

Introductory History - prior to 10th century.

"450 A.D. By this time the policy of specially importing skilled & aid direct from China had been inaugurated, & large bodies of female weavers & embroiderers were invited to settle in Japan. They taught the use of the loom so successfully that fine brocades for the palace were among the products of the time!" (Brinkley - Japan Its History Arts & Lit. I. Elliot Co. Boston & Tokyo vol I p. 84 1901)

552 A.D.: Introduction of Buddhism.

streamlined support almost from the very outset - by Imperial Court & nobles.

7th - 8th c.: Most memorable epochs of Japan's history

"passage from a comparatively rude condition to a state of civilization as high as that attained by any country in the world from the fall of the Roman Empire to the rise of the modern occidental nations" - Brinkley - op. cit. p. 98.

Prince Shotoku

604 - Seventeen-Article Constitution

Taihuwa Reform - mid. 7th century.

"This remarkable chapter of Japanese history may be broadly described as a political revolution resulting

Japan
Late Heian - 894 - 1185

700-900 = Tang

(2)

China - Five Dynasties
907-959; Sung 960 -
1126

Notre Dame, 1163

Dev. of nationalizing spirit with
suspension of intercourse with
China - begin. of assimilation of
continental culture imported during
former centuries → expression of
tastes & idea of J. Head of Fujiwara
family came to play most imp.
role in court & gov. - art of
their period characterized by
refined delicacy.

Heian Period - 1186-1333

China - South Sung 1127-1279
Yuan 1280-1367

Gothic Art - 1150-1400

Church of St. Francis of Assisi
begun - Dante b. 1265

China opened ^{again} to Japan for
trade & inspiration.

Ten sect of Budd. introd. &
welcomed at Kamakura.

Kamakura Art - realistic
under inspiration of martial
spirit & new religious
movement

Minamoto - 1334-1573

China, Ming - 1368-1643

Early Ren. 1400-1500

Michelangelo b. 1474

Raphael b. 1483

Discovery of New World 1492

Sea route to India from Europe.
1498.

Reformation

New Shogunate for. estab.
in Kyoto by Ashikaga Shogun;
Kyoto becomes center of
J. civ. again.

8th Shogun Yoshimasa -
patron of art

1542 - ~~Antony~~ Antony de
Moto - Portuguese
came - followed
by Mendes Pinto -
(brought guns) in 1543.

Momoyama 1574-1614

China Ming 1368-1643

1st Ren. 1500-1600

First half of second period of
national-ratons.

Odō Kobunaga. took place of
Ashikaga family.

Tōtōmō Hōdōshi - successor.

Art - creation of Hōdōshi's taste &
lofty imagination.

grand scale - mag. form & high
colours.

Edo 1615-1866.

China - Ching 1644-1911

Late Ren. 1600-1800

Baroque Rococo.

Second half of second period of
national-ratons.

1603 - Iyemitsu becomes Shōgun.

Shōgunate estab. at Edo.

lit. & arts progress among
masses.

Greatest
expansion of
the porcelain
industry

Meiji-Taishō -
1867-1926

Tsuda, Naitake - A.B.C. of J. Art -

Board of Transport Industries
Jap. Government Railways
1937

pp. 7-9

Periods

Remarks

Archaic:

From Stone Age to mid 6th c.

China - Han Dynasty

206 BC - 220 AD

Japanese Empire already consolidated
may be called period of primitive
Shinto.

Proto historic bronze mirrors found in
burial mounds have designs of
Han Period - proving Chin. infl.

Asuka Period - ~~552~~⁵⁵² - 645

China - Six dynasties

265 - 589

Sui 590 - 618

Period of early Budd. art.

552 Budd.

Shotoku Taishi (573-621) patron.

Chinese infl. first strongly felt in
social life

Nara Period: 646 - 793

China - Tang Dynasty
618 - 906

Fall of Sassanian Dynasty
661

Capital permanently established
at Nara in 710.

Chinese art of Tang infl. by
Indian as well as by Persian
art.

Early Heian: 794 - 893

China - Tang 618 - 906

Romanesque art 800 - 1150

Capital removed to in 794 from Nara to
Heian (Kyoto) -

Chinese infl. of later Tang art.

