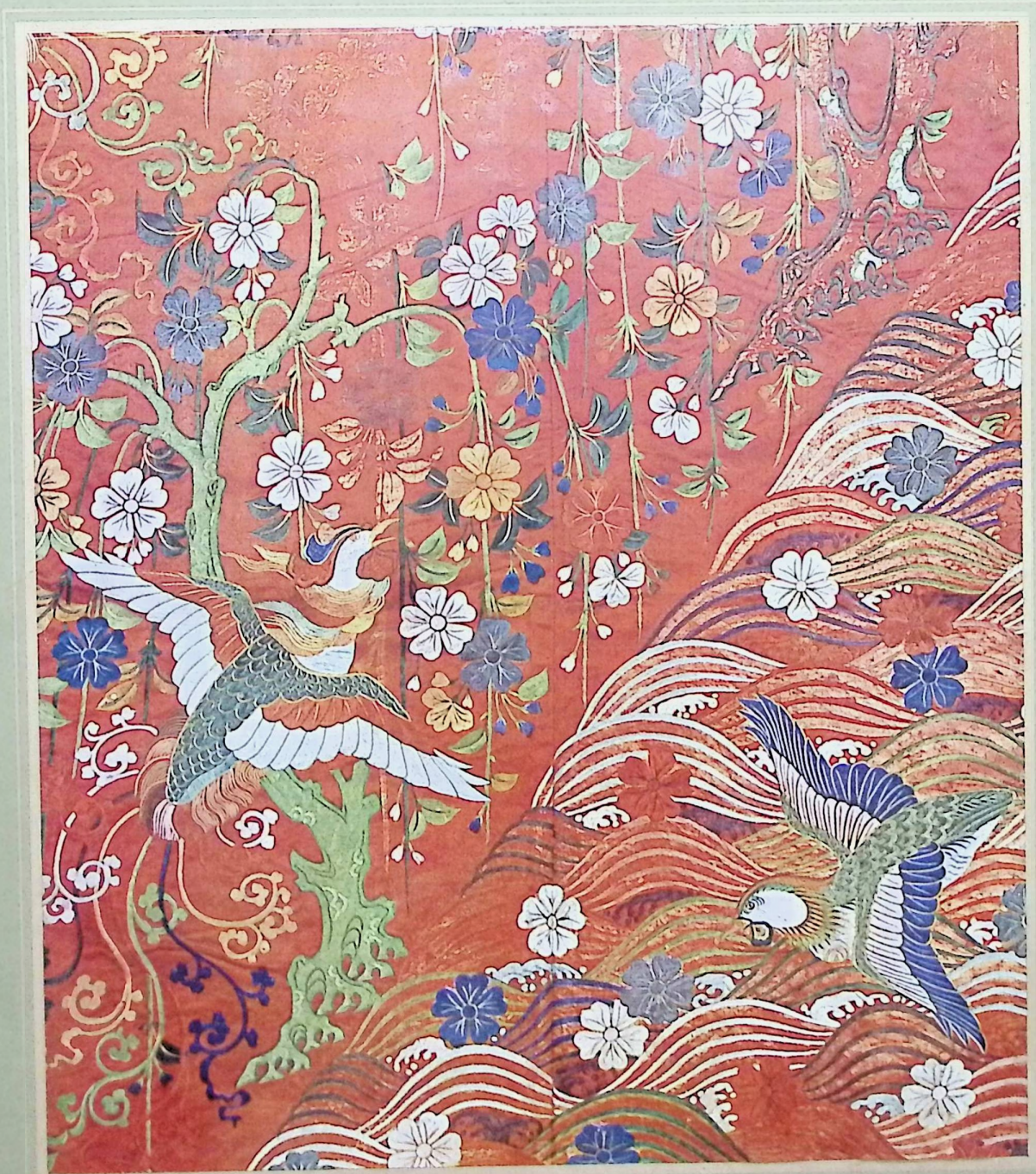


PAGEANT *of* JAPANESE ART

Edited by Staff Members of The Tokyo National Museum

VOL. V TEXTILES and LACQUER



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6 volumes (to be completed in 1954)

VOL. I PAINTING (I)

This volume is concerned with Japanese painting from the seventh century to the fourteenth century. It begins with a survey of the first Buddhist paintings, which were almost direct imitations of continental works, and traces the development of both religious painting through the successive centuries to the foundation of a purely Japanese style. The serene Buddhist images of the Nara Period, the romantic and colourful scrolls from the Fujiwara age of elegance, the realistic works born amidst the stern times that followed the fall of the nobles—in brief, all of the high points of early Japanese painting are here discussed and illustrated.

VOL. II PAINTING (II)

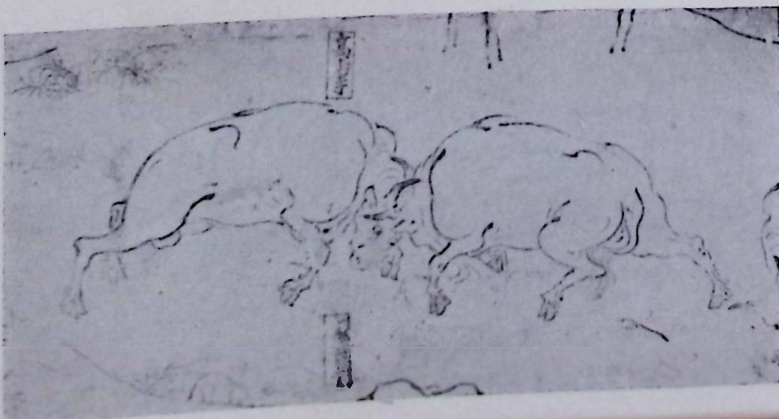
Taking up where the previous volume left off, this book introduces representative paintings dating from the fourteenth to the nineteenth century. A wide range of subjects is covered, including the occult black-and-white paintings that stem from the philosophy of Zen Buddhism; the gorgeous panels that adorned the cathedrals, castles, and mansions of the Momoyama Period; the bold, but refined, decorative art of the Sōtatsu-Kōrin School, which infused new life into the traditional Yamato-e; the cultivated works of the Tokugawa Period literati; and the genre pictures that culminated in the celebrated Japanese wood-block prints.

VOL. III SCULPTURE

Buddhist statuary forms the main current of Japanese sculpture. Sculpture as such began with the introduction of Buddhism in the sixth century, and it practically came to an end in the early fourteenth century as a result of the decline of Buddhism. During the intervening centuries, however, it underwent a brilliant development. This volume is devoted chiefly to representative Buddhist sculpture, with the addition of a few archaeological statues and theatrical masks.

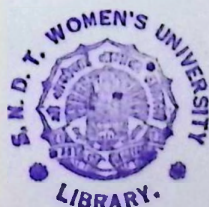
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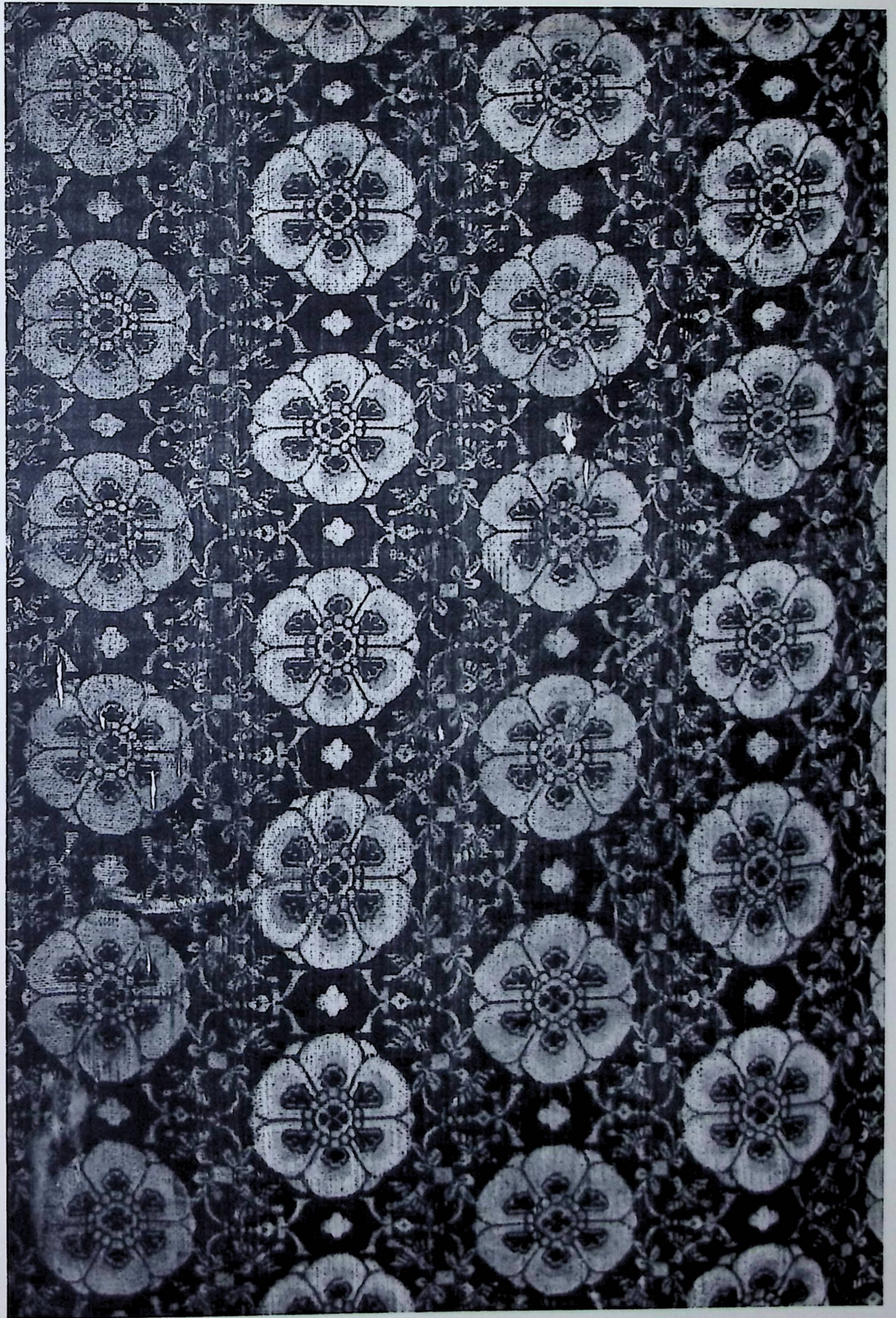
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PLATES

