

ASHIKAGA PERIOD
(MUROMACHI)
1392-1568.

Japan:

1367: trade with China

From 1400:

feudal warfare in various parts of Japan, economic disturbances.

1467: Onin Civil War culminates in collapse of collapse of central gov.

1500: the whole of Japan is at war.

1542: Portuguese discover Japan.

1549: St. Francis Xavier reaches Japan.

China:

1368-1643: Ming

1400: Vasco da Gama - circumnavigation of Africa

1456 - Gutenberg - printing

1492 - Disc. of America
Expulsion of Moors from Spain

1519: Conquest of Mexico

The Ashikaga period was also an age of wars.

Paradoxical as it may seem, the arts of Japan during

this period of destruction flourished as never before. Social

conditions were such as fostered rather than discouraged the

creation of fine things, since they were the symbols of success,

the means of ostentation needed to satisfy the pride of men

newly risen to power and riches. The church also was strong

enough to provide a refuge for artists and men of letters. The

military class were no longer content with distinction in the

*(The power of church:
led to importation of Chinese bronzes to be used for incense burners + temple
hangings.*

field, and so from the Shogun downwards, they set themselves to enjoy the benefits of culture as they conceived it. The

Ashikaga Shogun Yoshimasa (1444-1473) was the greatest patron of art during this time. *He moved to Kyoto & there in Muromachi district he established a place, Hama no Goro, Palace of Flowers, a place of great dimensions & extreme influence.* The influences of Zen Buddhism, in

ⁱ addition to the popularity of the Tea ceremony and the development of the lyrical drama known as the No served only to encourage the production of various types of textiles. Heretofore Japanese textile patterns were largely of Chinese or Korean origin but in the 16th century a new influence appeared---that of Europe. Francis Xavier, a Jesuit Monk, landed at Kagoshima and founded a mission about the middle of the sixteenth century. Toward the end of the century, a Japanese embassy visited Rome and was welcomed by King Philip II. Many gifts were bestowed on the embassy, among them European brocaded silks and velvets, which were taken back to Japan and copied or adapted by their craftsmen----it is during this time that silks with rondel ~~pat~~

A new center of weaving was established in the Ashikaga period (corresponds to Ming) in the province of Izumo, at Sakai, by some expert Chinese weavers. Whether these weavers came from Kyoto, or China, is not certain, but silk of fine quality was produced and the weaving industry preserved. For, it was in 1467, that the buildings of the weavers, in the Nishijin section of Kyoto, burned down and little silk was woven in Kyoto for many years. (Crewdson p. 9)

It was during the sixteenth century that a European influence entered Japan, when some Portuguese on a voyage from Siam to China were shipwrecked and three of them stranded on the Island of Tanegashima. Soon after this commercial relations were established with Portugal, Holland, and England. (Howell-Smith--p. 11)

Francis Xavier, a Jesuit Monk, landed at Kagoshima and founded a mission about the middle of the 16th century. Doubtless due to this influence, towards the end of the century a J. embassy visited Rome and was welcomed by Pope Gregory XIII. They also visited Spain where they were welcomed by King Philip II. Many gifts were bestowed on the embassy, among them European brocaded silks and velvets, which were taken back to Japan and copied or adapted by their own craftsmen. For long before this the J had become master weavers; they possessed the draw loom and had mastered the technical difficulties of weaving elaborate brocades. Their own techniques included the weaving of silk twill, gold and silver brocades, satin damask, gauze, silk crepe and a process of applying gilt to silk called inkin.

Konosu (Hanyu) - silk tapestry - introduced - said to have been introduced by priests & nobles of Kyoto for a new pastime - Gensanliu - p. 19

p. 100.

Kumada: new techniques introd.

Hoson

Shimizu

Izudome no Nishiki

Kinan

Kara-ori Nishiki - Gensanliu - p. 19-20

x. See article and illustrations "S" in Burlington Magazine - August 1940

"Some Silks Woven under Portuguese Influence in the Far East"

G. F. Winfield Digby -

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patterns began to be made.

The finest silks at this period were made in Kyoto ^{at Nishijin} and Sakai. ^{province of Hyogo} They were called Habutai, with its varieties of Mon and Aya, Habutai, or figured and watered silks, to distinguish them

from silks made elsewhere, such as those of Mino, Kaga and Tango provinces, which were called Senshi. In 1467 the street called Otoneri-Michi in Kyoto, in which the weavers (brocade) ^{were} was burned down; and very little silk was produced from this area until the industry was re-established by Hideyoshi about 1590 at Nishijin, a district of Kyoto.

~~Kara-ori~~ -

Ko-Kinran: name given to Kinran imported from China between 1469-1488.

Designs: European, Chinese, Japanese.

Kōsōrō (Hōmei) - silk tapestry - introduced - said to have been taken up by priests & nobles of Kyoto for a new pastime - Gensai - p. 17

Krummel: new techniques introd.