894 - intercourse with China
interrupted.

Tendai + Shingon, 2 sects of
founded in Japan by Dengyo +
Kobo Kobo.

Period of Esoteric Budd. art.

"It is, perhaps, by considering the costumes of the Kara epoch that the clearest conception is obtained of the refinement of the nation's life at that time, and of the source from which it derived its new civilization. Speaking generally, the garments worn by men differed much less from those of modern Europe than did the garments of the Japanese when they first became known to the Occident. The essentials were a tunic-like coat and trousers, the former having comparatively tight sleeves, and being girt at the waist by a belt made either of Korean brocade⁺ or of embroidered silk studded with plates of jade. Two other garments were added — one over the trousers and one over the coat — but they had nothing of the loose flowing character usually associated with Japanese dress. They were, in fact, copied with scarcely any change from the Chinese robes of the epoch, & had their dimensions been fuller, they would be identical with the Chinese robes of the present day." Brinkley - op. cit. pp. 139-140.

"Law after law was enacted regulating measurements of these manner articles & above all, their quality & texture." Brinkley - op. cit. 140.

"In early times, the best of material available was manufactured from the paper mulberry or from hemp; but, by and by, grass cloth and cotton fabrics came into use, and in the fifth century, sericulture and silk weaving were successfully practiced. The silk then produced was of very inferior quality, & though several fine varieties — as saucet, figured silk, brocade, and soon — were soon obtained, they served for ornamental purposes rather than for every-day wear. But in the Nara epoch, neither the most elaborate fabrics that the home loom could turn out, nor yet the rare silks & brocades brought from China by the Buddhist priests, who made it a duty to familiarize Japan with all the best products of Asiatic skill, were deemed to suffice for purposes of personal adornment. This extravagant tendency received its first impulse when, as a part of reforms & re-organizations consequent on the abolition of the patriarchal system and the assumption of administrative autonomy by the Emperor, the custom of employing hats to distinguish official grades was imported from China. The designing of these hats constituted quite a legislative occupation and the story of the changes they underwent is bewildering. One excellent sovereign seems to have been reduced to a state of despairing recklessness by sumptuary problems, for he issued a decree declaring that everybody might wear anything he pleased. Other monarchs, however, grappled with the question, and it was not until the beg. of the 8th century, just before the commencement of the Nara epoch, that the many lined hats of China were exchanged for a sober head-gear of uniform colour — silk gauze covered with black lacquer — better adapted to the artistic instincts of the Japanese.

from the introduction of Chinese civilization through the
mediums of Buddhist priests." Burckley - op. cit. p. 103.

"The splendour & prestige of the Tang dynasty, which in the begin-
ning of the 7th c. had wrested the sceptre of ~~the~~ China from
the hands of the scarcely less magnificent Sui sovereigns,
were reflected in Japan. Tenchi & Monmu modelled their
administration on the lines indicated in the "Golden
Mirror" of Tatsung, & the great capital established at Nara
in the beginning of the 8th c. was an imitation of the
Tang metropolis at Hoian." Burckley - op. cit. 103.

709-784 : NARA - (HEIJO)

"The Nara epoch owes its prominent place in history chiefly
to the extraordinary zeal [†] shown by the Court & the great nobles
in promoting the spread of Buddhism. During the seventy
five years comprised in the epoch, no less than seven of
the ~~greater~~ grandest temples ever ^{seen} in Japan were erected;
'a multitude of idols were cast, among them a gigantic
Daibutsu; colossal bells were founded, and all the
best artists and artisans of the time devoted their
services to these costly works." - Burckley - op. cit. ¹³³⁻ p. [†] 134

NARA Period

646-713

Capital moved ~~to~~ from ~~Heijō~~ ^{Yamato} to Nara.

Painting:

2 Styles: Pictorial

(1) original Chinese line composition - introd.
thru Korea & developed during reign of
Susho

(2) India chiaroscuro style introd. from Early
Tang

Special art dept. established in court - official
appointment of art.
encouragement

Marked improvement in use of colors - bright & rich.

Engraving: pictorial representations of Budd. figures.
also 6 dynasty style comb.

Bronze Sculpture:

fuller & rounder curves. - shorter ^{infl. Gupta school} from India

cont'd. erection of large Budd. figures.