PLATES

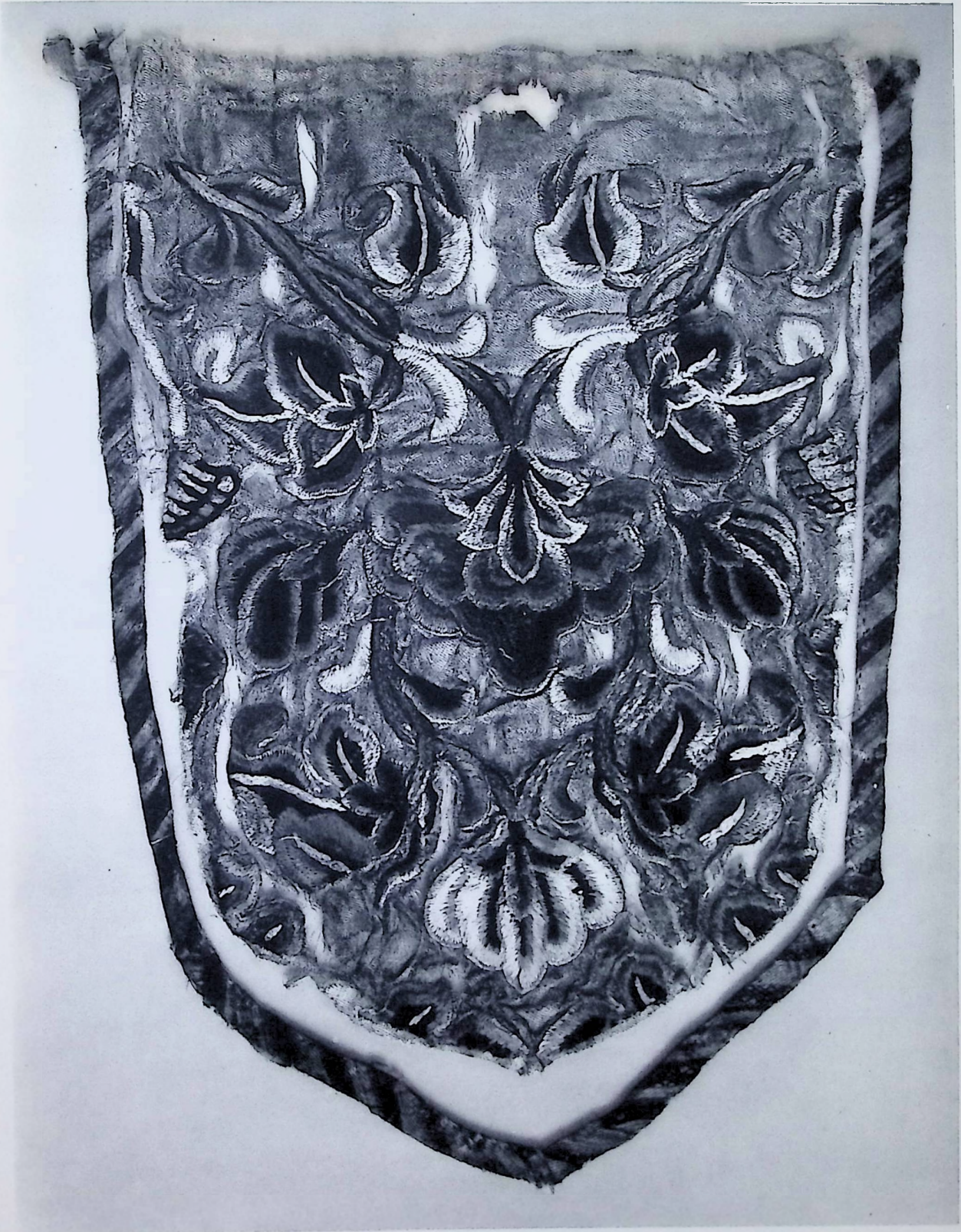










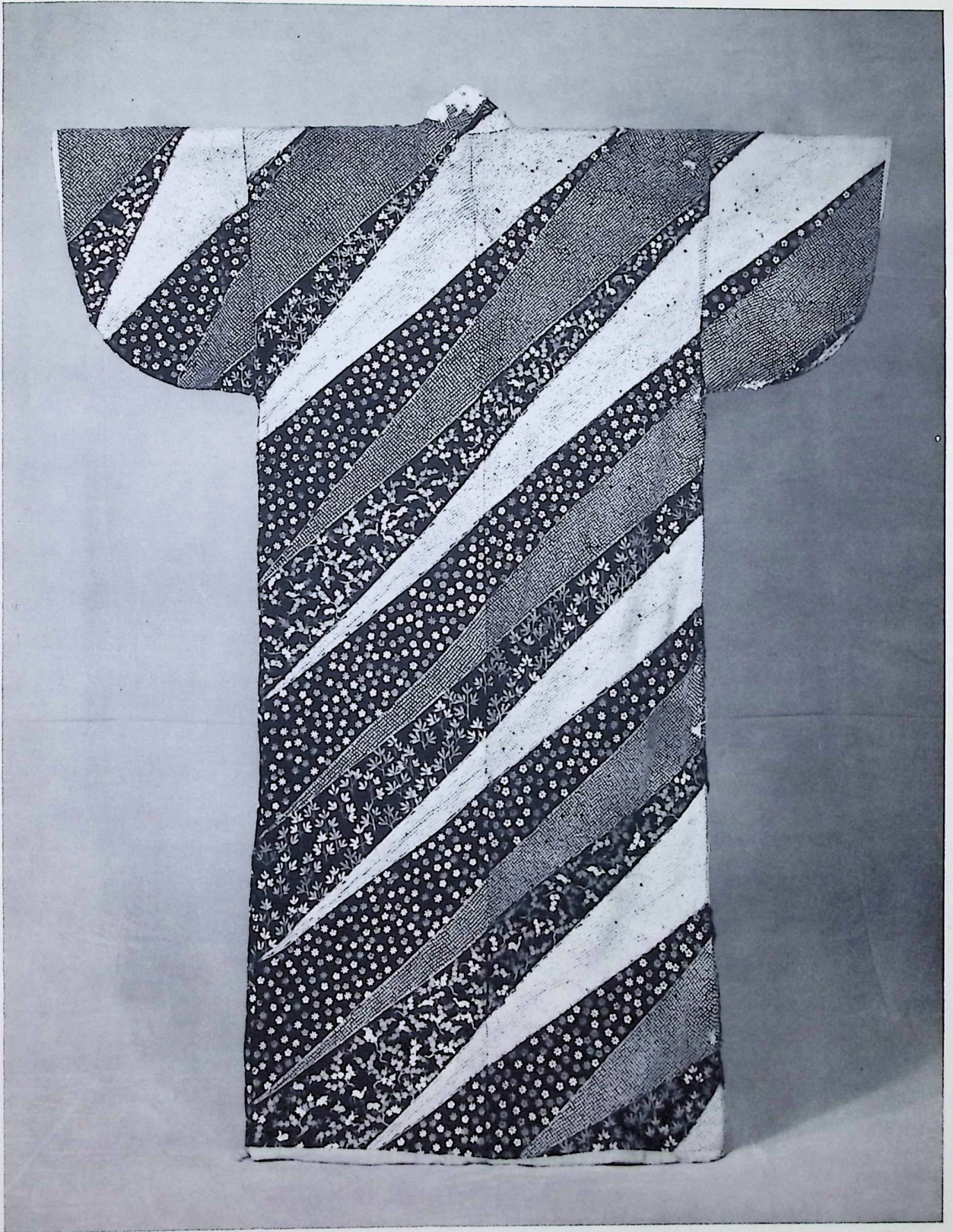


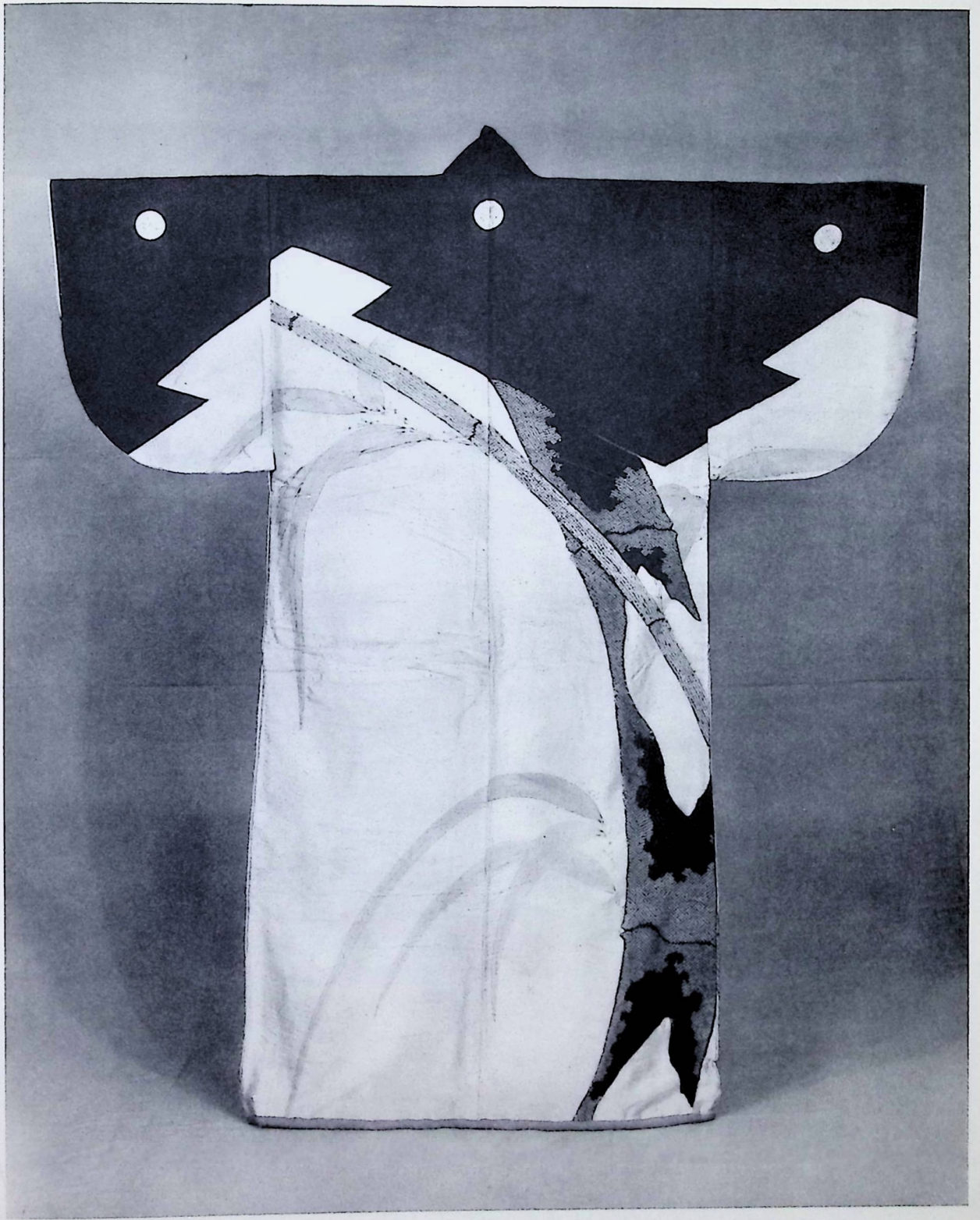




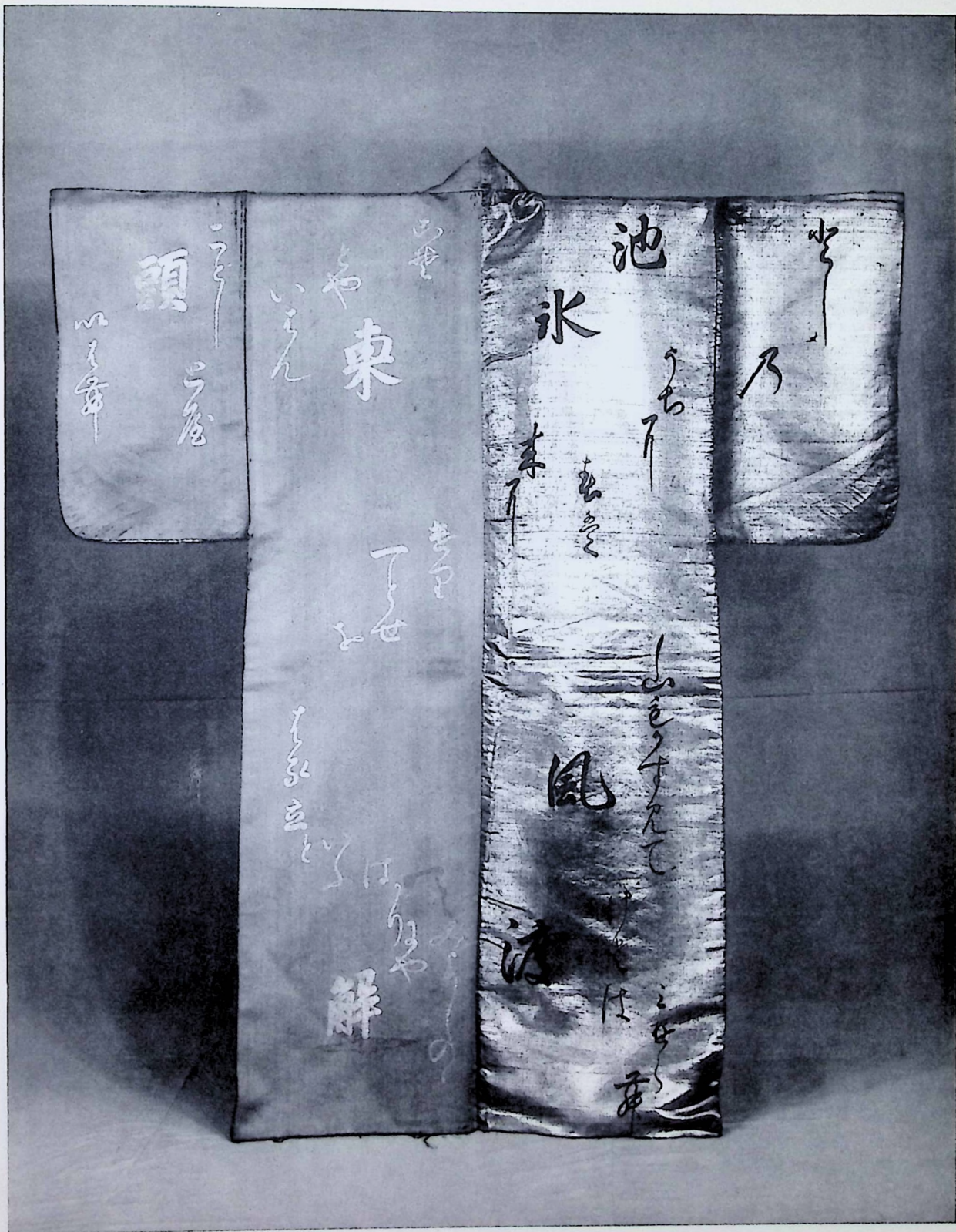


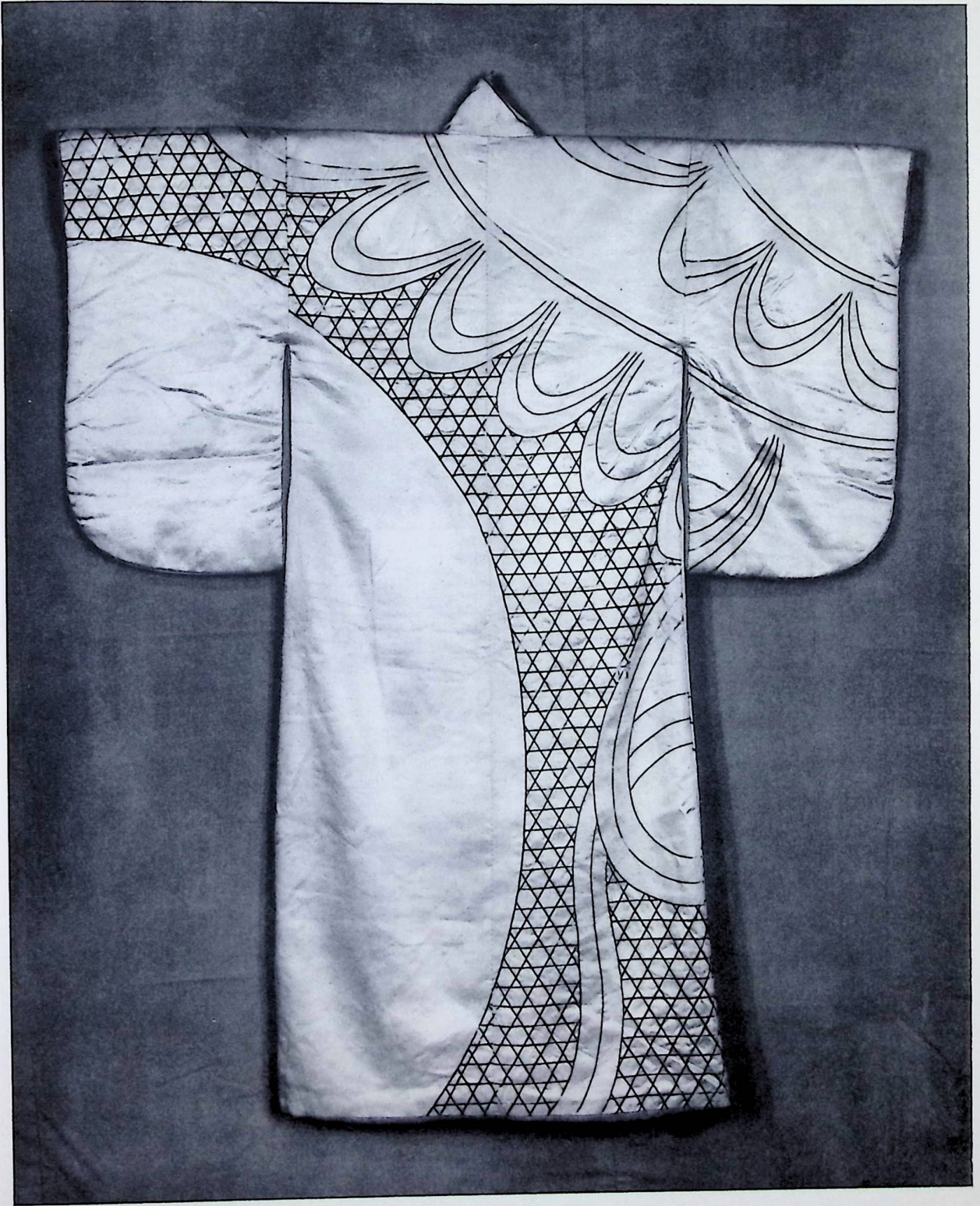














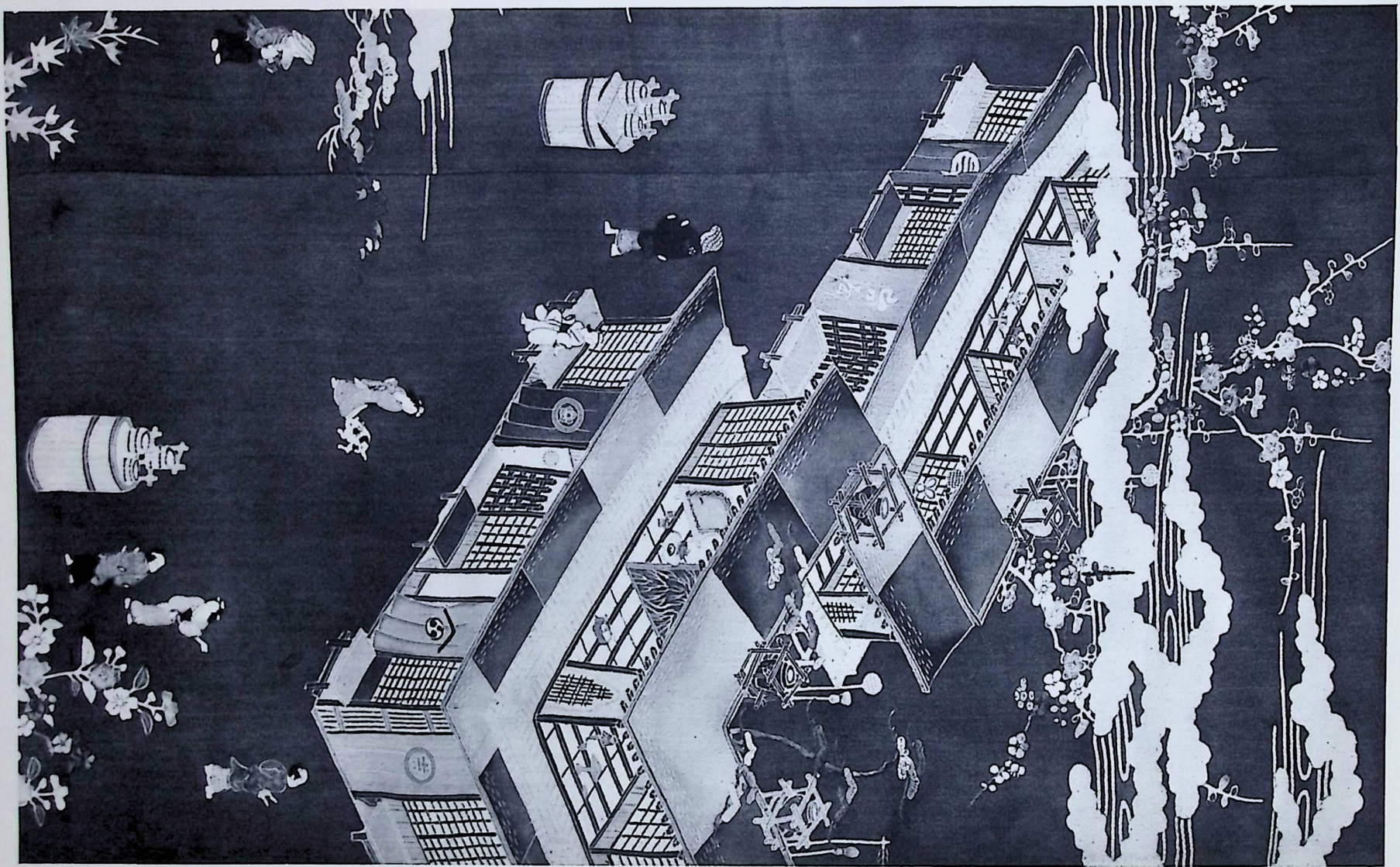




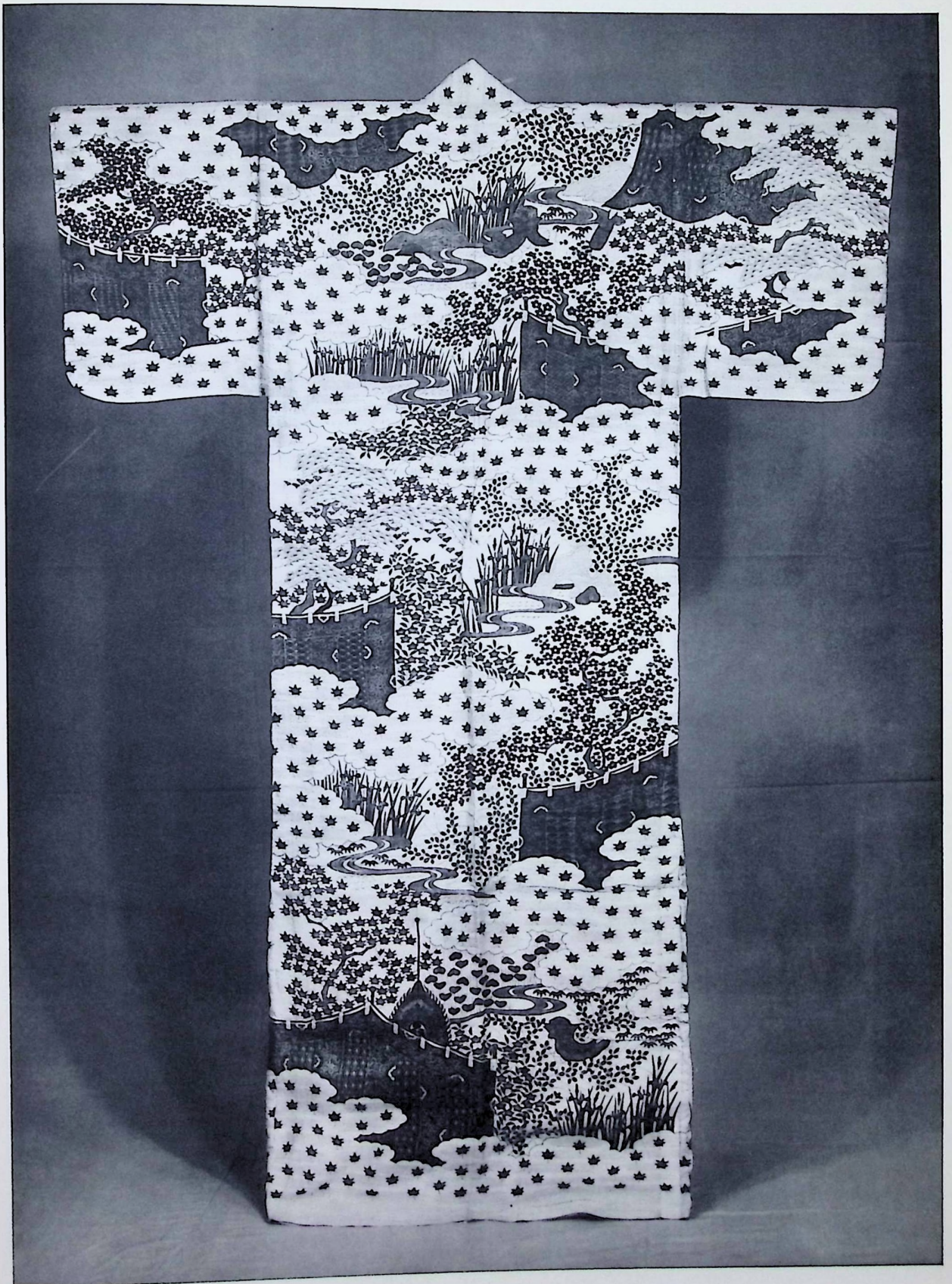






















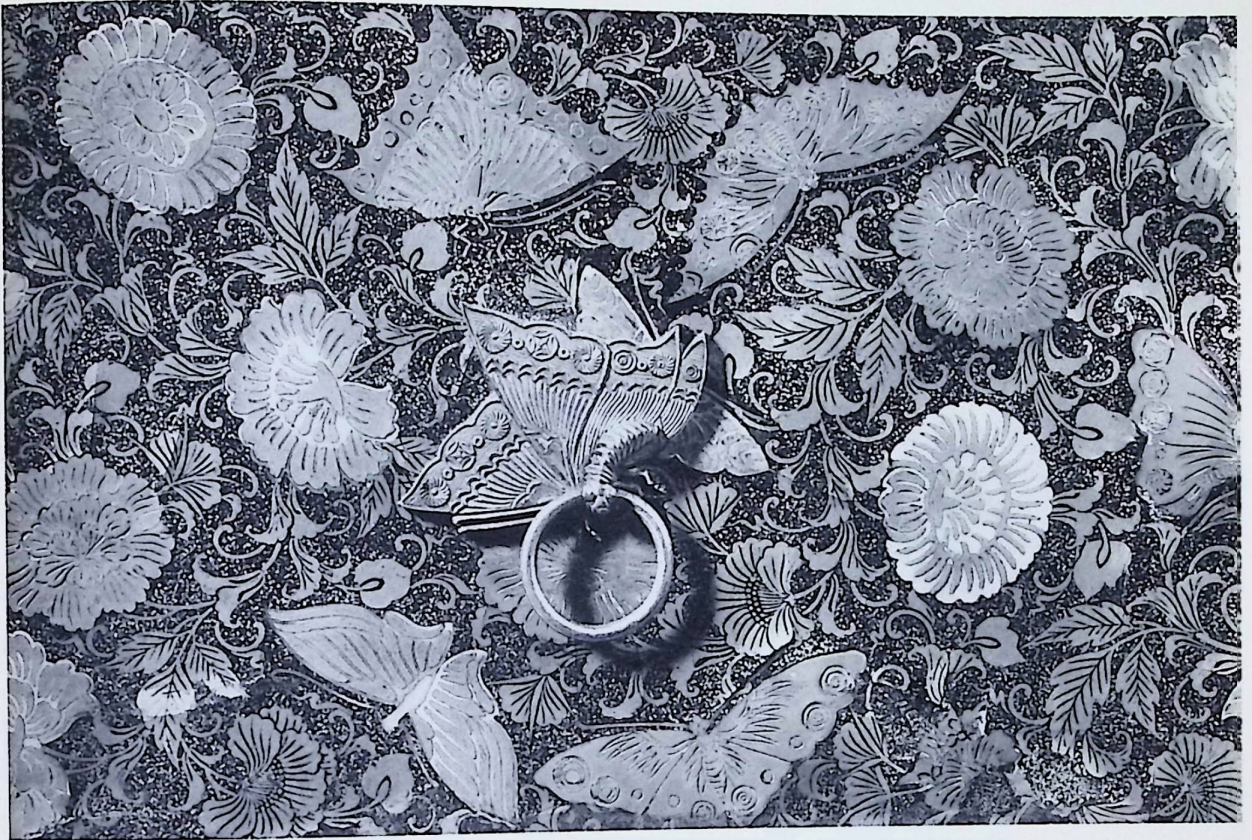
















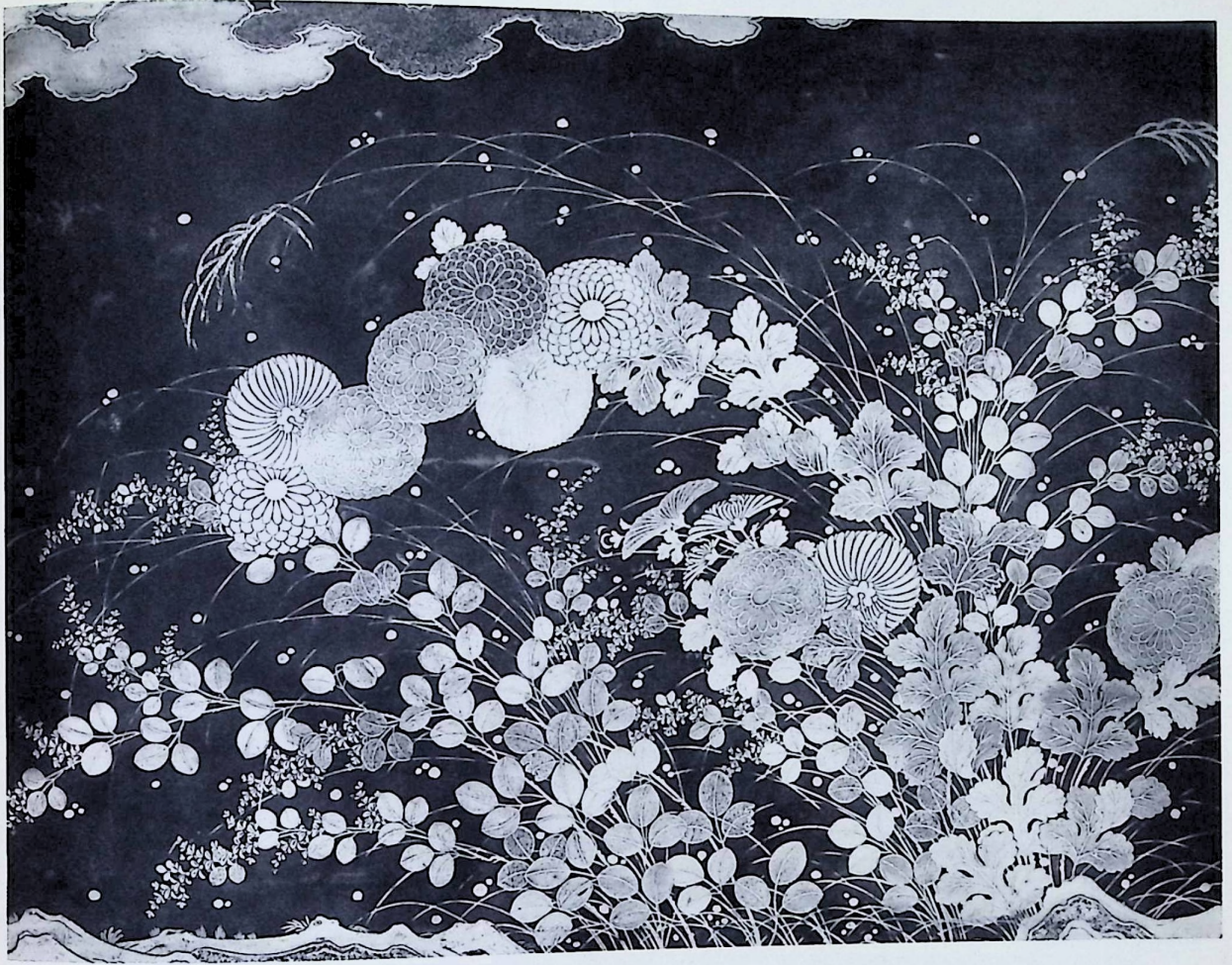






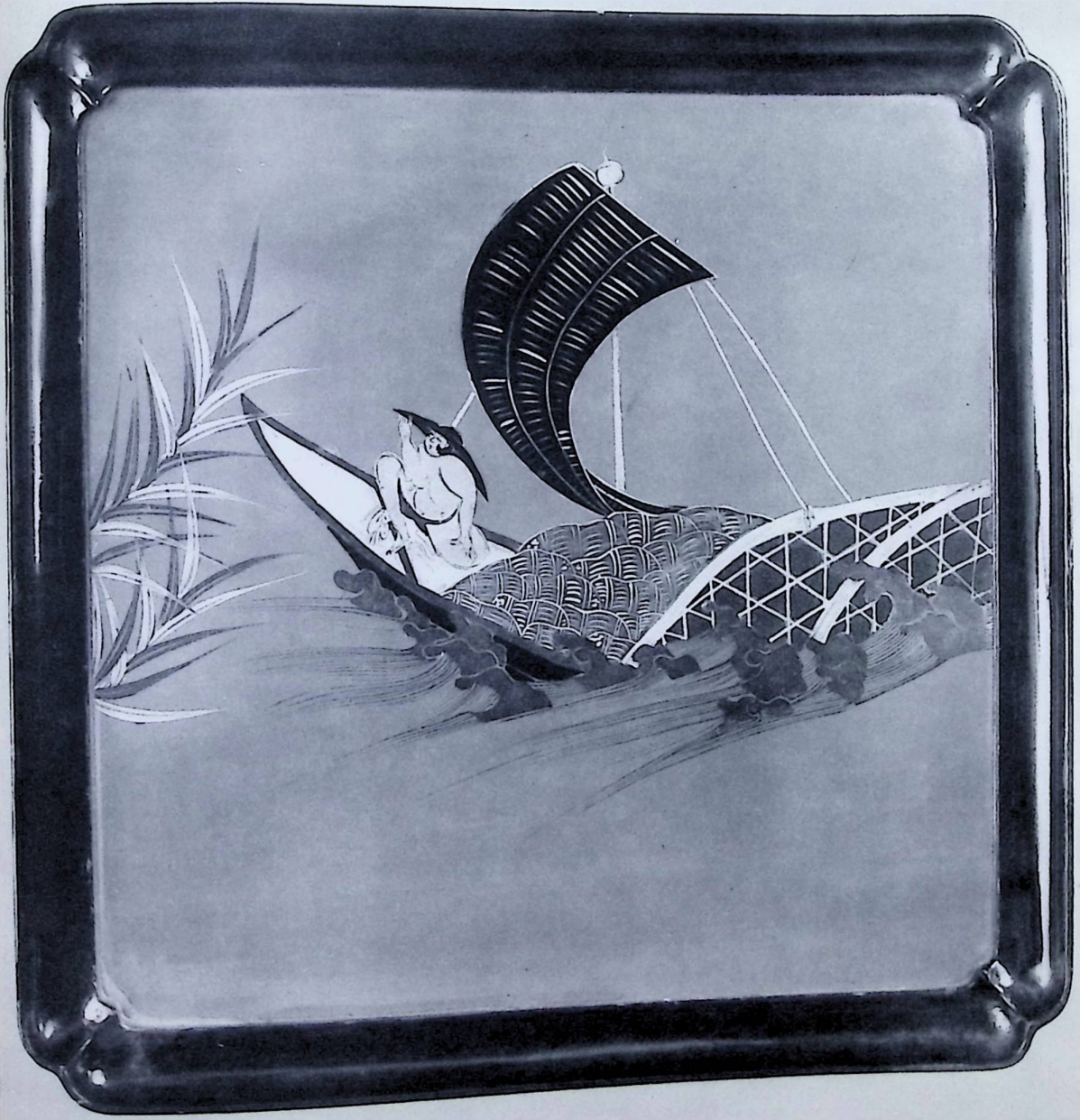


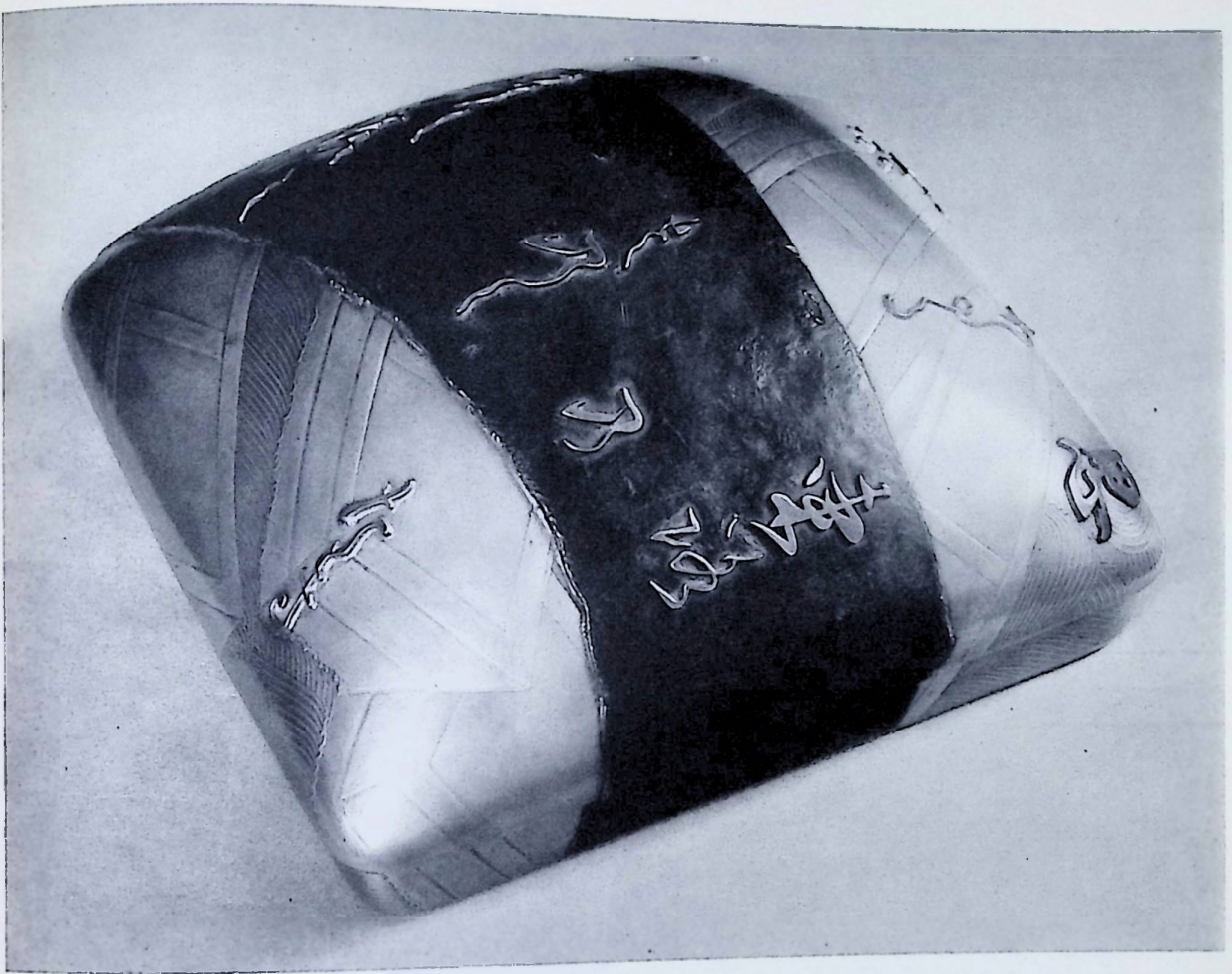




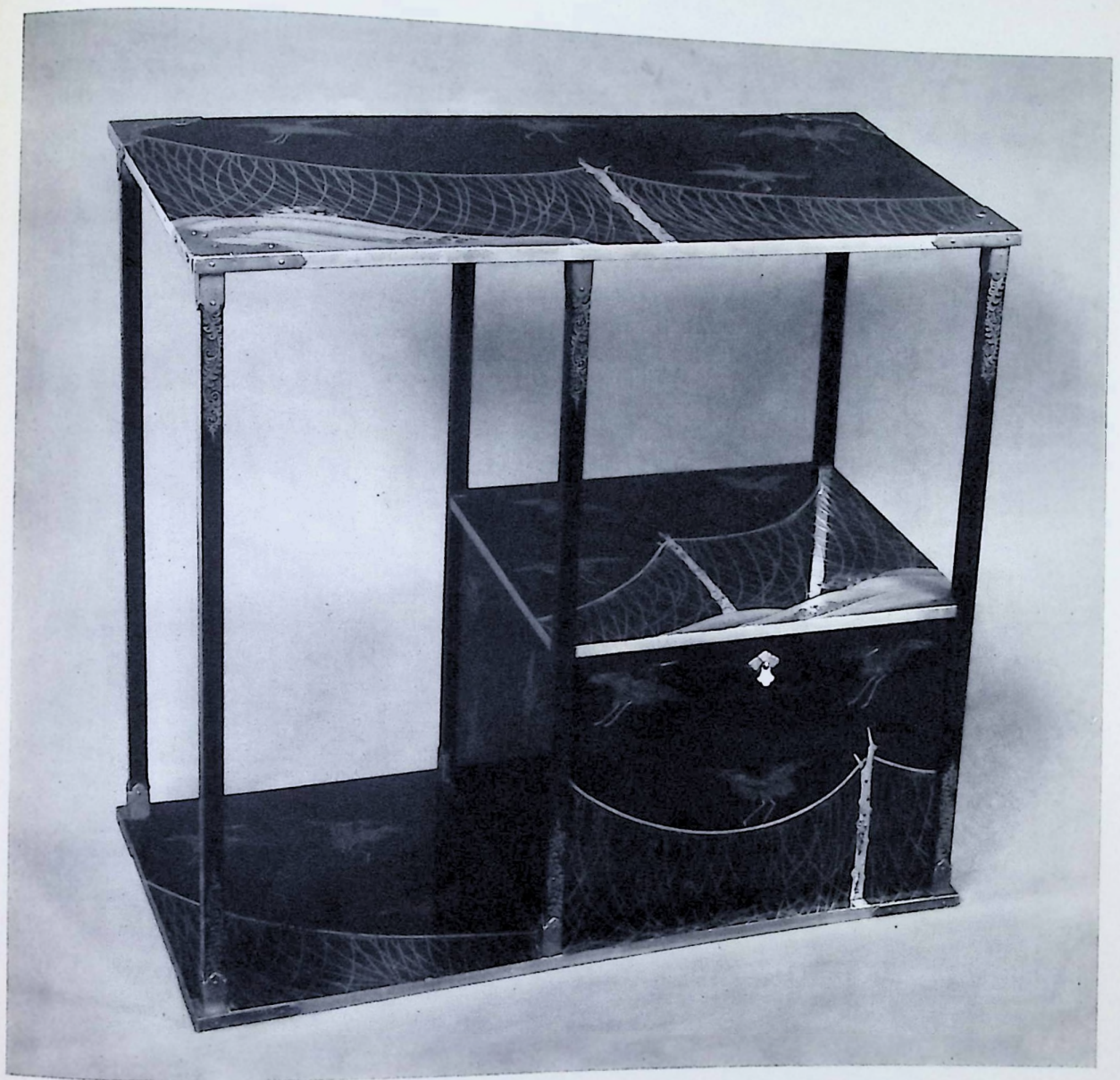
















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HISTORY OF JAPANESE TEXTILES AND LACQUER

By Jō Okada

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THE TEXTILE CRAFT

I Ancient Period

Archaeological research has revealed that the art of weaving sprang up in Japan during the Period of the Yayoi Culture. It appears that even in the Period of the Jōmon Culture the inhabitants of the islands had used plaited fabrics, but it is generally thought improbable that they had learned to twist fibres into thread and weave it. The proto-Japanese of the Period of the Yayoi Culture, however, learned to clear the land, to make farms, and to raise hemp, and it is supposed that they also discovered how to make thread from the fibres of this hemp, as well as those of the mulberry, the paper-mulberry, and other plants which were growing naturally. This thread they are thought to have woven on some extremely simple form of loom. It is possible that their primitive weaving was transmitted from China, which by this time boasted well developed techniques of both weaving and dyeing.

One can readily imagine that the new art of weaving, as a means for producing the clothes necessary for daily life, was rapidly taken up and developed. Aside from a few early records, however, we have little other than imagination to rely on to demonstrate this development, for the fabrics of this ancient period, unlike its metal and earthen utensils, have rotted and disappeared. As for early documents, the first is found in the "Essay on the Japanese" in the Section on the Kingdom of Wei in the *History of the Three Kingdoms (San Kuo Chih)*, where the Japanese are said to have raised hemp and woven cloth, to have cultivated silkworms and produced silk. Later we find in the *Nihon Shoki (Chronicles of Japan)* several entries giving somewhat more specific information. It appears there, for example, that in the time of the Emperor Ōjin (traditionally said to have reigned from 200 to 310 A. D.) a sewing woman named Maketsu was sent to the Japanese court by the King of Pekché, and it is further recorded, under the reign of the same Emperor, that Yutsuki-kimi of the Hata clan arrived from Pekché. Since the Hata (meaning literally "loom") clan is traditionally associated with the weaving craft, it is supposed that this immigrant likewise was a weaver. During the same period, a party of Chinese led by one Achi-no-omi came to Japan and were naturalized, and shortly afterward, this Achi-no-omi was sent to the Wu District (South China) to recruit craftsmen. It is stated in the *Nihon Shoki* that upon his return he brought four weaving women, namely Ehime, Otohime, Kurehatori, and Anahatori. Later, during the reign of the Emperor Yūryaku (traditionally said to have reigned from 456 to 479), the name of a Nishigoribe Jōanna is found together with those of the craftsmen Imaki no Aya no Suetsukuribe no Kōki and Kuratsukuribe no Kenki, and, as pointed out in Volume Four of this series, this name Nishigoribe is that of a weavers' clan. Finally, the *Nihon Shoki* tells us that in the time of the same Emperor, Musa no Sukuri Ao went to Wu and brought back the artisan Tanasue no Tehito.

The above records are probably not completely dependable. Nevertheless, it is certain that from about the fourth or fifth century the number of naturalized immigrants from Korea increased rapidly, and that among them were many of Chinese lineage. We might



Fig. 1 Haniwa Figure of a Man. Excavated at Kodama-gun, Saitama Prefecture. Ancient Period.

Fig. 2 Haniwa Figure of a Woman. Excavated at Sawa-gun, Gumma Prefecture. Ancient Period.

legs were tied at the knees with a cord or ribbon, and the front flaps of the outer garment fastened on the front left side (Fig. 1). The women of high status wore, in addition to their skirts, an outer garment similar to that for men. Among *haniwa* figures there are found outer garments having designs or patterns, and we can see from them that well-made figured cloth was already being produced.

II Asuka and Nara Periods

Although relics of the Asuka Period are rare, it is easy to see that the various crafts developed tremendously during that era as a result of the influx of Chinese culture that accompanied the spread of Buddhism to Japan. Certainly it can be said that the textile craft progressed spectacularly. As documentary evidence, we may point to the entry in the *Nihon Shoki* for the sixteenth year of the reign of the Empress Suiko (608), where an account is given of the presentation by the Chinese ambassador P'ei Shih-ch'ing of a communication from the Sui Emperor. The entry reads, in part: "At this time the Imperial Princes, the Princes, and the Court Nobles all wore gold head-dresses and used garments made of brocade with purple embroidery, of varicoloured figured silk, or of silk gauze."

The most famous textile relic of the Asuka Period is an embroidered banner depicting the Buddhist Paradise, owned by the Chūgū-ji, a convent near Nara. Concerning this,

therefore easily assume that, like the Hata family, many others of these immigrants also formed craft clans, and that, as a result of the influx of artisans, weaving and dyeing made rapid strides. In passing, it should be noted that these various groups of immigrants seem to have been well treated by the Court, and, in accordance with the prevailing clan system, to have been granted clan surnames and tracts of land.

We can infer from the Haniwa figures of the age what sort of clothing was in use. The main garment seems to have been a coat and *hakama* (loose trousers) for men and a coat and skirt (*kimono*) for women. Men of high status wore full *hakama* and an outer garment with relatively tight sleeves. The *hakama*



Fig. 3 Embroidered Banner. Design depicting the Buddhist Paradise. Asuka Period.

we are told that in the second month of the thirtieth year of the reign of the Empress Suiko (622), after the demise of Prince Shōtoku, the Princess Tachibana no Oiratsume asked the Empress's permission to make an embroidered banner showing the Prince's rebirth in Paradise, as a pious act to help secure his eternal happiness. The request was granted, and the Princess had this banner embroidered by young ladies-in-waiting at the Imperial Palace. It is said that the pictures were drawn by Yamato no Aya no Maken, Koma no Kasei, and Aya no Nukakori, while the work was supervised by Kurabe no Hatakuma. The attribution is based on the account of this banner in the *Jōgū Shōtoku Hōō Teisetsu* (thought to be one of the oldest extant documents concerning the life of Prince Shōtoku) and on the characters appearing in several tortoise-shaped figures found among the fragments of the banner itself. These characters, four to the figure, corroborate the documentary evidence, and we are thereby blessed with certainty as to the makers, the motives for making, and the date of this valuable item. At present there exist only enough fragments to fill a frame not one meter square, but originally there seem to have been two banners, both of considerable size. Among the remains we find portrayed in thread of various colours pavilions, human figures, phoenixes, and the hare in the moon, in addition, of course, to the hexagons mentioned. Among these last, there are four-character passages that concur with the inscription for the banners as stated by the *Jōgū Shōtoku Hōō Teisetsu*, such as "At this time,

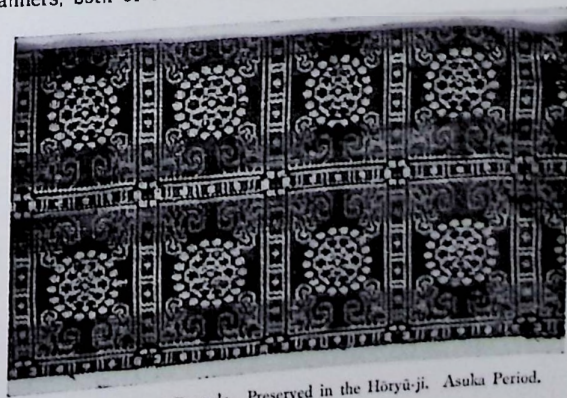


Fig. 4 Shu-chiang Brocade. Preserved in the Hōryū-ji. Asuka Period.



Fig. 5 Embroidered Buddhist Image. Preserved in the Hōryū-ji. Asuka Period.

the third century, and it was long very highly esteemed. The piece in the Hōryū-ji is classed as Shu-chiang brocade because of its pattern. The background and the flower figures are made with warp thread of such colours as vermilion, pale yellow, green, and white, the over-all effect being quite brilliant.

There are several weaves known as Kantō brocade, but among them the one referred to as Prince Shōtoku's *kantō* (*taishi-kantō*; See KANTO in the Glossary) is the best. This is said to be the cloth of a banner used when Prince Shōtoku, then in his twenty-fifth year, lectured at the Imperial Palace on the *Srimāla-simha-nāda-sūtra*. It is spoken of as *kantō* (meaning literally "a by-way"—a term applied in the Muro-machi Period to a high-grade striped material of Chinese make) because at first glance it appears to be striped. However, the material, from the standpoint of weaving, is not a striped, but a dappled weave, known in Japanese as *kasuri*.

Moving from the Asuka Period to the Nara Period, we observe a tremendous development in the textile craft. A truly golden age in the history of weaving and dyeing had arrived. This was, of course,

Tachi [-bana]..." and "[Anahō-] be no Hashihito no Miko..." The dedication of which these characters form a part ran originally to some four hundred characters, so that there must have been about a hundred of the figures. As for material, the fragments of the banners include pieces of purple silk gauze, the embroidery on which is still fresh in colour, as well as pieces of purple figured silk and of white plain silk, on which the embroidery has faded. These have been much debated, but the general opinion now is that the latter two fabrics are imitations dating from the Kamakura Period.

Further samples of Asuka Period textiles include the Shu-chiang brocade (Fig. 4), the Kantō brocade (Pl. 1), the embroidered Buddhist image (Fig. 5), and other pieces preserved in the Hōryū-ji. Of these, the first was a fabric made in the Shu district of China (present-day Szechuan), after about



Fig. 6 Brocade. Design of phoenixes. Nara Period.

due largely to the increased influx of techniques from Tang China, but it must have owed something also to the organisation of crafts under official supervision, which was carried out in conjunction with the governmental reorganisation of 645, known as the Taika Reform. According to the Legal Code of the Taihō Era, which, although not promulgated until 701, is the earliest specific code of laws extant, a Bureau of the Palace Wardrobe was provided in the Ministry of Central Affairs, while an Office of the Guild of Needle-workers and an Office of the Guild of Weavers were set up in the Ministry of the Treasury. Moreover, in the Ministry of the Imperial Household there was a Palace Dyeing Office. Of these various organs, the Bureau of the Palace Wardrobe and the Palace Dyeing Office had charge of sewing and dyeing for the Emperor and the Court, while the Offices of the Guild of Needle-workers and of the Guild of Weavers directed the textile craft in general. According to the *Shoku Nihongi* (*Chronicles of Japan, Continued*), in the fourth year of the Wadō Era (711) craftsmen were sent from the Office of the Guild of Weavers to the various provinces to teach methods for weaving figured silk and brocade, and in the following year material of those two types was for the first time produced in twenty-one of the outlying provinces. Thus, it would seem as though the interested governmental organs were attempting to increase the production of high-quality fabrics like brocade and figured silk in the rural areas as well as in the district around the capital.

Many varied techniques of weaving, dyeing, and embroidering (Fig. 5) were employed during the Nara Period, but among the woven fabrics certainly brocade was the most luxurious. Brocade is, of course, a weave in which the design

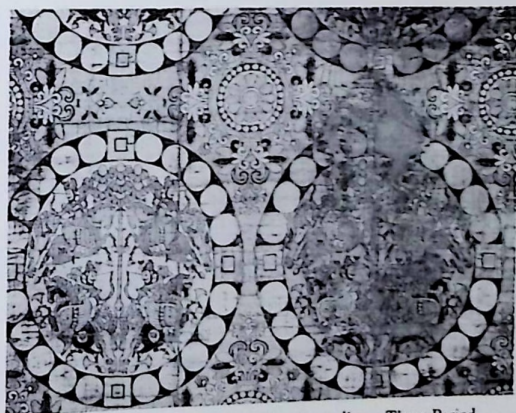


Fig. 7 Brocade. Four horsemen hunting a lion. Tang Period.

is made with coloured thread, and there are two general types, the "warp brocade" (*tatenishiki*), in which the coloured thread for the background and design was the warp thread, and "weft brocade" (*yokonishiki*), in which the coloured thread was used as the weft. One might say in general that the former is technically of a more antique form: it usually has fewer colours and a smaller unit figure in the design. The Shu-chiang brocade mentioned above (Fig. 4) and the brocade with a floral design on a green background in Plate 2 are good examples of warp brocade.

Weft brocade was woven in much greater quantities than warp brocade, and various splendid designs were created, such as the floral design on a sapphire-blue background of the brocade table-cover in Plate 3 and the phoenix design on the brocade armrest-cover in Figure 6. However, the special features of brocade designing during this period are best shown in the so-called "lion-hunt pattern." This consists of a series of pearl-string circular motifs in which are set scenes depicting horsemen capturing a lion. The design is said to have originated in Persia during the Sassanian Dynasty and to have been transmitted to Japan by way of China. We find a typical illustration in the brocade



Fig. 8 Brocade. Graduated weave. Nara Period.

Fig. 9 Kasaya in Seven Strips. Bark-coloured. Nara Period.

shown in Figure 7, an ornate piece some two and a half metres by one metre in size. This work is owned by the Hōryū-ji and is sometimes referred to as the "Brocade Showing the Four Devarajas," the four horsemen participating in the lion-hunt in the design being thus given a Buddhist significance. This work seems to have been made in China about the beginning of the T'ang Dynasty (618-906) and to have been brought with others of its kind to Japan, where its pattern appears to have had great influence in the field of designing.

Another pattern popular around this time was the "graduated design" (See UNGEN in the Glossary), which, while used also in embroidery, was much more frequently employed in weft brocade (Fig. 8). This pattern derives its name from the fact that it consists of gradations of light and dark colours. It was popular in China during the T'ang Dynasty, and it seems likely that we have an early reference to it in Japan in the entry for the tenth year of the reign of the Emperor Temmu (682) in the *Nihon Shoki*, where it is stated that the King of Silla made a present of what is called "mist brocade" (*kasumi nishiki*).

One type of Nara Period brocade that is still made in modern times is the tapestry weave (*tsuzure-ori*). In the usual brocade the coloured thread passes through the whole



Fig. 10 Figured Silk. Floral design on a green background. Nara Period.

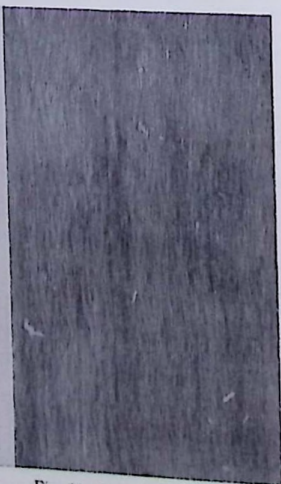


Fig. 11 Red Silk Gauze. Nara Period.

width of the loom, coming to the surface only when needed. In contrast with this, in the tapestry weave, the coloured weft thread simply passes back and forth over the necessary section. There is another weave almost identical with the tapestry weave, except that every other weft thread extends the full width, so that there is no space visible between the colours as there is in the tapestry weave. This is called *shokusei*, and the only example of it is the bark-coloured kasaya (Buddhist priest's robe) in seven

strips (Fig. 9) found among the treasures of the Shōsō-in. This robe is an article of high quality having a cloud-like design done in red, yellow, pale yellow, green, and brown thread.

In contrast to the unique richness of brocade, the material that we have termed "figured silk" (*aya*) has as its special characteristic delicacy (Fig. 10). This silk is basically a twill weave, the development of which was second only to that of brocade among the methods used during the Nara Period.

The chiffon-like material referred to in this book as "silk gauze" (*ra*; See Fig. 11) is a complicated weave in which twists of four strands of warp threads are joined together. It is so elaborate in appearance that at first glance one wonders whether it is not a knitted fabric. It was woven in quantities during the Nara Period, but its production thereafter gradually declined to the extent that for a long period it was considered impossible to produce.

In the field of dyeing, the batik (*rōkechi*), stencil (*kyōkechi*), and tie-dyeing (*kōkechi*) methods of pattern dyeing showed notable development during the Nara Period. Of these, the first is the same as the so-called "wax-dye," made by drawing the pattern in a wax resist and dipping the cloth in dye. This technique is said to have been discovered in

ancient India. A batik screen (Fig. 11) in the Shōsō-in is typical of the Nara Period fabrics produced in this way. In this example an elephant, a tree, rocks, and other objects were drawn very freely, and after dyeing light colouring was added to the elephant. In the case of stencil dyeing, the cloth was folded and clamped between two thin boards in which the design had been incised, and the dye was applied to the cut-out portions. Since the cloth was folded, a symmetrical design was produced; furthermore, a line shows at the fold where dye has leaked in, and the outlines of the pattern are not very clear. These features distinguish stenciled designs from others. A good example is the famous screen shown in Figure 13, which has a Persian-style pattern showing deer under a tree, and which is also found in the Shōsō-in collection. The colours of this



Fig. 12 Batik Screen. Nara Period.



Fig. 13 Stenciled Screen. Nara Period.

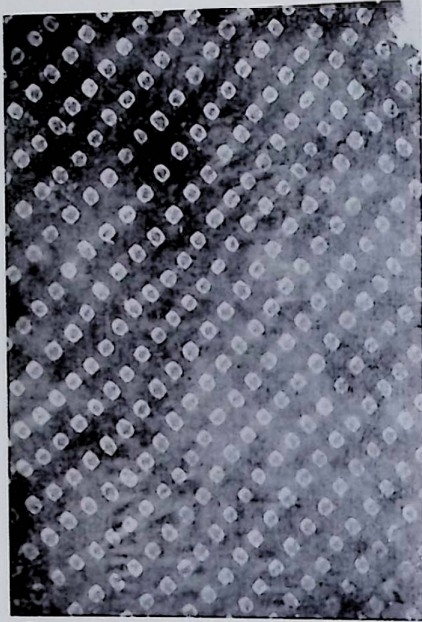


Fig. 14 Green Tie-dyed Pattern on Rough Silk, Nara Period.

to the spots on a deer's coat), in which pinches of cloth are tied with strings before dipping, the result being a pattern of ocelli (Fig. 14). There are, of course, various complicated methods involving two-level patterns on both sides of the material, such as that shown in Figure 15.

Print designs (*suri-mon*) were also used in the Nara Period. The method was to carve the design on a wooden block, to apply the dye to the design, and then to print the design on the material by rubbing with a device resembling the padded mallet used in making rubbings. A bag for screens made of "rubbed cloth" is listed in the *Catalogue of Items Presented at the Tōdaiji*, and it has been suggested that this should be taken to mean a cloth made by this method.

During the Nara Period embroidery also developed remarkably, occupying an independent position apart from that of weaving and dyeing. By the side of Buddhist banners (See BAN in the Glossary) made of brocade, silk gauze, or dyed fabrics of the various types mentioned above, we find others skillfully and beautifully embroidered on both sides in as many as five colours (Fig. 16). Probably, in view of the limited

delicate work are red and green for the tree, a mild indigo for the rocks, and red for the deer. It might be mentioned in passing that the batik screen spoken of above and the present stenciled screen are sections of items listed in the *Tōdaiji Kembutsu-chō* (*Catalogue of Items Presented at the Tōdaiji*, an inventory of treasures presented to the Great Buddha at the Tōdaiji by the Empress Kōmyō), as follows:

"10 batik folding screens, each of six leaves.

17 folding screens, each of six leaves, with stenciled design of camels, deer, and plants."

The tie-dyeing method is thought to be the oldest for pattern dyeing. The simplest technique is that of the "eye-pattern" (*meyui*; called *kanoko*, or "young deer," during the Edo Period, due to its similarity



Fig. 15 Tie-dyeing. Blue and indigo crisscross pattern. Nara Period.

size of the loom, pieces too large to be woven were embroidered. The floral arabesque in the Tokyo National Museum, shown here in Plate 5, is an excellent example of double-face embroidery executed during this period. Aside from this work, one cannot overlook the Portrait of the Buddha preaching the Law (Fig. 17), a masterpiece of embroidery passed down in the Kanshu-ji, a monastery in Kyoto. More than two metres long and nearly 1.6 metres wide, this tapestry portrays in bright-coloured thread the Buddha seated on a Lion Pedestal and expounding the Law, surrounded by Devas, Bodhisattvas, and the Ten Great Disciples. The piece differs from other relics of its age in that it is entirely executed in knot stitch (called *sagara-nui*) and chain stitch (*kusari-nui*). The design is similar



Fig. 16 Embroidered Banner. Design of peacocks. Nara Period.

to the murals of the Hōryū-ji in style, but there are varying opinions as to whether it was sewn in China or Japan.

Summing up this outline of textiles in the Asuka and Nara Periods, we can include among works of the age religious articles, such as embroidered Buddhist images, banners, and priestly robes; furnishings, such as screens and armrest-covers; and assorted wearing apparel, made of brocade, figured silk, or silk gauze, and preserved in the



Fig. 17 Embroidered Picture. Sakyamuni preaching the Law. T'ang Period.

Shōsō-in. In addition to these last, there remain certain other isolated articles of apparel, such as braided sashes (Fig. 18) and embroidered slippers (*nui-no-sengai*, a type of footwear covered with brocade and having an embroidered medallion on the toe, as in Fig. 19).

In closing, it ought to be mentioned that the official dress of the Nara Period was of Chinese style, fixed by the Legal Code of the Taihō Era, which was, as stated above, promulgated in 701. According to the system enacted by that code there were three types of apparel. The most formal was the ceremonial dress, worn by the emperor, the princes of the blood, and the other ladies and gentlemen of the court on such great occasions as the Ceremony of Imperial Accession, the Great Thanksgiving Service, and the Ceremony of New Year's Congratulation to the Emperor.

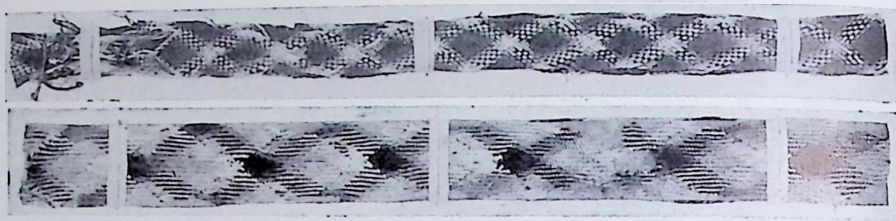


Fig. 18 Braided Sash (Kumiobi). Nara Period.



Fig. 19 Embroidered Slippers. Nara Period.



Fig. 20 Portrait of Mahāsrī (Kichijō-ten). Nara Period.

Somewhat less formal was the court dress, worn by nobles at ordinary court functions. The third type was the official dress, worn by lower officials and commoners engaged in governmental activities. The court dress, for our purposes the most important of these, included, for men, an upper garment called a *hō*, a *hakama*, and a braided sash, and, for women, a short upper garment and a long skirt known as a *mo*. In the subsequent Heian Period the court dress for men gradually replaced the ceremonial dress at all ceremonies, finally developing into the well-known *sokutai* (See the Glossary), still used in certain great formalities. As for the women's ceremonial dress during the Nara Period, it is rather well represented by the apparel seen in the portrait of Mahāsrī in the Yakushi-ji (Fig. 20).

III The Heian Period (794-1185)

While there exist today many remnants of Nara Period textiles, there are absolutely none from the Heian Period. The fabrics of this period, therefore, can be studied only through documents and scroll-paintings.

It would appear that in the beginning of this period textiles more or less maintained the styles of the Nara Period. The Office of the Guild of Weavers, spoken of above,

remained the central agency engaged in the textile craft, not only producing brocade, figured silk, silk gauze, and other high-quality fabrics, but also providing guidance for the artisans involved. Chapter Fifty of the Legal Code of the Engi Period (the *Engishiki*, published in 904) informs us that silk and hemp cloth were collected by the court from the various provinces as payment of tax in-kind and as contributions in lieu of corvée service. Thus the government in various ways stimulated textile production.

With the coming of the latter part of the Heian Period, that is, the Fujiwara Period (894-1185), the Chinese styles in textiles, as in the products of the other plastic arts, gave way to Japanese fashions. The changes in weaving and dyeing were most likely brought on by the "Japanization" of clothing. As stated above, the ceremonial dress of the Nara Period gradually became more restricted in use, while the court dress was employed more widely in its stead, this latter ultimately developing into the *sokutai*. In contrast to this formal state dress there appeared new forms of déshabillé, such as the *nōshi* (Fig. 21) and the *kariginu* (originally an outdoor outfit, later used more generally). The *nōshi*, in fact, became the most widely used apparel for men of the upper classes during this period, and one must admit that, as seen in the many illustrated stories and scroll-paintings in which it appears, it has a charm eminently suited to the nobility of the age. We find in literature such pictures as the following description of Prince Genji in the chapter entitled "Aoi" of the *Tale of Genji*: "When he wore a summer *nōshi* with a beautiful red cloak, even though he was thin and weak, one never tired of looking at him." In another place we hear of a *hō* of thin silk having a triple-line crisscross pattern and dyed pale indigo, through which one could see the red *hitoe* (an unlined undergarment) underneath. This must indeed have been elegant.



Fig. 21 Man Clad in a *Nōshi*.



Fig. 22 Woman Clad in a "Twelve-Layer Dress"

Women had a proper form of dress corresponding to the men's *sokutai* and vulgarly called the "twelve-layer dress" (*jūni-hitoe*), the more proper terms being "court ladies' attire" (*nyōbō shōzoku*) and "attire of Chinese robe and long skirt" (*mo-karaginu shōzoku*; See Fig. 22 and Painting I, Pl. 38). This consisted of numerous layers of under-

garments of various colours, and a long pleated skirt tied around the waist over the outer robe and spreading out broadly in the back. A fabric with a beautiful design was used for the outer robe, while the skirt seems to have had printed figures, paintings, embroidery, or tie-dyed patterns and to have been further decorated with slivers of gold or silver and with jewels, mother-of-pearl, or bits of mirror. An abbreviated form of this "twelve-layer dress," called a *ko-uchigi*, from the fact that a cloak of this name was the outermost garment, was widely used by women for everyday clothing. It was a very graceful raiment, highly becoming to the elegant ladies of the royal court.

It became the custom with regard to the many layers in women's dress to place high esteem on skillful combinations of the solid colours used in the various garments. Set forms of combinations, collectively called the "Colour Classification for Layers" (*kasane no irome*) came into being, with names of flowers or plants attached to the individual arrangements, such as "pine layers," "wistaria layers," "azalea layers," and so on. There were seasons for wearing each of these. As to the actual composition of the combinations, in the "pine layer" arrangement, which will serve as an example, the outermost two of the five overgarments were in dark and light shades of sapanwood red, while the others were in increasingly dark shades of yellowish green, and the undergarment (*hitoe*) was vermilion. One can easily see from this that beauty in attire was sought in the harmony of the lines of solid colours showing at the sleeve openings and at the foot of the robes rather than in the designs or figures on the surface of the individual garments.

Women's and men's apparel alike became fuller and longer, and pleats and folds became deeper. Because of this and of the numerous layers, even if a large picture design were used, it would be distorted or hidden and, consequently, wasted. Therefore, as one would expect, the designs on the clothing fabrics of this period are smaller than

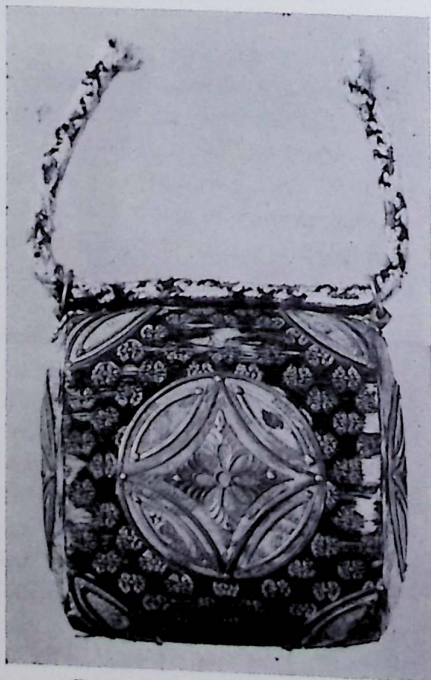


Fig. 23 Amulet Case. Heian Period.

those of the Nara Period, their colours are fewer, and they tend to become fixed. Geometrical patterns, such as those later represented mainly by the so-called intellectual patterns, and stylized forms are evident in the *hō* and *nōshi* of this period. Accordingly, dyed pictorial designs, such as those produced by the batik and stencil techniques, almost disappeared during this period, and the dyeing craft to a corresponding extent deteriorated. However, graduated dyes became popular in place of the pictorial figures, and we note a graceful effect in skirts and other apparel achieved by use of shaded dyes. The *murago* method, whereby light and dark were shaded in such a way as to make cloud-like forms, and the *susogo* method, by which the hue was made darker toward the foot of the garment, were the two techniques of graduated dyeing most ordinarily employed.