Kōsōrō

Shōrō

Izudōrō no Nishijin

Kinran

Kara-ori Nishijin - Gensai - p. 19-20

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During the Ashikaga period, the influence of the Shoguns continued while the struggle for power went on. The feuds and wars lost much of their grandeur, and there were time and quiet enough to develop ~~much of their grandeur~~ new avenues of art and thought. There are good reasons for the contradiction of progress in the arts and unsettled conditions. The great overlord system was breaking up and the family was rising in importance. When late in the fourteenth century the Ashikaga Shoguns moved their headquarters to the imperial capital and established themselves in the Muromachi quarter of Kyoto, the military lords came into contact with the old aristocracy and at once set about acquiring their graces. The power of the new rich, having risen by the opening up of trade on a large scale about the middle of the fourteenth century, and the corresponding influence of the temples created a demand and interest in art which cause it to flourish, and in the flourishing the new styles flowered to better effect than the ritual church painting, which remained hieratic and lost most of its fire.^x

x- Japanese Costume - Alan Pincus - Metro. Mus. B. Pub.
pp. 3-4

for the design but it was customary to add complicated effects by combining embroidery with knot dyeing, stencilled gold designs, and painting.

Takekoshi - p. 312 vol I
(mid + late 16th c).

The cloth with a striped design called Bengara-jima was formerly imported from Bengal, & the striped cloth called Santome-jima was imitated from the cloth which the Portuguese imported from St. Thomas Island.

Leguer became ~~seku~~ rikyushu, veludo, berido, satin shichin; & striped cloth is called Shima because it was imported from the islands (Shima in Japanese) abroad. That the foreign words came into use in J. daily life & then were corrupted shows how great was the infl. of the European civ. & how deep & strong the influence of the religion backed by such powerful civiliz.

Credley: p. 12 -

During the 16th century the art continued much in the same state as in the preceding centuries; the disturbed state of the country in all probability checked its development. In the matter of design a gradual change, however, took place; a greater richness of colour + a more florid style of decoration were introduced in the silks used for court & ceremonial costumes. Some dresses, reported to be of this epoch, which reached Europe, are distinguished by both the above ~~richness~~ characteristics. Embroidery was resorted to in many cases to supplement + enrich the patterns produced in the loom. Towards the end of this century, as we have stated before, the more gorgeous fabrics were chiefly used for ladies' dresses

Louis Gonae - ~~Paris~~ L'Art Japonais - Paris
Maison Quentin
Compagnie Générale d'Impression et d'Édition
7, Rue Saint Benoît.

P. 276:

1886

Je possède une robe de soie brochée et damassée, rouge et blanche, semée des armoiries de chrysanthème, qui provient, ainsi que l'indique le mi-parti des deux tons, de la cour des Hojo et date du milieu du XIV siècle. Cette pièce d'un goût simple et sévère témoigne du haut degré de perfection auquel était déjà parvenu le tirage des soies.

Les dessins, brochés en noir en couleurs dans la trame, affectent d'abord un caractère régulier et géométrique; ce sont des signes héraldiques, des grecques, des rosaces, des palmettes, des entrelacs, presque toujours de petite dimension. Au XV siècle, le style s'élargit. L'influence même de la Chine apparaît dans les étoffes plus encore que dans autre branche de l'art, les

During the 15th century the art of painting in the sumi-e style was in its infancy. The subjects were mostly landscapes, flowers and birds. The style was simple and elegant, with a focus on the use of ink and wash. The artists used a variety of techniques to create different effects, such as the use of different brush strokes and the use of different colors. The style was very popular and was used by many artists. The style was also used in the design of objects, such as screens and vases. The style was very influential and was used by many artists. The style was very popular and was used by many artists. The style was very influential and was used by many artists.

arabesques et les ^{minces} ~~minces~~ à base florale appâtent leurs motifs élégants. Au XI^e siècle, les dessins prennent plus d'ampleur et deviennent purement japonais.

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Mais c'est au XVII^e siècle, à la cour de Yedo, que le costume atteint son apogée de faste et de noblesse. Les procédés de du tissage ont réalisé tous leurs progrès. L'époque de Yematon est, à mes yeux, le plus beau moment de l'industrie des soies. Le raffinement du XVIII^e siècle a porté ses yeux sur le décor des étoffes. Le raffinement des dessins devient extrême; les crêpes, les soies légères sont préférées aux soies épaisses. L'introduction des peintures de l'école vulgaire transforme le décor des tissus. Nous avons vu Momochi, puis Soukenobu et Goshin fournir des modèles aux ateliers de Kyoto; plus tard Toyokuni et Shikunai lui-même seront les inspirateurs de la mode à Yedo. Kano Yusei à également beaucoup travaillé pour le décor des robes. La fantaisie, la richesse, l'élégance, surtout dans le costume des femmes, sont portées à un point inouï.