Bronze, wood, clay, dry lacquer - mediums.
but bronze used most.

all bronze = cast.

Small figures - represented often in groups } both
gilded

Wood Sculpture

Hivoki (Type of White Cedar)

Camphor - at times

Carved out of one block of wood - often ind.

pedestal shaped into lotus cup.

Thin coat of gesso.

Various colors painted on details.

Dry Lac. Sculpt - Chinese origin.

Clay Sculpture - more pop. than Dry Lac

Taxile Art

Metal Work

Musical Instruments

++++++

15
2
34
1.20 3
40
31.20 1.20

2.00
\$ 33.20
18.00
51.20 9

22 18
106 122
50
11.00

22 04
88
18 9
22 11 5.30

52
05

106
05
5.30

Small figures - represented often in religious art.
Buddhism - art.
Buddhism - art.

Most characteristic pattern: diaper

- (1) ground figured by weaving in (brocade)
- (2) upper design figured by weaving in threads of diff colours on ground design.

These designs usually mixed patterns consisting of flowers, birds or butterflies (see example). Since this time these classical designs have been used in European dresses of all ages.

c. 1059: Tuko - Corded silk - of 2 types - in Kyoto.

- (1) both warp & weft or silk cord.
- (2) only warp - cord.

c. 1131 - Satin (Shuska) first made in Kyoto after the style of Chinese satin

c. 1158 - Chirimen - crape: with design often stencilled.
high twist yarns.

mentioned as being part of clothing worn by an ambassador to Japan.

Ashtanga Period : 1392 - 1568.

Complex civil war ultimately ended in the rise of the ^{power} Gohelkha family - who located themselves at Agot.

This period was, however, not destined to be peaceful.

Conflicts over succession to the throne

Candidates championed by rival parties.

Increase in power of individual military families.

Internal disorder augmented by Buddhist warrior-monks.

16th century: European influence entered Japan —
when some Portuguese on a voyage from Siam to
China were shipwrecked & three of them stranded
on the Island of Tan-ga-shima. Commercial
relations established with Portugal, Holland & England.
(Howell-Smith - p. 11.)

Francis Xavier, Jesuit Monk, landed at Kagoshima
& founded a mission about the middle of the 16th c.
Toward end of the century - Jap. embassy visited Rome
and was welcomed by King Philip II. Many gifts
were bestowed on the embassy, among them European
brocaded silks & velvets, which were taken back to
Japan & copied & adapted by their own craftsmen.

Silks with rondel pattern — second half of

16th c.

Hakata Ori — very thick textile with stripes & raised pattern,
something like taffeta. Known as Hakatori or Karori (in
Chinese style. — First made about 1550 — but did
not meet with much approval until about 1660.

1467 — Street called Otonei Machi in Kyoto in which weavers lived

was burned down, + very little silk was mfgd. in
Japan until the industry was reestablished by
Hidetsugu about 1590 at Nishiy in a district
of Kyoto; & made progress during time at
Tohuzawa Iryasan

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

16th.

Heretofore we have found Japanese patterns to
be largely of Chinese or Korean ~~influence~~ origin. But
in the 16th century a new influence appears in
Jap. art — that of Europe. Marco Polo, the
famous Venetian traveler of the 13th century
never visited but he refers to it in his

Smith

16

Hesugoshi in 1590 - established the industry in the
Nishijin - and there was another, first wave of Chin.
influence, a Ming revival of Sung art, which influenced
the designs & colors in silk weaving.

In the meantime weavers at Sakai were taught
the Chinese methods of weaving Kikkō and Ginnō,
also damask, a figured weave ~~also~~ similar to damask
& crepe.

Kyoto weavers sent to Sakai to learn new methods

Hebutae: term used to distinguish silks produced in
SAKAI and Kyoto from those produced in other centers.
(16th - centuries)

Kyoto - again center of high grade weaving
examples of Chinese Weaving in Ming Style -

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 & riches. The church also was strong enough to provide a refuge for arts, artists & men of letters. The military class were no longer content with distinctions in the field, & so from the Shogun downwards, they set themselves to enjoy the benefits of culture as they conceived it; & in fact they did succeed in stimulating the arts of peace.