While the nobility of the Heian Period

thus amused themselves with their colour classifications for the thick layers of clothing and sought loveliness in combinations of solid colours, attention should be given to the fact that the common people, on the other hand, began about the end of this period to use large figures and designs on the simple *kosode*, or kimono with relatively short and narrow sleeves, that was their everyday costume. This phenomenon can be observed in picture-scrolls, where it is interesting to note the free patterns used, despite the fact that these were crude things, probably made by drawing with dye or by means of moulds or frames.

Having stated above that there are no relics of this period, we ought to mention in closing that the Shi-Tennō-ji, a monastery in Osaka, has seven cloth amulet cases which are rare specimens dating from about this period (Fig. 23). These were made by covering wooden amulets carved in the shape of blossoms with various brocades and decorating the outside with metal fittings which repeated the blossom pattern. There is a splendid harmony between the delicate woven patterns and the dainty metal fittings, which displays to advantage the esthetic sense of the Heian Period.

IV Kamakura and Muromachi Periods (1185-1333, 1333-1573)

As in the previous period, there remain few actual samples of the textiles of the Kamakura and Muromachi Periods, and we are again reduced to relying on written sources and picture-scrolls. First, however, a word must be said about wearing apparel, which is, of course, most intimately connected with the textile craft. The most notable features in the shifting fashions in clothing from the Kamakura Period on were a general simplification and a tendency toward a rise in prestige of certain new forms; to wit, attire that had previously been used only by the lower classes now came into vogue among the higher classes as well. The *kariginu*, which had developed from an outfit for outdoor wear into the usual casual dress for noblemen, became the ceremonial attire for the warrior class. At the same time, relatively simple outfits known as the *suikan* and the *hitatare* (See these terms in the Glossary), which had hitherto been worn by commoners became in many instances the everyday dress of the dominant warrior class, the *hitatare* actually becoming the typical outfit for that social stratum after the middle of the Kamakura Period. The material for the *suikan* was usually plain silk, while that for the *hitatare* varied according to the rank of the wearer. In the case of the "armour *hitatare*" (*yoroi-hitatare*), that is, the particular form of the garment designed to be worn under armour, some expensive fabric, such as brocade, figured silk, or tie-dyed material, was usually employed. The oldest sample of this attire is the armour *hitatare* (Fig. 24) in the Tokyo National Museum, said to have been worn by the Imperial Prince Morinaga (1308-1335). This is an elaborate brocade of crab-shaped peonies in white, yellow, pale red, and light purple on a red background. The colours have faded, but the work remains a splendid illustration of the textiles of its period. The Ōyamazumi Shrine in Ehime Prefecture also has the remains of an armour *hitatare*, this one said to have been used by Kōno Michinobu (1156-1223). As we come to the Muromachi Period, we find that a new form called the *daimon* (literally, "great crest"), characterized by a design of large family crests, has developed from the *hitatare*. There has also appeared an almost identical garment called the *suō*. These two costumes replaced the *hitatare* during this period as the usual clothing for warriors.



Fig. 24 Armour Hitatare and Hakama. Kamakura Period.

In women's dress, the "twelve-layer dress," or "attire of Chinese robe and long skirt," as it is more properly called, was gradually simplified, and various layers were eliminated until finally the *kosode*, which had originally been the innermost layer, came to the surface. Toward the end of the Kamakura Period there appeared a form known simply as the "*kosode and hakama*," in which the former undergarment was worn with the loose trousers called *hakama*. Later, in the Muromachi Period, this was further simplified by the elimination of the *hakama*, and the usual women's dress became the *kosode* alone. Nevertheless, on formal occasions it was the practice among the women of the warrior class to wear over this a cloak (*uchikake*) of the same cut as the *kosode* itself. This was sometimes simply tied around the waist with the shoulders of the robe hanging down.

As the usual women's attire approached the simple *kosode*, that garment, which had hitherto, in effect, been plain white underwear, naturally came to have colour and ornamental designs. Whereas beauty had formerly been attained by various combinations of layers

in solid colours, to get ornamental effect in a single *kosode* there was no way to proceed but to use varicoloured pictorial designs of relatively large size. Thus, dyed patterns came to mind again, and the important style known as *tsuji-ga-hana* (literally, "flowers in crisscross," but see the Glossary), which consisted of paintings and tie-dyed figures, came into wide use after about the middle of the Muromachi Period. The cloth shown here in Plate 6 and owned by the Fujita Museum of Art has pattern showing a *tsuji-ga-hana* birds and flowers. This material is in reality of the Momoyama Period, but a somewhat simpler form of the same style must have been used in the *kosode* of the Muromachi Period.

The *sokutai* of the men and the long skirt, "Chinese robe," and *uchiki* of the women of the Heian Period came to be treated by the courtiers of the Kamakura and Muromachi Periods as a formal ceremonial dress to be worn only rarely, and various rules and formulas for their decoration and use came into being. Thus, from about the beginning of the Kamakura Period the designs on clothing became fixed in such a way that the Emperor's *hō* was always decorated with paulownia, bamboo, and phoenixes, and the abdicated Emperor's robe had encircled designs of paulownia and bamboo, while the crests of the various clans as well as all the curlicues (See TATEWAKU in the Glossary), hexagons, twill figures, lozenges, and hollyhock designs were interrelated with the nature of the



Fig. 25 Outer Robe. Raised design of phoenixes on a background having mallow-blossom figures Kamakura Period.



Fig. 26 Noshi and Hakama. Muromachi Period.

garment on which they appeared and the status of its wearer. Fortunately, samples of this sort of clothing have been passed down as religious dress in the Tsurugaoka Hachiman Shrine in Kamakura, the Great Kumano Hayadama Shrine in Kii, and the Atsuta Shrine in Owari. These relics are fine material for the study of the weaving, dyeing, and ornamentation of this period.

The piece preserved in the Tsurugaoka Hachiman Shrine is a woman's outfit said to have been donated by the Emperor Kameyama (reigned 1259-1274). It includes an outer robe, three layers of *uchiki*, and one unlined undergarment. The outer robe (Fig. 25) is of the so-called "two-level weave" (*futae orimono*); that is to say, it has raised figures. In this case the figures are phoenixes done in purple, light yellow, brown, and light green on a white background figured with small mallow blossoms. On the under side of the material there is a design of lozenges formed by pairs of butterflies, and the whole fabric has a strong air of the past. The Great Kumano Hayadama Shrine has many types of apparel of the Muromachi Period, including *hō*, *nōshi* (Fig. 26), *hakama*, and *sashimuki* (a special form of *hakama* having draw-strings at the bottoms of the legs). Among these garments one finds brocade, figured silk, silver brocade, and other fabrics. At the Atsuta Shrine there is a man's outfit and a woman's outfit, both said to have been donated by the Shōgun Ashikaga Yoshimasa (ruled 1449-1474) in the second year of the Chōroku Era (1458). The woman's attire, called "the garment for the First Deity", consists of several parts, including outer robe, long skirt, layers of undergarments, and an unlined *hitoe*. Together with the outfit there is an ornate folding fan with ribs of thin cypress wood and a picture on the face coloured with *gofun* (See Glossary). The outer robe (Fig. 27) is made of yellow-green "two-level weave", the design of the background being mallow blossoms and the raised figures being paulownia, bamboo, and phoenixes. The paulownia leaves and phoenixes are purple and light purple, while the bamboo, the stems of the paulownia, and the lines suggesting the seashore, are yellow. The layer undergarments—that is to say all undergarments exclusive of the innermost—of which there are ten, are of white figured silk, in which the figures are paulownia, bamboo, and pheasants, and the unlined innermost garment, or *hitoe*, is of vermilion figured silk. The skirt (Fig. 27) is of unglossed

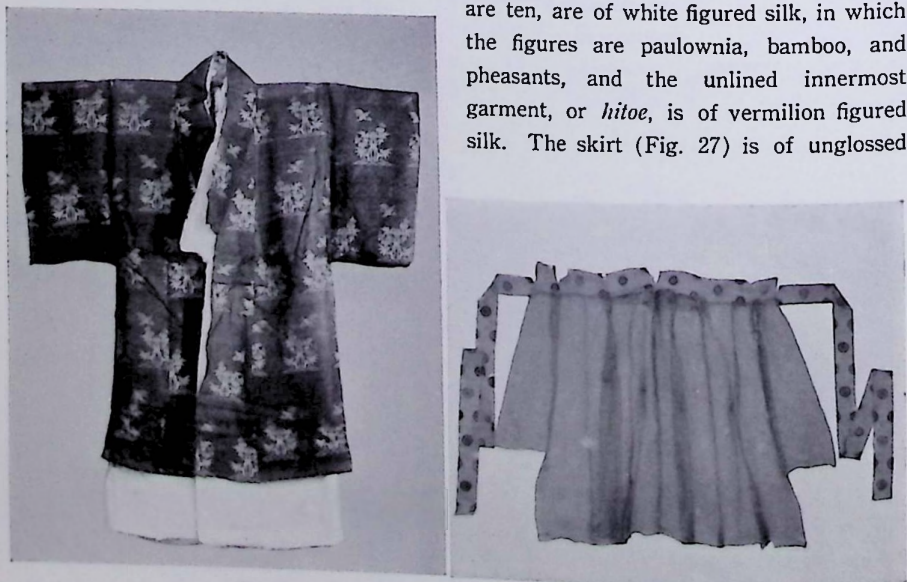


Fig. 27 Outer Robe and Skirt. Muromachi Period.

silk gauze with a design of lozenges, while its waist-band is white with raised circular figures of purple, light purple, and yellow-green.

The above pieces are all rare and valuable material for the study of the brocade, figured silk, silk gauze, and other woven fabrics produced during the Kamakura and Muromachi Periods. As for the embroidery of the age, several extant embroidered Buddhist images furnish us with considerable information. Typical of these is the Amida Triad owned by the Sainen-ji in Ishikawa Prefecture (Fig. 28), in which vermilion, indigo, yellow, yellow-green, and other colours of thread are used, and in which a gradated effect similar to fabrics woven by the *ungen* method mentioned above has been skilfully achieved. In addition to this work, we might list the Portraits of Samantabhadra and Ten Rakshini in the Hōgon-ji in Shiga Prefecture and the Portrait of Vairocana Buddha



Fig. 28 Embroidered Amida Triad. Kamakura Period.



Fig. 29 Embroidered Meditation Banner. Kamakura Period.

owned by the Hosomi Family of Ōsaka. Furthermore, along these lines, there are seventeen meditation banners (*sammaya-ban*) in the Hyōju Shrine in Shiga Prefecture (Fig. 29) and four in the Tokyo National Museum, all of which date from the Kamakura Period.

We have stated above that printed designs were used in fabrics of the Nara Period. During the present period we find something similar in the so-called "barbarian pictures" on a *bugaku* robe in the Kyōo Gokoku-ji. The word *ban-e*, here rendered character by character as "barbarian pictures," has been used since early times, but its meaning is doubtful. In effect, however, it is used to refer to round designs composed of dragons, lions, arabesques, and so on. The robe in the Kyōo Gokoku-ji has



Fig. 3) Ho. "Barbarian Pictures." Kamakura Period.

Household of Japan at the beginning of the Meiji Period (1868-1912) and now held by the Tokyo National Museum, there is a *ban-e* wood-block thought to date from the Muromachi Period. These "barbarian pictures" had become popular during the Heian Period, and they continued to be used widely in the Kamakura Period on the costumes, mats, cloth bags, and pouches used in the *bugaku* as well as in various ceremonies.

One form of dyeing that developed greatly at the end of the Heian Period and the beginning of the Kamakura Period was leather dyeing. This practice arose particularly in connection with armour. Leather breastplates as well as other accoutrements came to have various coloured designs equalling in beauty the multicoloured braid trappings worn by the warriors. In producing dyed leather a design was cut in tanned paper, and the paper was stamped onto the leather by foot. After indigo and vermilion dye had been applied, the paper stencil was removed. Sometimes leather was coloured without the use of dye by smoking over a fire of straw and pine needles, but when treated in this manner it was usually called "smoked leather" (*fusube-kawa*). An early example of this latter can be seen in a saddle cushion among the treasures of the Shōsō-in, while the breastplate of the armour with red braided trappings (Fig. 31) in the Ōyama-zumi Shrine in Ehime Prefecture is a fine specimen dating from about the beginning of the Kamakura Period. The central part of the latter piece has been restored, but the original section of the leather has a graceful design of chrysanthemums on the stem. The pattern is very similar in form to that of the *makie* on an ink-stone box from the Tsurugaoka Hachiman Shrine, shown in Figure 75, and to the figures on

printed lions (Fig. 30). However, the printed *ban-e* of this period, including the present ones, differ from the printed patterns of the Nara Period in that the process has been reversed, the technique now being to press the wood-block onto the material rather than to place the cloth on the wood-block and rub it, as had been the practice. Among the treasures presented by the Hōryū-ji to the Imperial

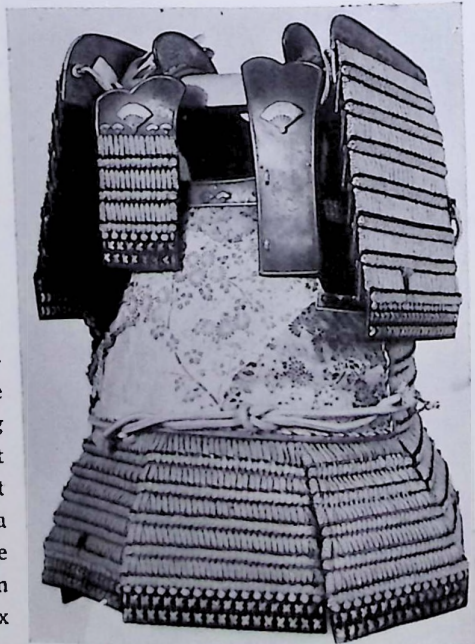


Fig. 31 Suit of Armour. Red braided trappings. Kamakura Period.

mirror-backs of the early Kamakura Period.

The techniques of earlier periods continued to be used in the textiles of the Kamakura and Muromachi Periods, and a few innovations appeared, but, on the whole, the craft was at a relatively low level. Even raw silk of good quality was not being produced, and the weaving of high grade materials was definitely on the decline. What eventually stimulated the languishing textile industry of the middle ages was the importation of woven fabrics and dyed or embroidered articles from Ming China that formed a part of the Sino-Japanese trade carried on during the Muromachi Period. Toward the end of that period a further impetus was given by the figured or striped weaves brought by the Portuguese and other foreign ships from the South Seas, the Near East, and Europe. These foreign fabrics were popular as mountings for paintings and calligraphy and as pouches for tea implements: Japanese customers vied with each other in the selection of antique or whimsical fabrics as containers for tea caddies. The various exotic cloths were called "celebrated fabrics" (*meibutsu-kire*), and the earlier they had been imported, the more highly they were prized. Most of them were, in fact, Ming Period (1368-1644) textiles brought over to Japan during the early Muromachi Period. Included among the various kinds were gold brocade, silver brocade, damask, *kantō* (the general name for a number of striped fabrics produced in countries south of Japan), and *inkin* (a fabric, the design of which is made by glueing or lacquering on bits of gold leaf). The "celebrated fabrics" were even given individual names. Some were named after their design, as in the case of the "Rough Seacoast Damask" (*araiso donsu*) in Figure 32. Others were called after the person who owned them, like the Tomita Gold Brocade (Fig. 32), the Enshū Damask (Fig. 32), and the Aoki Kantō (Fig. 32), while still others,

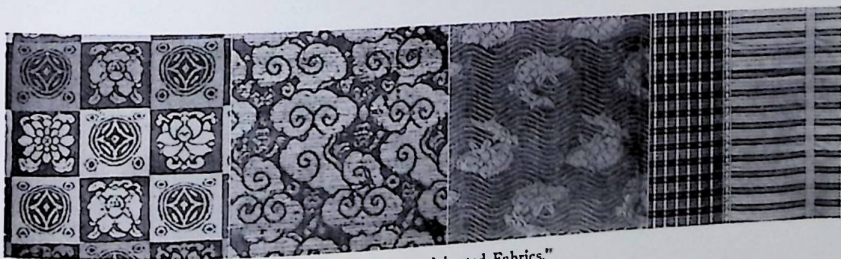


Fig. 32 "Celebrated Fabrics."

such as the Kōfuku-ji Gold Brocade, were named for the places in which they were kept. Occasionally, a fabric was named for the famous tea caddy which it held, such as the Ōsaka Gold Brocade.

The arrival of these "celebrated fabrics" from overseas created an opportunity for imitative work in Sakai, the Nishi-jin area of Kyoto, and certain other localities.

V Momoyama and Edo Periods (1573-1614, 1614-1868)

With the coming of the lively Momoyama Period, all the crafts, in the spirit of the times, showed signs of remarkable progress, but certainly one must admit that the weaving and dyeing crafts were particularly brilliant. This was, needless to say, partially simply a reflection of the trends of the day, but it was also due in large measure to the simple fact that the *kosode* had become the fixed mode of attire, thus opening new vistas of activity for the textile craft. As stated before, with the progressive discarding of the

thick layers of clothing which the upper classes had worn since Heian times, the *kosode*, having originally been an undergarment, gradually appeared as the outer garment. Considered from another point of view, from the Momoyama Period on, this raiment, which, for the lower classes, had been the sole barrier between the skin and the great outdoors, became the common dress for all, regardless of sex or social standing. In measure as this evolution progressed, the scope of decorative design in fabrics naturally broadened.

In the case of the clothing of many layers, which buried and hid the limbs of the body, a sort of beauty might have been created by clever distribution of solid colours and complicated lines, but in the *kosode*, which followed the natural lines of the body, the colour and pattern combination itself became the conditioning element for achieving beauty of attire. Thus, the form of the *kosode* favoured the development of ornamental designs.

While in principle a garment like the *kosode* could be decorated very much as one wished, actually, during the transition from the Momoyama Period to the Edo Period, there naturally remained certain technical limitations to free decoration. The *tsuji-ga-hana* style, which had been used since the middle of the Muromachi Period, was still in vogue, and about all it consisted of was a picture design in tie-dyeing, perhaps with embroidery added around the contours of the design, or a design drawn with ink or pigment. While a rather stylish effect could be achieved with these methods, it was difficult to produce a pattern of real multicoloured brilliance. As a consequence of the limitations of this *tsuji-ga-hana* form, during the late Momoyama and early Edo Periods, or, specifically, until the perfection of the gorgeous dyed patterns of the Yūzen School in the middle of the Edo Period, the technique that developed most remarkably in the field of ornamentation



Fig. 33 Surihaku. Design of grapes. Momoyama Period.

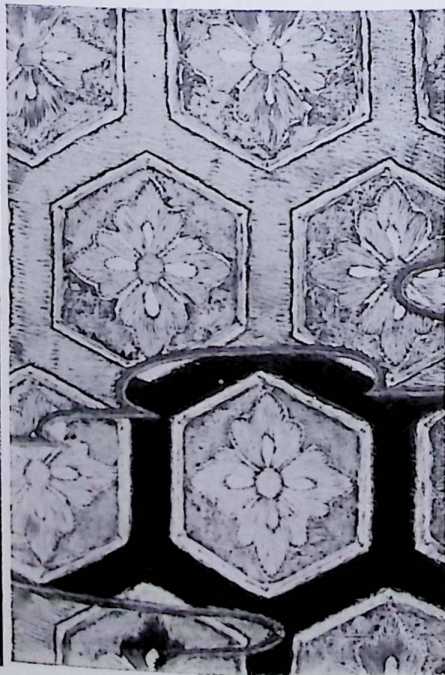


Fig. 34 Cloak. Green hexagons in embroidery and metal foil. Momoyama Period.

was not dyeing but embroidery.

Embroidery had a history dating back to early times, and even during the middle ages it had answered such need as had existed for irregular pictorial designs that could not easily be woven, such as those used on Buddhist portraits and banners and on ornate raiment like the Chinese robe and the long skirt. However, because of the tremendous work involved, embroidery had always been confined to a very special category of fabrics, and during the middle ages it had been crowded out by woven fabrics to the extent that the demand for it had become insignificant, and the art of producing it had correspondingly deteriorated. Nevertheless, with the coming of the Momoyama Period and the new demand for brilliantly decorated *kosode*, embroidery, in which, given time and labor, pictorial designs could be executed at will, emerged as the flower of the textile craft. Furthermore, by embellishing embroidered fabrics with designs in gold or silver foil, the loveliest possible effects were gotten. This metal foil decoration is said to have been an imitation of the *inkin* fabrics of Ming China, mentioned above as one of the types of "celebrated fabrics." Called in Japanese *surihaku*, or "rubbed-on metal-foil," the method was simply to form the desired pattern on the cloth with paste and to affix bits of gold or silver foil thereto. The result was brilliant, but, at the same time, refined, and splendid designs were created by the use of this method alone (Fig. 33). However, fabrics on which embroidery and metal foil decoration were used in conjunction are more typical of Momoyama textiles. *Kosode* made by this method are called *nuihaku*, or, literally, "embroidery and foil."

The design patterns of the *kosode*, usually made, as we have said, by tie-dyeing or by the *nuihaku* method, were beginning in the Momoyama Period to move away from the woven designs of earlier times, which consisted merely of the repetition of a single motif, and toward an unhampered pictorial style. There were still, however, many cases in which designs characteristic of woven fabrics were employed. An example is the cloak, in which designs characteristic of woven fabrics were employed. An example is the cloak, or *uchikake* (meaning "that which is thrown around the body") worn by the wife of

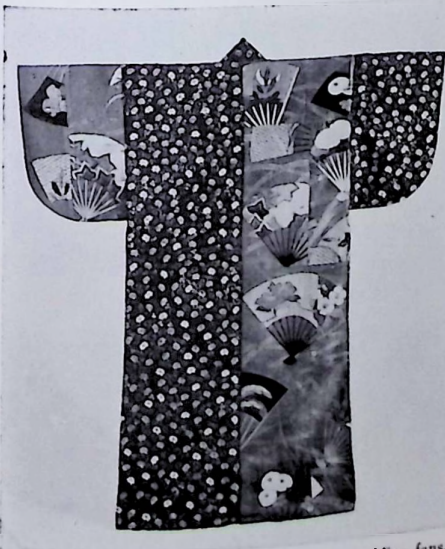


Fig. 35 Nuihaku. Clematis blossoms and folding fans. Momoyama Period.

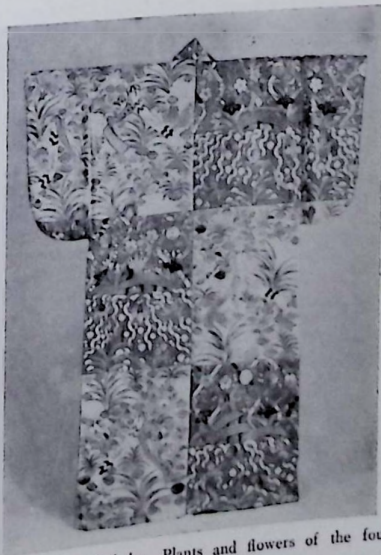


Fig. 36 Nuihaku. Plants and flowers of the four seasons. Momoyama Period.

Hideyoshi and preserved in the Kōdai-ji in Kyoto (Fig. 34), which, while made by the *nuihaku* technique, has a design suggestive of traditional woven patterns. Again, while they are not so near as this to woven patterns, one finds in the *kosode* of the Momoyama Period many designs which are divided into several sharply defined sections. There are three common forms of these sectionalized designs, called in Japanese *katami-gawari*, *dan-gawari*, and *katasuso*, these terms being applied both to the methods of producing and to the garments produced. The *katami-gawari* (literally, "two sides differing") is divided vertically down the middle with a different fabric on either side. From the outset this form was aimed at complete contrast in colour. We find *hitatare* made by this method among the picture-scrolls of the Kamakura Period, but by the time of the Momoyama Period emphasis was laid not only on contrast in colour, but on contrast in design as well. The *nuihaku* with design of folding fans and clematis blossoms shown in Figure 35 is an excellent illustration. The front and back both have black on the left and red on the right, while the black material has an arabesque of delicate clematis blossoms, and the red has a broad design of folding fans amid large pampas grass leaves. Magnificent beauty is achieved in this *kosode* through the contrast of red and black, of simple and complicated, of warmth and softness with cold, keen hardness.

As for the second form of the sectional design, the *dan-gawari* (or "levels differing"), there are a number of samples in early periods in which variety was sought by putting together several patches of different materials, but in the Momoyama Period designs composed in this fashion began to be treated as single entities.

In the *katasuso* ("shoulders and lower end") the part around the shoulders and the part below the knees were sectioned off by a definite line. The line was at times straight and at times in some other form, such as a zigzag resembling a streak of lightning or a wavy curve suggesting the rim of a cloud (Pls. 7, 8). The upper and lower sections had design patterns, while the trunk was left plain. This form also appeared in early times in the *kosode* of commoners.

Aside from the above usual types of sectional *kosode* designs, we might call attention



Fig. 37 Katasuso Nuihaku. Design of paulownia. Momoyama Period.



Fig. 38 Man's Cloak (Dōfuku). Tsuji-ga-hana design of paulownia and arrows. Momoyama Period.

to the form seen in the example in Plate 10, which is spoken of as the *Temmon Kosode*, or *losode* of the Temmon Era (1532-1554), although its period is actually somewhat later. This work has simple tie-dyed dots and delicately embroidered plants alternating in an overall saw-tooth pattern. The saw-tooth form is novel, but in general treatment this work is to be classed with the sectional *kosode*.

While the patterns on the *kosode* of this era display an amount of pictorial freedom in individual sections, the overall composition preserves the forms of the past. It was not until the mid-Edo Period, in or around the Kambun Era (1661-1672), that designs broke out of the compartmental squares of the *dangawari* and the cloud-rim boundaries of the *katasuso* and spread over the entire garment. We may regard as illustrations

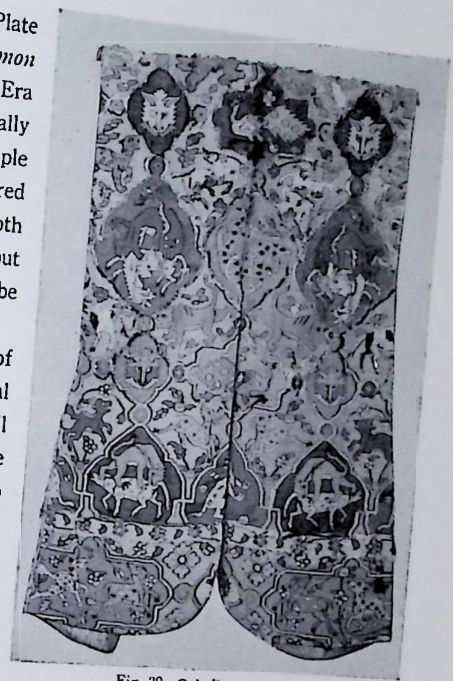


Fig. 39 Gobelintabard.

of the transitional stage such works as the *kosode* in Plate 12, which has a design depicting the four seasons on a black and red background, the *kosode* with bamboo on a white and purple background, shown in Plate 11, and the *furisode* ("waving sleeves," a kimono similar to the *kosode* but with longer sleeves) in the Gokoku-ji with a design of plum trees on a background of black figured satin (Fig. 40). The first of these, which is held by the Nagao Museum of Art, is thought to date from about the Keichō Period (1596-1614).



Fig. 40 Kosode. Plum tree on a black satin background. Edo Period.

It displays a dynamic overall composition, in which the designs are arranged in complicated overlapping sections, rather than in the old rigid ones. The *kosode* with design of bamboo, said to have been given by Tokugawa Ieyasu to the family of actors who maintained the Sagiryū farce is very different in effect from the Momoyama Period pieces, in that, while it is technically of the *tsuji-ga-hana* style, it has a large-scale design showing the trunk of a bamboo, broadly executed in tie-dyeing, with a few great bamboo leaves distributed about.

The *furisode* in the Gokoku-ji, said to have been owned by Keisho-in, the mother of the Shōgun Tokugawa Tsunayoshi (ruled 1680-1709) is considered to have been made during the Kan'ei Era (1624-1643).



Fig. 41 Page from a Pattern Book. Edo Period.

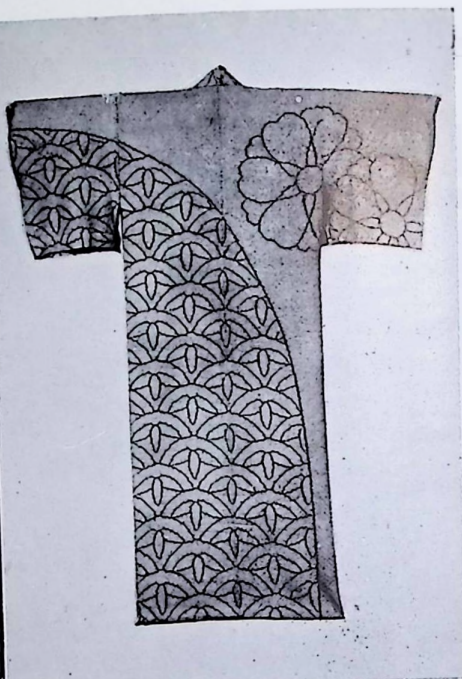


Fig. 42 Kosode. Snow-laden pampas grass on a red background. Entire surface tie-dyed. Edo Period.

In this, the trunk of a plum tree forms a very large design winding over the entire kimono. This device is in direct line with the patterns of the later Kambun Era (1661-1672), but it is not impossible to consider the present example as a modification of the sectionalized design, in which the sections are divided by the winding tree trunk, with the tie-dyed pattern of the shoulders and one side of the body contrasted against the black background.



Fig. 43 Nuihaku. Water, birds and cherry blossoms on a red background. Edo Period.

In the course of the development of which we have been speaking, large designs with new boldness and freedom appeared in the *kosode*, beginning about the time of the Kambun Era (1661-1672), as one can see from pattern books of the day (Fig. 41). Moreover, we can tell from these same pattern books that the principal motif of the designs had indeed broadened in scope. The *furisode* in Plate 14 and the *kosode* in Figure 42 are both works of this period. The designs in both cases are exceedingly refined, and there are few better samples than the latter kimono of the all-surface tie-dyeing that was fashionable for high-grade textiles during the Edo Period.

We have hitherto been using the *kosode* as the focal point for our discussion of the

transition from the Momoyama to the early Edo Period. However, other garments, such as the women's outer cloak (*uchikake*) and *koshimaki*, touched on above, and the men's *dōfuku* (a cloak descended from a Buddhist priest's robe), continued to be worn. Furthermore, men began to use the *haori*, which today is still worn over the kimono. All of these forms came to have brilliant patterns, such as that seen on the *dōfuku* in *tsuji-ga-hana* style in Figure 38, said to have been owned by Hideyoshi. Its principal shades being purple and green, this cloak has quite a gaudy effect.

It should further be noted that with the arrival in Japan of the Portuguese and Spanish during this period, the so-called "Southern Barbarian Style" gained a measure of popularity, and the influence of European fashions became evident even in everyday dress. Extreme illustrations of this influence are found in *hakama* tied at the bottom like knickers and in pleated collar frills, but it is also evident in garments that later came into ordinary use, such as the raincoat (*kappa*) and the tabard (*jimbaori*). We may cite as examples the Gobelin tabard (Fig. 39), said to have been owned by Hideyoshi and now preserved in the Kōdai-ji in Kyoto as well as a tabard said to have been owned by Kobayagawa Hideaki (1567-1602) and now in the Tokyo National Museum. The latter is of red wool with an unconventional crossed-sickles pattern and is one of the rare examples in Japan of the use of the wide sleeve on a foreign-style garment.

The textile arts, which thus showed lively originality in the Momoyama and early Edo Periods, took on a really sumptuous aspect as the middle Edo Period approached. Even among the *kosode* forms discussed above, there are to be found exceedingly gaudy examples, such as the *mihaku* with design of water, birds, and cherry-blossoms on a red ground (Pl. 19, Fig. 43), the *kosode* with circular figures of pine and wistaria on a vermillion ground (Fig. 44), and the tie-dyed *kosode* with design of chrysanthemums and great waves on white satin (Fig. 45). In all of these illustrations, the embroidery and

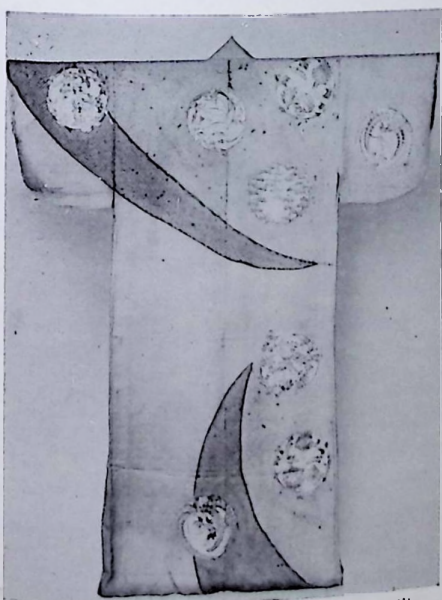


Fig. 44 Kosode. Pine and wistaria on a vermillion and purple tie-dyed background. Edo Period.



Fig. 45 Kosode. Chrysanthemums and great waves on a white satin background. Entire surface tie-dyed. Edo Period.



Fig. 46 Embroidered Wrapping Cloth, Edo Period.



Fig. 47 Yūzen Furisode. Noshi on a vermillion background. Edo Period.

tie-dyeing are very adroitly done. An excellent example of the embroidery of the early Edo Period can be seen in the *kosode* material shown in Plate 15, and, when it comes to the elegant and infinitely painstaking embroidery of the middle of the Edo Period, we find samples not only in *kosode* but in other forms as well. We may cite, for instance, the wrapping cloth in Figure 46, from the Kombu-in in Nara, and the red velvet *obi* in Plate 20 held by the Tokyo National Museum. The wrapping cloth in the Kombu-in is one of about thirty such cloths held by that convent, each of which is of damask and has a felicitous design floridly embroidered in gold thread. These are said to have been received around the Genroku Era (1688-1703) by the abbess of the convent, on her yearly trips to Edo, from the concubine of the Shōgun Tsunayoshi. The red velvet women's *obi* is a luxurious piece of embroidery thought to have been made around the Hōreki Period (1751-1763). Both sides show puppies romping amid chrysanthemums and narcissi blooming in the snow.

While embroidery thus progressed in tremendous strides during the mid-Edo Period, the most outstanding phenomenon in the textile craft during this age was undoubtedly the appearance of the Yūzen 友禪 style of dyeing. By this method one could decorate the *kosode* to one's heart's content, using free multicoloured pictorial designs not even to be attained in embroidery. The discovery of the Yūzen method is attributed to a painter named Miyazaki Yūzensai 宮崎友禪齋, who was active in Kyoto around the Genroku Era (1688-1703); however, facts concerning both this artist's life and the origin of the new dyeing process are obscure. In any event, it seems as though credit is due to Yūzensai for perfecting and popularizing this technique, which rapidly infused much new life into the dyed patterns of this period. Yūzensai's procedure was to draw detailed designs with a small stick and rice paste. The most subtle and gorgeous results could be freely achieved in dyes by this means. The exquisite patterns made by Yūzensai struck the fancy of the luxury-loving people of the age and became popular among the lower as well as the upper classes. Yūzen dyes developed in the Province

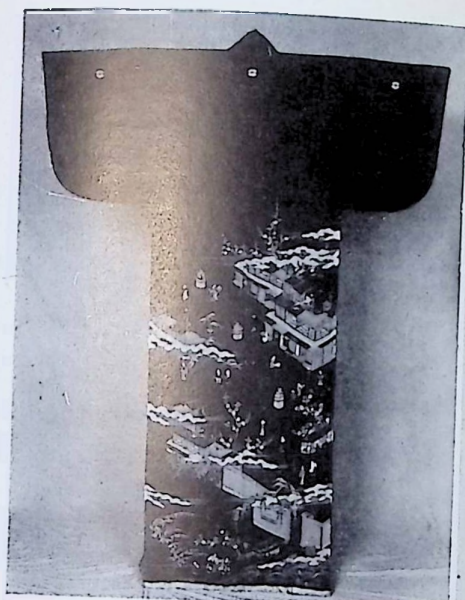


Fig. 48 Kosode. Kaga Yūzen. Scene in the Yoshiwara District on a brown background. Edo Period.

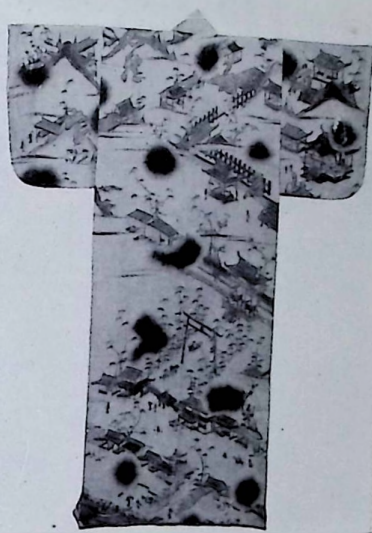


Fig. 49 Kosode. Kaga Yūzen. Design showing famous places in the capital. Edo Period.

of Kaga (modern Ishikawa Prefecture) as well as in Kyoto, so that we hear of Kaga Yūzen along with Kyō(to) Yūzen or "Kamogawa dye" as it is also called, after the name of a river in Kyoto. The two types do not differ materially in process, but in the Kaga variety, extremely colourful effects are achieved by using much green and light green together with red, vermilion, and purple, by combining these in a single unit pattern, or by applying them in patches (Pls. 21, 22; Figs. 48, 49, 50). Yūzen dye was sometimes used with embroidery to give an even more brilliant effect, typified in the *furisode* owned by the Yūzen Historical Society, which has as its pattern a great *noshi* (an ornament made of coloured paper and cord, which is attached to the wrapping of a gift) on vermilion satin (Fig. 47). In this work, tie-dyeing and gold and silver foil figures are added to the Yūzen dye and the embroidery, each method manifesting its own special characteristics within the large bold design.

Another type of dye, originated about the same time as the Yūzen dye, is the *chaya-tsujii* (See Glossary). This, like Yūzen dye, is made with a rice-paste resist, and, in later times, several colours were used simultaneously with florid embroidery added, but originally the use of this style was almost wholly confined to high-quality hemp garments dyed in indigo. The *chaya*-dyed kimono was the most excellent summer dress of the Edo Period, but its manufacture was monopolized by the Shōgun, the Three Great Tokugawa Houses, and the Three Great Tokugawa Princes (See these terms in the Glossary). This *chaya-tsujii*, with its monochrome indigo landscapes on a simple white background, was extremely neat and refined. One feels that it must have been eminently suitable for the ladies of the Shōgun's court.

The so-called *Kōrin Kosode* shown in Figure 51 is an unusual relic from the Genroku Period (1688-1703). It is said to have been made by Ogata Kōrin (See Painting II of this series, pp. 38-40) for the wife of a rich merchant named Fuyuki, who lived in the Fukagawa District of Edo, and it is also called the *Fuyuki Kosode*. The garment is of

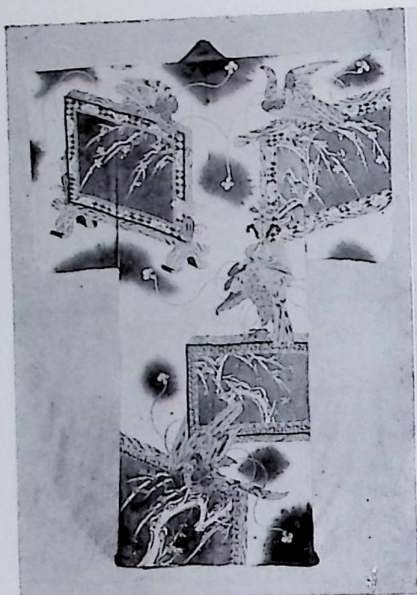


Fig. 50 Kosode. Kaga Yūzen. Falcons and screens. Edo Period.



Fig. 51 The Kōrin Kosode. Edo Period.

white satin with a design of autumn plants drawn effortlessly in black and off-white. The composition and feeling for colour are excellent, and the result is a splendid decoration for the *kosode*.

Along with the embroidery and dyeing of which we have been speaking, the technique of weaving also progressed tremendously during the Edo Period, and there appeared such astonishingly fine products as the "Chinese weave" (*karaori*). This fabric is one of a variety of weaves composed of threads of gold and silver as well as of various colours. The method for making it was transmitted from Ming China during the Tenshō Era (1573-1591), and the Nishi-jin District of Kyoto became the centre of its production. As can be inferred from the fact that the upper garments worn by Noh actors in female roles are still called by the name *karaori*, the fabrics of this type were closely connected with the Noh, and because of that relation alone, works of great beauty were produced. There is another garment called the *atsuita* (See Glossary), which is worn by actors in male roles in the Noh. The material for this robe, like *karaori*, is made with thread of various colours. When it is furnished with designs common to the *karaori*, it is called *atsuita karaori*, the combination of the special features of these two styles being extremely beautiful. An example of this synthesis, which well illustrates the exquisite weaving of the mid-Edo Period, is the *atsuita karaori* in the Tokyo National Museum, shown in Plate 18. This has a design of twigs and leaves on a ground of white and green squares, with an overall background pattern suggesting a cypress-wood lattice. The work is exceedingly precise, but one can hardly deny that because of the precision itself, the piece loses something of the classic beauty that was to be found in earlier times in such works as the *atsuita* shown in Plate 13.

