

After the expulsion of the Catholic missionaries, and the final stamping out of the Christian movement following on the suppression of the Shimabara revolt in 1638, Japan was completely cut off for two centuries from all foreign intercourse, save as regards coast trade with the Chinese and the Dutch, who were not allowed to penetrate into the interior. This era, during the ^{which} Tokugawa Shoguns held supreme sway, was characterized by official tyranny and espionage of the most rigid type. But the country enjoyed prosperity and freedom from civil war, to which it had been a stranger for so many centuries. During this time there was a great efflorescence of literature and art. Female dress became more gorgeous than the male, the reverse having been the case during the middle ages. Moreover, the purpose of the textile industry was now changed. In the old days silks were woven largely as tribute to the Emperor but from the beginning of the Tokugawa epoch the purpose was more commercial, and this had an important effect on the character of the work produced. Designs grew more and more elaborate and naturalistic. A certain simplicity and restraint characterises the beautiful robe patterns of the 17th and early part of the 18th century. But as the latter century advances, there is a growing tendency to extravagance, and sometimes to overcrowding in the point of design; and the same tendency shows itself in the 19th century as well. The evolution can be traced by means of a series of paintings beginning with Iwasa Matabei (d. 1650), founder of the Ukiyoe or Genre School, and continuing through the works of artists like Hishikawa Moronobu (second half of the 17th century), Okumura Masanobu (d. 1764 or 68), Utamaro

Koop - Kit Albert Museum Publication -
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(d. 1806), Hokusai (d. 1849), and Kunisada (d. 1864), covering a period of over two centuries. — See *Fanwooden Epochs of Chinese Art* vol. II

Flowers, fruit, trees, gardens, waterfalls, landscapes, buildings, human figures, stirrups, articles of dress, and selections of the takaramono or treasures of the Gods of Luck, are among the many varieties of design that lend a charm, all its own, to the costume of the ladies of Japan. In skill and naturalistic charm the 19th century does not seem to have fallen behind earlier times, although it has not surpassed the beauty of design and execution shown by the two previous centuries. The 18th century was particularly noted for its gorgeous fukusa.

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The keynote of Tokugawa life and art is, then, their broad division into 2 main divisions — the aristocratic and the plebeian. These 2 flowed on side by side with comparatively little intermingling. On the one side select communities of gentlemen & ladies congregated in gorgeous castles & yashiki, daimio and samurai, exercising, studying their own & China's past, measuring martial codes of honour, surrounding themselves with wonderful utensils of lacquer, porcelain, embossed and exquisitely-worked bronze; on the other side great cities like Osaka, Nagoya, Kyoto and Yedo, swarming with manufacturers, artisans & merchants, shall share little of the castle privileges, but devising for themselves methods of self-expression in local government, schools, science, literature and art.

This age of the fifth Shogun, Tsunayoshi, had its bad side, but it was accompanied by development in ~~literature~~ literature and fine arts, and produced the gorgeous gold lacquer that has been so much admired in later ages as the art of Joken-in-den, the posthumous name of Tsunayosh~~h~~. Yokoya Shshin, who was perhaps one of the greatest carvers in metal throughout the Tokugawa Ages, adorned the period, and it gave birth to the gay and beautiful patterns known as Genroku design. In fact, the age was epoch making in the dev. of the fine arts and social activities. The J. lady's ceremonial dress as worn today was first devised in the Genroku Age. The wife of a rich merchant of Kyoto, Nakamura Kuranosuki, was in the habit of attending social meetings, where the ladies wore the gayest and most expensive brocades, in an upper garment of black ~~ha~~ habutaye silk worn over an undergarment of white. This lady's maids were all dressed in the gorgeous clothes which characterized the period, but she herself never varied in her simple black and white, however often the guests changed their clothes during the functions, as was the custom. Finally, every one agreed that she had the best and most elegant taste in dress and well they might, as she had been advised in her method of dressing by the great artist Ogata Korin. This severely elegant style of black and white is now crystallized as the ceremonial dress for women.

Sericultural Conference in the Genroku Age and Books on Sericulture:

In 1672 all the dealers of silkworm eggs of the provinces of Shinano, Kizuke, Shimotsuke, Mutsu, Mushashi, and Sagami * had a conference, and made an agreement with regard to the scope and method of developing their business, fixing the size of egg-cards at 12 inches by 7 $\frac{1}{2}$. This was not only the first meeting of the ~~egg~~ dealers in silkworms, but it was perhaps the beginning of a convention of all the business men in the different provinces..... In the 3rd year of Genroku (1736-41), twenty seven years after Sanshi-nenkwan (Year Book of Sericulture) ~~//the//~~ was published, silk weavers went from Kyoto to Kiryu, in Kozuke, and taught there how to weave good silk called sha-ayaginu. In due course the industry grew, and the silk garments produced there became widely known as Kiryu dry goods.....

The victory of Iyeyasu resulted in his becoming Shogun & formally establishing the Tokugawa Shogunate. His descendants remained the rulers of Japan for 15 generations, maintaining the country in peace & developing the finer arts: ~~Literature~~ ~~and~~ With the expulsion of the Catholic missionaries, & the final stamping out of the Christian movement following the suppression of the Shimabara revolt in ¹⁶³⁸ 1638, Japan was completely cut off for centuries from all foreign intercourse, save ~~that~~ ~~with~~ except the coast trade with the Chinese & the Dutch, who were not allowed to penetrate into the interior.

This was a period of quiet with little internal trouble, but with many new diversions such as theatres, tea houses, & out door entertainments of various sorts.

The keynote of Tokugawa life was their broad division into 2 main streams - the aristocratic & the plebeian. These 2 flowed on side by side with comparatively little intermingling. The daimyos who had lost much of their political power congregated in gorgeous castles & aristocrats filled their days with the peaceful pastimes of painting & poetry surrounded by wonderful utensils of lacquer, porcelain, embroidery & ~~in~~ bronze. On the other

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means of a series of ~~wood~~ prints produced by artists
of the Ukiyoko school. (see ^{reproductions in} ~~Ukiyoko~~ - Epochs of Chin.
& J. Art. - vol II - Matsubei, Moronobu, Masanobu, Utamaro,
Hokusai & Kuniyoshi) Every imaginable motif was
employed including waterfalls, waves, Landscapes,
fanc ~~etc~~ - used as references to romantic
tales as the Genji & Ise Monogatari