Power of Zen -

Chinese dominance in arts, lit, architecture

Small society of aristocrats, monks & artists — not only preserved but promoted the arts while all else was falling in ^{ruins} ~~ruins~~ about them. — Sansome — p. 384.

The Japanese produce designs in single colours by dyeing combined with the use of resists and discharges.----negative or positive effects

Discharge:fabrics dyed a uniform colour are also figured by the action of "discharge"----Chemical substances which attack and destroy the coloring matter in the fabric are used. The discharge is applied either by the negative process of block printing, being poured through the holes in the block, or by being rubbed into the fabric with a brush, and stencil plate. When the action of the discharge is complete, the fabric is well washed and dried. This process required care to prevent the discharge injuring the threads of the fabric. modern process.

application of chemicals to prevent absorption of dye or to extract dye to form a pattern of white spots or to alter the color. The discharge is applied through a stencil, being ~~a~~ mixed with a rice paste, or it may be poured on to the material by means of the negative block ~~process~~ process. Earliest examples---dyed iron buff and patterns washed out with acid. (Kedzie. p. 68)

Momoyama 1568 - 1615

1542 - Portuguese discover Japan - introd. of Jesuits.

1549 - Xavier, St. Francis - reaches Japan.

1568 - Oda Nobunaga - de facto Shogun.

1571 - Nobunaga destroys Hieizan monasteries
wages war on Buddhist Church.

1576 - Castle at Adzuchi

1577 - Campaign against feudatories of western Japan (Mori
& Shimadzu) by Hideyoshi on behalf of Nobunaga

1582 - Hideyoshi succeeds to Nobunaga's power.

1587 - First Christian Persecution.

1590 - Hideyoshi subdues remaining adversaries by successful siege of Odawara. Yedo founded.

1592 - Korean campaign - unsuccessful.

1597 - Second Korean expedition - broken off 1598.

1598 - Hideyoshi dies - Succeeded by Hideyoshi

1600 - Battle of Sekigahara - won by Hideyoshi

1603 - Hideyoshi appointed Shogun

1615 - Siege of Osaka - Ieyasu victorious - supreme ruler in Japan

Monogame
1574-1614

Sudden rise of various branches of applied arts -
Resurrection occurring first in Kyoto.

One of greatest causes - reopening of cultural
intercourse with China (Ming dynasty)

Importations from Dutch, Spanish & Portuguese -
European velvets, figured silks & first
Gobelins tapestries

Products from East India, Persia, Turkey.

Weavers of Ming - dev. art by endeavoring to
revive textile triumphs of Sung period (960-1279)

1532-54 - Temmon Era - Ming technique in textile arts
acquired by weavers of Sakai & Idzumi provinces
& later transmitted to Kyoto. to dev. to extent of
successfully reviving looms of Kienjin.

Edo Period — Tokugawa Shogunate
1615 - 1866

The Edo Period, 1615 - 1866, was the most peaceful period of National seclusion in Japanese history, and is especially significant because of the remarkable ~~development~~ ^{progress} of literature and the Arts among the masses. Heretofore the culture of each period was monopolized wholly by specific classes — court nobles, military aristocrats or Buddhist priests.

In 1603, Iyeyasu established his Shogunate at Edo (present Tokyo) which became, after a short period of ~~adjustment~~ ^{adjustment}, the most important social & political center. The Genroku era (1688 - 1704) was most significant in the dev. of plebeian arts; effeminacy & luxury crept into every tissue of the social organization. The pompous & flamboyant manner

of life was shown in gay robes of rich colors &
bold designs

Ukiyo-e, the genre picture, initiated by Matsuki & his
followers in the early Edo became the most popular
plebeian art.

Historical information regarding textiles of the 17th c. is
reliable & there are numerous examples of the fabrics
produced which are accessible for study. Such vast
numbers of textiles were turned out in the 18th c. that
they deteriorated in quantity, design & color.
Candley - p. 13.

The desire of Heduyoshi for magnificence & display also
had a notable effect on textiles, in the elaboration
of designs & colors with embroidery used to supplement
the pattern.

In 17th century -
combination of tie dyeing with painted dyeing & embroidery.