Toward the end of the Edo Period, during the Bunka and Bunsei Eras (1805-1829), dyeing and weaving reached such heights of technical perfection that designs began to lose their inspiration, and we find much rehashing of old traditional patterns. Of course,

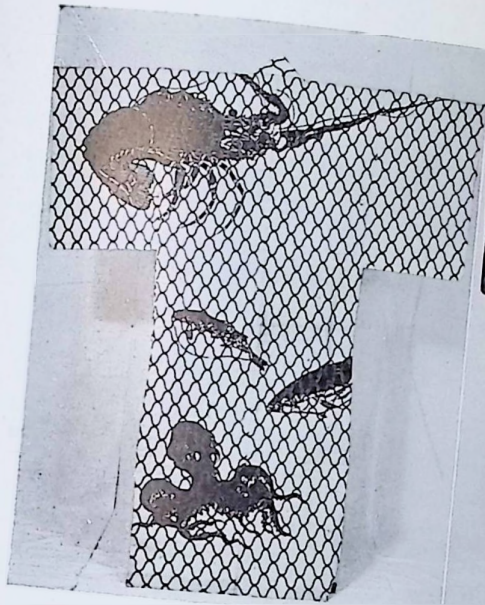


Fig. 52 Bathrobe. Large fish on a white cotton background. Edo Period.



Fig. 53 Hitoe. Turtle and crane on a dark blue cotton background. Edo Period.

many works of high quality were produced but there was a noticeable tendency toward decline. One must look rather to the everyday dress and to miscellaneous wearing apparel, which departed from the orthodox, to find freshness in feeling (Figs. 52, 53).

In discussing the weaving of the Momoyama and Edo Periods, we must not overlook the development of the textile industry in the provinces. We hardly need state that the main textile centre was the Nishi-jin District in Kyoto, where the textile craft appears to have started in the Momoyama Period. The Nishi-jin weavers made steady progress, putting out such fine fabrics as gold brocade (in which the design is woven of gold thread made by pasting gold leaf to paper and cutting in thin strips), satin, and silk crepe. Nishi-jin looms all but monopolized the production of quality fabrics used in the Imperial Palace, the Palace of the Shōgun, the houses of the feudal lords, and the various temples and monasteries. Further, the techniques employed by the Nishi-jin weavers had great influence in the provinces. For example, after Nishi-jin weavers moved to Kiryu in the Kantō Region in Temmon 3 (1738), that locale, which had from the outset been a cloth-producing area, took on a new air, and by about the Bunsei Era (1818-1829), it was not only undertaking to imitate Chinese weaves, but was putting out completely unique weaves of high quality. In the Mutsu and Dewa Districts also, Nishi-jin weavers summoned by the feudal lord Date Masamune (1567-1636) produced the material for *hakama* that later became famous as "Sendai plain weave" (*Sendai-hira*).

Among other localities in which the textile industry developed during the Edo Period and which are now famous for their woven products, the first to be mentioned must be Hakata, in Kyūshū. As early as the Kamakura Period, textiles after the style of Sung China were being produced in this area, and during the Tenshō Era (1573-1591) a weaver named Takewaka Iemon 竹若伊右衛門 (d. 1612) originated the fabric known today as the Hakata weave. Later, when Kuroda Nagamasa (1568-1622) became the feudal lord of that area, the textile industry is said to have become exceedingly active as a result of his patronage.

Kai silk, produced in the Gunnai area of the Province of Kai (Yamanashi Prefecture), was first developed around the Kambun Era (1661-1672). It is a close plain weave, moistened and compressed after weaving. "Yūki spin" is a hand-spun material that was produced in quantities after about the beginning of the Edo Period in the region of Yūki, Province of Hitachi (Ibaraki Prefecture). After the middle of the Edo Period, the splotched Ōshima spin was produced on the island of Ōshima, south of Kagoshima. This fabric is soft and crease-resistant, and it is characterized by its deep brown dye. The Hachijō stripe, produced on Hachijō Island, was a fabric first made during the mid-Edo Period for the use of the Tokugawa family. It is woven from the silk of wild silkworms and dyed in brown, black, and yellow. The *meisen* silk of Isezaki, the thread of which is spun from silk floss, is usually quite tasteful. It was produced in quantities in Isezaki after the Bunka Era (1804-1817). In Echigo (Niigata) a fabric known as Echigo crepe, or Ojiya crepe, was produced in the Ojiya area, and in Satsuma the well-known Satsuma splotched weave (*kasuri*), characterized by a deep-blue indigo dye, began to be produced around the Temmon Era (1532-1554) in imitation of the splotched weaves of the Ryūkyū Islands. Afterward Kagoshima became the most famous centre of production of this fabric. The cotton splotched weave called Iyo *kasuri* is said to have first been produced during the Bunsei Era (1817-1829) in the neighbourhood of Matsuyama in Shikoku. A woman named Inoue, from Kurume in Kyūshū, is credited with developing the Kurume splotched weave that is loved for its durability.

Thus, in the Edo Period fabrics of all types developed rapidly, and the textile craft enjoyed one of the more flourishing periods of its history. After western-style clothing and western ways of life were imported the textile industry found new paths of development. Unfortunately, however, the scope of the present volume does not allow us to enter into a discussion of the interesting modern period of the textile industry.

LACQUER

I Ancient Period (Until 552 A.D.)

The technique of making lacquer in China dates from very early times, and, as can be seen from the artifacts found at Lok lang in Korea, by the time of the Han Dynasty (206 B.C.-220 A.D.), exquisite lacquer ware was already being produced. In Japan, however, artifacts from the Ancient Period are rare, and there is little that is worthy of attention. The most famous relics are the lacquer utensils which were found in the village of Korekawa, Sannohe-gun, Aomori Prefecture, together with the so-called Kameokastyle earthenware, the latter being a Jōmon type dating from the Stone Age. Among the pieces found are black lacquer and red lacquer bows, hollowed-out wooden bowls coated with lacquer, and basket-weave utensils made of bamboo and covered with lacquer (Fig. 54). In addition to these, there are fragments of smaller pieces, such as lacquered combs, ornaments for the ears, and armlets. This assortment of lacquer ware was not bound by utilitarian limits; to the contrary, it reveals many efforts at ornamentation. We find, for example, a wooden bow the body of which is of black lacquer, but which has one segment carved out and wrapped with red-lacquered birch bark. Some bowls have been lacquered

black on the outside and red on the inside or have bands of decorative figures around their surfaces. Again, articles made of bark sometimes have black-lacquer surfaces with figures in red lacquer.

Aside from the Korekawa finds, we can cite a comb and a basket from Numazu, Ojika-gun, Miyagi Prefecture; a basket from Matsumine, Akumi-gun, Yamagata Prefecture; a comb from Semboku-gun, Akita Prefecture; a comb from Namioka, Minami-tsugaru-gun, Aomori Prefecture; and a basket from the Shimpuku-ji, a temple in Saitama Prefecture.

Furthermore, ancient lacquer is found among the articles buried with the dead during the Period of the Ancient Burial Mounds (Fig. 55).

However, there are many problems concerning all this ware. For instance in the case of the Korekawa relics cited above, the finds are known to be from the later limit of the Period of the Jōmon Culture in Honshu, but there are conflicting opinions as to the actual date, which must be resolved by further archaeological research. That be as it may, the artifacts at hand are sufficient to assure us that Japanese lacquer goes back to ancient times.

We might note that among traditions concerning lacquer there is one from the *Kyūji Hongi* (*Annals of Ancient Matters*, a chronicle which is lost, but which is preserved in part in the *Nihon Shoki* and other later works), according to which the first leader of the clan of lacquer workers was Mimi no Sukune, who is said to have lived during the Period of the Emperor Kōan (traditionally said to have reigned from 392 to 291 B. C.), and who was the younger brother of Ōkikui no Mikoto, fourth-generation descendant of the deity Nigihayahi no Mikoto. Also, according to another ancient source, when Yamato Takeru no Miko, the famous warrior, was hunting at Akiyama, in Uda, he found a lacquer tree, the sap from which he had his servant Tokoishi no Ashini paint on toys. It is further said that he put this Tokoishi no Ashini in charge of the clan of lacquer workers.

II Asuka and Nara Periods (552-794)

After the introduction of Buddhism into Japan toward the middle of the sixth century, the lacquer craft, along with the other formative arts, progressed tremendously. The earliest remnant that we can offer from this period is the Tamamushi Shrine (Fig. 56. See also Painting I, Pl. 1.).

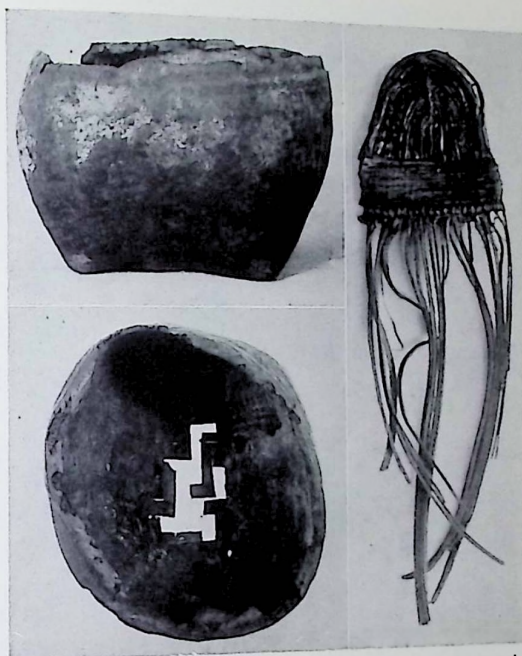


Fig. 54 Lacquered Basket. Excavated at Korekawa-mura, Sannohe-gun, Aomori Prefecture. Ancient Period.

Fig. 55 Lacquered Comb. Excavated at Dewa-mura, Higashi-Murayama-gun, Yamagata Prefecture. Ancient Period.

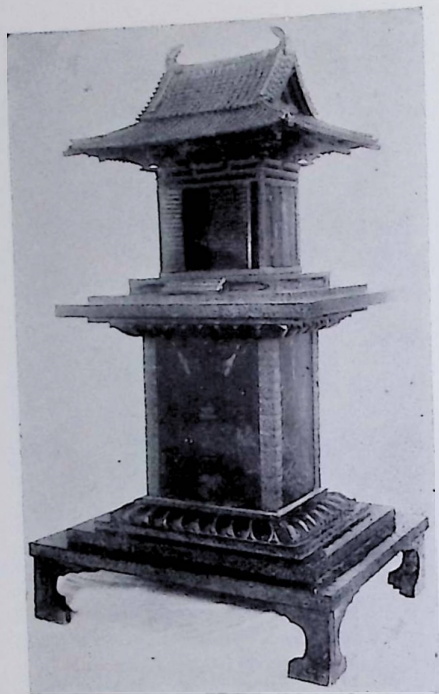


Fig. 56 The Tamamushi Shrine. Asuka Period.

This shrine is composed of a miniature palace hall mounted on a Sumeru Pedestal (See Glossary). The name Tamamushi derives from the rows of sheath-like wings of the *tamamushi* (*chrysochroa elegans*) found under the gilt metal openwork on the edges of the pedestal. The shrine is entirely in black lacquer, with pictorial decorations in red, yellow, and green lacquer. On the front doors of the miniature sanctuary appear images of devas, while on the sides there are bodhisattvas, and in the rear the picture of a "treasure" tope. On the front of the pedestal is a scene showing believers making offerings before a relic of the Buddha, and on the back there is a picture of Mount Sumeru, while the sides have scenes from the *jataka* stories, one representing the Bodhisattva sacrificing his body to hungry tigers and the other showing him sacrificing his body in order to hear the second part of

a philosophical stanza. The manner of expression in these paintings, far from being realistic, is decidedly fanciful. The drawing is in flowing curves, and the colouring consists simply of red, yellow, and green. Quite an ornate effect is attained through skillful distribution of these colours, however. It is of particular interest that in the scenes from the *jataka* stories the passage of time is indicated by showing the same human form at three successive moments—a technique which might be viewed as precursive to the mode of expression later favoured by scroll painters. In the trees, mountains, and rocks seen in these paintings one can recognize the tradition of the Six Dynasties Period of China, while in the device of leaving a slight space between outlines and surface colouring, there can be seen a connection with Chinese lacquer of the Han Dynasty.

Attention should further be given to the honeysuckle painted in lacquer on the upper part of the miniature hall and above and below the lotus petals of the pedestal (Fig. 56). This appears also on the openwork on gold-plated copper *ban* shown in Volume Four of this series (Plate 33), and, as stated there, designs of the same style are found not only in the relics of Pekché and China of the Six Dynasties Period, but even in faraway Greece. It is a motif that attests to a great stream of cultural intercourse during the ancient period.

It is true, of course, that the lacquer craft of the Nara Period was under the direct influence of China, both in techniques and in design patterns; however, at the same time, the development that took place in lacquer during that period was due not only to inspiration from abroad, but also to the systematization of government manufacture that occurred during the course of the Taika Reform of 645. By the Legal Code of the Taihō Period, published in 701, an Office of the Guild of Lacquer-workers (*Nuribe no Tsukasa*) was established in the Ministry of the Treasury along with the Office of the

Guild of Needleworkers and that of the Guild of Weavers. Also, in the Ministry of the Imperial Household there were a Woodworkers' Bureau (*Kodakumi no Ryō*) and an Office of Vessels (*Hakosuemono-tsukasa*), utensils produced by which seem to have been sent to the Office of the Guild of Lacquer-workers to be lacquered.

The system of land ownership and the tax laws of the Code of the Taihō Era provided for grants of land to the general public and for col-

lection of a grain tax into government granaries. Furthermore, a tract of land called a gardening plot was given to each household, and the people were made to cultivate mulberry and lacquer trees therein. Thus we can see that with the great rise in demand for lacquer for buildings, furnishings, Buddhist images, and so on, the government took steps to secure increased production of lacquer by law.

Not only were numerous types of lacquer ware produced in the Nara Period, but there

were also many varieties of materials, designs, and methods of production. In the first place, in making the body or frame for lacquered articles, wood and bamboo had been used from early times, but recent methods had also been transmitted from China, the most important of which were the dry-lacquer (*kanshitsu*) and the lacquered-hide techniques. The former had developed in China during the Han Dynasty under the name "cloth in layers" (*chia-chu*). As the Chinese name implies, layers of hemp cloth were affixed to a rough frame with lacquer, and when the body thus formed had dried, the frame was removed. This method was used not only for utensils, but also frequently for Buddhist statues (See pages 21-22 of Volume III of this series). The lacquered-hide method was similar, except that animal hide was used instead of cloth. The octagonal mirror-box in Plate 26 was made in this way. Since boxes made by either of these two methods lack the sharp corners and edges of those made of wood,



Fig. 57 Lacquered-hide Box. Sheet design showing birds and flowers. Nara Period.

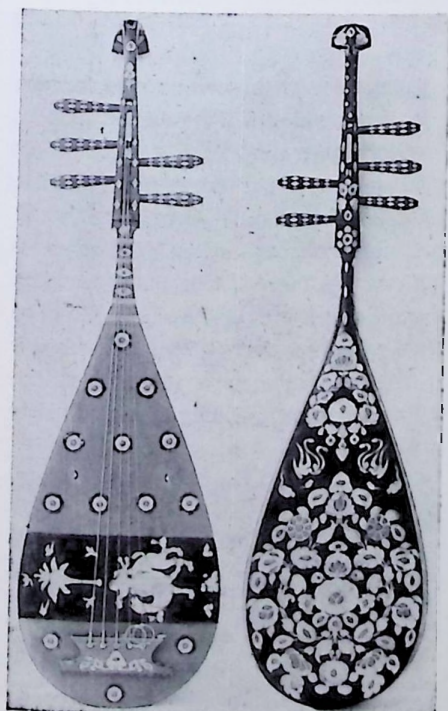


Fig. 58 Five-string Lute. Nara Period.



Fig. 59 Box for Jewelled Obi. Mother-of-pearl design. Nara Period.

they have a certain appealing softness, but because of the lack of freedom in form and of the comparatively large amount of time and bother involved, the two techniques were virtually abandoned after the Nara Period.

As for ornamentation, we find the "sheet design" (*hyōmon*), the mother-of-pearl (*raden*), the "oil colour" (*yūshoku*), the "gold and silver picture," (*kingin-e*), the "powdered gold," (*makinru*), and the well-known *makie* methods. The first, sheet design, called simply for cutting out the desired design in thin sheets of gold and silver, applying it to the lacquered surface, and covering it with additional coats of lacquer. Afterward the lacquer membrane was scraped or polished down to bring out the design (Fig. 57). This method was the most popular for lacquer ware during the Nara Period, and it was used for many varied utensils. The Japanese "mother-of-pearl" was a milk-white glossy variety made by polishing the shells of the chambered nautilus, the *yakugai* (a shellfish found in the South Seas), and other shellfish. It was cut and set in the wooden or lacquer base. In later times mother-of-pearl was frequently used together with the sheet design method explained above. In the period of which we are speaking, however, mother-of-pearl, while often employed in objects made of red sandalwood, was rarely used on lacquer-base articles.

The "oil colour" method, by which oil was spread over the colour paste forming the design, was practised partially for the purpose of preventing fading or exfoliation of the pigment and partially because it insured easy attainment in colouring of the effect that was at the time frequently produced by placing tortoise shell over the colouring. The box in the Shōsō-in with pictures of birds and flowers (Fig. 60) is coloured in red, yellow, white, purple, green, and ultramarine blue, and it has cut metal foil decorations here and there. The whole surface is in oil colour, and the effect is quite beautiful. Among the treasures of the Shōsō-in, there is a work that has usually been spoken of as a "lead-oxide painting" (*mitsuda-e*, a type of oil painting, the pigment to which is added a mixture of tung oil and lead oxide); however, while more research on the subject is needed, the theory that this is actually an oil colour painting is now widely accepted.

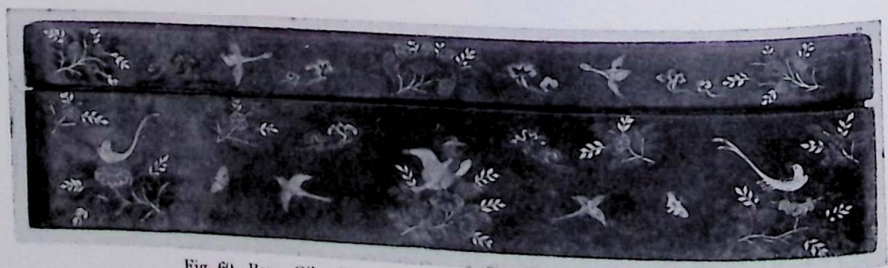


Fig. 60 Box. Oil colour picture of birds and flowers. Nara Period.

By the "gold and silver picture" technique, powdered gold or silver was mixed with glue, and the painting drawn with this mixture (Plate 26). Since this is ultimately the same as painting with pigment, the brush can be active and free, but there is much danger of exfoliation. In the case of



Fig. 61 Sheath for a Chinese-style Sword (Detail). Ornamentation in gold, silver, and gems. Nara Period.

the "powdered gold" method, coarse powdered gold is mixed with lacquer, and after the painting made with this mixture has dried, the surface is re-lacquered and polished. The only example of the use of this method is the sheath for a Chinese-style sword with gold, silver, and jewel ornamentation, found in the Shōsō-in (Fig. 61).

The *makie* is made by spreading powdered gold or silver on a drawing done in lacquer, or directly on the foundation coat of lacquer, before the latter has dried. The results resemble those of the powdered gold method, but the technique is slightly different. The oldest example of the *makie* is found on an arrow preserved in the Hōryū-ji. The silk wrappings at the head and butt of the arrow were coated with lacquer, and gold filings were sprinkled on it. This technique is probably what is meant by the term "sprinkled dust" (*chiri-makie*) found in documents of the subsequent period. There is also in the Shōsō-in a box with a base made by the dry-lacquer method and an arabesque design of flowers and plants done in polished silver *makie* over which oil colour has been added (Fig. 62). This has traditionally been referred to as "the box with lacquered-hide base and lead-oxide painting," but the current consensus is that the design is a *makie*.

The gold and silver picture, powdered gold, and *makie* methods seem to be closely related, but their origins are as yet obscure. We can only point out that as compared with the gold and silver picture, which comes off easily, and the powdered gold picture, which is hard to draw because of the thick lacquer and powdered gold mixture employed, the *makie* is relatively both durable and free in expression. For this reason, from the Heian Period on, the *makie* was the only one of the three techniques that underwent a characteristically Japanese development.

The variety of materials and the corresponding variety of techniques employed in the Nara Period are without comparison in later times. Furthermore, during this period,



Fig. 62 Box. Makie Arabesque. Nara Period.

these numerous materials and techniques were not merely used separately, but were at times used in combination on the same utensil, with beautiful ornamental effect. For example, among the treasures of the Shōsō-in there is a box for a jewelled belt (Fig. 59) that has a gold arabesque done by the sheet design method with inlaid mother-of-pearl flowers surrounding it. The centres of the flowers are of inlaid crystal and underneath them is colouring. Inside this beautiful container there is a lining of splendid *ungen* brocade.

Along with the numerous lacquer techniques of the Nara Period, there was great variety in design patterns, as can be seen from the collection of lacquer ware among the treasures of the Shōsō-in. Many different shapes were also used, and there is rich variation in the principal subjects and general composition of ornamental designs. The pair of birds on the lotus flower seen in Plate 26, as well as the phoenix and pearl-string figure seen on the lacquered-hide box in Figure 57 and the animals among the flowers on the same box, seem to be Persian motifs that effected changes in Chinese artistic styles.

III Heian Period (794–1185)

One supposes that in the early Heian Period (794–894) the lacquer styles of the Nara Period remained more or less in vogue; however, while an abundance of actual articles have been preserved from the Nara Period, there are virtually none from this part of the Heian Period. There is, therefore, no way of really knowing what the lacquer of the age was like. Nevertheless, an examination of documents of this era reveals that lacquered-hide and dry-lacquer bases were still in use, as were sheet design, mother-of-pearl,



Fig. 63 Box for Documents. Makie showing Kakivaka birds and hōsōge. Heian Period.

gold and silver picture, and other traditional modes of ornamentation. Also, it can be seen from the *kasaya* (priestly robe) box with *hōsōge* pattern in the Nezu Museum of Art, Tokyo, the single known relic of sheet design decoration from this period, that shape and design continued to be more or less in the Chinese manner. However, there are almost no examples from the late Heian Period (894–1185) of the traditional gold and silver picture style or of the lacquered-hide and dry-lacquer frames, and the sheet design and mother-of-pearl of this later epoch are completely Japanese in flavour. It is evident, therefore, that during the early Heian Period the Chinese styles were in the process of being discarded, or, in some cases, converted into native styles.

It is only natural that simultaneously with the Japanization of the various Chinese lacquer techniques, the indigenous *makie* underwent a great development. Along with sheet design, mother-of-pearl inlay, and lacquered-hide boxes, a catalogue of articles

in the Ninna-ji in Omuro, dated Tenryaku 4 (950), lists a large number of gold and silver *makie* boxes. Among them there is one described as being a *makie* box with rims of pewter (*byakurō*, an alloy of tin and lead) around the edges and a brocade lining. We can infer from this list that the *makie* had become very popular; however, in the early Heian Period records prior to this one, the word *makie* is rarely found.

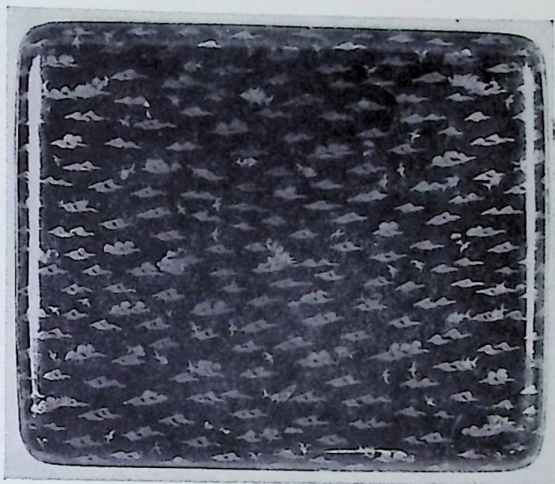


Fig. 64 Kasaya Box. *Makie* with kaibu design. Heian Period.

It is from around this Tenryaku Era (947-956), that is to say the early part of the late Heian, or Fujiwara, Period, that we begin to find existing samples of the *makie* of Heian times. The earliest one is the document box with *hōsōge* design (Fig. 63) in the Ninna-ji. This container is known by the name "Thirty-quire Document Box," because there are deposited in it thirty quires of excerpts from Shingon Buddhist writings brought back from China by the great priest Kūkai. Thanks to documentary evidence, we know that this box was made in Engi 19 (919). It is the oldest extant *makie* of certain date. The base was made by the dry-lacquer technique that had been popular in the previous period; that is to say, layers of hemp cloth were placed on a rough frame and the whole solidified with lacquer. As stated above, this method was almost never used after the beginning of the Fujiwara Period, and aside from the present example there are only two existing samples, namely, the sacred jewel (*hōshu*, a jewel the possessor of which can, according to Buddhist lore, receive anything he desires) box with *hōsōge* design in *makie*, also in the Ninna-ji, and the sutra box with a lotus arabesque in the Jingū-ji (Fig. 65). The present document box has a burnished *makie* (*togidashi makie*, in which coats of lacquer are added to the surface after the powdered gold and silver forming the design have been sprinkled, and the design brought out by polishing) design in gold and silver on a background of the



Fig. 65 Sutra Box. *Makie* with lotus arabesque. Heian Period.

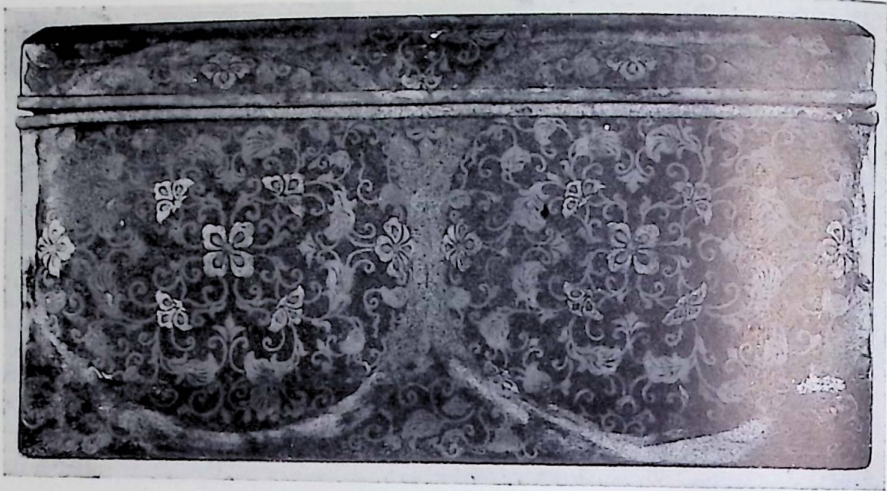


Fig. 66 Sutra Box. Makie with hōsōge design. Heian Period.

heijin type (literally, "even dust"—it consists of a rough sprinkling of gold dust covered with a coat of lacquer, which is polished after drying). The design shows Kalavinkas (one of the six kinds of birds in the Buddhist Paradise; its tones are said to be matchless) and other birds and butterflies amid *hōsōge*. Inscribed in the middle of the lid are the words "Box for the writings on the Law brought back from China by the Original Shingon Acarya Kūkai." In this box the vertically and horizontally symmetrical composition seen in the design and the form of the birds and butterflies retain to some extent the appearance of Nara Period works. However, when it comes to the sacred jewel box in the same monastery, not only the figures, but even the *hōsōge* have been simplified, and, while the *hōsōge* on the document box is a complicated pattern of grapevines, peonies, and so on, similar to those of its type of the Nara Period, that on the sacred jewel box is abbreviated and relatively uncluttered. In a *makie* sutra box in the Enryaku-ji (Fig. 66), which dates from a slightly later period, roughly during the eleventh century, the *hōsōge* has been completely formalized and systematized. This sort of change represents one element in the shift from Chinese to Japanese fashions.

The *kasaya* box with *makie* design in Figure 64 is a work of about the same period as the sacred jewel box in the Ninna-ji. It is famous as the container of a *kasaya* brought back from China by Kūkai. The shallow overlapping lid has rounded corners, and, like the document box in the Ninna-ji and the sutra box in the Jingū-ji (Fig. 65), it is flat on the top. The outer surface of the box has waves done in silver and fabulous fish in gold on a background of black lacquer with an overall coating of powdered gold and silver (*heijin*). This wave and fish design is called *kaibu*, a term of uncertain origin. In the *O-kagami* (a chronicle of the Heian Period) there is a passage which says: "This Kazan-in was a man of elegant tastes... He saw the ink-stone box and had *kaibu*, Mt. Hōrai (a utopian island), and men from the country of long arms and legs (another mythical locality, where the people are supposed to have had arms that reached to the same sort as the one we have been describing. Another article, which, like the present illustration, preserves something of the style of the previous period, is the sutra box with *makie* depicting meritorious deeds of the Buddha, shown in Plate 27.

Lacquer products were gradually shifting from Chinese to Japanese fashions all during the period of transition from the early Heian Period to the Fujiwara Period, and by the eleventh century, when the power of the Fujiwara family reached its acme, lacquer ware presented a purely Japanese aspect. This change was accompanied by great technical improvement as well. We should particularly note that the purely native style that appeared in these times remained thereafter the distinguishing feature of Japanese lacquer products.

The high point that arrived in the lacquer craft during the late Heian Period was, needless to say, largely due to the esthetic life of the nobility of the age. Their gracious living and the religious faith that accompanied it called for going to all expense to obtain beautiful furnishings for rooms, fine articles for everyday use, and gorgeous Buddhist trappings. Graceful *makie* and mother-of-pearl articles met with their particular approval, and the demand for these products was at a peak. Accordingly, techniques improved, the scope of production broadened, and many new kinds of articles appeared. Halls were built in which "the railings were made of aloes-wood and red sandalwood and were decorated in the same style as comb-boxes of *makie* with mother-of-pearl"; and we frequently read such things as that "the frames of the screens and folding screens were all decorated with *makie* and mother-of-pearl" (From the *Eiga Monogatari*, an account of the most flourishing times of the Fujiwara family). The ornamentation of the room furnishings can be seen in scroll-paintings illustrating the *Tale of Genji*. Also, the famous Phoenix Hall of the Byōdō-in in Uji remains as an example of the use of *makie* and mother-of-pearl inlay for architectural decoration of the sort mentioned in the passage just cited from the *Eiga Monogatari*. The entire Sumeru altar (See Glossary) of that temple is decorated with mother-of-pearl on a background of powdered gold. Again, in the Golden Hall of the Chūson-ji, a monastery in Hiraizumi, which dates from the twelfth century, not only the Sumeru altar, but the round pillars, the trabeations, the beams, and even the beam-supports of the adytum are decorated with *makie* and mother-of-pearl. They stand today as a reminder of the esthetic sense of the Heian Period.

We must note that as a result of this flowering of the lacquer craft, the fame of Japanese lacquer spread overseas, where its classic beauty was highly treasured. In Eien 2 (988), for example, the Tōdai-ji priest Chōnen sent his disciple Kain to China with gifts for the Sung Emperor, which are recorded in the section on Japan in the History of the Sung (*Sung Shih*). There it is stated that in addition to typically Japanese products such as cypress folding fans and folding screens with Japanese paintings, the presents included an ink-stone box, a fan box, and a cosmetics kit in gold and silver *makie*, as well



Fig. 67 Interior of the Golden Hall of the Chūson-ji, Iwate Prefecture. Heian Period.

as a flower-shaped box, a comb-box, a desk, and a saddle all having mother-of-pearl inlay. Later, Nenkyū, who had gone to China with Jakushō, a disciple of the famous Genshin, returned to Japan in Chōwa 4 (1015) on the occasion of the rebuilding of the Ta-tz' ss one of the monasteries on Mt. T'ien-t'ai, and collected contributions



Fig. 68 Zither (Sōnokoto). Makie of flowing water. Heian Period.

for the project. At that time Fujiwara Michinaga donated a mother-of-pearl and *makie* cabinet and a *makie* box for clothing, while Fujiwara Sane-yori gave, among other items, a saddle decorated with mother-of-pearl inlay.

These various articles were exported not only to China but to Korea. In Enkyū 5 (1073)

for example, a mother-of-pearl saddle and *makie* articles, including mirror boxes, ink-stone boxes, and tables, were sent to the royal house of that country. It is of particular interest that mother-of-pearl articles were sent overseas together with *makie*. Their presence among the exported articles attests to the fact that, while the mother-of-pearl technique had been imported from China, the Japanese products now surpassed in quality even those of the continent.

In summing up the special features of the purely Japanese-style *makie* products of the late Heian Period, it might be said first that they were simple in form and relatively simple in construction. They were rich in balance and harmony among sections, and, as a whole, they were trim and tasteful. A beauty of form unique to this period is to be found, for example, in the fine physical proportions of the boxes, as well as in the gentle curve of the lids and the corresponding bulge of the sides (See Plate 29).

As for decorative designs, the special characteristics are neatness and grace, representing a great departure from the slightly busy or showy Chinese style of the past. Also, there is noticeable a decided trend toward a realistic pictorial approach to nature in place of the earlier artificial treatment, whereby natural objects had been arranged in complicated patterns, or distributed about regularly, or converted



Fig. 69 Sutra Box. Makie showing the Krkara dragon. Heian Period.

into highly stylized motifs. The new pictorial patterns were common to all the crafts of this period, but they underwent a particularly pronounced development in the case of the *makie*, for the simple reason that that mode of expression has the same plasticity as painting. The pictorial treatment continued in later eras to be an outstanding quality of the *makie*. We can cite as typical pictorial designs of this epoch the *makie* showing plovers in a marsh found on a small Chinese-style chest (*karabitsu*) in the Kongōbu-ji of Mount Kōya (Pl. 28) and the lotus pond *makie* on a sutra box in the Kongō-ji (Fig. 70).

The *makie* on a sutra box in the Oku-no-in of the Taima-ji (Fig. 69) is also in the pictorial style, but the subject, instead of being from nature, is the mythical Kōkara dragon (a representation of Fudō Myōō, the sword being the object held by that deity in his right hand, and the dragon symbolizing the rope held in his left hand) with two young attendants, Seitaka and Kongara. The light, facile, brushwork and the skilful distribution of the gold and silver powder call to mind the charming Buddhist colour-paintings of this period.

These various developments in designing are due largely to the progress that was being made in the technical execution of the *makie*. The burnished *makie* of the Heian Period was ordinarily made with gold and silver filings, and as technical improvements were made, this metal powder became finer and finer. Moreover, with the appearance of the so-called pale-gold powder (*aokin-fun*), a gold dust given a pale cast by the addition of silver powder, designing was able to attain an even more refined artistic effect than heretofore. On the cosmetics kit with mother-of-pearl and *makie* design of wheel segments, shown in Plate 29, a subtle colour effect was achieved in the lines suggesting flowing water by alternate use of gold and pale-gold powder. A softer tone can be produced by combining gold with pale-gold than by combining gold and silver, and still more delicacy can be



Fig. 70 Sutra Box. Makie showing a lotus pond. Heian Period.



Fig. 71 Chinese Chest (Karabitsu). Heian Period.

obtained by shading the background—that is to say, by spreading the metal powder more thinly in some places than in others (*maki-bokashi*, “graduated sprinkling”). As for background colouring, together with the *heijin* method mentioned above, by which powder was scattered thinly over the surface, the *ikake-ji* method came into wide use. This latter was like the *heijin* method except that the gold powder was poured on much more densely, thus giving added brilliance.

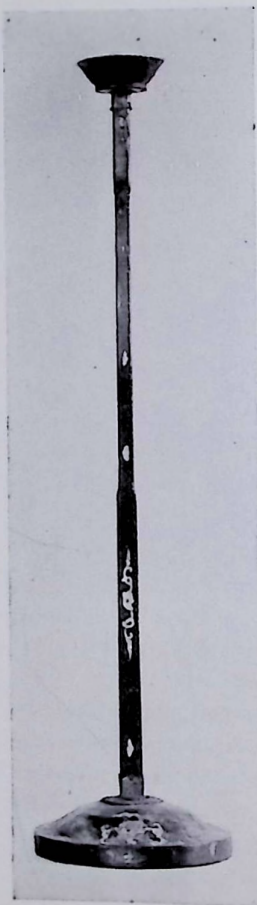


Fig. 72 Lamp Stand. Mother-of-pearl. Heian Period.

Mother-of-pearl and sheet design decoration continued to be used, and, as stated before, the former took on a new uniquely Japanese appearance. Moreover, the warm colour tones of mother-of-pearl harmonized so well with the *makie* that the two were frequently combined. The saddle with peony design (Pl. 32) in the Shirayama Hime Shrine of Ishikawa Prefecture, and the saddle with a horned owl in an oak in the Eisei Library are examples of the use of mother-of-pearl alone. On the other hand, the Chinese chest with circular figures preserved in the Hōryū-ji (Fig. 71), as well as the table with *hōsōge* design (Pl. 31) and the lamp stand with arabesque (Fig. 72), both in the Daichōju-in, are decorated mainly with mother-of-pearl, but have *heijin* backgrounds. It should be noted particularly that in the case of the Chinese chest in the Hōryū-ji the coating of gold powder has been made denser inside the circular figures so as to make them stand out. The classic example of *makie* with mother-of-pearl is the cosmetics box with design of wheel segments seen in Plate 29. Here a truly beautiful ornamental effect has resulted from skilful distribution of the mother-of-pearl inlay. As an example of mother-of-pearl on an *ikake-ji* background, there is the sheath of the sword with an open-work handle in the Great Kasuga Shrine (Fig. 73). The picture shows a cat and a sparrow in a bamboo tree. The mother-of-pearl has been very cleverly handled, and the crouching form of the cat preparing to pounce on the bird, is splendidly portrayed. The use of blue glass inlay to make the spots in the cat's fur is rare. In fact, although there is mention in historical writings of the use of blue and yellow

glass in *makie* and mother-of-pearl pictures, this sheath is the only existing illustration of the practice.



Fig. 73 Sword Sheath (Detail). Mother-of-pearl on an *ikake-ji* background. Heian Period.

Aside from the relics cited above, we ought not to overlook the following: a zither-like musical instrument (*sōnokoto*) in the Great Kasuga Shrine with *makie* design of flowing water (Fig. 68); a *kasaya* box with *makie* showing the fabulous Mt. Hōrai, formerly preserved in the Hōryū-ji, but now in the Tokyo National Museum; a sutra box with *makie* showing a lotus pond, and the inner lid of a Chinese sutra chest with a Buddhist picture and an inscription dated Angen 2 (1176) in the Nanatsu-dera, a temple in Nagoya; and a small Chinese chest with *makie* design showing cranes with pine twigs in their beaks (a conventional pattern, known as *matsukui-zuru*) and an inscription dated Juei 2 (1183), held by the Itsukushima Shrine. In addition, we call the reader's attention to the following unusual articles: the bottle with a powdered pewter design of paulownia and bamboo, held by the Tamukeyama Shrine in Nara and shown in Plate 30; a worship dais (*raiban*) with round gentian figures, held by the Yasuda family; and the sword in the Itsukushima Shrine with flowers and birds in mother-of-pearl ornamentation, together with its sheath, which is of wood-grain lacquer. Among these the *sōnokoto* in the Great Kasuga Shrine in particular must be classed as a real masterpiece of Heian Period *makie*. Its design is a gold and silver *makie* showing plants, flowers, and running water, all done in the pure Yamatoe style, with easy flowing brushwork.

IV Kamakura and Muromachi Periods (1185–1333, 1333–1573)

The lacquer craft, which during the Heian Period had been an art for the nobility continued in the beginning of the Kamakura Period to be centred mainly around the Kyoto court and to preserve the styles of the previous period. However, we cannot but notice in this age the appearance of a certain new strength in the traditional forms of expression—no doubt a reflection of the all-pervading military spirit of the times.

One manifestation of this new forcefulness of expression can be seen in the shape of the ware. To the elegant forms of the previous era has been added a tautness which gives them an air of precision. Sharpness has

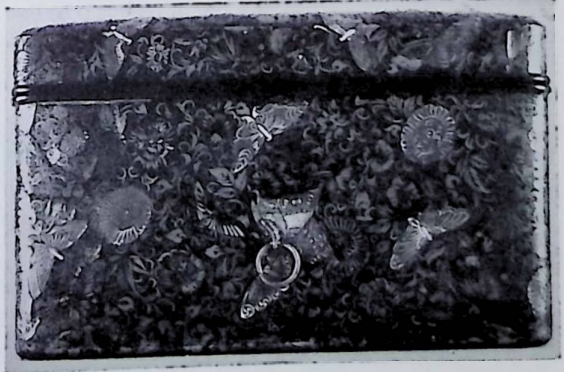


Fig. 74 Cosmetics Kit. Butterfly *makie*. Kamakura Period.

been added even to the soft contour lines. In the collection of the Ogura family there is a cosmetics kit which will serve as a good illustration (Fig. 76). Although it has a design of wheel segments done in mother-of-pearl on an *ikake-ji* background, such as we have seen before, the shape of the box itself differs from its Heian Period counterparts. In place of the softly curving top surface of typical earlier works, there is a taut curve bending abruptly up from the edges, and, in response to this, the bulge of the sides is more pronounced than before. Also, the height of the frame is now about five times that of the lid, and the handles are in a relatively low position, so that one gets an impression of firm stability.

