

Japan

Tatekoshi, Y. - p. 135 vol II
Heikyo (1600?)

135/He mfg. of raw silk already existed in ancient times in this country. Since, however, the dark ages in our history had been confined to well-to-do farmers in some provinces. They reared silk worms, reeled the yarn, & wove stuffs there with, chiefly for their own use. Seldom, if ever, had silks been placed on the market until the Chinese raw silk was imported into the country by Portuguese ships. This importation of raw silk, combined with the importation of the seeds of cotton & cast iron, caused a revolution in our industrial world.

From the abundant supplies of raw silk at cheap prices sprang the mfg. of silk stuffs, which brought fame to Nishijin in Kyoto. The word Nishijin (p. 136) means a western camp & the place was so called because it was the seat

China:

—1643—Ming

Europe:

1558-1603 - Queen Elizabeth

1563-1616 - SHAKESPEARE

1598 - Edict of Nantes

1607 - 1st Engl. colony in America - Jamestown, Virginia

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(Momoyama****)

This desire for luxury was a great propelling force in the progress of weaving techniques and resulted in the production of elaborate materials. The protection of industry carried on under Hideyoshi reign was continued by the Shogun, Daimyo and aristocrats. The dyers' art was also encouraged. The finest of textile products were imported by the Dutch, Spanish, and Portuguese merchants, European velvets, figured silks and the first Gobelin tape. ~~Wet~~ made their appearance as well as products from East India, Persian and Turkey.

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Heikyo (Hiroshima) c. 1600 (?)

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The western camp in the disturbance known
as the Ainu Rebellion in J. history. For the
same reason later there sprang up in Hakata,
Kyushu, the mfg. of a silk stuff known as
Hakata stuff. The industry showed appreciable
development in other places, which were
furnished with the imported raw silk
by Nagasaki. As the growth of the industry
naturally excited a demand for raw silk,
the farmers began to devote their leisure hours
to sericulture.

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MOMOYAMA
1568-1615

Japan

- 1568: Oda Nobunaga-Shogun
- 1582: Hideyoshi succeeds to Nobunaga's power.
- 1592: Korean campaign
- 1615: Siege of Osaka, Iyeyasu victorious, supreme ruler in Japan.

China:

—1643— Ming

Europe:

1558-1603 - Queen Elizabeth

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The Momoyama period is characterized as a period of peace and plenty, which produced many great masters in various branches of the applied arts. Together with these there appeared persons of means and rank to protect and encourage them. One of the main causes for the sudden rise of various branches of applied arts in the Momoyama period was the reopening of cultural intercourse with China during the Ming dynasty. This resulted in the importation of various specimens of the applied art of that period. Besides this, other foreign influences, as mentioned in the ~~sect~~ previous section, came with the introduction

of civilizations from various other oriental countries and from Western Europe, beginning with the coming of into Japan, in the latter part of the Ashikaga period, of the Portuguese ships that navigated to the Far Eastern seas.

Speaking more specifically ^{in China} about textiles, the weavers of the Ming period greatly developed their art by endeavoring to revive the textile developments of the Sung period (960-

Hideyoshi, in 1590, reestablished the industry in the Nishijin. And there was no other and final wave of Chinese influence, a Ming revival of Sung art, which influenced the designs and colors in silk weaving. (Crawford, p 9)

In the meantime, the weavers at Sakai were taught the Chinese methods of weaving kinran and ginran, also donsū, a figured weave similar to damask, and crepe. Hideyoshi sent Kyoto weavers to Sakai to learn new methods.

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which immediately followed it and extended over the first decade of the Edo period formed what has been called the Golden Age of Textile art in Japan---the importance of the tea ceremony, in addition to the high development of the Noh drama where rivalry was shown in the creation of splendid costumes, coupled with the

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Speaking more specifically ^{in China} about textiles, the weavers of the Ming period greatly developed their art by endeavoring to revive the textile developments of the Sung period (960-1279). Their products were silk brocade, silk twill, gauze, gold and silver brocades, stain damask, silk crepe, and inkin (silk with designs printed in gold). These techniques were acquired by the weavers of Sakai in ^{the} Izumi province and later transmitted to Kyoto. The Momoyama period and the Keicho era which immediately followed it and extended over the first decade of the Edo period formed what has been called the Golden Age of Textile art in Japan---the importance of the tea ceremony, in addition to the high development of the Noh drama where rivalry was shown in the creation of splendid costumes, coupled with the

prospering of painting which required the production of fabrics

needed for the mounting of paintings for kakemono.

Painters devoted time to designing for designs in textile design - Korin, the famous Torii, painter did not consider himself too good to designing for wives of friends - (Painted designs)

When Toyotomi Hideyoshi became the Shogun in 1585

he established the weaving center at Nishijin, a district of

up to this time designs were comparatively simple with a
Kyoto. *strain of Chinese influence in many instances. With the inspiration of*
the Kamakura painters of the 16th century, particularly Eitoku, a freedom & an elaboration of
design appeared which flowered into full blown magnificence in the early Tokugawa period
various types of superstructural decoration were re-

vived: and developed to a high degree of perfection:

Moyo-zome, literally, pattern dyeing---actually a revival of the technique of knot dyeing and called Momoyama shibori during this period and Keicho shibori during the era immediately following it. ~~Momoyama shibori~~ may be termed boshi-shibori (cap knot dyeing) and ordinarily has a purple or black background. Large areas are preserved from colour by covering them with oiled paper., after the ground is dyed, black minute designs are painted in thin lines in the part kept white by means of the "resist". This, then, is a combination of painting and dyeing. During the Keicho era it was further embellished by embroidery,

Embroidery reached its greatest height of progress, floss, combined and twisted threads, gilt threads being used. There were instances where embroidery only was relied upon for