The pictorial designs inherited from the previous era have become more realistic,

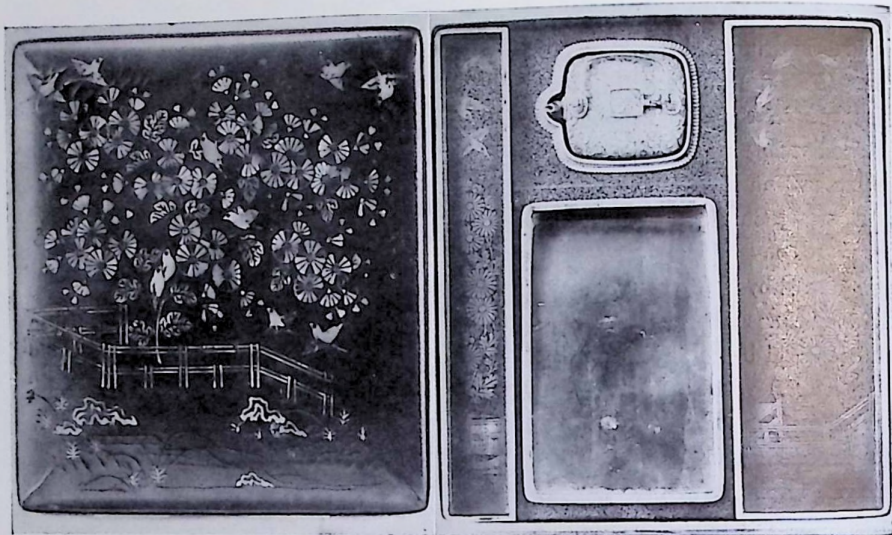


Fig. 75 Ink-stone Box (Lid and Inside View). Mother-of-pearl design of chrysanthemums and a fence on an ikake-ji background. Kamakura Period.

and, as a consequence, have gained in strength at the expense of softness. In the pictorial treatment of the previous age individually drawn items were somewhat categorised, and, even when the scene depicted was from nature, it was in the form of the "promised nature"—an attempt to recreate natural beauty symbolically. However, in the present period, the individual objects in the designs seem to have been sketched directly from nature, with the result that softness and romantic emotion give way to a kind of forceful, realistic sentiment. The new air is due largely to the current trend toward individualism and realism in painting, especially in the Yamato-e style, which was so intimately connected with the *makie*. However, in the broader view, the new aspect is only a stream in the tide of realism that was sweeping over the society of the time. The differences between



Fig. 76 Cosmetics Kit. Mother-of-pearl design of wheel segments on an ikake-ji background. Kamakura Period.

designs of the earlier period and of the present one can be best brought out by a comparison of two actual examples. The small Chinese-style chest shown in Plate 28 is typical of Heian Period designing. The ground, plants, flowers, birds, butterflies—in brief, all the elements in the painting have been given a decorative treatment, and the composition is comparatively simple. Contrast with this the *makie* cosmetics kit with a design of plum blossoms shown in Figure 78. Here we have a scene showing a flock of wild geese flying about a pond. The birds, the rippling water, and the single and double plum blossoms blooming on the shore are all copied from nature in an unhampered fashion with rich variety. The same contrast in the styles of the two periods can also

be seen in the plants and flowers that frequently adorn the under sides of box lids. We find such floral ornamentation on the lid of the cosmetics kit in Figure 111, which is from the Heian Period, and on that shown in Figure 77, which is from the present period. The figures in the latter case are much truer to nature, and it is interesting to note that more than twenty types of plants are represented, as opposed to only about seven in the earlier piece.



Fig. 77 Cosmetics Kit. (Inside of Lid). Mother-of-pearl on an ikake-ji background. Kamakura Period.

One of the important technical developments during the Kamakura Period was that silver powder fell almost completely out of use. During the Heian Period, combinations of gold and silver or of plain gold and pale-gold (*aokin*) had been frequently used with graceful artistic effect to soften the tone colours of the *makie*. However, in the Kamakura Period plain gold powder was used almost exclusively, so that the impression given is one of strength, rather than of finesse. Another development was the addition of the flat *makie* (*hira-makie*) and the relief *makie* (*taka-makie*) techniques to that of the burnished *makie*, which had been current since the previous period. In the case of flat *makie*, lacquer was applied to the design figures only, and after the gold and silver powder thus lacquered had hardened,



Fig. 78 Cosmetics Kit. Makie of plum blossoms. Kamakura Period

the surface was rubbed with charcoal and polished. The relief *makie* was made by a more advanced method, which called for making the design in relief with layers of lacquer and then applying the flat *makie* technique. This was the method used on the cosmetics kit with a design of plum blossoms (Fig. 78), to which reference has been made above. These new techniques seem to have developed along with the general trend toward realism, but they themselves became

the source of a kind of forcefulness in expression.

The manufacture of powdered gold also improved during the Kamakura Period, and powders ranging from very fine to coarse were produced. It more and more came to be the general practice to seek variety in tone colour through the use of powders of different fineness in the various sections of the design or through sprinkling them in such a way

as to obtain a *chiaroscuro* effect. New varieties of powder were produced, such as flake gold (*hirame-fun*), and the finely varied aventurine gold (*nashiji-fun*), both of which were used not only in the design figures, but in backgrounds. Furthermore, the powdered-gold surfaces began to be adorned with small squares of thin sheet gold (*kirikane*, or "cut gold") scattered here and there. As all these new techniques came into use, the *makie* of this period took on a really gaudy aspect, typified in the cosmetics kit with a design of butterflies in *makie* and mother-of-pearl, shown in Plate 34.

Aside from the example just mentioned, we ought to call especial attention to two other specimens, namely, the cosmetics kit in Plate 33, which has a *makie* depicting an autumn countryside, and the ink-stone box in Figure 75. This latter has an inlaid mother-of-pearl design showing a bamboo fence and chrysanthemums on an *ikake-ji* background with flaked gold pressed into it. The inside of the lid repeats the fence and flower design in burnished *makie*, while the water container fitted into the box has a gold and silver relief design of chrysanthemums. The ornamentation is further enhanced by repetition of the fence and chrysanthemum *makie* on the two small compartments inside the box. Two other examples of almost the same technique are the cosmetics kit owned by the Ogura family (Fig. 76) and another found in the Yamato Bunka-kan. The former has a mother-of-pearl design of waves and wheel segments on an *ikake-ji* background, while the latter is covered with a pattern of medallion-like circular figures (*fusenryō*) in mother-of-pearl.

In connection with works of the early Kamakura Period, we must not fail to mention the lacquered doors of the Taima Mandara Miniature Shrine in the Taima-ji, a monastery in Nara Prefecture. These, because of their great size and of the dedicatory inscription on them, are of great value to students of the period. The doors have three leaves on each side, more than three metres in height and nearly two metres wide, and the upper halves have majestic burnished *makie* depicting lotus ponds. This shrine was made in accordance with the will of Minamoto Yoritomo, the Shōgun Minamoto Yoritune (ruled 1226-1244) being the principal contributor. The lower halves of the doors have an inscription giving the names of the Princess Akiko (the identity of this lady and the reading of her name are uncertain), Minamoto Yoritomo, and others in whose memory the shrine was made, the names of Hōjō Yasutoki (military regent in the Kamakura government from 1224 to 1242) and others who had taken Buddhist vows, and, on the left side, the names of the craftsmen and the date Ninji 3 (1242). There is a great Sumeru Pedestal under the shrine which is covered with wood-grain lacquer and adorned with mother-of-pearl *hōsōge*. This has an inscription dated Kangen 1 (1243).

The most representative work from the late Kamakura Period is the cosmetics kit with plum blossom *makie* shown in Figure 78. As stated before, the design on this box is quite realistic, and the form as a whole clearly reveals the characteristics of the Kamakura Period in its tautness and solidity. There are containers in two layers inside the box, with burnished *makie* showing hills and rocks, pine trees, and wild geese flying around a pond. Furthermore, the box is equipped with various toilet articles decorated with *makie*. There are a mirror with a plum blossom design, together with its container, two rectangular boxes for tooth black, one square box for powder, and two round incense boxes. In addition there are a silver bowl, a comb with a mother-of-pearl design of plum blossoms, a rouge brush with a silver handle, a mascara brush with a silver handle, silver scissors, and silver tweezers. These contents furnish much information about the toilet

articles employed by the ladies of the Kamakura Period.

Other famous specimens of the late Kamakura Period *makie* are the cosmetics kit with a design of fan faces in the Okura Museum of Antiquities (Okura Shūko-kan); the cosmetics kit with a picture of plovers on the seashore, owned by the Nomura family (Fig. 79); and the cosmetics kit with a design of cypress folding fans in the Tokyo National Museum.



Fig. 79 Cosmetics Kit. *Makie* showing plovers on the seashore. Kamakura Period.

The techniques for employing mother-of-pearl advanced along with those of the *makie* during this period, and in addition to the designs consisting of mother-of-pearl on an *ikake-ji* background, exceedingly fine pictorial designs were done in mother-of-pearl alone.



Fig. 80 Saddle. Mother-of-pearl design depicting an evening shower. Kamakura Period.

Work of this kind is displayed to greatest advantage in saddles, such as the famous one in the Eisei Library (Fig. 80), which has a design inspired by a poem of the priest Jien (1155-1225). The poem, in which the poet laments his inability to communicate his feeling to his loved-one, says:

*Waga koi wa
Matsu o shigure ni
Somekanele
Makuzu-ga hara ni
Kaze sawagu nari*

Roughly translated, this means:
“(Though I weep tears of blood

in my heart, my love does not appear on the surface.) It is like the pines that are not dyed by the autumn shower, the wind rustling through a field of arrowroot.”

The design shows pines and arrowroot waving in the rain, with characters from the poem interspersed. It is astonishing how skilfully the hard, brittle, shell has been cut to size and shape and fitted into the irregular curves of the saddle. There is, moreover, another famous mother-of-pearl saddle, this one owned by the Asano family, which has a cherry-blossom design fully as beautiful and as skilfully made as the present example.

Another type of Kamakura lacquer is the well-known Negoro ware, which dates from about the Shōō Era (1288-1292). At that time priests from Mt. Kōya, the centre of Shingon Buddhism, moved to Naga-no-kōri in the Province of Kii (present-day Wakayama Prefecture) and took charge of the Negoro-dera, a monastery in that area. These priests made red and black lacquer eating and drinking vessels for themselves, and the name of



Fig. 81 Lacquered Food Container. Kamakura Period.

the monastery became attached generally to plain red lacquer utensils, although both red and black lacquer ware had been produced since early times. Most of the pieces of this sort are of ordinary regular shapes. One example of the type is the food container (Fig. 81) owned by the Suetsugu family. The outside surface is lacquered in red and black, and there is a red lacquer inscription on the bottom dated Tokuji 2 (1307).

As we move to the Muromachi Period, we find that art

in general has changed and taken on new styles in response to the influence of Chinese Sung and Yüan culture, particularly the cultural elements associated with Zen Buddhism. In the lacquer craft, too, new directions are evident even in the purely native traditions inherited from the Heian Period. These new trends became very apparent in the late Muromachi Period, around the time of the Shōgun Ashikaga Yoshimasa (ruled 1449-1474), when the fever of art appreciation grew especially high. This epoch is known to art historians as the Higashiyama Period, and the unique *makie* articles made during it are revered as "Higashiyama Products." Among those artisans employed by the Shōgun Yoshimasa to make lacquer was Kōami Michinaga 幸阿彌道長, who seems to have attempted to create new fashions by employing the famous painters of the day, for we read in the *Kōami-ke Densho* (*Biographies of the Kōami Family*) that he used the works of Nōami, Sōami, and Tosa Mitsunobu (See Painting II, pp. 9, 28, 64.) as under-paintings for his lacquer ware. Another *makie* master serving Yoshimasa was Igarashi Shinsai 五十嵐信齋, whose descendants, together with those of Michinaga, formed the central force in the

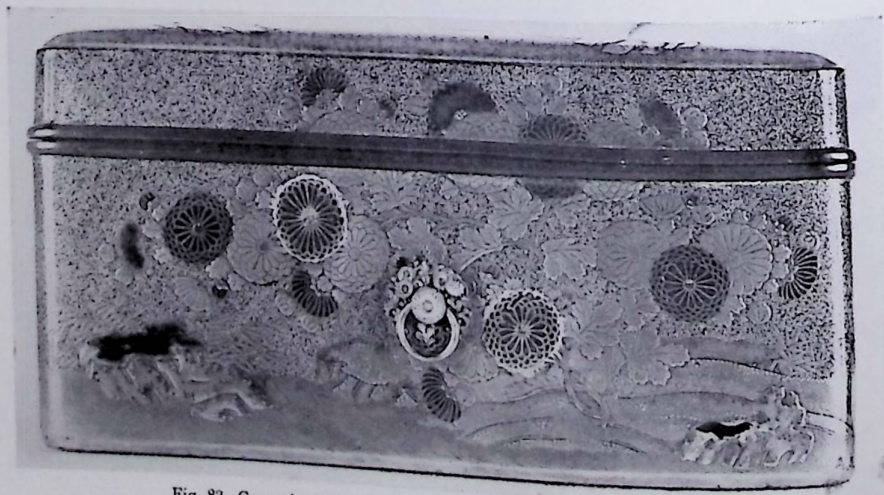


Fig. 82 Cosmetics Kit. Makie of chrysanthemums. Muromachi Period.

lacquer craft during the late Muromachi Period. Michinaga's successors were Michikiyo 道清 in the second generation, Munekane 宗金 in the third, Munemasa 宗正 in the fourth, and Munenori 宗伯 in the fifth.

During this period a great love for Chinese lacquer was abroad, and the degree to which it was employed and appreciated increased tremendously, as was the case with Chinese porcelain and textiles. Chinese-made wares (called *karamono*) were treasured as ornaments for houses of the upper classes and as implements for the tea ceremony. Among the many various lacquered articles mentioned in the *Butsu-nichi-an Kobutsu Mokuroku* (List of possessions of the Butsu-nichi-an, a hall in the Enkaku-ji of Kamakura) a catalogue written at the end of the previous era, there are trays, platters, censers, medicine caskets, chop-cases, and other items made in China by a variety of techniques, some of which are today known only by name. The best known and most important type mentioned, however, is the Chinese red relief lacquer (*tsuishu*), which is made by applying many coats of lacquer and carving the design in the lacquer itself. The amount of imported lacquer in this one temple is astonishingly great, and documents for the succeeding Muromachi Period contain a truly immense number of references to gifts of Chinese lacquer.

It is of interest that as large quantities of lacquer were being imported and were gaining great favour in Japan, *makie* and other Japanese products were being sent to China as tribute or as articles of commerce. Under such names as "table with sprinkled gold design," "box with drawing in gold powder," "brush box with painting in gold," "ink-stone box with sprinkled gold and sheet gold," and so on, this Japanese ware was treasured by the Chinese. The "sprinkled gold" refers to aventurine gold lacquer; "painting in gold," to *makie*; and "affixed sheet gold" to the so-called gold shell (*kanagai*) lacquer, which had designs cut from thin gold foil. Not only were lacquered articles sent to and fro, but the various techniques involved were exchanged. The red relief lacquer and gold outline methods were both brought to Japan from China, while it can be seen from Ming books that the *makie* method was imported to China.

As we view the new trends in lacquer styles during the Muromachi Period, it is

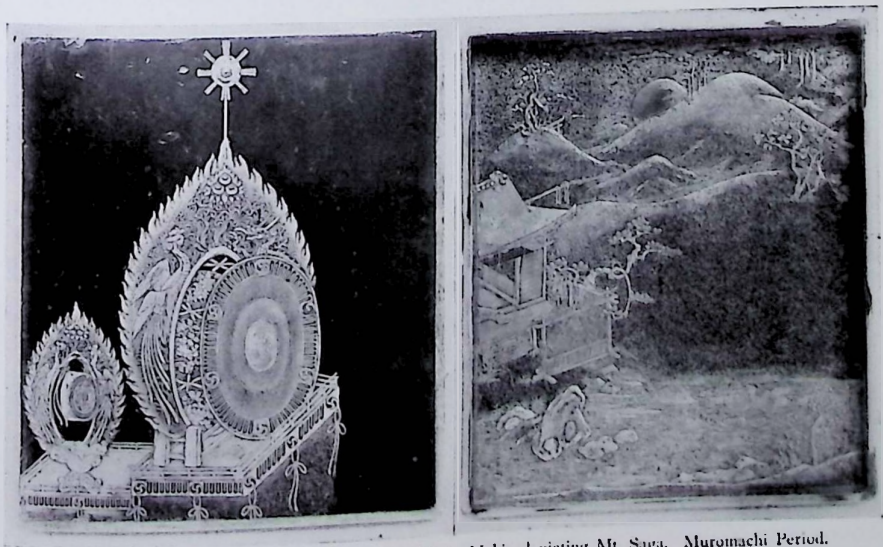


Fig. 83 Ink-stone Box (Lid, Outside and Inside). Makie depicting Mt. Saga. Muromachi Period.

evident first that, in point of shape, due to the impression created by Ming articles, new and different forms appeared to break the monotony of the traditional ones. The precision of the earlier period was modified by a certain rusticity, and much of the neatness and grace that were noted during the Kamakura Period was lost. This is true even in traditional creative forms, like the *makie* cosmetics kits, which do not appear to have undergone any direct influence from the Ming ware. The curve of the box tops as well as the bulge of the sides lost the tautness of the previous era, and contour lines became lax, while in height the five-to-one ratio that had been common was reduced to about three-to-one, so that the pieces appear to be lower and to have lost solidity.

As for *makie* designs, the delineation of the new "Chinese paintings" (*kanga*) of Japan and of the Sung and Yüan paintings on which they were modelled was partially incorporated into the traditional Yamato-e style, especially in the depiction of rocks, tree-trunks, and flowing water. The result was the creation of a forceful tone, full of rusticity. This effect can be seen in the boulders in the picture on the lid of the ink-stone box in Plate 36, where a hill known as Mt. Shio is portrayed.

Also, in this period designs as a whole became more complicated, and techniques accordingly became more refined, showing much more progress than in the previous period. We must note particularly the development of the relief *makie*. In the first place, in order to make the relief figures higher, it became the practice to mix a coarse powder made of yellow ochre with the raw lacquer and to apply this thickly before sprinkling the gold powder. Again, craftsmen began to combine the relief *makie* and the burnished *makie* techniques. We find an example of this method, described as "fattened burnished *makie*" (*shishiai togidashi*), in the treatment of the mountain in the *makie* depicting Mt. Otoko on an ink-stone box in the Tokyo National Museum (Fig. 84). Moreover, during this period powdered gold became available in a variety of size and shapes, and at the same time the use of cut gold and silver (*kirigane*), of the sheet gold figures of the ancient sheet design method, and of the slightly different gold or silver shell (*kanagai*; Fig. 86) showed considerable development. All in all, the techniques for making *makie* had become very elaborate.



Fig. 84 Ink-stone Box. Makie depicting Mt. Otoko. Muromachi Period.



Fig. 85 Ink-stone Box. Makie depicting Mt. Ogura. Muromachi Period.

Good examples of these period characteristics among early Muromachi works are the *makie* cosmetics kits belonging to the Great Kumano Hayatama Shrine in Wakayama Prefecture, the cosmetics kit owned by the Kamei family (Fig. 82), and the cosmetics kits with folding-fan *makie* in the Tokyo National Museum and the Maeda collection. The set of kits in the Great Kumano Hayatama Shrine were donated as religious treasures, and there is with them a catalogue dated the first year of the Meitoku Era (1390). Eleven of them have been preserved until the present, and the designs on them encompass a wide variety, including peonies, mandarin orange blossoms, mixed chrysanthemums, pines and camellias, pines and cockscomb, paulownia arabesque, plant and flower arabesque, and so on. Furthermore, since these kits are complete with their contents, they furnish us with valuable information concerning the everyday supplies and utensils of their day. The share of these articles that belonged to the Asuka Shrine, a branch of the Kumano Hayatama Shrine, is now held by the Cultural Properties Preservation Committee.

While cosmetics kits are relatively numerous among the relics of the late Kamakura and the early Muromachi Periods, in the late Muromachi Period ink-stone boxes are more frequent. We have already called attention to the fine ink-stone box with *makie* depicting Mt. Shio, held by the Cultural Properties Preservation Committee (Pl. 36). In addition to this, the Tokyo National Museum has an ink-stone box with *makie* showing Mt. Otoko in Kyoto, and the Nezu has three, of which two have pictures of Mt. Saga (Fig. 83) and Mt. Kasuga (Pl. 38), respectively, and the other has a design of the blossoms at Shirakawa (See Pl. 37). Other than these, the Okimoto family has an example with a *makie* depicting Mt. Ogura, and Mr. Kinta Mutō owns one with a picture of a beautiful bird amid cherry-blossoms (Pl. 40). The *makie* on all of these boxes display the unique characteristics of the Muromachi relief lacquer, except the one shown in Plate 37, which is a



Fig. 86 Censer. *Makie* suggested by the first song of birds in spring. Muromachi Period.

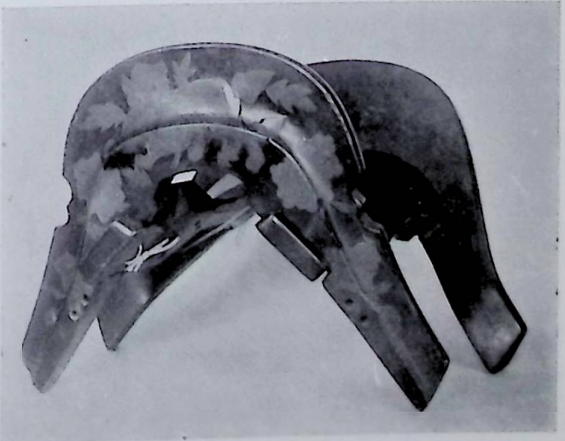


Fig. 87 Saddle. Sheet design of lions and peonies. Muromachi Period.

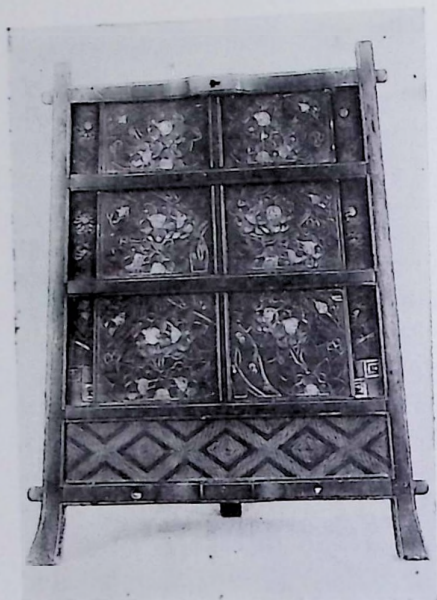


Fig. 88 Cabinet (Oi). Kamakura carving of camellias. Muromachi Period.

burnished *makie*. The two boxes showing Mt. Otoko and Mt. Saga were made in approximately the same manner, and the designs on both of them are of the poem-picture (*uta-e*) form; that is to say, the picture was suggested by a poem or song. The latter box, however, has on the outside the picture of a great drum, while the view of Mt. Saga is relegated to the inside of the lid. Curious combinations of subjects like these represent a trend peculiar to the Higashiyama Period *makie*. Both of these boxes seem to have been made by the Kōami school, and the ink-stone box with the bird in a cherry tree was also made by a Kōami, namely, Munenori, the fifth head of the house. The boxes showing Mt. Ogura and Mt. Kasuga, on the other hand, seem to be works of the Igarashi school.

During the Muromachi Period mother-of-pearl handiwork, which had boasted elaborate techniques in the Kamakura Period, tended to decline, and mother-of-pearl articles fell somewhat out of use, while a new Ming style employing thin shell was imported from China. Sheet design lacquer came frequently to be substituted for mother-of-pearl, even on the uniquely beautiful saddles discussed above. In the new medium, however, there are several fine saddles, such as the one held by the Maeda family, which has a design of lions and peonies.

Other styles in lacquer that were popular during this period are the "Kamakura carving" (*Kamakura-bori*) and the gold outline design (*chin-kin*, or literally, "sunken gold"). Both methods resulted from Chinese influence, and since their straightforwardness appealed to the tastes of the day, they came into widespread use. Kamakura carving was a method of imitating Chinese relief lacquer, by which lacquer was simply applied to wood carvings. It was employed in the Kamakura, and there exist examples from that time, such as the large incense container with a design of peonies shown in Plate 35, but it became especially popular in the Muromachi Period for incense containers and *oi* (cabinets carried by priests for books and religious articles; they had legs and doors). The *oi* in the Jigen-ji (Fig. 88) is in three levels, and the doors on each level have nicely composed designs

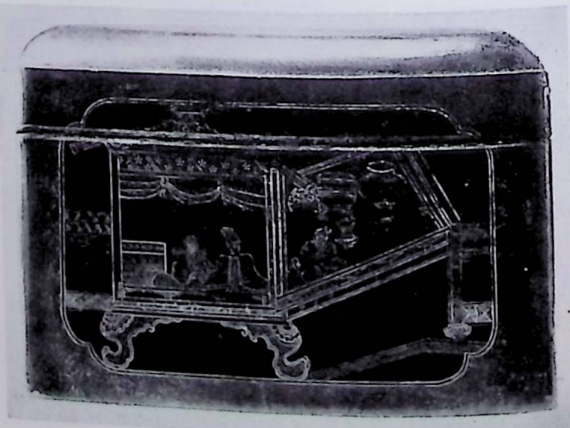


Fig. 89 Cosmetics Kit. Gold outline design of Mt. Hōrai. Muromachi Period.

of camellias. The background is in black, the flowers in red lacquer, and the leaves in green, while the flower stamens are made of gold foil. The carving is simple and strong, giving a unique flavour of properness not to be found in the refined Chinese carved lacquer.

Gold outline (*chinkin*) is made by putting strips of gold foil into fine lines carved with a needle-sharp instrument and filled with lacquer. The gold is placed on the outlines alone, cotton being used to press it into the grooves. In China this technique, known as "lance-gold" (*tsang-chin*) had been popular since the Sung Period (960-1279). During the Muromachi Period many articles made in this way were imported to Japan, where because of the simplicity of the technique they came to be widely imitated. The cosmetics kit with a design of the mythical Mt. Hōrai (Fig. 89), owned by the Tokyo National Museum, is a work of this period. The picture of Mt. Hōrai is on the lid, and the sides are decorated with people in houses, prawns in a marsh, shells on a shore, and so on. The depiction in these various designs and the high curve between the sides and the top of the box are both to be recognized as traces of the Ming style. The carving, it is true, lacks the facility of that of the delicate Ming products, but, in exchange, it has a simple, gentle tone.

V Momoyama and Edo Periods (1573-1614, 1614-1868)

With the arrival of the Momoyama Period, the lacquer craft, like the textile craft, adorned itself in new finery. In particular, the *makie*, eagerly sought after by the new warrior class because of its bright decorativeness, put the delicacy and grace of the Muromachi Period behind it and started down a new path toward outspoken gorgeousness. Considered from the point of view of the shape of the articles, the new lacquer ware was rich in variety—imported forms from Ming China, Korea, and Europe were employed side by side with Japanese forms dating as far back as the Heian Period—and it boasted not only strength, but elegance as well. In decorative design, the complicated depiction



Fig. 90 Cabinet for Poems and Letters. Makie of autumn plants. Momoyama Period.

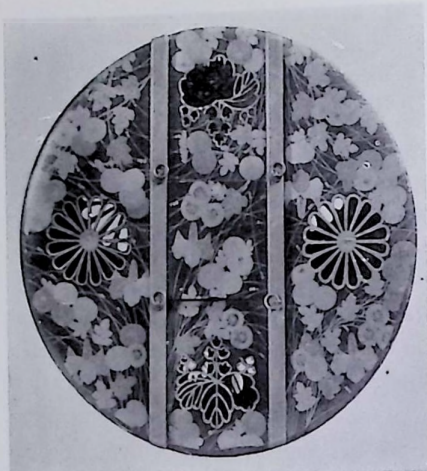


Fig. 91 Lantern. Makie of autumn plants. Momoyama Period.

of the previous period was discarded in favour of simplicity, and the Yamato-e treatment of such subjects as autumn plants blooming in wild profusion met with great favour. To enhance their decorative effect, chrysanthemums and paulownia designs were scattered boldly throughout the pictorial designs, and sometimes both gold *makie* and aventurine were used simultaneously on the same paulownia figure. The device of dividing designs into contrasting halves, in the same manner as that seen in the kimono shown in Figure 35, was enthusiastically attempted.

No attempt was made to exhaust technical resources, as had been the practice in the previous era. Rather, the simplest possible methods of gaining the desired effect were employed. Relief *makie* and burnished *makie* were used, of course, but flat *makie* was the principal form employed, emphasis being laid on the brushwork. Also, aventurine, which had hitherto been used only for backgrounds, came to be frequently employed on the design figures, as in the case of the paulownia figures mentioned above, this new use being known as "picture aventurine" (*enashi-ji*). Furthermore, there came into fashion the "untouched sprinkle" (*maki-hanashi*) technique, whereby, instead of covering the sprinkled gold with lacquer, which was later rubbed with charcoal and polished, the powdered gold was left as was. In relief *makie*, the "brushed gold method" (*makiabise*, literally, "heaped-on gold"; a method whereby the powder was placed around the figure and swept or brushed onto it) was used. At times shell gold (*kanagai*) was affixed to the under-painting, and at others hairline carving was added to the picture with needle-like instruments. All of these various techniques were widely practised during this period.

The most typical kind of Momoyama Period *makie* is that called the Kōdai-ji *makie*, the name coming from that of a temple in the Higashiyama District of Kyoto. This temple was constructed by Kōdai-in, the widow of Toyotomi Hideyoshi, on the remains of the Fushimi Castle, which she had moved to the present location in Keichō 10 (1605). At present the Founding Hall (*Kaisan-dō*) and a shrine that houses wooden statues of Hideyoshi and his wife are still standing. The leaves of the door to the black-lacquered shrine that holds these statues are



Fig. 92 Spice Jars. Makie of plants and flowers. Momoyama Period.

decorated back and front with *makie* showing pampas grass and chrysanthemums on the one hand and paulownia, pine, and bamboo, on the other. The steps of the Sumeru altar on which the shrine stands have *makie* of flowers floating on water.

Slightly before the Kōdai-ji was built, Hideyoshi's son, Hideyori, constructed the Hall of Worship of the Tsukubusuma Shrine from remains

of the same Fushimi Castle. The two columns of the adytum of this building are decorated with gold and silver *makie* showing pampas grass leaves and chrysanthemums on one column and wistaria and pine on the other. Also, the frame of the upper platform has designs of shells and seaweed and of paulownia leaves.

The above two *makie* are both masterpieces of the Momoyama Period, but since the Kōdai-ji has, in addition to the door paintings, a group of *makie* articles of the same type, said to be bequests of Hideyoshi and his wife, the name of that temple became attached to this particular type of Momoyama Period lacquer. There are ten varieties among the *makie* articles in the Kōdai-ji: a case for documents, a sword-rack, a towel-rack, a head-rest, trays and bowls, a *temmoku* stand (that is, a stand for *temmoku* tea utensils), a water pail, a *sake* bottle, folding chairs, and a Chinese-style chest. The document cabinet with *makie* of autumn plants, shown in Figure 90, is one of the pieces. The deep cover, the body, and the drawers are all covered with brilliant plants in various colours. Such touches as the openwork in the lantern with floral *makie*, shown in Figure 91, and the plum-blossom shape formed by the five earthenware *makie* spice containers around the small jar in Figure 92 strike one as being quite stylish. The shape of these spice containers, incidentally, was perhaps suggested by Korean ceramic cosmetics containers.



Fig. 93 Tray. *Makie* showing pampas grass and folding fans. Momoyama Period.



Fig. 94 Container for the Host. *Makie* of grapes. Momoyama Period.



Fig. 95 Backgammon Board. Makie showing Kiyomizu Temple. Momoyama Period.

There are also fine samples of Kōdai-ji *makie* preserved in places other than the temple itself. For example, the Tokyo National Museum has an eight-legged table with *makie* showing autumn plants (Pl. 42), while the Tsushima family has a reading stand with a similar design (Pl. 41), and the Nakano family has a tray with a design of fan faces and pampas grass (Fig. 93), all of which are excellent illustrations of the style. The picture on this last example, with its small fans amid great leaves, is extremely bold in appearance.

While the Kōdai-ji *makie* is most typical of Momoyama works in that form, there is another group of articles, called "Southern Barbarian" *makie* which directly reflect the contacts with European culture that took place in this period, and which represent a curious side of the *makie* of the age. Among these items, there are some that show the Portuguese or other "Southern Barbarians," as the Europeans were called, others that have lately imported European elements in their designs, and still others that were made under the guidance or on the order of Europeans. The saddles shown here in Plate 43 and Figure 96 are of the first category, while the container for the Host shown in Figure 94 and the backgammon board with *makie* depicting the Kiyomizu Temple in Figure 95 are examples of the remaining two. The first of these latter two articles is one of the rare *makie* relics connected with the spread of Christianity in Japan during the Momoyama and early Edo Periods. On the cylindrical top appears the insignia of the Society of Jesus, a nimbus containing the letters IHS, while on the sides there are grapevines done in gold flat *makie* and silver picture aventurine (*enashi-ji*).



Fig. 96 Saddle. Makie depicting "Southern Barbarians." Momoyama Period.

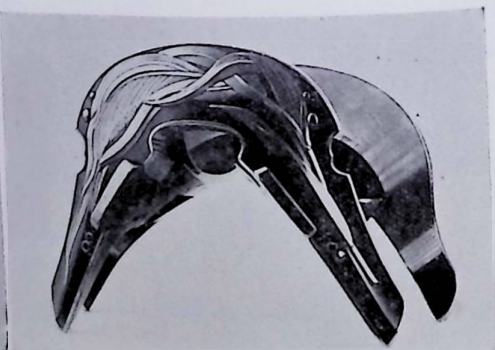


Fig. 97 Saddle. Makie showing rushes and ears of grain. Momoyama Period.

In places there are inlaid fragments of blue shell, after the Korean manner, and the entire design has been coated with an oily substance. The backgammon board was probably made under the guidance of a European, and some of its kind may have later been sent to Europe, for one finds in records of the period that lacquer articles designed for export were produced in Kyoto.

It seems hardly necessary to add that along with the above two new trends in lacquer ware, the production of works in the traditional style continued. In the Tokyo National Museum, for example, there is a saddle with *makie* showing rushes and ears of grain (Fig. 97), which is famous because the under-painting was by Kanō Eitoku 狩野永徳. In this case, the traditional relief *makie* technique was employed, the plants being brought out strongly and clearly. Another example, also in the Tokyo National Museum, is a cabinet showing three monks laughing by the side of the Hu Creek (Fig. 99; on this design see Kokei Sanshō in the Glossary). On the top there is a plum tree, and on the uppermost shelf, the picture of the three laughing monks. A turf fence stretches across the front doors of the enclosed section of the middle level and the door on the lower right side, while on the right half of the middle shelf and the right side of the compartment are incense containers. On the bottom shelf there is a picture of a censer in the form of an *akoda* melon (a pumpkin-shaped melon about six inches in diameter, no longer grown; the censer in Figure 86 is of the shape intended by this term). According to the *Kōami Keizu* (*Genealogy of the Kōami Family*), this form of cabinet was called an "Oribe" cabinet, the pattern having been set by Kōami Chōgen 長玄 (1572-1607), younger brother of Chōen, the seventh head of the house, when Chōgen made one of the type for the tea-master Furuta Oribe. Several examples of the Oribe cabinet exist, but this one seems to be closest to the original style.

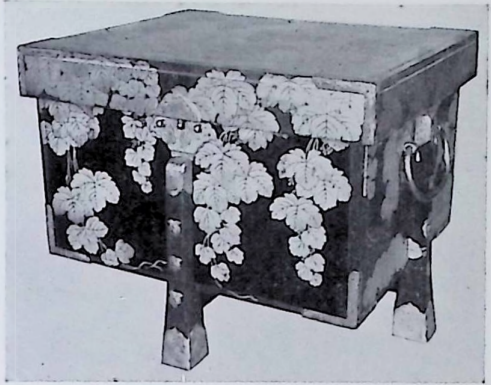


Fig. 98 Chinese Chest (Karabitsu). Makie of ivy. Momoyama Period.

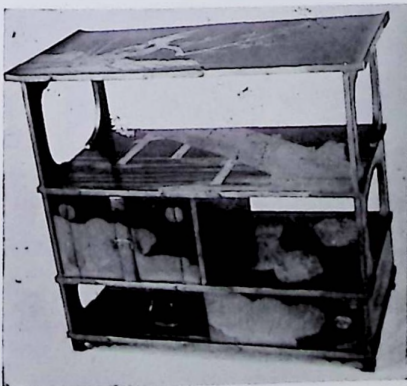


Fig. 99 Cabinet. Makie showing three priests laughing by the Hu Creek. Momoyama Period.

Aside from the *makie*, the lacquer painting and the lead oxide, or oil, painting were frequently used in the Momoyama Period. The lacquer painting, after having appeared briefly during the Asuka Period in the Tamamushi Shrine, had almost disappeared in subsequent times, but now it was resurrected. The revival seems to have resulted from a stimulus given by the gorgeous colour paintings of the age as well as from the influence of Chinese lacquer and oil paintings. The special features of the lacquer can be seen in the free depiction of the dragon-fly and water plantain on the tray shown in Plate 44 and owned by the Yoshino family.



Fig. 100 Tray. Oil painting of a Chinese lady. Edo Period.

The tray with a lacquer painting of a sailboat (Pl. 45), owned by the same family, dates from slightly later, around the beginning of the Edo Period.

Being even freer from the standpoint of colouring than the lacquer painting, the oil painting gives a different effect from the former. The tray in Figure 100, held by the Tokyo National Museum, shows a Chinese lady drawn in a variety of oils.

With the coming of the Edo Period, the free shapes, the fresh new designs, and the simple techniques of the Momoyama Period were further polished, and a sort of perfection was achieved. Particularly noticeable is the emergence of an intellectual approach

in the composition of designs. Good illustrations are found in the squirrel and grape pattern seen on the nest of boxes for cakes (*jikiri*) in Plate 47 and in the picture of a net being dried, which appears on the cabinet seen in Plate 48. In each case sensible care has been exercised in the splendid composition, which is, as a result, extremely well suited to the form of the article. During the early Edo Period one finds *makie* even on bands for tying the hair, powder brushes, pipes, and other seemingly untoward objects. Frequently the designs seem to have been thrown on nonchalantly, but yet to be utterly faultless. They attest to the excellently planned designing of the age.

The high point of this polished intellectual planning is perhaps to be seen in the Kōetsu *makie*. Hon'ami Kōetsu 本阿彌光悦 (1558-1637) is known to have been a genius in painting, calligraphy, and in ceramics. In *makie*, too, he seems to have possessed keen sensibilities. However, while it is certain that he himself tried his hand at Raku tea bowls, there is some doubt as to whether he actually made *makie*. Nevertheless, he at least seems to have devised patterns for them and to have directly supervised their production. The most famous *makie* attributed to Kōetsu is an ink-stone box with a calligraphic decoration (Pl. 46), and another well-known one is an ink-stone box showing a boat and reeds (Fig. 101), both held by the Tokyo National Museum. In the latter example, a boat cut from sheet lead has been set in the bulging, but sharp-cornered lid, and reeds are drawn at a right angle to the boat. A flock of plovers is distributed in the sky. The designing and handling of the material are of the utmost dexterity.

In the Itsukushima Shrine there is a Chinese chest with a *makie* of ivy (Fig. 98)



Fig. 101 Ink-stone Box. Attributed to Kōetsu. Makie showing reeds and a boat. Edo Period.

which was given to hold the classical writings that had been donated by Taira no Kiyomori when, in Keichō 7 (1602) Fukushima Masanori reorganized these papers. The *makie* shows ivy all over the lid and hanging down on the four sides. The brushwork is so splendid that the work impresses one as having been done in gold paint rather than in *makie*. When the Taira sutras were re-compiled, pictures were added at the beginning of the scrolls, and these are considered to be

from the brush of Kōetsu; it, therefore, seems probable that he drew the under-paintings for the *makie* on the outside as well.

In contrast with the *makie* made by the relatively simple methods described above, there appeared a virtuoso type that might be thought of as an extension of the traditional *makie* of the Momoyama Period. The relief, burnished, aventurine, and cut-gold *makie* methods were further elaborated, and carved gold or shell was added to produce the extreme in lavishness. A three-shelf cabinet in the Tokugawa Museum of Art, which has a design intended to suggest the first song of birds in spring (*hatsune*, or "first sound" is the technical name of this motif), is representative of the style. It is said that the tenth head of the Kōami house, Nagashige 長承 (1599-1651), spent three years completing this piece. A cosmetics kit (Fig. 102) with a similar design in the Tokyo National Museum is also traditionally said to be a work of Nagashige. According to the *Kōami-ke*

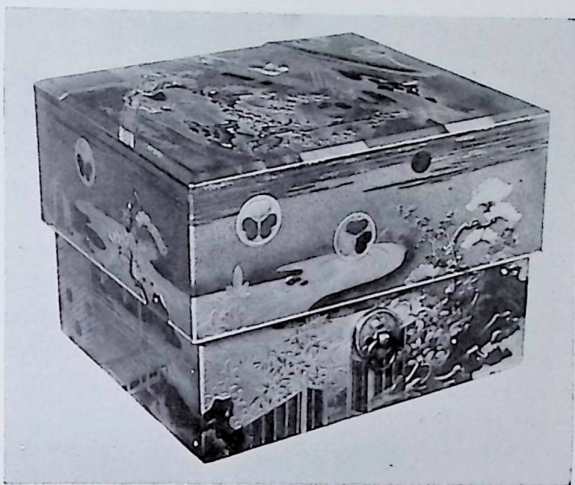


Fig. 102 Cosmetics Kit. *Makie* suggested by the first song of birds in spring. Edo Period.

Densho (*Biographies of the Kōami Family*), Nagashige is said to have made *makie* on under-paintings by Kanō Tan'yū 狩野探幽, and it is known that other members of the Kōami family frequently used designs in the Kanō tradition. The Kōami group, on the order of the Tokugawa family, made the various *makie* supplies for the ceremony of Imperial Accession, as well as for the houses of the Shōgun, the court nobles, and the feudal lords. Under these circumstances, they undoubtedly produced a great number of inferior articles in set forms. On this score, however, it should be noted that even some of the virtuoso *makie* of the early Edo Period, such as that on the ink-stone box in Plate 49, which shows a carriage



Fig. 103 Ink-stone Box. Made by Igarashi Dohu. *Makie* showing a field in autumn. Edo Period.

from the Imperial palace, are full of a lively and beautiful sentiment, despite their precision and detail.

A number of individual artists appeared during the Edo Period. During the early part of the era the houses of Koma and Kajikawa served the shogunate as *makie* masters in the same way as did the Kōami family. Excellent works were turned out in Kyoto by Yamamoto Harumasa 山本春正 and in Kaga Province (modern Ishikawa Prefecture) by Igarashi Dōho 五十嵐道甫 and Shimizu Kyūbei 清水九兵衛. Igarashi Dōho was a descendant of Igarashi Shinsai, who had been employed by the Ashikaga shogunate. During the Kan'ei Era (1624-1643), on the invitation of the feudal lord Maeda Kazutsune, he moved from Kyoto to Kaga, where he laid the foundation of the Kaga *makie*, as it is known today. The ink-stone box with *makie* depicting an autumn field is traditionally supposed to be Dōho's work. It is full of neatness and clarity, and completely free from the floridness of the Kōami *makie*.

What we have termed the virtuoso *makie* of the early Edo Period gradually moved in the direction of skill for the sake of skill. The tendency toward gaudy ornamentation through extravagant use of gold approached an extreme, which, indeed, it may be said to have reached in the Genroku Era (1688-1703). Luxurious fashions had become widespread as a result of long-continuing peace, and the merchant class had made startling economic advances. No doubt, the gorgeous *makie* that had hitherto been monopolized by the upper social classes twitted their extravagant desires, while, in turn, their nouveau riche tastes affected the styles of the time. This interaction seems to be the most important cause for the trend in *makie*. The *makie* of the Genroku Era are referred to as products of the Jōkei-in Period, Jōkei-in being one of the names of the Shōgun of the time, Tokugawa Tsunayoshi (ruled 1680-1709). A table with landscape *makie* in the Ōkura Museum of Antiquities is said to have been given by Tsunayoshi to Lord Yanagisawa of Minō Province. Its sumptuousness, achieved by abundant use of gold, is typical of the period.

About the time of the Genroku Era, the other general type of *makie*, which, with intellectual composition and purity of design, had stood in opposition to the virtuoso *makie* during the early Edo Period, seems to have lost its freshness and its promise of future development. However, among the individual craftsmen there were those who displayed original styles. Noteworthy among these were Ogata Kōrin 尾形光琳 (1658-1716) and Shiomi Seisei 鹽見政誠 in Kyoto and Ogawa Haritsu 小川破笠 (1663-1747) in Edo, all of whom were active during the Genroku and Kyōhō Eras (1688-1735). Aside from continuing the painting style of Kōetsu and Sōtatsu, Kōrin was so talented in *makie* that, far from being limited by the materials or methods involved in lacquer ware, he succeeded in opening unique new vistas in this medium. Among his masterpieces is



Fig. 104 Ink-stone Box. Made by Shiomi Seisei. Makie showing Mt. Hira. Edo Period.

the ink-stone box with *makie* depicting Mt. Hira (Fig. 104) held by the Tokyo National Museum. This is a skilful, delicate, and yet dignified work. Haritsu is said to have inherited the style of the Kōetsu *makie*, but in contrast to the pure Japanese flavour of Kōetsu's works, Haritsu's *makie* are largely in the Chinese manner, as can be seen from the *makie* depicting a horned owl in an oak tree, which appears on a paper box owned by the Tsugaru family (Fig. 105). Haritsu's works are unique in their use of porcelain, lead, shell, red relief lacquer, and other elements not common in ordinary lacquer paintings.

After the Kyōhō Era (1716–1735), the *makie*, despite its long proud tradition, set into a decline. It was being produced in unprecedented quantities, it is true, but its quality gradually deteriorated. Thus, in the Tokugawa Period, this *makie*, which hitherto might even have been called the mainstream of artistic development in the crafts, seems to have ceded its eminence to the new and colourful ceramic and textile products. Fixed designs came to be repeated again and again, and the articles lost even their quality.

From the standpoint of appreciation, the general interest lay in toy-like or trivial objects like the chop-case (*inrō*). The chop-case itself since the Genroku Era (1688–1703) had been an indispensable waist ornament for the warrior class, and it was produced in many styles out of varied materials. Chop-cases that boasted delicate *makie* work were particularly numerous (Fig. 106), and the *makie* masters pitted their skills within the limits of this small form. Lacquered sword sheaths also showed the same tendencies as those for chop-cases. The spirit of the age called for ever more extravagantly made waist ornaments, and various lacquer techniques were devised to decorate them.



Fig. 105 Paper Box. Made by Ogawa Haritsu. Picture of a horned owl in an oak tree. Edo Period.



Fig. 106 Chop-cases with Makie. Edo Period.

While the *makie* generally declined in tone after the Genroku Period, articles of merit were still being created by independent individual artists, and provincial craftsmen were turning out works full of local colour. Among the post-Genroku artists, we might mention Koma Kyoryū 古満五郎 and Iizuka Toyō 飯塚桃葉 in Edo and Nishimura Munetada (Zohiko) 西村宗忠 (象彦) in Kyoto,

all of whom were active around the Meiwa and An'ei Eras (1764-1780). Somewhat later, between the Bunka Era (1804-1817) and the end of the Edo Period (1868), we hear of Koma Kansai 言滿寛哉 and Hara Yōyūsai 原羊遊齋 (1772-1845) in Edo and Tamakaji Zōkoku 玉栴象谷 (1805-1869) in the Takamatsu area of Shikoku. Zōkoku, basing himself on the Kimma lacquer of Siam, developed a new style now called by his name. The paper box owned by the Matsudaira family and shown in Fig. 107 is one of his elaborate works. The frame, woven of bamboo, was covered with black lacquer, and a detailed design was carved in this. After the contour lines had been filled with red, yellow, and green lacquer, the entire article was polished.

Prior to the Edo Period, the lacquer craft had been almost confined to Kyoto, but with the founding of the shogunate in Edo, many famous artisans were summoned to that locale, and Edo lacquer gradually came to surpass that of Kyoto. The lacquer craft also showed great progress in the outlying districts during the Edo Period, the provincial lacquer differing from that of the metropolises in that the emphasis was not laid on *makie*, but on lacquer painting, oil painting, mother-of-pearl, gold outline, and various unusual lacquer forms.

Among the lacquer painting products, those popularly called Jōhō-ji lacquer are especially well-known. The name derives from that of Jōhō-ji Village in the Province of Mutsu (modern Iwate Prefecture), where this ware was produced. The articles usually have a design drawn in yellow or green lacquer on a background of black or red, with cut metal foil affixed here and there. The effect, while brilliant, has a touch of rusticity. The Ōuchi ware of Yamaguchi Province was made by almost the same method.

As for oil painting designs, the most famous are those of the *Jō-ga-hana* ware produced in the locality of that name in Etchū Province (Toyama Prefecture). The technique involved is said to have been introduced to the area by one Hataji Goemon Yoshinaga 畑治五衛門好水, who had studied Chinese oil painting methods in Nagasaki during the Tenshō Era (1573-1591) and whose descendants maintained the craft after his death.

During the early Edo Period, Chinese-style mother-of-pearl (called *aogai*, rather than the usual *raden*) handiwork was produced in Nagasaki, and around the Kyōhō Era (1716-1735) there was a renowned craftsman named Somada Kiyosuke 相田清輔 in Toyama who produced a particularly fine variety of this ware, called Somada mother-of-pearl after him. In gold outline ware, the most excellent type is the Wajima ware, produced after about the Kyōhō Era in Noto Province (Ishikawa Prefecture).

In addition to the above, after around the Kyōhō Era artisans in the Murakami area of Echigo (present Niigata) attempted to reproduce the exact appearance of Chinese red



Fig. 107 Paper Box. Zōkoku lacquer. Edo Period.

and black relief lacquer by applying lacquer to wooden relief carvings. In the Takaoka district of Etchū Province, on the other hand, a person named Tsujiya Tampo 辻屋丹甫, who had come from Kyoto during the Meiwa Era (1764-1771), produced ware in Chinese styles such as the red relief lacquer and *zonsei* lacquer (by this

method, the contours are made by the gold outline technique, and coloured lacquer is added to the surface; at times, instead of this, the design is carved, filled with coloured lacquer, and subsequently burnished).

The Wajima ware of Noto and the Kuroe ware of Kii (Wakayama Prefecture) are noted for their durability. The ware called Shunkei lacquer is coloured with gamboge and colcothar and then covered with coats of clear lacquer. During the Edo Period there were three local varieties of this, Hida Shunkei, produced in Gifu, Noshiro Shunkei, made in Akita, and Awano Shunkei, made in Ibaraki. The first of these originated during the Keichō Era (1596–1614), and its style was preserved in the Noshiro Shunkei. The former, however, has rather voluptuous tone colours, while the latter is characterized by stylish shapes. Among the unusual lacquers, Wakasa and Tsugaru wares are striking. The former originated during the Manji Era (1658–1660). It is made by applying eggshell or powdered abalone shell, over which coloured lacquer is added; after gold or silver foil has been liberally affixed to this, the surface is again lacquered and, finally burnished. Tsugaru ware is similar to this. It has a splotched design made by applying layers of lacquer in various colours and burnishing.

Thus, while the Kyoto and Edo *makie* deteriorated after the beginning of the eighteenth century, the provincial lacquer craft made notable developments in designs with local colour and in unique techniques. Many of these local products survived the Meiji Restoration of 1868 and made a place for themselves among the modern industrial wares.

CONCLUSION

The foregoing has been a general historical presentation of Japanese ceramics, metalwork, textiles, and lacquer down to the beginning of the Meiji Period (1868). In closing, we should like to say a word about the special features of Japanese handicrafts as a whole.

It is hardly necessary to state that in the case of handicrafts the various materials used to make an article and the techniques associated with them take on more importance than in the case of painting and sculpture, simply because of the practical nature of the products. The object must be to handle materials in such a way as to get the best functional results of the potentialities inherent in them. In this respect, Japanese handiwork can be termed a great success. From another point of view, it can be said that wood, bamboo, lacquer, fibre, potter's clay, metal, and the other materials that craftsmen use each have unique properties and, consequently, unique beauty. The important problem of expression in the crafts is how to give life to this beauty, and, in this respect too, Japanese workmen display keen sensibilities. For example, take the lacquer known as wax-coloured lacquer (*ryū-iro*). After this

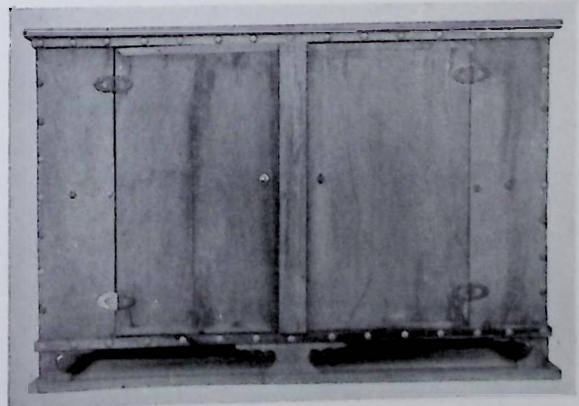


Fig. 108 Persimmon-wood Cabinet. Nara Period.

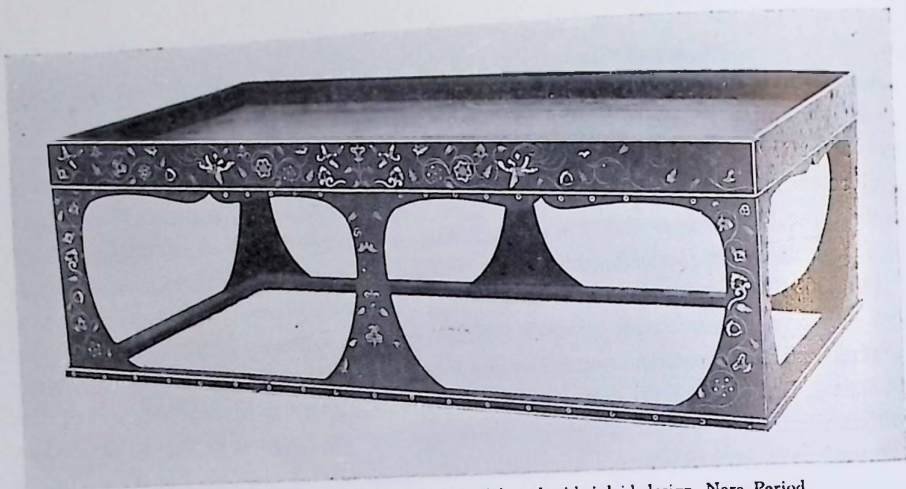


Fig. 109 Japanese Backgammon Table. Red sandalwood with inlaid design. Nara Period.

material has been applied, polishing will bring out a gloss that fully displays the special nature of lacquer. Again, in Iga Pottery (Volume IV, Plate 41) feldspar pebbles are mixed in the clay in such a way that the result shares the largeness and depth of the world of nature. Furthermore, in the case of tea kettles, particularly those of the Ashiya variety (Fig. 115), the bulky beauty of the coarse iron material is effectively brought to life.

Another feature of Japanese crafts is the wide scope and variety of the techniques associated with the various materials. It will have been understood from the present volumes that a truly large assortment of methods were used in the fields of ceramics metalwork, textiles, and lacquer, but the same is equally true of handiwork in wood, bamboo, horn, glass, and other materials, although for lack of space we have been unable thus far to touch on them. For example, we call attention to the so-called "wood picture" (*mokuga*) technique frequently used in the Nara Period (Fig. 109). This is a type of wood inlay in which the designs are done in ivory, horn, wood, bamboo, and other materials of varying colours. In the ivory work of the Nara Period, too, there developed what was called the "pick method" (*bachiru*), whereby designs showing plants and flowers, birds and beasts, landscapes, pavilions, and so on were made in coloured ivory. The ivory was first dyed red, blue, green, or some other colour, and then the design was made by a sort of pick, or chip, carving, which brought out the natural colour of the ivory underneath the coloured surface (Fig. 110). In glass work, we ought to call attention to the cut glass produced toward the end of the Edo Period in Satsuma (Kagoshima), which was, of course, an imitation of English glass.

All of the above methods were importations, and as we have seen above in the case of the four most important crafts, techniques of foreign origin are far more common than

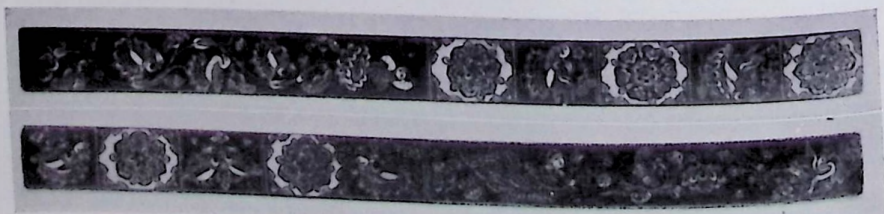


Fig. 110 Red Ivory Ruler. Nara Period.

native ones in Japanese handicrafts. However, Japanese craftsmen have never been content merely to copy foreign techniques, but have rather sought to assimilate them and to make the most of them in designs of purely Japanese expression. One interesting example of this process is found in mother-of-pearl ornamentation, which, having begun as a Nara Period imitation of a T'ang method, was completely "Japanicized" during the Heian Period and skilfully incorporated into the native *makie*, with the result that Japanese products in this medium were treasured even in the country of its origin. Such complete digestion of foreign methods is no doubt due to an excellent formative sense in handiwork on the part of the Japanese people, but it also owes something simply to the national trait of cleverness with the fingers. Unfortunately, because of this very dexterity, Japanese craftsmen have often been led to produce works that show little other than virtuosity. We have seen, for instance, that the crafts of the Edo Period suffered particularly from empty technical proficiency.

As to the field of designing in the crafts, one must say from the outset that the form of the articles produced lacks depth, the emphasis ever being on the surface impression. This is natural enough in the lacquer craft, since the framework on which designs are laid is made up of flat pieces of wood. However, in the case of the relatively free forms of ceramics, too, one searches in vain for the unhampered and unrestrained shapes found in Chinese products. This lack of depth on the part of Japanese handiworks is shared by Japanese sculpture, and it must be based on a sense of vision which takes in objects as combinations of flat surfaces. It would appear that the Japanese have a strong proclivity toward grasping a form not in its three-dimensional entirety, but rather as a concatenation of front and back, right and left. However, in the treatment of simple shapes, the Japanese frequently achieve great functional beauty, such as that seen in the harmonious proportions of the persimmon wood book cabinet in the Shōsō-in Repository (Fig. 108).

The natural consequence of the predilection of which we have been speaking is a flatness in the designing of decorative patterns. On the



Fig. 111 Cosmetics Kit (Inside of Lid). Makie and mother-of-pearl design of wheel segments. Heian Period.

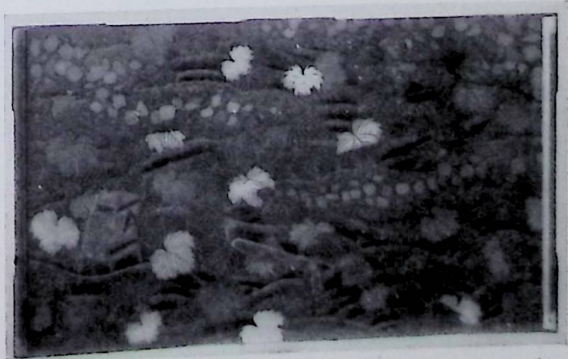


Fig. 112 Writing Table. Makie showing an ivied path. Muromachi Period.



Fig. 113 Cloth in the Tsuji-ga-Hana Style. Design of lotuses. Momoyama Period.

other hand, this sense of vision that sees objects as series of surfaces can also be taken as the source of the extraordinary Japanese development of purely pictorial designs, in the creation of which unique native talents can be seen. In Japan, pictorial designs are far more common than geometrical or abstract patterns; moreover, the grand majority of them are concerned with the reproduction of natural beauty as it is seen. In the treatment of a flower, western art tends toward complete abstraction, complicated formalization, or absorption into a symmetrical composition, but in Japan the inclination is toward producing from the flower a design which emphasizes the natural form, taking into account the birds or the flowing stream which go with it. Even when the design is not a true scene from nature, an effort

is usually made to produce an artless and natural effect, say, by scattering about plum, cherry, or chrysanthemum blossoms, as in Figure 111. True, floral arabesques are frequently used. However, when these occur, the original form of the flowers is usually brought out in a lifelike manner (Pl. 34). Even in the case of the deliberate distortion of an object, its natural form is never completely lost from view. Art which in this way expresses nature, or, perhaps we should say, the attitude that makes men wish to express their feeling for nature in this way, comes from a deep national trait of the Japanese; that is, a sense of oneness with nature and of intimacy with its beauty. The pictorial designs of which we speak appeared on the Japanese scene during the Heian Period, when receptivity toward natural beauty was particularly pronounced, and they remained thereafter a distinctive feature of Japanese decorative patterns. The desire to express a love of natural beauty is the common quality that underlies such different methods of handling the materials at hand as those seen in the Heian Period *makie* (Pl. 28), the Momoyama Period *tsuji-ga-hana* dyes (Fig. 113), and the Edo Period picture-Karatsu ware (Fig. 114).

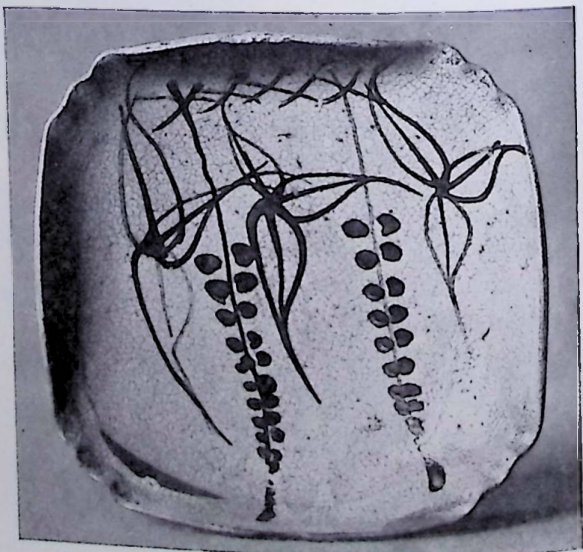


Fig. 114 Plate. Karatsu ware. Design of wistaria. Edo Period.

Much of the development of pictorial designs in the crafts was due to the participation of painters. For instance, Fujiwara Takayoshi (flourished in the twelfth century), famous as the artist who produced the Heian Period *Scroll-painting of the Tale of Genji* (*Genji Monogatari Emaki*), also drew patterns for ink-stone box *makie*, and Kōami Michinaga, who was patronized as a lacquer-worker by Ashikaga Yoshimasa, used the works of Tosa Mitsunobu as under-paintings. In the early modern period, the painter Hon'ami Kōetsu directed the planning of *makie*, and Ogata Kōrin with his own hands produced ink-stone boxes with excellent *makie* (Pl. 50). Kōrin, as we have seen, also used his brush on textile designs (Fig. 51). Aside from the above artists, who are all known as painters in the Yamato-e tradition, the renowned Sesshū drew under-paintings for Ashiya kettles, whereas Kanō Motonobu made designs for the Gotō school of goldsmiths, and Kusumi Morikage, a disciple of Tan'yū, thought out patterns for Ko-Kutani ceramics. When we consider the way in which the arts and crafts tend to be segregated in the west, is it not remarkable that these famous painters crossed freely into the province of the artisans?

A certain literary aspect found in Japanese crafts is another distinctive characteristic that results from the development of pictorial designs. One might well say that the crafts by nature can be expected to manifest only their formative function of beautifying utensils and hence, to reject literary content. However, literature plays a large part in the designs of Japanese handiworks, doubtless as a consequence of the intimate relation between painting and literature. The Yamato-e, which is the backbone of Japanese painting, developed not only as a decoration for screens and wall panels, but also as the style for scroll-paintings and book illustrations. It therefore has to a considerable extent the narrative or explicative character of a story picture. This tendency was carried over into the field of craft designing, and subjects were frequently sought in literary works. The ivied path with a priest's cabinet and a sealed letter seen in the design of Figure 112 is an example. This is a more or less explanatory design taken from a story in the *Tales of Ise* (*Ise Monogatari*), in which the narrator Ariwara Narihira tells of meeting a roaming priest at Mt. Utsu in Suruga Province (Shizuoka) and asking him to deliver a letter to a lady in the capital.

The poem-pictures show an even closer connection with literature. This form, which became popular during the Heian Period, consisted of a scene from nature that captured the content of some poem, with characters from the poem worked in here and there in such a way as not only to give a literary allusion but also to profit from the artistic effect of cursive calligraphy. The poem-picture style was incorporated to best advantage in the *makie*, and there are frequent examples of its use in that



Fig. 115 Ashiya Kettle. Design of deer and maple. Muromachi Period.

medium, particularly among the ink-stone boxes and other articles connected with calligraphy from the Muromachi Period. In the ink-stone box with a *makie* showing Mt. Saga, seen in Figure 83, the inside of the lid has a landscape with buildings and a sprinkling of isolated words from a poem about the mountain in question, written by Ariwara Narihira. As in this illustration, so in the poem-picture in general, from the point of view of the craftsman the important question is how best to change a literary subject into a design, while from the standpoint of use and appreciation, the form offers the charm of solving the rebus-like poetic allusion of the characters appearing in the picture and the pleasure of contemplating the resourcefulness of the craftsman.

Finally, there is the matter of colouring in Japanese handiwork designs. All in all, one can justly say that they show a delicate sense of colouring. In particular, there is evident a fine formative sense that has led to lifelike treatment of the natural colours of wood, bamboo, lacquer, fibre, clay, metal, or the other various materials, as well as of the colour changes that naturally occur with the passage of time. Such variations in shade as those that result from the baking of ceramics and the oxidization of metalware must have been taken into consideration from the beginning.

Again, thorough attention is paid to the distribution of colours other than the natural shades. It is difficult to imagine just exactly what the combinations specified in the "colour classifications" for the women's "twelve-layer dress" of the Heian Period must have actually looked like, but we can see from the documentary sources that they must have been rich in delicate nuances. The lovely distribution of colour in textiles such as the *tsuji-ga-hana* fabrics and the Yūzen dyes, as well as in the various ceramic wares, can be observed in the plates given in the present volumes, and equally beautiful shading can be found in the monochrome gold *makie*, where gold powder and pale-gold powder were skilfully applied in a variety of ways to produce subtle shading.

There are, of course, other characteristics of Japanese crafts which might be added to the principal ones given above. However, without mentioning these, we shall merely say in closing that the significance of Japanese artisanry lies not in free conceptions, vast scope, or overwhelming creativeness in form, which are, indeed, difficult to find. It lies in the intimate warmth of the ware, which results from the life of the nature-loving Japanese and from the close relationship between that life and the products of the crafts.

EXPLANATION OF PLATES

By Tomoyuki Yamanobe and Jō Okada

GENERAL REMARKS

1. The explanations of Plates 1-25, concerned with textiles, were written by Mr. Yamanobe, and those of Plates 26-50, concerned with lacquer, by Mr. Okada.
2. Where possible, the examples have been reproduced in actual size.
3. Dimensions are given in metric terms.
4. Photographers for the plates were as follows :
 - Mr. Tasaburō Yoneda (Pls. 2, 5, 7-11, 13-17, 22-25, 27-28, 30-34, 36-39, 41-43, 45-49)
 - Mr. Yoshihiko Maejima (Pls. 12, 21)
 - Mr. Tōichirō Katō (Pls. 26, 40)
 - Mr. Tatsuzō Satō (Pl. 6)
 - The Mitsumura Colour-plate Printing Company (Pls. 3-4, 18-20, 44)
 - The Hanshichi Photography and Printing Company, Incorporated (Pls. 1, 29, 50)
 - Benri-dō (Pl. 35)

Pl. 1 Kantō Brocade

Asuka Period. Actual size. Owner: Tokyo National Museum.

There are two varieties of material known as Kantō brocade. Of the first, there is only one sample extant, that is, the cover of a cushion known as "The Cushion of Kantō Brocade Used by Prince Shōtoku." This material is among the treasures preserved in the Hōryū-ji, but presented by that monastery to the Japanese Imperial Household at the beginning of the Meiji Era (1868-1911) and now in the custody of the Tokyo National Museum. That unique specimen is a striped weave in which weft threads in six colours (light blue-gray, green, vermilion, purple, white, and yellow) are brought out in a lattice-work pattern on a yellowish-white base. The style rather resembles the *kantō* weave that was one of the "celebrated fabrics" of a later age (See this term in the Glossary). The other variety of the early Kantō brocade, which is illustrated in the present plate, was used in the so-called Kantō Banner, also among the treasures presented to the Imperial Household by the Hōryū-ji. There are within this variety ten or so subordinate types, a number of which are found among the fabrics in the Shōsō-in Repository. The present example, unlike the one described above, has a design made by the *kasuri* method. That is to say, it is a splotched weave in which the warp threads are dyed in several colours. Probably the wood-grain effect of the piece shown was achieved by dyeing the threads in segments and staggering the colours when the thread was placed on the loom. Actually, both the variety mentioned above and the one shown here are, from the standpoint of weaving, not brocades at all, but rather forms of striped and splotched weaves. However, in the early period of which we are speaking, the term "brocade" seems to have been used generically for fabrics with varicoloured woven designs. The present type of Kantō brocade was later treasured by tea masters under the name of "The Prince's *kantō*."

The origins of the material are obscure. No specimens of it have been found among ancient Chinese or Korean fabrics, and there is nothing in historical documents of those nations that suggests it. There are, however, several splotched weaves of this style remaining in the South Sea Islands, notably around Sumatra, and it is thought that the present weave might also be of the Southern tradition.

Translator's Note: The term *kantō* is of uncertain derivation, and it is written in Japanese with several different pairs of characters. In the above passage, two sets of characters were used by the author, and the distinction has been preserved in the Romanization. To wit, Kantō 廣東 is the writing associated with the particular cloth presented here, while *kantō* 問道 is the more usual rendition during later periods.

Pl. 2 Brocade

Flowers on a green background. Nara Period. 46×31.5 cm. Owner: Tokyo National Museum.

There were during the seventh and eighth centuries two general types of brocade, namely, the warp brocade and the weft brocade. As the names imply, in the former the background and design colouring were obtained by using coloured warp threads, while in the latter weft threads were coloured.

Among woven designs, the vertical stripe is naturally the simplest, for, once the coloured warp threads have been arranged, a plain weave will produce the stripes. In the case of the horizontal stripe, of course, weft threads of various colours must be prepared

in advance and the thread changed from time to time during the process of weaving.

The relation of these two simple types suggests the actual technical development that we see upon comparing warp brocade and weft brocade. That is to say, the former is, on a number of counts, the natural predecessor, and, by the same token, it has a simpler, more antique form. In the first place, since the colour is fixed from the beginning by the arrangement of varicoloured warp threads, one can use only three or four colours at the most. Furthermore, it is technically very difficult to produce a large design. The present illustration, preserved in the Shōsō-in, is an excellent sample of warp brocade, probably representing the outside limits of weaving done by that technique.

The pattern of six-petal blossoms on a delicate arabesque, with small birds interspersed, is most unusual for this variety of weave. The flowers in the line at the extreme right seem too long and narrow. This distortion is due to the fact that as the end of the pick is approached the warp threads are pulled out of position by the filling thread. Herein we see a further technical limitation of warp brocade weaving.

Pl. 3 Brocade

Flowers on a sapphire-blue background. Nara Period. Actual size. Owner: Tokyo National Museum.

Coloured weft threads in about nine light and dark shades, including green, red, white, purple, and yellow, are woven on a base of a striking sapphire-blue. The design consists of a wreath of small blossoms with a large floral design in the centre. This brocade is particularly famous among the old fabrics in the Shōsō-in, where it has customarily been called the cover of a lute, since a large fragment is cut in the shape of that instrument; however, small pieces seem to have been used in various ways, and the present cut is made up into a cushion with a red felt filling. The design seems to have been on a magnificent scale, and not even the complete unit figure can be seen in the present fragment. It would seem to have been nearly three feet square, and, hence, the largest design among those to be found among the weft brocades in the Shōsō-in. The part seen here is the central floral pattern of the design.

To weave a brocade of this sort, a draw loom was required. In a word, in order to produce a design of this sort, the path of the shuttle had to be changed with each pick. For this reason, someone had to stand at the top of the loom and, coordinating his movements with those of the weaver, take up or discard the weft threads as needed. In order to make this fabric on the modern Jacquard loom, several tens of thousands of perforated pattern cards would probably be necessary. Thus, for a single unit design in the period with which we are concerned, there is no telling how many tens of thousands of shifts were needed. The imagination is staggered by the thought of the time and effort that must have been involved in the production of a bolt of this brocade. We can no doubt conclude that the present sample is of the highest grade of material, produced by the most highly advanced techniques, of its age.

Pl. 4 Batik

Flowers and plants on a sapanwood-red background. Nara Period. Actual size. Owner: Tokyo National Museum.

Batik, together with tie-dyeing and stencil dyeing, was one of the three well-known methods for design dyeing during the Nara Period.

Generally speaking, it appears at first glance technically simpler to make a design by dyeing than it would be to weave it. However, whereas in weaving, once the preparations have been made, the work proceeds in a relatively mechanical way, in dyeing, the process is affected throughout by such various elements as the resist, the dye, the mordant, and the chromogen. Moreover, in early times one could not simply pick a chemical dye and be certain of the resulting colour; rather, with only vegetable dyes to work with, it was necessary to dip an article several times, or even several tens of times. Consequently, on a number of counts, it must have been a matter of considerable difficulty successfully to produce a dyed pattern, particularly one that was varicoloured and pictorial. Actually, upon comparing the dyed and woven fabrics of the Nara Period, one is struck with the superiority of the woven goods, both in variety and quality. However, when one considers the separate techniques involved in dyeing in that period, one must admit that they surpass anything seen subsequently, at least, until the time of the rice-paste resist used during the Tokugawa Period.

In this batik, flowers and plants done in light and dark yellow spread their branches under a flowered canopy, the background being dyed in a luxuriant rust, or sapanwood-red. The dynamic design overflows with the spirit of the brilliant Tempyō Period, and the fabric may be considered the best expression of the distinctive flavour of wax-dyeing, as opposed to mold- or tie-dyeing. Unfortunately, after flourishing during the Tempyō age, the batik method almost immediately declined, ultimately disappearing altogether from the Japanese dyeing craft.

Pl. 5 Embroidered Floral Arabesque

Nara Period. Length: 37.5 cm. Owner: Tokyo National Museum.

A symmetrical arabesque of flowers and plants is here embroidered on yellowish-white figured silk, trimmed with *ungen* brocade. The fabric is cut in the shape of a symmetrical pentagon with the longest side at top, and it seems to have been used as one of the ornamental side flaps for a canopy. The piece is done in satin stitch (*sashimui*), so that the design is identical on both sides. This double-face embroidery can also be seen in the embroidered Buddhist images of the Asuka Period, but the Asuka Period works were made altogether with a finely spaced stitch (*matoinui*), and the method was usually to fill up a given space with one colour. In the case of the satin stitch, in which length is of no concern, the needle can be pointed in either left or right directions or both alternately, according to the shape of the flower-petal, leaf, stem, or other object to be sewn, so that thickness and depth can be given to the design. In this feature we see great technical progress. What especially catches the eye in the present example is the beautiful arrangement of shades. By using dark and light shades of red, indigo, and yellowish green, and by skillfully interspersing touches of white, the embroiderer has reproduced the gradations of the dignified *ungen* brocade.

The design is perfectly symmetrical, and the closely intertwining vines and blossoms clearly display the wholesome dignified spirit of the Tempyō Period. The pattern fits beautifully into the pentagonal form, giving no sign of having been crammed or squeezed into shape. The incomplete flowers and leaves used to fill up the space between pattern and border seem to be spreading without limit into further space, and they suggest exhilarating vitality, while the work as a whole is a superior example of what can be achieved in embroidery, and in embroidery alone.

Pl. 6 Fragment of a Tsuji-ga-hana Design

Flowers and birds. Momoyama Period. 38.8×36.7 cm. Owner: Fujita Museum of Art (Fujita Bijutsu-kan), Osaka.

There is no definite explanation of the term *tsuji-ga-hana*. Some say that it signifies a crisscross (*tsuji*) arrangement of flowers (*hana*), such as can be seen on dyed leather used in old Japanese armour, while others say that it is an abbreviation of the word for azalea blossom (*tsutsuji-ga-hana*). In any case, it is used to refer to a type of pictorial design made by tie-dyeing, fashionable from about the Muromachi Period to the early Edo Period, or, roughly, from the mid-fourteenth to the mid-seventeenth century.

From about the middle of the Muromachi Period, designs in clothing showed signs of shifting from the woven patterns of the middle ages to the pictorial dyed patterns of the Tokugawa Period. However, during the Kamakura Period no method for producing a free pictorial design with dye was known, save tie-dyeing and painting. At the time, therefore, the contours were sewn up, wrapped with bamboo-skin, and dyed in sections. However, tie-dyeing is from the outset a rough method, whereby it is exceedingly difficult to obtain fine thin lines. Furthermore, there is a limit to the variety of colours that can be used on a given figure. Therefore, delineation in black ink and retouching with pigment came into practice. Technically these methods were difficult, but they were used boldly as though they were perfectly simple, and the result was the *tsuji-ga-hana* style, in which the roughness of the tie-dyeing is wrapped in almost invisibly fine lines, and in whose gaiety there is a hint of sadness.

In the present example, a design of large flowers and shells appears between slanted and horizontal stripes done in the *kantō* style. Here and there are cranes so small as to be almost hidden. The same figures were often used in the *nuihaku* of the Momoyama Period, but, as done in the *tsuji-ga-hana* style, they express a completely different feeling. There is here a florid delicacy, but it is brimming with a sadness that is in complete contrast to the unrestrained Momoyama Period *nuihaku*. This negative feeling has something in common both with the sober *nuihaku* of the Keichō Era (1596-1614) and with an elegant quiet style found in the Edo Period.

Pl. 7 Katasuso

Plants and flowers in embroidery and metal foil. Momoyama Period. Length: 121 cm. Owner: Tokyo National Museum.

Pl. 8 Katasuso (Detail)

Willow branches and folding fans in embroidery and metal foil. Momoyama Period. Length: 129.8 cm. Owner: Tokyo National Museum.

In the *katasuso* form, the shoulders (*kata*) and the part below the knees (*suso*) are divided off by definite lines. Sometimes these are simply straight lines, but zigzag lines suggesting lightning and wavy lines resembling the rim of a cloud are also frequently used. The form seems to have been widely employed for *kosode*, or narrow-sleeve kimonos, during the early phase of their development, around the end of the Muromachi Period.

The two present examples are both *Noh* play costumes. The *kosode* of the period of which we are speaking was characterized by the fact that the sleeves were particularly narrow and small as compared with the overall width of the garment. This special

feature probably explains why women in the genre paintings of the day seem to have their sleeves tucked up to the elbows.

In the first of these two examples, the decorated surface has a background of gold-foil covered with embroidered flowers. The plums, cherries, dandelions, reeds, and snow-covered willow branches have a beauty as of the first sunlit blush of spring. This kimono is the costume for the actor of a child's part. One cannot but be impressed with its appropriate youth and liveliness.

The other example given shows fan faces decorated with Chinese orange blossoms (*tachibana*), cherries, and maples, and scattered among the branches of a large willow. The green and white of the snow-laden willow branches and the pink and white of the Chinese orange blossoms and maples, also tipped with snow, form a beautiful gradation and display a highly tasteful gaiety.

The sewing technique was to cross an entire surface with the embroidery threads and then to pin them down with the stitches that form the leaf veins and the flower petal outlines. The colours of the individual rush leaves and the flowers are changed suddenly midway. These features show the influence of Ming embroidery, which had recently been brought from China. However, the craftsmen of the time not only mastered the Chinese technique. They also perfected a unique Momoyama style and, moreover, laid the foundation for Edo Period embroidery. By these accomplishments we are made to feel the strength of this youthful age.

Pl. 9 Kosode (Detail)

Plants and flowers of the four seasons in embroidery and metal foil. Momoyama Period.
Length: 137.6 cm. Owner: Tokyo National Museum.

This is an embroidery and gold-foil Noh costume with a design sectioned in large blocks (*dan-moyō*). This type of sectioning, like the *katasuso* and *katami-gawari* styles, was a form often used in the early days of the *kosode*. Originally it was made up as a *dan-gawari*; that is to say, several large squares of different material were used as sections.

In this case, the white and red squares were woven alternately and the strips staggered when sewn together so as to form three levels of blocks, each level differing from the next in design. Only a sleeve of the *kosode* is given here, but still the embroidered design is exceedingly interesting. Almost as soon as one has seen the snow on the reeds, he notices that the double-petal plum blossoms and the camellias are blooming. While he looks at the shells on the crests of the waves, his eye is caught by the paper streamers fluttering in the breeze. At a glance, no order is to be found, and everything seems to have been aimlessly jumbled, but by and by an illusory animated movement appears, giving the feeling of a capricious dream. In the part seen at the bottom of the plate, paulownia leaves are scattered midst a background figure of varicoloured symmetrical curlicues (*tatewaku*), the base material being vermilion. Interspersed are chrysanthemums, cherry-blossoms on hanging branches, and such. This forms a pretty contrast to the white part above. Although it has now fallen off, gold-foil seems to have originally been used all over the white and red backgrounds. The beauty of the white and red, showing a slight colour variation through the gold, and the embroidered design, standing out against them, must have been splendid indeed. Even among the rare Momoyama *nuihaku* extant, this work remains a superior product of craftsmanship.

Pl. 10 Kosode

Plants and flowers on a black and indigo background. Momoyama Period. Height: 152.2 cm. Owner: Tokyo National Museum.

The satin background is divided into a large saw-tooth pattern of black and indigo. One set of "teeth" is covered with small tie-dyeing, while on the contrasting set there alternate a pattern of small white and red blossoms, one of dwarf pine twigs, and one with minute deer embroidered among red maple leaves. It has been said traditionally that this *kosode* was worn during the Temmon Era (1532-1554) by the wife of a retainer of Oda Nobunaga, and the garment is consequently popularly called the Temmon Kosode. However, to judge from the quality of the material, the design, and various other features, it appears in reality to date from the Momoyama Period or later.

Upon seeing this *kosode*, one cannot but gaze at the superb composition of its design. The black part, weighted by embroidery, thrusts itself up between the black and indigo tie-dyeing and forcefully evokes a sensation of ascent. When the garment was actually worn, these straight pointed blades must have coiled lightly around the body like a whirling eddy, displaying a beauty and splendour peculiar to the *kosode* form. As the development of this costume reached its zenith in the Edo Period, designs became more and more pictorial, and ultimately artists were distracted by interesting details, so that there is evident an unfortunate tendency toward emphasis on trivia at the expense of overall composition. It is, therefore, worth noting that, contrary to what one might expect, *kosode* in their early period display the thoroughness of planning seen in the present illustration.

One might well think that the figures and colouring of the embroidered sections were borrowed from Indian print designs, but, on the whole, the graceful beauty of the pattern and the splendid technical precision in details render this example second to none among the existing *kosode*.

Pl. 11 Kosode

Bamboo on a white and purple background. Momoyama Period. Height: 145 cm. Owner: Daihiko Institute for Research in the Sewing and Dyeing Arts (Daihiko Senshū Bijutsu Kenkyū-jo), Tokyo.

The part around the shoulders of this white *kosode* is divided off by an irregular zigzagged line and dyed dark purple, while a great bamboo stalk runs slantwise up one side of the body. To this forceful trunk are added only a single young bamboo stalk, intersecting the larger one and leaning to its left, and a few large bamboo leaves that fill in the remaining space.

This *kosode* is said to have been given by the Shōgun Tokugawa Ieyasu to the household of Noh actors who maintained the Sagiryū farce tradition, and it has the five round hollyhock crests of the Tokugawa family, but its smartness and stylishness bear little resemblance to the gravity implied by that powerful emblem. The colouring is entirely in tie-dyeing, and the thin black ink lines characteristic of the *tsuji-ga-hana* style in its late period are added to the crests and the bamboo leaves.

During this period the *tsuji-ga-hana* discarded the ambitious tendency to cover itself whimsically with gaudy designs in tie-dyeing, and rather returned to the true lonely spirit of that negative method of colouring. As a result, works like the present, characterized by simplicity and neatness, came into being.

The colour is skillfully distributed. The watery blue-green crests stand out from the dark purple ground. The bamboo trunk is dark yellowish green, and the bamboo leaves are in a pale blue, divided off from their white background by fine lines. The bamboo trunk stretches down at an angle to the hard line that slices off the top part, and the clinging bamboo leaves bend in broad curves. Strength of colour and strength of line are indeed well blended, and, in the work as a whole, we see very refined taste, simple but elegant, stylish but not foppish. Among the comparatively few men's garments that have been preserved, this one is valuable not only for its rareness and for the faithfulness with which it preserves the original form, but also for its superb quality.

Pl. 12 Kosode

Plants and flowers of the four seasons on a black and red background. Edo Period. Length: 142.5 cm. Owner: Nagao Museum of Art (Nagao Bijutsu-kan), Tokyo.

The embroidery and gold or silver foil decoration, that is to say, the *nuihaku* method, which had dominated the early Momoyama Period, was carried over without alteration into the Keichō Era (1596–1614). However, the gaudy brilliance of the early period had by this time been abandoned. In its stead we find a mature delicacy and sobriety that we are tempted to call reactionary. In colour, black, red, dark red, and white are dominant, and frequently the whole surface is covered with spool-like circles of gold foil, while amid this we find delicately embroidered sketches, done with a lively needle. Also, the use of tie-dyeing to great advantage is a particular feature of the times, giving rise to a peculiar flavour that comes from surrounding the splendour of the *nuihaku* with a sober background dyed by this method. The result is as though the *nuihaku* and the *tsuji-ga-hana* had been unified.

From the standpoint of design, the tendency of this period was to drop the practice of confining patterns to simple compartments fixed at the outset, which had been common to Momoyama Period *nuihaku* and *tsuji-ga-hana* designing. Now, with an eye to the effect of the whole costume, complicated overlapping divisions in two or three levels are provided, and designs of individual character used in each.

The present example clearly demonstrates the characteristics of the Keichō Era *kosode* as outlined above. The contrast of the red and white with the foil-covered black background is beautiful, and the flowers and birds embroidered in the intricate space encompassed by the overlapping compartments show up brilliantly. However, there is here no attempt at rejuvenating the Momoyama Period form, but rather a new and delicate approach which represents the transition linking the Momoyama and Edo Periods.

Pl. 13 Atsuuta

Poetic calligraphy in gold and red. Edo Period. Length: 142.2 cm. Owner: Tokyo National Museum.

The *atsuuta* is a costume worn by actors in men's roles in the Noh play, and it is usually distinguished by a design divided into large blocks (*dan-moyō*) or by one in lattice form. The present example is thus somewhat unconventional in that it is a *katami-gawari*. In this form, the garment is made up of two contrasting materials divided down the middle. This form was used as early as the Kamakura Period in the *hitataru* worn by persons in religious ceremonies or in the retinues of great personages, when everyone sought to outshine everyone else. It is also found at times among the *suō* of the young

men of the Muromachi Period. In the case of the *kosode*, this style took its place with the *katasuso* and the *dan-gawari* during the Momoyama Period, when the sectional design was most popular. Somewhere along the way, the form came to be treated as a single unified design.

This *atsuita* has one side of red satin and the other of a gold thread weave. A poem forms the design, the characters appearing in gold on the red ground and in red on the gold ground. Nothing in the pattern is repeated, the entire garment forming a single design. This sort of weaving is technically the most troublesome possible, and we can but wonder at the pattern, which has been so magnificently executed that the flowing lines of a writing brush have been reproduced as faithfully as they could have been in embroidery or dye.

The combination of gold and red, neither of which loses to the other in brightness, the elimination of all other colours, the use of calligraphy as the sole design—all this seems at first very artless. However, the unbalance of the opposing sides is resolved by the position and colouring of the characters of the poem, and the garment as a whole overflows with richness and elegance, while, at the same time, suggesting the sincerity appropriate to a Noh costume.

Pl. 14 Furisode

Gabion and bleaching cloth on a white background. Edo Period. Length: 123 cm.

Owner: Tokyo National Museum.

From the Momoyama Period through the Keichō Era (1596–1614) to the early Edo Period, the *kosode* was gradually perfected as a form and as a garment. In particular, in the early Edo Period, the decorative design ceased to be divided into sections as in the case of many examples from the Momoyama Period, and became a large picture spreading over the entire costume. The subjects used in designing as well as the planning of the designs departed from set forms, and there appeared a spirit of freedom sometimes bordering on the extravagant.

The present *furisode*, which has on a white satin background, a large embroidered design of cloth being bleached alongside a gabion, would seem from its size to have been worn by a youth of fourteen or fifteen, and, indeed, the whole garment has a childish sweetness.

One feels that something of the *katami-gawari* or *katasuso* forms lingers in the composition of the present design, but still it functions as one great picture rather than as a group of simple compartments.

The line of the gabion, arching broadly from the left shoulder toward the right foot, and the folds of the cloth, hanging in two levels from the right shoulder, battle against one another with the neat basketweave as a border, making the viewer feel a force as of rushing water. Then near the foot, below a large loop in the cloth, the conflict resolves in the concurrence of the arch with the flowing line of the cloth.

One cannot but admire the artistry of a designer who has so thoroughly investigated the functioning of line as to be able to produce the present work.

Pl. 15 Fragment of a Kosode

Chrysanthemums on a black background. Edo Period. 58.2 × 31.8 cm. Owner: Tokyo National Museum.

Although the embroidery of the Momoyama Period had already done so, even in the beginning of the Edo Period design dyeing had not yet thrown off the limitations of tie-dyed patterns. Consequently, embroidery usually had to meet the demand for multicoloured pictorial designs on *kosode*.

Accordingly, the technique of embroidering continued its remarkable development of the Momoyama Period, undergoing great changes in form in response to the needs of the times.

Momoyama embroidery had absorbed the various techniques imported from Ming China and had achieved a character of its own, while the fine unearthly embroidery of the Keichō Era had formed a link between tie-dyeing and metal foil ornamentation. Now, in the Edo Period, embroidery again became large and gaudy. In method, the gentle softness of the Momoyama Period was gradually lost, and eventually there appeared Japanese embroidery as it is now known, characterized by taut thread, clarity, and glitter.

The present example is part of a *kosode* of the early Edo Period, and the entire design seems to have been made by embroidery only, without use of tie-dyeing or metal foil.

In the chrysanthemum blossoms that cover the surface, one finds realistic rationalization instead of the varicoloured brilliancy of the Momoyama Period. A certain weight and thickness have been added to the surface design.

Later, because of the great improvements in dyed designs, embroidery tended to take a subordinate place in *kosode* decoration, becoming ever more keen and delicate. In the period of the present example, however, it still possessed unique thickness and weight, and, in that sense, it occupied an independent position.

Pl. 16 *Kosode*

Flowing water, chrysanthemums, and wistaria on a white background. Edo Period.
Length: 160 cm. Owner: Tokyo National Museum.

A factor that affected the Edo Period *kosode* in various ways was the development of the *obi*, which gradually assumed an important position in the composition of wearing apparel as a whole. In response to the increasing width of the *obi* and to the appearance of various fancy methods of tying it, the designs of *kosode* changed greatly. In the early Edo Period, specifically, until around the Kambun Era (1661-1672), one large design had ordinarily run slantwise up the entire costume, but, beginning around the Genroku Era (1688-1703), this form, though persisting, showed tendencies toward dividing into upper and lower sections, or, at times, toward dispersing into a scattered group of figures. Even in the present *kosode*, although the tie-dyed pattern of flowing water runs at an angle down the white satin background, accompanied by chrysanthemums and wistaria, the disintegrating trend in design composition can be seen in the lines of the wood-grain tie-dyeing of the water, of the judicious sprinkling of chrysanthemums, and of the lifelike wistaria. At the same time, it can be seen that the strength and tautness so openly expressed during the early Edo Period are being exchanged for calm technical dexterity. The stream of water here suggests, not cascading rapids, but rather only quietly flowing waves with chrysanthemums floating on them and wistaria reflected in them.

This design was made entirely by embroidery and tie-dyeing, without recourse to the Yūzen method. In the sewing technique one can already find the keenness and delicacy that characterize the embroidery of the middle and late Edo Period.

There is refinement in the colour tones of the light blue-green water, the red and black chrysanthemums, and the pale green and purple wistaria. Also, the contrast of the crudeness of tie-dyeing and the fineness of embroidery is interesting. This work may probably be considered as typical of the *kosode* of the middle Edo Period, around the Genroku Period (1688-1703).

Pl. 17 Koshimaki

Pines, bamboo, plums, and cranes on a black background. Edo Period. Length: 174.9 cm.
Owner: Tokyo National Museum.

The *koshimaki* of modern times is a sort of petticoat, but during the Edo Period the garment known by that name was an outer robe worn by the palace ladies in the summer as a part of their ceremonial dress. It was not worn as an ordinary coat; rather, it was tied up around the waist, and the shoulders were allowed to drape down from that point. A hempen summer kimono called a *katabira* was worn under the *koshimaki*.

The colour of the *koshimaki* was black or blackish brown, and, while this was probably not true in the earliest stages of the garment's development, when it came to be treated as a ceremonial garb, the design became fixed. The standard form was some design regarded as felicitous, such as camellias, precious treasures, or a combination of pine, bamboo, and plum. The general rule was for the design to be done in embroidery, and, at times, metal foil was added, but dyed patterns were never employed. Accordingly, many of the *koshimaki* were very elaborately made, and the embroiderers seem to have tried to outdo each other in obtaining elegance through lavish, detailed stitching.

The present design shows uprooted pines and flying cranes among hexagonal and circular figures. It seems to belong to a fairly early period, for the *koshimaki* on which it appears are frequently known to date from the early to the middle Edo Period.

The colour and design are standard, and there is little variation from the norm. Neither the design, done in gold, vermilion, white, and green thread on a black background, nor the vermilion lining seems very appropriate for summer wear, but they must have provided an unusual contrast to the *katabira* underneath, which had a design of monochrome indigo on white, and perhaps the fact that the warm cloak was removed from the shoulders created an impression of coolness.

This particular *koshimaki* is an excellent example of dexterous embroidery, even among the stylized pieces of its class. The flying cranes, each different from the others, have been treated especially realistically.

Pl. 18 Atsuta Karaori

Paper-mulberry leaves and cypress lattice on white and green squares. Length: 151.6 cm. Owner: Tokyo National Museum.

The *karaori* (See Glossary) is the most lavish of Noh costumes. It is usually worn as an outer garment by actors in female roles. The *atsuta*, usually used as the basic men's costume, frequently has a design in large squares or in latticework. The *atsuta karaori*, as the name implies, is simply a combination of the two forms. In a word, it is an *atsuta* woven in the brilliant *karaori* style. It can be used both as the basic kimono, like the *atsuta*, and as an outer garment, like the *karaori*.

The Noh was originally connected with religion, and it developed under the patronage

of the shogun and the feudal lords. It is not, therefore, surprising that the majority of costumes used in this drama are very expensive and elegant. The tendency during the Edo Period was for them to grow even more so. Extravagant garments made at the behest of the feudal lords without regard to cost became an accepted form of costume for use in the dramatic arts.

In the present *atsuita karaori* there is, in the white and green squares, a cobblestone pattern woven with gold thread. In addition there is an overall lattice pattern woven in coloured thread, and on this are scattered paper-mulberry leaves in various colours.

In early times it was said that if one wrote a wish on a paper-mulberry leaf during the Tanabata festival, the wish would come true. Because of this romantic tradition, this leaf was frequently used on clothing and various other articles.

This *atsuita karaori* seems to date from about the middle of the Edo Period. While the design is bluntly candid, the intricacies of the white, green, vermilion, violet, and purple are really splendid. Thickness is given by superimposing the cypress fence and the cobblestone pattern on the large squares, and bringing the leaves out in relief over these. The work overflows with colour.

Pl. 19 Kosode

Water, cherry-blossoms, and birds in embroidery and metal foil on a red background. Edo Period. Length: 148 cm. Owner: Nagao Museum of Art, Tokyo.

On the upper half of the flaming red satin, a long-tailed bird is seen flying among blossom-laden cherry branches, while a mandarin duck plays among the waves in the lower half. Thread in red, white, violet, green, and other colours is used with gold foil on the design. This is a Noh costume, dating perhaps from the Kyōhō Era (1716-1735), that is to say, the period when Edo textiles were in every sense at their peak and were, in fact, beginning to show signs of overripeness.

As has been stated before, Noh costumes became more and more sumptuous after the beginning of the Edo Period, but even among the gorgeous *nuihaku* made for this drama there are few that compare with the present example in splendour. It has such lavishness and weight that a second look is required to determine that it is of embroidery and gold foil rather than of the varicoloured "Chinese weave" (*karaori*). The gloss of the threads, which are pulled so sharply that they seem to be woven into the background, shows a technical mastery not to be seen in the *karaori* with relief embroidery. Among the various Noh costumes, the *nuihaku* is sometimes worn for children's parts, but it is principally used as a woman's *koshimaki*. Thus, the upper part hangs in folds and is not fully in view. One can see something of the nobility of the Noh costumes of the Edo Period in the fact that work such as that found in the present *nuihaku* was expended on sections that could not even be seen during performances.

Pl. 20 Woman's Obi

Plants, flowers, and puppies on red velvet. Edo Period. Width: 26 cm. Owner: Tokyo National Museum.

If one were asked what was the most distinctive element of Momoyama and Edo Period attire, he would, of course, have to say the beautifully decorated *kosode*. However, from the historical point of view, the *kosode* originated not during these periods, but

several centuries previously. The woman's *obi*, however, was an article that not only originated in the early modern period, but later became an important part of the dress of the time.

From the Momoyama Period until about the Kan'ei Era (1624-1643) of the early Edo Period, the narrow *obi* and the round-braid rope-like *obi* known as the Nagoya *obi* were in general use. After the Tenna Era (1681-1683), however, the wider *obi* came into use, and, at the same time, showier methods of tying it were invented. We have said above that because of these developments the design of the *kosode* was split into upper and lower sections. However, the appearance of the brilliant *obi* more than makes up for this loss.

The present example is a particularly luxurious and carefully worked *obi*. Velvet itself must certainly have been the most highly valued material of the time. The surface on both sides is covered with an embroidered design of puppies running and romping among chrysanthemums and narcissi, which are blooming in the snow. The whole pattern is of the same style, but each of the puppies is different, and the distribution of colour is truly beautiful. The amount of an *obi* that shows depends, of course, on the way in which it is tied, but in general it comes to only a small part. Still, this entire *obi* is covered with painstaking embroidery, which gives us a notion of the pleasure-loving tastes that were abroad in the late Edo Period.

Pl. 21 Kosode (Detail)

View of Yoshiwara on a brown background. Edo Period. Length: 160 cm. Owner: Nagao Museum of Art, Tokyo.

Pl. 22 Fragment of a Kosode

Tower and red maple leaves on a white background. Edo Period. 62.1×34.9 cm. Owner: Tokyo National Museum.

New dignity was added to the gorgeous designs on *kosode* with the appearance of the Yūzen method of dyeing, by which rice-paste resist and colouring were used to produce pictures in a free style. As is generally known, thanks to this new method, the beauty of the Japanese kimono was brought to completion. Yūzen dye is the pride of the textile craft of the Edo Period, representing a technical advance that occupies a large place in the history of Japanese textiles as a whole.

The Yūzen method seems to have been perfected around the end of the seventeenth century, during the Genroku Era (1688-1703), and it immediately became the most highly favoured technique for decorating *kosode*. For sixty or seventy years it enjoyed a splendid development, but then, in the late Edo Period, in response to the tastes of the times, it took on a more and more frilly aspect.

The two examples given here were made by the Kaga Yūzen method, named after the district of Kaga, which equalled Kyoto in the production of Yūzen fabrics. The first design shows a pleasure-house in the Yoshiwara District of Edo, drawn with astonishing thoroughness on a brown background. The house, which stretches across slantwise, is drawn with perfect perspective, and even the inside parts are shown in great detail. The form and distribution of the embroidered human figures is interesting, and the design seems almost too full of the pleasure-loving spirit of its day. The effect is the same as that of looking at a genre painting in the *ukiyo-e* style.

The other example shows a landscape with a tower pavilion on a white background, the principal tones of the design being the reds and purples that were the speciality of the Kaga Yūzen dyers. Here and there are large embroidered Chinese characters. One can see from these two examples alone that after the development of Yūzen dyes, the dyed pattern became the main subject, the function of embroidery merely being the subordinate one of adding weight.

Pl. 23 Katabira

Landscape on a white background. Edo Period. Length: 177 cm. Owner: Daihiko Institute for Research in the Sewing and Dyeing Arts, Tokyo.

Pl. 24 Katabira (Detail)

Bank of a stream on a white background. Edo Period. Length: 171 cm. Owner: Daihiko Institute for Research in the Sewing and Dyeing Arts, Tokyo.

Chaya-tsuji fabrics, such as the ones shown here, made the best summer garments of the Edo Period. They were worn with *koshimaki* by the women of the palace during very hot weather.

Chaya-tsuji is a rice-paste-resist method of dyeing invented at about the same time as the Yūzen dye. In later times several other dye colours, as well as florid embroidery, were added, but originally only indigo seems to have been used, with light brown or light yellow added in some instances. The two examples given here are of the variety known as "forbidden dye," which could be used only in the Three Great Tokugawa Houses. As such, they are of excellent quality and make. The "forbidden dye" *katabira* were luxurious things, said to have been made of the best Nara bleached hemp, which was allowed to age for one year and then dyed with a process requiring another year.

A cool subject, such as the seashore, a landscape by a river, or a garden with palaces, was usually chosen for the design of the *katabira*. Astonishing skill can be seen in the parts showing houses or bridges, depicted in detail by means of fine rice-paste lines.

The proportions of the elements of the landscape in the first example are the reverse of natural. The irises taller than trees and the chrysanthemum blossoms that obscure the bridge serve the same purpose as the stage set for a play, and the odd perspective that results is entertaining. The moderate use of embroidery here and there adds a refined loveliness, the neatness proper to a summer garment and great good taste being everywhere maintained. This is probably a product of the end of the Edo Period, but it should be observed that the traditions of the shogun's palace have been preserved without the slightest trace of decadence.

Pl. 25 Uchikake

Plants and flowers on a white background. Edo Period. Length: 168 cm. Owner: Tokyo National Museum.

The *uchikake* was a gala cloak worn over the *kosode*. The ladies of the military class of the Edo Period used it on ceremonial occasions other than those of the hot summer months. White, red, or black fabrics were proper for *uchikake* worn in the palace, and these were embroidered with thread of gold and various colours.

The present white figured-satin *uchikake* belonged to a concubine of the thirteenth Tokugawa Shogun, Iesada (ruled 1853-1868), and, having been produced so late in the

Edo Period, it seems as beautiful as though it had just been finished. The curlicue pattern (*talwaku*) is sewn in gold or coloured thread in some cases and printed in such a way as to resemble tie-dyeing in others, while the scattered bouquets of flowers of the four seasons are embroidered.

By about the Kaei Era (1853-1868) the maturity of the Bunka and Bunsei Eras (1804-1829) had passed, and the textile craft in general seemed to have tired of exuberant ornamentation and of searching after the excentric. Instead, quiet, sober, clean-cut good taste came into favour. But perhaps the winds of this fleeting world did not reach the recesses of the shogun's palace, for there the elegant traditions of beauty were maintained to the bitter end. In the present example, the embroidery is magnificent—the keen fragile lines of the leaves and twigs seem as though they would break if one touched them, and the wistaria flowers are sewn with splendid softness. The print design does not seem cheap; to the contrary, the flat figures amid the embroidery add a sort of purity.

One cannot say that the works of the late Edo Period represent the culmination of Japanese textiles, but, at least, the present example is one of the last from its age.

Pl. 26 Octagonal Mirror Box

Gold and silver picture of birds and flowers. Nara Period. Diameter: 21.1 cm. Height: 3.6 cm. Owner: Shōsō-in, Nara Prefecture.

Many techniques were employed in the lacquer craft of the Nara Period, but a number of them disappeared after the beginning of the Heian Period. Among the ones of which we lose sight are the lacquered-hide method (*shippi*), used to make the frame of the box shown here, and the gold and silver picture (*kingin-e*), used here for the decorative design. By the lacquered-hide technique, cowhide was first softened by soaking in water and then placed on the frame of the object to be made and allowed to dry, after which it was hardened with applications of lacquer. The method allowed little formative freedom, and articles produced by it were not very durable, so that after the Nara Period it found little favour. The gold and silver picture was drawn with a mixture of gold or silver powder and glue. Since this technique permitted the same freedom of delineation as pigment and, at the same time, insured brilliant decorative results, it was for a time frequently used on lacquer or wooden articles. However, the gold and silver came off easily, and, as a consequence, the method showed little subsequent development.

On the mirror box shown here, the two birds on the lotus blossom and the surrounding *hōsōge* pattern are drawn with fluent brush strokes in a design that is full of the polished taste of the Nara Period. The picture is given special charm by the lively form of the two birds standing aslant on the lotus flower and flapping their wings as though they had just alighted. On the sides of the box birds with flowers in their beaks alternate with branches of blossoms amid gold dust, while on the bottom of the box there is a pattern of *hōsōge*. The entire piece shows great thoroughness in design.

Pl. 27 Sutra Box

Makie showing meritorious deeds of the Buddha. Heian Period. 23.4×32.7×16.4 cm. Owner: Fujita Museum of Art, Ōsaka.

The *makie*, which is a unique Japanese form of lacquer decoration, was produced in increasing quantities after the beginning of the Heian Period. During the early stages of that age it invariably smacked strongly of the Chinese manner. However, during the

eleventh century, the heyday of Fujiwara Michinaga and his kin, it evolved into a purely Japanese style. The present sutra box may be considered a product of the transition period. Although made of wood, it is just as thin as the lacquered-hide articles of the earlier era, and the flat top of the lid, too, suggests the antique style. The picture is a burnished *makie* (*togidashi-makie*). On the surface of the lid are scattered phoenixes and other auspicious birds, as well as panpipes, lutes, and other musical instruments. On the sides are pictures which show miracles told of in the Lotus Sutra. In the side seen in the plate a woman mounted on a dragon is ascending from the sea to heaven. Silver is used for the clouds and waves, while the dragon, the birds, and the fish jumping in the waves are done in gold. Over the long years a peculiar colouring has been added by the corrosion and tarnishing of the silver. It is of interest that the design is a pictorial one in the Yamato-e style, based on legends, rather than a simple arabesque such as that seen in the "Thirty-quire" document box of Engi 19 (919), held by the Ninna-ji (Fig. 63). However, if the marsh and water plants shown on one of the sides here be compared with the same forms in the small Chinese chest (*karabitsu*) shown in Plate 28, it can be seen that the present design is still not in what one could call a pure Yamato-e style.

Pl. 28 Small Chinese Chest (*Karabitsu*)

Makie showing plovers in a marsh. Heian Period. 31×40.2×29.7 cm. Owner: Kongōbu-ji, Wakayama Prefecture.

This is the most classic illustration of the shift from the Chinese to the Japanese manner and of the birth of the purely Japanese style that took place in the *makie* of the Fujiwara Period. On top and sides there is a picture of plovers at play among irises and water plantain, which are blooming profusely by the side of a stream. This is pure Japanese taste, like that found in the paper used in the *Collection of Works of Thirty-six Poets* in the Nishi-Hongan-ji. The technique used was principally *makie*, but mother-of-pearl with hairline carving has been added in places, and colour has been gracefully brought out both by graduated sprinkling of banks and rocks and by skillful alternation of gold and pale-gold powder. Also, branches of flowers, butterflies, and birds have been scattered about on the inside of the lid in a very interesting arrangement that departs from the orthodox regular patterns. The soft, quiet expression is no doubt founded on the aesthetic sense of the nobility of the age, who valued delicate sensibilities and despised the violent or forceful. The designing of the Fujiwara *makie*, in contrast to the style of the Nara Period, was a matter of feeling rather than of intellect.

The present chest is said to have contained religious implements of Esoteric Buddhism. A compartment having inlaid arabesques in mother-of-pearl, a tin rim, and openwork metal fittings in *hōsōge* form, made of an alloy of gold and copper, is contained in the chest.

Pl. 29 Cosmetics Kit

Makie and mother-of-pearl design of wheel segments. Heian Period. 22.5×30.3×13 cm. Owner: Cultural Properties Preservation Committee.

The graceful design shows wheels floating in a quiet stream. It was probably suggested by the practice of putting wheels in a stream of water to prevent them from drying out, and it is also found on mirror-backs of the late Heian Period. The composition of figures on this cosmetics kit is extremely skillful. At first glance, the wheel segments of various

kinds that cover the surface seem quite artless, but actually they are scrupulously arranged. There is splendid coherence and economy in the grouping of the five central wheels and the balancing corner sets of four and three wheels on the lid, as well as of the sets of two and three wheels on the side. Their positions are symmetrical, but the freedom of the design is not hampered by the pattern. The *makie* was made in the same way as that on the small Chinese chest seen in Plate 28. The powder is of gold and pale-gold (*aokin*), the two being used alternately on the lines of the flowing water and of the wheels and spokes. The thing that accents this delicate colour variation and serves the function of drawing the design together is the strong-toned mother-of-pearl. The inside of the lid (Fig. 111) and that of the box itself have desultory figures of butterflies, birds, and such plants as chrysanthemums, gentians on the vine, and Chinese bellflowers. In this respect, too, the box resembles the Chinese chest mentioned above.

The cosmetics box (*tebako*) was a container for make-up articles, such as powder boxes, boxes for tooth-black, boxes for incense, dishes for rouge, and combs. This cosmetics kit is the oldest known.

Pl. 30 Bottle

Makie showing paulownia and bamboo. Heian Period. Height: 39 cm. Diameter of mouth: 7.5 cm. Owner: Tamukeyama Shrine, Nara Prefecture.

This bottle is a *sake* container passed down in the Tamukeyama Shrine along with *bugaku* masks of the Heian Period and known as "the *sake* bottle for the Kotoku-raku dance," (the Kotoku-raku dance being a comical drinking patomime). It is the oldest article of its sort. The frame is made of *keyaki* (*Zelkova Acuminata*) wood. The neck and shoulders, the trunk, and the lower part were made separately on the lathe and put together after the inside had been lacquered. Afterwards the outside was coated with black lacquer. Usually in the case of high-grade lacquer articles a cloth was wrapped around the frame to insure durability; however, the present piece not only lacks this cloth, but also has only a thin coating of lacquer. It does not seem, therefore, to have been very well made, but this is probably due to its having been intended for the stage rather than for actual use. One side has a design of bamboo and rocks, while the other has phoenixes and paulownia. The bamboo is similar to that found on the illuminated sutras copied on folding fans during this period, and the same paulownia can be seen in the Heian Period Japanese mirrors (*wakyō*). The *makie* is of a grayish white made by the unconventional use of a pewter-like alloy of tin and lead (*byakurō*). The only other example of a *makie* made with this alloy is a worship dais (a high dais placed in front of the Buddhist image in a temple; in certain ceremonies the priest mounts it to make obeisance to the Buddha) with round figures of gentian blossoms, held by the Yasuda family. Also, in the present piece, the phoenix is done in white and greenish blue, showing an unusual use of *gofun* colouring in the *makie*.

Pl. 31 Table

Mother-of-pearl *hōsōge* design. Heian Period. 33.5×66×76 cm. Owner: Daichōju-in, Iwate Prefecture.

The technique of mother-of-pearl design, introduced from China during the Nara Period, developed greatly in the latter part of the Heian Period. It would seem that about the same

time it was in a state of decline in China, for the *Pai-lo-pien*, a Sung Dynasty work, says: "Mother-of-pearl articles come originally from Japan, where objects of all sorts are produced in this medium with infinite skill." We can see from this that the mother-of-pearl boxes, desks, and so on, sent from Japan to China, were highly treasured there.

The present table (it is of a special type placed before the Buddhist image for censers and other articles of worship) is an article of furniture from the Chūson-ji. It was made around the time of the completion of the Golden Hall of that monastery in Tenji 1 (1124) and is thus a product of the most flourishing period of Japanese mother-of-pearl. The shape is extremely simple, but it reveals abundant feeling for form. The upper parts of the legs, the edges of which have been lightly carved, curve thickly outward, providing a strong support for the table top. Then, as though losing strength, the legs crook inward; finally, they bend gracefully outward again near the bottom, and taper off lightly. Thus, if we consider only the legs, we can see that the form is delicate and, at the same time, cheerful. This form of leg, known as the "heron leg," enjoyed a certain popularity during the Heian Period. Mother-of-pearl *hōsōge* patterns are inlaid in the sides and legs, which are also splotted with gold powder. The neatness of mother-of-pearl designs fits in nicely with the graceful form of the table, and a unique effect is produced by the shell reflecting in the gold powder, which itself shines dimly against the black lacquer background.

Pl. 32 Saddle

Mother-of-pearl peony design. Heian Period. Front arch height: 28.3 cm. Width: 32.7 cm.
Owner: Shirayama-hime Shrine, Ishikawa Prefecture.

The saddle is one of the forms in which the effect of mother-of-pearl is most beautifully displayed. From the Heian Period on, there were two types of saddles, the Chinese-style and the Japanese-style. The former, made in the same fashion as the saddles of T'ang China, was used in ceremonies. The latter comprised two varieties, the *suikan* saddle, which was used in simple ceremonies and for everyday riding, and the *gunjin* saddle, or "military-encampment" saddle, which was employed by warriors. This last developed during the so-called Minamoto and Taira Period, that is, the end of the Heian Period, when the warrior class became dominant in Japanese society. It was decorated principally with mother-of-pearl. Since saddles for use in battle had to be practical, mother-of-pearl was no doubt valued for its relative durability, but it seems likely that the effect of the bright glitter against a black background was the main reason for the use of this type of decoration. The sparkle of the mother-of-pearl saddles atop the horses must have added extra light and brilliance to the army encampments of the time, already made colourful by the red trappings of armour. In war records such as the *Hōgen Monogatari* (*Story of the Battle of the Hōgen Era*), the *Heiji Monogatari* (*Story of the Rebellion of the Heiji Era*), and the *Gempei Seisui-ki* (*Record of the Rise and Fall of the Minamoto and the Taira*) we find frequent references to mother-of-pearl saddles. Among others, there are mentioned "a saddle with mother-of-pearl design of horned owls and oaks," "a shell saddle with design of willows and cherries," "a shell saddle with design of *tomoe*" (a conventional circular design formed of three large comma-shaped figures), and "a shell saddle with design of plovers flying near the seashore." The saddle in the Shirayama-hime Shrine is of a relatively old type. The plump front arch, the flowing line running from the summit to the tip of the rear arch, and the sturdy seat which joins the two arches are the main elements of the form. To this shape, the mother-of-pearl peony flowers and

buds are beautifully assimilated.

Pl. 33 Cosmetics Kit (Detail)

Makie showing an autumn field. Kamakura Period. 22.5×29.7×16.1 cm. Owner: The Great Shrine at Izumo, Shimane Prefecture.

The distinguishing characteristics of Kamakura Period lacquer ware are that in form it has tautness and strength, while in design it is realistic. The present article is a transition product in which these characteristics are not yet clearly visible. The curve of the lid is much higher than that of the cosmetics kit in Plate 29, but as compared with the ware of the mature Kamakura Period, it does not seem so pronounced, nor does the bulge of the sides appear very fat. The design, also of the previous age, is full of delicate feeling, but some realistic elements can be seen. The picture shows an autumn field in which lespedeza is blooming along the bank of a stream. In the lespedeza plant is nestled a grasshopper, and small birds sit on the branches, while a group of deer rest on the river bank. It is interesting that the deer are very small as compared to the lespedeza. This is a unique feature of the Yamato-e—it is an impressionistic device resulting from the fact that the artist, attracted by the beauty of the flowers, has made them the focal point, using the deer simply as a contrasting accompaniment. The design on the sides is almost of the same form. As for technique, the main work was done in burnished *makie*, but colour variation was attempted by adding mother-of-pearl flowers and birds and by making the rocks and the spots on the deer's backs in aventurine gold. Inside the box there are two compartments in layers, both of which have *makie*, and on the sides there are metal fittings done in openwork in the form of lespedeza. These latter in themselves are splendid.

Pl. 34 Cosmetics Kit (Detail)

Makie and mother-of-pearl design of butterflies. Kamakura Period. 25×35×21 cm. Owner: Mr. Naokuni Matsudaira, Kanagawa Prefecture.

A special feature of Kamakura handiwork is that a certain floridness is added to the expression. This is also true of the Nara Period handicrafts, but in that period foreign tastes, representing the China of the flourishing T'ang Dynasty, were largely incorporated, while in the Kamakura Period the florid element has a gentleness characteristic of the purely Japanese tastes that developed in the Heian Period. This feature is based partially on the general tendencies in the development of the lacquer craft, but it also reflects the spirit of the rising military class, who, while dedicated to a strict and simple life, were nevertheless inclined to like gaudy things. This proclivity of the warrior class appeared with special clarity in armour of the period, but it is also seen in *makie* cosmetics kits, the very best among which is this *makie* and mother-of-pearl box, owned by the Matsudaira family. On the outside, a peony arabesque and butterflies are portrayed by a technique that employs mother-of-pearl inlay and sheet design (the gray butterflies in the plate) together with both burnished *makie* and aventurine. The sheet silver figures used in the design are thick and impressive, and they have been given an appearance like that of ivory inlay by means of carving fine grooves and filling them with gold powder. The *makie* and mother-of-pearl, the combination of all three elements no doubt producing a very brilliant effect. The metal butterfly-shaped fittings for attaching cords are very stylish. On the inside of the lid and compartments in the box, this butterfly pattern

is repeated in burnished *makie* on an aventurine background, and the wings of the butterflies are ornamented with small round figures of various types. Each wing is quite brilliant in itself.

Pl. 35 Incense Container

Design of peonies in Kamakura carving. Kamakura Period. Diameter: 32.6 cm. Height: 9.1 cm. Owner: Nanzenji, Kyoto.

The Kamakura carving (*Kamakura-bori*) is probably the lacquer type that best reflects the military tastes of the Kamakura Period. This technique is said to have originated when the Buddhist sculptor Kōben attempted to imitate a lacquer work in the Chinese "red flower and green leaf" style, this work having been brought to Japan by the Chinese Ch'ên Ho-ch'ing who is known for his efforts toward the reconstruction of the Tōdai-ji. This tradition is not completely credible, but the technique was certainly an imitation of some such Chinese carved lacquer as the red relief style (*tsuishu*) brought during the spread of Zen Buddhism in Japan either by an immigrant Chinese monk or a Japanese monk returning from the continent. The technique spoken of above as "red flower and green leaf" consisted of putting on alternate layers of red and green lacquer and carving a floral design in which a red layer showed on the flowers and a green one on the leaves. In Kamakura carving there are two styles. In the one, red and green are applied separately to flowers and leaves in such a way as to suggest the "red flower and green leaf" ware. In the other, red lacquer is used over the entire surface in imitation of the red relief style.

In the case of this incense container in the Nanzen-ji, large peonies have been carved on the lid and the cylindrical surface. The work is simple as compared to the Chinese red relief style, but at the same time it is tasteful. Aside from incense containers, Kamakura carving was used on architectural decorations, as in the lion and peony relief carving around the Sumeru pedestal in the Kenchō-ji of Kamakura, and, toward the end of the Muromachi Period, it was widely employed on priests' cabinets (*oi*). There are several sub-types, among which we may mention Odawara carving, Echizen carving, and Yoshino carving.

Pl. 36 Ink-stone Box

Makie depicting Mt. Shio. Muromachi Period. 26.7×22.6×4.8 cm. Owner: Cultural Properties Preservation Committee.

By the Muromachi Period the lacquer arts began to show the effects of direct and indirect influence on the part of the various products of Chinese arts and crafts that had been arriving since the Heian Period. New trends began to appear even in such native forms as the traditional *makie*. The picture on this ink-stone box is in Yamato-e style, but one can tell from the depiction of the boulders that the delineation of Sung and Yuan paintings, or of the "Chinese paintings" (*kanga*) done by Japanese artists in imitation of them, had gained acceptance among *makie* masters. The design of the present box is a poem-painting (*utae*) based on a poem in the *Kokin Waka-shū*, which says, in effect: "The plovers that live on the strands jutting out from Mt. Shio sing a song as eternal as the reign of our Emperor." Mt. Shio, the location of which is unknown, enjoyed a sort of popularity in the *makie* of this period, and two or three works based on it exist today, the present one being the best. The outstanding ability of the artist

is visible here in the lively, rhythmical, arrangement of rocks and birds and in the dynamic alternation of sea and shore. The background on both the inside and the outside of the box is entirely of aventurine gold. The boulders are in relatively high relief and the waves are in burnished *makie*. The banks are in gold *ikake-ji*, ornamented with squares of cut silver (*kirigane*). The plovers in the central portion and the characters on the rocks are of inlaid silver. A high relief treatment in the *makie*, seen here in the rocks, developed greatly during the Muromachi Period. The current appreciation of strong brush strokes, due to the influence of *kanga*, is one possible cause for this phenomenon.

Pl. 37 Ink-stone Box

Makie showing blossoms at Shirakawa. Muromachi Period. 22.7×20.8×4.8 cm. Owner: Nezu Museum of Art, Tokyo.

This box was a treasured possession of the Shōgun Ashikaga Yoshimasa. When Yoshimasa died it passed to the priest Shōjō of Mt. Otoko in Kyoto, and, after his death, it was held in the Shōka-dō on that mountain as a treasure of the Hachiman Shrine there. It is a modish article, which one can well imagine as having appealed to dilettantes like Yoshimasa and Shōjō. The soft convex curve of the top, the light bulge of the sides, and the foliated effect given by the inverted corner angles are all quite admirable. The picture is based on a poem by Fujiwara Masatsune, which speaks of the falling cherry-blossoms of spring at Shirakawa, a stream the location of which is uncertain. In the picture we see a man in *kariginu* standing under a gnarled cherry tree, from which the blossoms are falling. The painting is in pure Yamato-e style, with rough strong brush strokes, and the effect is lively. The excellence of the *makie* lies not only in the simplified depiction, but in the manner of applying the powder, for it is evident that an easy method has been deliberately used so as to bring out the flavour of the drawing itself. Lifelike colour has been given to the man by needle-point carving on the features of his face. This technique, known as *haribori*, was used from Muromachi times on. It consists of scratching lines with a needle or pointed instrument in the lacquer before it has dried, but after the painting has been made and the powder added. This is simpler and more appealing than the method of leaving the contours uncovered when sprinkling the powder. The insides of the lid and of the body of this box have a design of lightly falling blossoms. In the box are placed an ink-stone with corners like those of the box-lid and an old water container with cord, which appears to date from the Kamakura Period.

Pl. 38 Ink-stone Box

Makie showing Mt. Kasuga. Muromachi Period. 24×22.1×5 cm. Owner: Nezu Museum of Art, Tokyo.

This ink-stone box has a design taken from a poem in the *Kokin-shū* by Mibu no Tadamine, to the following effect: "What is so lonely as a mountain village in the fall? I open my eyes to the call of the deer." From a document that has accrued to this work, it is known that it was once called the "mountain-village ink-stone box." This document, called "Record of Five Ink-stone Boxes of Prince Yoshimasa, Buddhist Name Jishō-in" (*Jishō-in Yoshimasa-kō Gomen Suzuri no Ki*), lists five boxes with their owners and designs, as follows:

In the Owari Province House
Mt. Mikasa

Mt. Otoko
Kōnoike Zen-emon

Sumida River

Chitose

Mt. Kasuga (also called "mountain village")

Kusumi Kohei

Miyake Sōin

.....

Of these five, three are known to exist today; namely, the present one, the one in the Kōnoike collection and the one with the picture of the Sumida River. This last is owned by the Ōhara family in Kurashiki.

The lid of the box shown here has a dark aventurine background. The hillock is in burnished *makie*, and the deer, rocks, and autumn plants are done in relief, while the full moon is of inlaid silver. The design, overflowing with unworldliness, clearly reveals the characteristics of the Muromachi *makie*. The under side of the lid shows a human figure in a thatched-roof hut in the mountains, listening to the sound of the deer. The two containers in the box for brushes, knife, and awl have *makie* showing pampas grass and ivy. In the middle are a square ink-stone and a fancy water container in the shape of two umbrella coverings put together.

The artisan who made this box is unknown, but one is inclined to wonder whether it was not a member of the Igarashi lineage. Although Igarashi Shinsai is known as a lacquer-master employed by Ashikaga Yoshimasa, none of his works have been found, and, furthermore, the style of the Igarashi school during the entire Muromachi Period is uncertain. However, conjecturing from the Edo Period works of Igarashi Dōho and others of the Igarashi tradition, one can recognize a number of unique characteristics of the *makie* of this school in the present example.

Pl. 39 Writing Table

Makie showing a plum tree in the moonlight. Muromachi Period. 36×61×10 cm. Owner: Tokyo National Museum.

A general feature of the depiction seen in Muromachi artisanry is the substitution of a rather sad and lonely feeling for the floridness common in the Kamakura Period. This is not to say, of course, that colourful works were not produced in the Muromachi Period, but rather that a kind of lonely beauty is most characteristic of its handiwork. The Zen Buddhist culture of this period played a large part in giving this sort of expression to the art of the times. The spirit of Zen had permeated all levels of society and was creating a world of quietude and simplicity for craftsmen as well as for literati and artists. This phenomenon appears even in *makie*, which, because of the gold used in making them, might be expected to be naturally gaudy. The ink-stone box shown in the previous plate was made by a variety of methods, including aventurine, burnished *makie*, relief *makie*, and cut silver, but, while it seems showy at first glance, it is somehow full of loneliness. The tendency toward quietness probably appears most bluntly in the present table than in any other example we could give. A new moon hangs in an empty sky; an ancient plum tree spreads its branches over a desolate river bank; much of the surface is simply black darkness. From this picture, one can certainly take in the unique spirit of the late Muromachi Period.

The techniques employed here are simple flat *makie* for the moon, plum tree, and water, and fine aventurine for the plum blossoms, earth, and stones. The gold and copper bars on the ends of the table and the metal caps on the legs are plain.

Writing tables such as this were low desks, long and narrow, used when writing *waka* (typical Japanese poems) or capping verses. Ordinary writing paper and strips of

thick paper for short poems were placed on the table. In the Edo Period, ink-stone boxes and writing tables came in sets, but in the Muromachi Period they appear ordinarily to have been made separately.

Pl. 40 Ink-stone Box

Makie showing a *sanjaku* among cherry-blossoms. Muromachi Period. 21.8×20.9×4.6 cm
Owner: Mr. Kinta Mutō, Hyogo Prefecture.

This ink-stone box is dated definitely by a document written by Kōami Naganari and Kōami Masamine, the twelfth and thirteenth heads of the Kōami school. In accordance with this, the work is considered to be from the hand of the fifth generation head, Kōami Munenori (1484–1557). After Kōami Michinaga (1410–1478) served Yoshimasa as a *makie* master, the later generations of his family were employed by the shogunate in the same capacity. However, aside from the present work and one by the tenth Kōami, Nagashige (1599–1651)—a three-shelf cabinet in the Tokugawa Museum of Art with a design representing the first song of birds in spring—there are no authenticated works of the early Kōami school. Therefore, the present work is especially valuable for the information it gives us about the style of this family during the last of the Muromachi Period.

The present picture of a *sanjaku* (a colourful and beautiful Japanese bird, known as the “Japanese Paradise flycatcher”) amid cherry-blossoms is composed with a thoroughness that calls to mind the Chinese official style of the Sung Period. The figures are in low relief, and the bird’s body as well as the tree trunk are decorated with cut tin, while the tip of the bird’s tail and seven or eight of the cherry-blossoms are inlaid with shell. No attempt is made to exhaust technical resources, but the methods employed are quite well suited to a lucid presentation. The economic composition and simple execution, both matching the simple square form of the box, give promise of the birth of the fresh new Momoyama Period *makie*. The under side of the lid and the brush container on the right side of the box have a design of young pines and plums, while in the left side of the box there are an ink-stone with rounded corners and a circular water container.

Pl. 41 Reading Stand

Makie showing autumn plants. Momoyama Period. Height: 56 cm. Width: 48 cm.
Owner: Mr. Jumpei Tsushima.

In the *makie* designs of the Muromachi Period individual objects were formalized in an ornamental way, but the decorativeness of the designs as a whole was meager, the treatment being primarily pictorial. One might say that the surfaces of articles were ornamented with unrelated pictures. With the beginning of the Momoyama Period, however, the decorative pattern and the shape of articles came to have an organic relation to one another and thereby to display clearly their true nature as elements of handicraft designing. Thus, based on a new sense of vision, the decorativeness that is associated with the Tokugawa Period was born. A tendency toward this new approach could be seen in the ink-stone box with *makie* showing a *sanjaku* amid cherry-blossoms (Pl. 40), mentioned above, but it appears definitely in the form known as the Kōdai-ji *makie* (see the section in the Introduction on lacquer in the Momoyama and Edo Periods). This reading stand is an example. Here chrysanthemums, pampas grass, reeds, and other plants are drawn broadly over the entire surface by the flat *makie* technique. As in the present floral pattern, it was common practice to scatter great paulownia figures

about in the designs of autumn plants. This was a device for obtaining ornamental effect in the most direct manner, through the contrast of two vastly different elements. The Kōdai-ji *makie*, unlike the *makie* of the Kōami tradition, was steeped in the sensibilities of the early modern period. One may well suppose that the *makie* of this style were executed by a group of masters not closely connected with any tradition.

Pl. 42 Eight-legged Table (Detail)

Makie of autumn plants. Momoyama Period. 30×67×46 cm. Owner: Tokyo National Museum.

The plate shows a section of the table surface, which, like the preceding example, is in the Kōdai-ji *makie* style. The flowers, blooming thickly and proudly, and the reeds, scattering dewdrops as they sway in the breeze, are really charming. Autumn plants were the favourite subject of this type of *makie*, seemingly because the artists were seeking to achieve rhythmical decorative beauty while drawing the flowers as they actually looked. Since the Heian Period, people had been attached to the practice of transplanting reeds from the fields to their gardens and to that of going in the autumn to the plains to look for reeds and pampas grass, just as one went in the spring to view the cherry blossoms. Thus these autumn plants came to be subjects for folding-screen and sliding-door paintings in the Yamato-e style. They were also frequently used in the *makie*, which developed parallel with the Yamato-e, and we find them in early works, such as the cosmetics kit in Plate 33, which dates from the Kamakura Period, as well as in other Kamakura and Muromachi works. However, as seen in the older works, they are usually interspersed with deer, autumn insects, or other animals, and the emphasis is on the scene of an autumn field as a whole, so that the plants are treated as only an element of the picture. In the case of the Kōdai-ji *makie*, on the other hand, the plants are the focal point, and the aim, as we have said, is to accentuate the beauty of their rhythmical appearance. Instead of the bleak mood, the darkly beautiful feeling, of the Heian Period, one sees something that approaches living, functioning organisms.

Pl. 43 Saddle (Detail)

Makie depicting "Southern Barbarians." Momoyama Period. Front arch height: 28.5 cm. Width: 36 cm. Owner: Tokyo National Museum.

It is evident from the Kōdai-ji *makie* that the designing of *makie* in the Momoyama Period showed new progress in decorative patterns and composition. Another notable feature of these early modern *makie* can be seen in the general abundance of subject matter. Particularly noteworthy is the group of works called by the people of the age "makie in the Southern Barbarian style." After the beginning of intercourse with Europe at the end of the Muromachi Period, the Portuguese and other travellers from distant lands, known as Southern Barbarians, as well as the guns, playing cards, pipes, and other products of their foreign culture, were quickly taken up as subjects for *makie*. The objects on which these pictures appear include ink-stone boxes, book repositories, boxes in layers (*jūbako*), drum frames, saddles, gunpowder containers, and other types. It is of especial interest that representations of strange foreign elements were used to decorate typically Japanese articles and utensils. This saddle is a case in point. Each of its arches has a picture of three Portuguese done in thick *makie* that stands out in relief. The men's apparel is of a sort peculiar to colonists and not to

be beheld in their home country. They wear pleated collars and baggy pantaloons, but it appears as though, with regard to these unusual costumes, the picture is reasonably faithful to fact. The two men on the right of the front arch, particularly the one who wears a cap, carries a sword, and gives the appearance of being a ship's captain, are arranged on the saddle from the top down the tapering legs with a skill that is worthy of note.

Pl. 44 Tray

Lacquer painting showing a dragonfly and water plantain. Edo Period. Diameter: 36 cm.
Owner: Mr. Tomio Yoshino, Tokyo.

Pl. 45 Tray

Lacquer painting showing a sailboat. Edo Period. 32.5 cm. square. Owner: Mr. Tomio Yoshino, Tokyo.

The lacquer-painting in red, yellow, and green is made by a method dating back to ancient times in China. One can get an actual glimpse of the fine development it had already undergone by the time of the Former Han Dynasty in artifacts found at Lok-lang in Korea. The pictorial decoration of the Tamamushi Shrine in the Hōryū-ji, which is the oldest example of Japanese painting, was also done by this method. After its appearance in this shrine, however, the lacquer-painting underwent almost no further development in Japan for many centuries, and we find little trace of it other than in certain bottles and other ceremonial implements made during the Kamakura and Muromachi Periods. Nevertheless, the method came to the fore again during the Momoyama Period in response to the tastes of an age that emphasized floridness. Much of the new progress in the lacquer painting seems to have been due to the influence of the dark shade painting originated by Kanō Eitoku (See Painting II, p. 14, 19-24) and of the oil paintings of China.

The tray in Plate 44 is a relatively early sample of the lacquer-painting of the early modern period. It is a large, round, deep-bottom tray made of *keyaki* (*Zelkova Acuminata*) wood and lacquered black on the outside and red on the inside. A drawing of a dragonfly and water plantain has been made with free brush work in yellow, green, and black. This tray is one of a set of five, each having a different picture. The others have designs of pampas grass, lespedeza, wistaria, and maple, respectively.

The tray with the picture of a sailboat is from a slightly later date, around the beginning of the Edo Period. The rounded sides with inset corners are of black lacquer, and the red lacquer surface has a painting done, as in the previous tray, in yellow, green and black. The picture shows a sailboat, loaded with straw rice-bags, in the reeds near a gabion. The present painting differs from the previous one in that the tops of the lively waves have been made with silver *keshifun* (gold or silver foil is dipped in glue; after drying it is pulverized by rubbing with the fingers), and the boatman with gold *keshifun*. The spirited, unconventional, picture is done with the light easy strokes characteristic of the lacquer painting, and the tray as a whole is one of the most colourful of its kind.

Pl. 46 Ink-stone Box

Makie showing the pontoon bridge at Sano. Made by Hon'ami Kōetsu 24×23×9 cm.
Owner: Tokyo National Museum.

Among the most individual of the *makie* from the late Momoyama and early Edo Periods are those made by Kōetsu, the present ink-stone box being the most typical of his works. The design is taken from a poem about the pontoon bridge at Sano, in eastern Japan. On the mountainous lid we see a lead bridge and the outlines of boats on a gold background, with characters from the poem done in inlaid silver. Not only is the work original, but in the composition of the design and the use of materials, the sharp insight of the artist is everywhere evident. The characters of the poem do not show the cleverness of the rebus-like designs found on Muromachi works, nor do they indicate forced literary allusion. To the contrary, they melt into the plan and function as an important element of the composition.

This ink-stone box is held by some to be a joint product of Kōetsu and Sōtatsu, and, indeed, as in the case of their collaborative painting, it is possible that Sōtatsu drew the painting and Kōetsu did the calligraphy. In any case, this is a most original article, produced by one or both of these two artists, each of whom had highly developed artistic sensibilities and was deeply ingrained with classical culture.

Pl. 47 Cake Box

Makie showing squirrels and grapes. Edo Period. Diameter: 25.5 cm. Height: 26 cm. Owner: Tokyo National Museum.

This cake box (*jikirō*) is made of thin cypress wood. The moderately curving crown and the bulging lines of the trunk give a touch of softness. The picture of a grapevine trellis and squirrels is skilfully arranged on the beautiful form in a very dense pattern. The *makie* is a flat one entirely in gold, but pale-gold is mixed in here and there; the aventurine is sometimes light and sometimes dark, and further gold powder is added in spots. These various elements are used not only to achieve fine colouring but also to give perspective. The present work is a good example of the excellent composition of designs in the early Edo Period. It would appear that in it, as well as in the many other contemporary boxes with the same design, the plan was to bind the various faces of the box by means of the intertwining grapevine. In attempts at a similar effect, such vines as ivy, clematis, melon, and morning glory were frequently drawn during this period.

The superior planning and composition of this age are also evident in the *makie* designs on bands for tying the hair, powder brushes, pipes, and other seemingly untoward articles. These designs frequently seem at first glance to have been nonchalantly thrown on, but, on closer examination, to have been planned flawlessly.

Pl. 48 Cabinet

Makie showing a net being dried. Edo Period. 62×32×57.5 cm. Owner: Tokyo National Museum.

The early Edo Period, centring around the Kan'ei Era (1624-1643), was an age in which all the crafts flourished. The ceramists, textile-workers, and lacquer-workers of the day have all left behind them magnificent works. The distinctive feature of them all is the designing, in which are apparent both superior conceptions and well-thought-out expression. In *makie* the new look that had appeared during the Momoyama Period was further refined, and thorough sensitivity is to be seen in every nook and corner. The present cabinet is a product of this splendid age. The design of a net stretched for drying and the accompanying figure of snowy herons are found on each shelf as well as on the

enclosed compartment. The skillful device of unifying separate surfaces with a single overall pattern, such as the net shown here, was seen for the first time in the early Edo Period. Rising and falling rhythmically and stretching over the entire visible surface, the dynamic net is perfectly suited to the light structure of the cabinet. The picture was made primarily by the simple gold and silver flat *makie* method, in the tradition of the Momoyama Period. We might add that the cabinet was intended as a container for tea-ceremony implements.

Pl. 49 Ink-stone Box

Makie showing a carriage from the Imperial palace. 22.4×20.9×3.9 cm. Owner: Tokyo National Museum.

This ink-stone box is also a work of the early Edo Period, during which the perfected *makie* appeared. The surface is divided in two by a slanted line. On the upper half there is a design of chrysanthemum bushes blooming profusely by the side of a lake, and on the lower side an Imperial carriage stands on a cobblestone pattern. The combination is extremely stylish, and the composition as a whole is thorough and compact. Imperial equipage was a favourite subject in craft designing during this period, and we find it on Noh costumes as well as on *makie*. Such carriages are also seen in the famous screens in the Seika-dō of Tokyo, which were painted by Sōtatsu after the "Sekiya" and "Miwo-tsukushi" chapters of the *Tale of Genji* (See Painting II, p. 75, Pl. 77). However, in contrast to Sōtatsu's direct representation of classical stories, the present work shows only a carriage in a chrysanthemum garden, with no human figures. Nevertheless, in this symbolic treatment one can find the same movement toward revival of the artistic spirit of the past as is seen in Sōtatsu's work. From the technical point of view, this ink-stone box is almost the last word in *makie*. The double-petal chrysanthemum blossoms, painstakingly rounded out one by one, the water, done in brush work as soft as in paintings, the clouds and hillocks, covered with cut gold—all the various techniques of the *makie* are brought together in what might well be called the culmination of art in that form. Technical precision of this sort was born in the Muromachi Period, but was for a time eclipsed by the simple methods of the Momoyama as seen in the Kōdai-ji *makie*. Now, during the Kan'ei Period (1624-1643), it again emerges. Unfortunately, however, after about this time, works conspicuous only for the technical proficiency with which they were made become frequent, while articles like the present box, in which a really artistic flavour is attained through balance of designing and execution, become increasingly hard to find.

Pl. 50 Ink-stone Box

Makie depicting a Yatsushashi. Made by Ogata Kōrin. Edo Period. 28×20×14.5 cm. Owner: Tokyo National Museum.

Although the *makie* displayed such brilliance as we have seen in the late Momoyama and early Edo Periods, after the Genroku Era (1688-1703) it became needlessly florid, reflecting the general trends of the times. The techniques lost their soundness, and the designing became stylised, so that one loses sight of the former creative spirit. Ogata Kōrin (1658-1716) of Kyoto, however, was one artist of this period of general decline who showed unique colour. The present ink-stone box is famous as one of his masterpieces. Kōrin, who maintained the tradition of Kōetsu and Sōtatsu in painting, excelled in the *makie* as well, often trying his hand at the Kōetsu *makie*. His famous

ink-stone box with *makie* depicting Sumi-no-e (in Ōsaka), is a work in the Kōetsu manner. However, Kōrin ultimately created a style of his own, displayed in the present box. The cleverly constructed piece has two layers, an upper one for an ink-stone and a lower one for paper. One can see the careful thought that went into the making of it even in such small details as the edges of the lid, which are carved so as to make it easy to open the box. The design of a bridge and irises, which covers the entire surface, is based on the section in the *Tales of Ise (Ise Monogatari)* that deals with Yatsunashi in Mikawa Province (Aichi Prefecture). This place derives its name, which means literally "Eightfold Bridge," from the fact that there is in it a famous bridge consisting of eight sections at irregular angles to each other. The painting shows the bridge in lead, the supporting posts in silver, the iris blossoms in inlaid shell, and the stalks of the iris in *makie*. The composition, in which the entire surface is unified by the rambling bridge, is splendid, but what particularly catches the eye is the masterly use of materials. With that understanding of materials that forms the true nature of craftsmanship, not only the *makie* elements, but the silver, lead, and shell all are used to the best possible effect, without, however, any semblance of forced virtuosity. We might add that the inside of the lid and the top layer are in gold *ikake-ji*, while the inside and bottom of the lower level container have a black lacquer base on which are seen gold powder waves done in perfect pictorial style.

TRANSLATOR'S NOTE

1) The dates for the various periods of Japanese art are the same in this volume as in the preceding volumes of this series. They are as follows:

Pre-Buddhist or Ancient Period	- 552 A.D.
Asuka Period	552- 645
Nara Period	645- 794
Hakuhō Period	645- 710
Tempyō Period	710- 794
Heian Period	794-1185
Early Heian Period	794- 894
Late Heian (Fujiwara) Period	894-1185
Kamakura Period	1185-1333
Muromachi Period	1333-1573
Early Muromachi Period	1333-1393
Late Muromachi Period	1393-1573
Momoyama Period	1573-1614
Edo (Tokugawa) Period	1614-1868

The translator would further like to call the reader's attention to the fact that the term "early modern period," occasionally used in this work, refers to the Momoyama and early Tokugawa Periods.

2) Until 1871 the Japanese employed the lunar calendar developed in China. Consequently, the first of the year occurred usually during February or March of the Julian or Gregorian calendars. This discrepancy has been ignored in the dates given in the text as equivalents of Japanese dates. That is to say, whereas the first year of the Taihō Era should properly be written 701/2, it has, for the sake of convenience, been given simply as 701.

3) Names of Japanese who lived prior to the Meiji Period, that is, prior to 1868, have been given in the Japanese manner, with surname first. In the case of modern names, the given name is written first.

4) Historical localities are followed by the names of the modern prefectures in which they are found, in parenthesis.

5) The translator has made a great effort to hold the number of Japanese terms used to a minimum, but, unfortunately, in the history of the Japanese crafts essential terms for which there is simply no English equivalent occur quite frequently. In the case of such words, the translator has assumed that the reader would prefer accuracy to ease and has, therefore, used the Japanese term.

6) Certain passages of the Japanese text, notably three or four containing Japanese poems the effect of which is lost in translation, have, upon consultation with the authors, been omitted. Otherwise, the translator has attempted to be faithful to the Japanese version.

Charles S. Terry

GLOSSARY

(Note: The following list of terms includes only those which repeatedly occur in the text and certain others for which adequate explanations could not be given in the text. The translator is solely responsible for the contents of the list.)

- AOKIN-FUN—"Pale-gold powder." A gold powder to which a pale tint has been given by addition of silver powder. It came into use during the Heian Period.
- ATSUJITA—A costume usually used as the basic garment for a man's role in the Noh play. Broadly speaking, it is divided into two sub-types, that having a design in large blocks and that having a latticework pattern. Like the KARAORI, it has a woven design.
- AVENTURINE—A term used somewhat loosely to translate NASHI-JI, to which term the reader is referred.
- AYA or AYAGINU—"Figured silk" is the literal and historical meaning of this word. What is currently spoken of as AYA-ORI is actually nothing more or less than a twill weave. In Japanese silks, however, the twill is frequently used sectionally to produce complicated patterns or figures, and the translator has seen fit in describing early fabrics of this type to use the loose term "figured silk" rather than "twill." In effect, until relatively modern times, Japanese seem to have named fabrics more for their appearance than for the weave with which they were produced. Compare, for instance, the loose meaning attached to NISHIKI.
- BACHIRU—A pick. During the Nara Period, ornamental designs were carved in dyed ivory with a pick-like instrument. BACHIRU is used to refer to that method.
- BAN—A banner, specifically, one used in the decoration of Buddhist temples. It is normally made of cloth, but there are instances in which the term is applied to sheet metalwork hung in the manner of a banner or streamer.
- BYAKURŌ—An alloy of tin and lead, here translated roughly as pewter.
- CELEBRATED FABRICS—See MEIBUTSU-GIRE.
- CHAYATSUJI, or CHAYAZOME—A dyed fabric of the Edo Period. Said to have been devised around the Kan'ei Era (1624-1643) by Chaya Munemasa, the fabric consisted usually of a high grade of bleached hemp, such as the products of Nara and Echigo Provinces, with a pictorial design done in dyes by means of a rice-paste resist. It was used by ladies of the military class of the Tokugawa Period for KATABIRA. Various Tokugawa houses had a monopoly on its production.
- CHIRIMAKI—Literally, "sprinkled dust." A method that appeared in the Heian Period, whereby gold and silver powder were sprinkled on the foundation lacquer of an article. If later lacquered and burnished, this became the HEIJIN type. In other words, this word seems to have been used during the Early Heian Period for the primitive MAKIE technique, but it is not certain that the method was used during that time to produce pictorial designs.
- CHINKIN—Literally, "sunken gold"; here translated as "outline gold," or "gold outline." A Chinese method of lacquer ornamentation used from the Sung Period on and imitated in Japan during and after the Muromachi Period. Finely carved contours are made in the lacquered surface, and thin strips of gold foil are pressed into these grooves with cotton. The foil is used only on the contours. In modern times Wajima in Ishikawa Prefecture is famous for its production of lacquer decorated by this method.
- COSMETICS KIT—See TEBAKO.
- DAN-GAWARI—Literally, "levels different." A type of kimono originally made by sewing together large blocks of different materials. Later there appeared the *dan-moyō*, which is very similar, but in which the design only is in squares or separate levels. Along with the KATAMI-GAWARI and the KATASUSO, this is one of the three general types of KOSODE having sectionalised designs.
- DŌFUKU—Literally, a "street-dress," but the garment derives from a Buddhist priest's

robe, and *dō* must therefore be taken as having signified originally not "street" but the Buddhist "way." This robe was a long, wide-sleeve version of the modern HAORI or outer cloak. It was used by men of the upper classes from the Muromachi Period on.

E-NASHI-JI—Literally "picture NASHI-JI." NASHI-JI, or AVENTURINE, used in pictorial elements, as opposed to that used merely as a background.

FIGURED SILK—See AYAGINU.

FLAT MAKIE—See HIRA-MAKIE.

FUDŌ MYŌO—(Sanskrit: Aryācalanātha). The principal of the five great Rajas of Japanese Buddhism, an avatar of Mahavairocana. A powerful conqueror of evil, he is shown in many frightening aspects. He is ordinarily identifiable by the sword held in his right hand and the rope in his left. He has two attendants, Seitaka (Sk. Cetaka) and Kongara (Sk. Kinkara).

FURISODE—A kimono similar to the KOSODE, but having longer sleeves.

FUSENRYŌ—Character by character "floating-line-design." As the name implies, this was originally a generic term for relief designs in FIGURED SILK. Later it became attached to a large round medallion-like design, whether in relief or not, and it is used in that sense in the present volume.

FUSUBE-KAWA—Smoked leather. Leather coloured by smoking over a fire of straw and pine needles, used in armour of the Middle Ages.

GEMPEI-SEISUI-KI—*Record of the Rise and Fall of the Minamoto and Taira Families.* An anonymous work in 48 chapters describing the rise and fall of the Taira family during the period of its battles with the Minamoto family (late Heian Period).

GOFUN—A white powder of calcium carbonate obtained by heating shells (commonly those of clams) and either used as a white pigment or mixed with other colours. It is often used as a priming for colouring.

GOLD AND SILVER PICTURE—See KINGIN-E.

HAORI—A term applied to the cloak worn over a kimono. It is roughly of the same cut as a kimono, but shorter. It is not tied with an OBI.

HAKAMA—A type of loose trousers, of which there are many kinds. Worn from early times until the present.

HANIWA—Terra-cotta tomb figures with cylindrical bases, placed on or around tumuli in the Period of Ancient Burial Mounds. Their origin is uncertain. See Volume III, pp. 4-7.

HEIJI MONOGATARI—*Story of the War of the Heiji Era.* A work in three chapters describing the famous war of the first year of the Heiji Era (1159). It is anonymous and of uncertain date.

HEIJIN—"Flat dust." A method used in the Heian Period for making MAKIE backgrounds. Rough gold, silver, tin, or other metal filings were sprinkled on the entire surface or on that part not taken up with a design. The surface was then lacquered and burnished. This was the predecessor of the IKAKE-JI and NASHI-JI of the Kamakura Period.

HIRA-MAKIE—"FLAT MAKIE." A method of making lacquer pictures that was developed in the Heian Period and perfected in the Kamakura. A picture is drawn with lacquer, and before that has dried powdered gold, silver, tin, or pigment powder is applied with a brush. After drying, lacquer thinned with camphor is added to the elements of the picture only, and after this has dried, the picture is polished.

HO—An outer garment that formed a part of the court dress for men during the Nara Period. Its colour was prescribed in accordance with the rank of the wearer.

HŌGEN MONOGATARI—*Record of the Rebellion of the Hōgen Era.* A work in three chapters describing the famous battle of the first year of the Hōgen Era (1156). Its author and date are unknown.

HOSOGĒ—Literally, "a flower of precious appearance." A floral form used in T'ang China and in Japan during the Nara and Heian Periods. It does not seem to have come from any actual blossom, but to have resulted partially from imagination and

partially from Indian floral designs brought to China.

- HOSHU**—Sanskrit: Mani. Literally, a “precious jewel.” A sort of philosopher’s stone, the possessor of which can receive anything he desires. It is held by Jizō, Nyoi-rin Kannon, and other Buddhist divinities. See “Sculpture,” Plates 29 and 43.
- HYŌMON**—Sheet design. A method of decorating lacquer which consists of cutting the design in sheet gold or silver and applying it to the lacquered surface. Additional coats of lacquer are added, and after drying the surface is polished. Occasionally the membrane over the design itself is peeled off with a knife so as to obtain an even surface. The method was imported from China during the Nara Period.
- IKAKE-JI**—Literally, “poured-on (powder).” A method of making lacquer pictures, whereby a whole surface or a part of it is filled with sprinkled gold or silver filings. It originated in the Heian Period and became very popular in the Kamakura Period. Originally rough filings were used, but gradually finer powder was substituted.
- INKIN**—A method for decorating fabrics, which consists of making the design in gold or silver foil attached with glue or lacquer. Its origin is uncertain, but it was imported to Japan from China at the end of the Heian Period or the beginning of the Kamakura Period, after which time it was widely imitated by the Japanese.
- INRO**—A small medicine container originally used to hold the ink for the seal, or chop, and therefore usually referred to as a “chop-case.”
- KASURI**—A spotted weave of which there are many varieties. In general, the thread is dyed in segments before weaving.
- KATABIRA**—An unlined garment similar to the **KOSODE** in form, but usually made of hemp and worn in the summer. See Plates 23 and 24.
- KANSHITSU**—“Dry lacquer.” A method of making bases for statues or utensils. In general, layers of hemp cloth were applied to a rough wooden frame and cemented with lacquer. The frame was removed after the lacquer had dried. See *Sculpture*, pp. 21–22.
- KANTO**—A word of uncertain origin, written with a number of different pairs of characters. It refers to a variety of high-quality striped weaves. Cf. the explanation to Plate 1 in this volume.
- KARABITSU**—“Chinese chest.” A chest with four legs, so called because the form was originally imported from China. See Plate 28.
- KARAGINU**—“Chinese robe.” A half-length outer robe that formed an essential part of women’s ceremonial attire in the Heian Period. Actually, while originally imported from China, the garment soon took on a completely Japanese aspect.
- KARAORI**—“Chinese weave.” A rich brocade originally imported from China. The ground is usually a twill weave, and the design a satin weave. Gold, silver, and various coloured threads are used. The term is also applied to an outer garment usually used for women’s parts in the Noh play. As such, it is the most florid costume employed in that form of drama.
- KASANE NO IROME**—“Classification for layers.” During the Heian Period, when many layers of clothing were worn, there developed set combinations of colours for the various layers, and each of these was given the name of some flower or plant which it suggested. The prescribed combinations were spoken of collectively as the “classification for layers.”
- KATAMI-GAWARI**—Literally, “two sides different.” As the name implies, this is a form of sectional kimono design in which the garment is divided down the middle by a straight line, with different fabrics, or, in the later stages, different designs, on each side. The device of dividing a garment in this way is seen very early in the Heian Period **HITATARE**, but it was particularly popular in the Momoyama and Early Edo Periods. See Plate 13.
- KATASUSO**—Literally, “shoulders and lower end.” A form of sectional kimono design. The shoulders and the part below the knees are divided off from the trunk by a



Karaginu

definite line. This is sometimes a straight line, but frequently it is a zigzagged or wavy line. The form was widely used in the Muromachi and Momoyama Periods. See Plates 7 and 8.

KENUKI—A technique used on sword handles in the Early Kamakura Period. Swords with handles made in this way are called **KENUKI-GATA TACHI**. The handles were in open work and were usually ornamented with an arabesque in silver or some other metal.

KIMMA—A type of lacquer were produced in Siam and Burma and greatly appreciated by Japanese tea masters. It is usually made on a bamboo frame. The lacquer coating has elaborate designs carved in it, and the carved grooves are filled with coloured lacquer.

KINGIN-E—"Gold and silver picture." A method of lacquer decoration which consists of drawing the design with a mixture of gold or silver powder and glue. It was used in the Nara Period before the development of the **MAKIE**, and there are some examples of its use in the Heian Period.

KIRIGANE—"Cut metal." A method of decoration used primarily in Buddhist sculpture and painting, but also in **MAKIE**. In the **MAKIE** it consists of applying thin slivers of sheet gold or silver to the design.

KŌKECHI—"Tie-dyeing." The term is used particularly of the Nara Period tie-dyeing, which appears to have been imported from India by way of China.

KOKEI SANSHŌ—"Three laughs by Hu Creek." It is said that the famous Chinese monk Hui Yūan had resolved never to go outside of his monastery, the boundary of which was Hu Creek, but that on one occasion, when he was walking with two visiting friends, he became so engrossed in conversation that he unconsciously crossed the creek. Upon discovering this, the three men all laughed. The subject is a favourite one in Japanese art.

KONGARA—Sanskrit: Kinkara. An attendant of **FUDŌ MYŌŌ**

KOSHIMAKI—Literally, "wrapped around the waist." An outer garment which was tied around the waist and worn with the shoulder and sleeves of the garment hanging from that point. See Plate 17 and the explanation thereof.

KOSODE—Literally, "small sleeves." The ordinary Japanese dress, or kimono. By western standards, of course, the sleeves are anything but small; however, this appellation distinguishes the ordinary kimono from the **FURISODE**, which has much longer sleeves. Since the term "long sleeves" is somewhat ambiguous as applied to the kimono, it seems wise to add here that it refers not to the arm length of the sleeve, but to the length of the portion that hangs when the arm is outstretched.



Koshimaki

KO-UCHIGI—Literally, "little cloak." An apparel worn in the Heian and Kamakura Periods. Among the various layers of women's clothing during those times, the undermost was the **HITOE**, and the outer most consisted of the **KARAGINU** and **MO**. The intervening ones were called **UCHIKI**, or "cloaks". When instead of the **KARAGINU** and **MO** the **KO-UCHIGI** was used as the outermost robe, the outfit was referred to as **KO-UCHIGI**.



Ko-uchigi

KYOKECHI—Stencil dyeing; particularly, that of the Nara Period.

MAKIE—Literally, "sprinkled picture." A picture on lacquer ware made by drawing the design in lacquer and applying powdered gold, silver, or other metal, with either a brush or a cylindrical shaker. When this is covered with additional coats of lacquer, rubbed with a charcoal stick, and burnished, it is called a **TOGIDASHI MAKIE**, or "burnished **MAKIE**." The term **MAKIE** is generally used today to refer to any sort of gold or silver picture on lacquer ware.

MAKKINRU—Literally, "metal filings." A Nara Period method of making lacquer pictures. The ancestor of the **MAKIE**, this method consisted of mixing metal filings

with lacquer and drawing the design with this mixture. The design was again coated with lacquer and ultimately burnished. To distinguish it from other methods, in the present volume this is referred to as "powdered gold."

MEIBUTSU-GIRE—"Celebrated fabrics." High quality Chinese and other foreign fabrics imported into Japan from about the fourteenth century to the beginning of the seventeenth century. They were highly prized among the tea masters of the day. Actually, the name derives from the fact that the fabrics were used to wrap famous tea utensils (*meibutsu*).

MO—A type of skirt worn by women as part of their ceremonial attire during the Nara and Heian Periods. While at first it was actually used as a skirt, it tended to become merely a formal element of the ceremonial dress.

MOKUGA—Literally, "wood picture." A design made by inlaying various materials in a wooden article.

NASHI-JI—Here translated as "AVENTURINE lacquer." A MAKIE form in which the powder contains grains of various size. It is ordinarily used on the background of a MAKIE. When used in elements of the picture itself, it is called E-NASHI-JI.

NISHIKI—"Brocade." In early times this term was applied to any fabric having a rich, colourful design, regardless of the method of weaving.

NŌSHI—A man's apparel used during and after the Heian Period. In that period it was not fixed in colour, as was the ceremonial HŌ, and it was, therefore, considered informal. Later it became more rigid in style.

NUIHAKU—Literally, "embroidery and metal foil." A method of making a kimono design that combines embroidery and affixed gold or silver foil. It seems to have been suggested by the Chinese INKIN. The term is also used of kimonos made by this method. See Plates 9, 12, and 19.

RELIEF MAKIE—See TAKA-MAKIE.

RŌKECHI—Batik, or wax-dye; particularly, that produced during the Nara Period.

SEITAKA—Sanskrit, Cetaka. An attendant of FUDŌ MYŌŌ.

SHEET DESIGN—See HYŌMON.

SANJU-ROKKA-SEN—"Thirty-six Masters of Song." An anthology of works of thirty-six famous poets, collected by Fujiwara Kintō (966-1041).

SANJU-ROKU-NIN-SHU—A Heian Period collection of examples of the writing of thirty-six famous poets. The paper used is of especially fine quality and has on it coloured designs.

SOKUTAI—A ceremonial garb for men, still used by the Court in modern times on certain great occasions. It includes a number of fixed elements, among which are the HŌ and a crown.

SUMERU PEDESTAL—Called in Japanese SHUMI-ZA. A dais which consists of a base, a box-like column, and a top platform. It is meant to suggest Mt. Sumeru, the centre of the universe in Buddhist lore, and Buddhist images are placed on it for that reason.

TAKA-MAKIE—"RELIEF MAKIE." A method of decorating lacquer articles, by which a design was made in relief lacquer on the frame and the FLAT MAKIE technique applied.

TATEWAKU—A design consisting of two symmetrical sine waves. Here translated simply and loosely as "curlicue."

TEBAKO—Character by character, "hand-box." A small box used to contain powder brush, tooth-black, comb, rouge, and other cosmetics.

THREE TOKUGAWA HOUSES—The branches of the Tokugawa Family descended from the three sons of Ieyasu who did not become shogun. They are the Houses of Mito, Kii, and Owari. In Japanese they are referred to as the *go-sanke*. See THREE TOKUGAWA PRINCES.

THREE TOKUGAWA PRINCES—Called in Japanese, the "go-san-kyō." The Tayasu,



Nōshi



Sokutai

Hitotsubashi, and Shimizu branches of the Tokugawa Family. In the event that the direct line failed the shogun was chosen from the *go-sanke*, but if no suitable shogun could be found among those families, the privilege of supplying the shogun went to the *go-san-kyō*.

TOGIDASHI MAKIE—See MAKIE.

TSUJI-GA-HANA—A term of uncertain origin used to apply to any of a variety of designs for KOSODE. They are executed in tie-dyeing, and the contours are frequently drawn with ink. See Plate 6 and the explanation thereof.

UCHIKI—See KO-UCHIGI.

UNGEN—"Graduated design." A general class of designs produced from the Nara Period on. It had a graduated or shaded design.

URUSHI-E—A picture done in coloured lacquer. See Plates 44 and 45.

UTAE—"Poem-picture." A picture inspired by a poem. Usually it consists of a scene from nature with characters from the poem interspersed.

YŪSHOKU—"Oil colour." A method of making designs on lacquer articles. Used primarily in the Nara Period, it consisted of applying a layer of oil to a design done in pigment, gold paste, or MAKIE.

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VOL. V TEXTILES and LACQUER

A history of the Japanese textile craft is given in the first part of this volume, together with illustrations of the materials that have made up the colourful Japanese kimonos of the past. Stylistic and technical developments in brocade, embroidery, and dyed fabrics are traced from earliest times until the beginning of the modern period. The second half of the work deals with the evolution of Japanese lacquer techniques, from the simplest lacquer painting to the gorgeous and elaborate *makie*, popularly spoken of by westerners as "gold-lacquer."

VOL. VI ARCHITECTURE and GARDENS

Shown in the first half of this volume are famous examples of Japanese Shinto, Buddhist, and residential architecture. The grand and the humble, the dignified and the intimate, the gorgeous and the simple are presented in illustration together with a discussion of the styles, periods, and purposes of Japanese buildings. The second half of the book is concerned with Japanese landscape gardens—those striking representations of Nature as symbolized by the Japanese mind. One finds here much of the genius of a people who love Nature above all else.

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The colour and collotype printing for this series was done by The Otsuka Kōgei Co., Ltd., The Han-shichi Printing Co., Ltd., The Mitsumura Colour Printing Co., Ltd., Tokyo, and The Benridō Co., Ltd., Kyoto. The gravure plates and the wood-block print were commissioned to The Tokyo Gravure Printing Co., Ltd., and the Adachi Institute of Wood-Block Prints, both in Tokyo. These printers are all unsurpassed in present-day Japan in the reproduction of art objects. The text was printed by The Dai-Nippon Printing Co., Ltd., Tokyo, which is one of the largest and best printing houses in Japan.

Gravure and art paper was supplied by The Tokushu Paper Co., Ltd., Mishima, Shizuoka Prefecture, and The Nippon Art Paper Manufacturing Co., Ltd., Tokyo.

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NOTE FROM THE EDITORS

In the latter part of the nineteenth century Japan discarded the policy of national isolation that had been held by her feudal government for the previous two and a half centuries and made her debut in modern international society. Japanese art came for the first time to be known to the nations of the west. During the following fifty years a great number of Japanese art objects were taken abroad, among which the most prominent in quantity and quality were wood-block prints, metalwork sword accessories, lacquer ware, and wood or ivory *netsuke*. So many of these types are now kept in foreign countries that students of them must leave Japan and travel abroad. These exported art pieces are in many cases loved and cared for more dearly than they were in Japan. In particular, the wood-block prints, which were largely ignored by Japanese art collectors, received great admiration from European artists. They were even instrumental in the beginning of the French impressionistic movement.

It is true that the exported works are characteristic of Japanese artistic efforts and that they have hitherto played a large part in the formation of western ideas about Japanese art. However, the large majority of the works that have left Japan are relatively minor pieces, which even in their totality tell but little of Japanese art as a whole. Of the works representing the main currents of the development of Japanese art, few have crossed the sea, and this is true of statues and paintings, which are easily transportable, as well as of architectural specimens. There are various reasons for this fact. For one thing, early visitors to Japan seem to have taken a particular liking to miniature art. For another, the Japanese themselves quickly recovered from the siege of vandalism that accompanied the Restoration of 1868 and set about protecting the classic arts of their country. By the early twentieth century, when Oriental studies were taken up in earnest in the west, the Japanese government had already enacted laws for the preservation of historical art objects. Thus the Japanese artistic heritage has been retained fairly intact in Japan.

Scientific research on Japanese art by Western scholars began in the 1880's. Since then, except for the recent blank period of some ten years, books on various aspects of Japanese art have continued to be published in quantity. Most of these works, however, are either specialized studies or brief surveys of the nature of handbooks for collectors. There have been a few general histories, but at the present stage of art research, they must be considered far from satisfactory both in selection of works and in accuracy of description. There is, therefore, a need for a reliable book in a western language treating of the entire history of Japanese art. We are grateful to The Tōto Bunka Company for having given us an opportunity to publish such a work in English.

The works of art reproduced in these six volumes were selected and the surveys written by members of the editorial staff. The detailed explanations that accompany the plates were prepared by experienced staff members of the Tokyo National Museum.

We hope that the present work will be a help and a stimulation to westerners who are interested in the art of our nation.

1953

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