

Household Art 199
Miss Fancher

Sally Fujii

This paper is divided into two sections---Japanese Brocades and Women's court costumes. The study of Japanese textiles is far more complicated than one may suspect so it has been necessary for me to limit myself to that of brocades, giving its historical background and the characteristics of design and materials; this is followed by a short study of the court costumes of Japanese women. The relationship of these two subjects will be seen as the paper is read.

Material for these topics has been difficult to obtain, due primarily to the lack of comprehensive books written in English on these subjects. I have, therefore, purchased books from Japan, all of which require much knowledge of the language to comprehend. It is after much work on the part of various friends and dictionaries that I submit this paper.

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OBISI



KESA - SHINTO
PRIEST'S ROBE.



NOH COSTUME



NOH COSTUME

COURT COSTUMES FOR WOMEN.



COURT COSTUME FOR WOMEN.

As early as 645 A.D., in adopting many of the customs of China, the emperor established fixed ranks and rules of ceremonial and determined upon styles of costume to be worn at court functions. These regulations continued to be observed with only minor changes by all courtiers for practically twelve centuries. The elaborate robing of the Old Court nobility are modes which are now seen on occasions of high ceremony, at Shinto festivals or on boards of the theater and are in a great degree mere antiquarian memories. European dress is worn at most of the court functions.

The female costume of the court differed considerably from that of the ladies from the gentry and middle classes. From an aesthetic point of view it cannot be said to rank higher, though in richness and display it excelled the dress familiar to most of us as the ordinary clothing of Japanese ladies. The dress of the court was fuller and wider, and not confined at the waist; it was spread out to a considerable breadth which rendered still shorter in appearance the tiny stature of its wearers. The hair dress, too, was entirely different from the ordinary.

Prior to 1868, at all formal court functions women wore an elaborate costume made of stiff brocade and silks, called Junihitoye or "twelve single robes". In reality



The chief body robes of the Tsumibitoye

A- Shitagi no Kosode

B- Karaginu

C- Uwagi

D- Itoa touginu or Go-i

E- Hitoye

there were four outer robes in this dress.

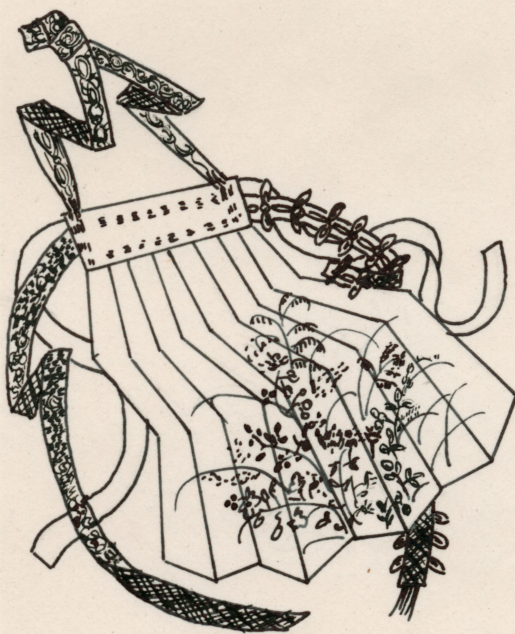
The principal upper robe worn by the Empress on ceremonial occasions was called Go-i or Itsutsu-ginu, meaning a robe of five thicknesses. This was a handsome garment of embroidered silk damask, made in five thicknesses at the edges of the sleeves and skirt so as to give the appearance of a great number of robes one over another. In the case of the sleeves, the lower edging was the longest, each of the remainder set back a little towards the outer or top which was the sleeve proper. The colour of this robe differed with each season and ceremonial occasion. The extra edgings were of varying colours different from that of the robe itself. The robe was long and hung loose, being unconfined at the waist revealed the front of the red Hakama which was worn inside. The Go-i was oblong with large oblong sleeves and open collar; the front edges of the skirt, unlike the ordinary female gown, had a curious jagged cut in them, giving, when folded over, a zigzag appearance to the edge of the robe.

Over this was worn another garment of similar shape but smaller size, allowing, therefore, about four inches of the Go-i edging to show. This outer robe was called the Uwagi and that of the Empress was usually of purple silk or a bright scarlet with gold thread decoration. It had the same notched edge, and in every respect followed the shape of the Go-i except for being smaller.

Over this was worn a very short tunic, called the Karaginu, which scarcely reached the waistline. The sleeves were also short, about elbow length. The Karaginu was made of much prized Chinese silk of some bright colour. It hung loosely over the shoulders and was not fastened at either collar or waist.

In addition to the Karaginu, there was added on top of these robes a ceremonial apron-shaped garment, called Mo, which was worn in the back as a train. It was about five feet in length with a pattern either painted or embroidered upon the thin white silk of which it was made. It was pleated and sewed on to a broad belt, Ogoshi, to which were attached three pairs of long narrow bands. One pair, of the same materials as the Karaginu, was passed loosely around the waist and tied over the Uwagi in front. A second pair hung loosely at either side; and the third pair, tied together at the ends was passed over the shoulders outside of the Karaginu and was secured by tucking it under the pendant bow made by the tying of the first pair of bands.

Two, at times more, robes were worn under the Go-i. The first of these was generally called Hitoye, a robe similar in shape to the Go-i, but of one thickness as its name implies. The edgings of the sleeves and skirt were arranged to show beyond those of the upper robes, obtaining by this means an appearance of great richness. It



The Mo

may have the quadruple lozenge (Yetsu-bishi)diaper in dark green on the outside with a lining of the same in lighter green but having all the lines continuous and intersecting.*

Below the Hitoye was worn the Shitagi no Kosode, a white silk underdress or chemise which showed only at the neck in the form of a collar. The garment was tucked into the top of the Hakama at the waist. Often one or more extra Kosode were worn and these either overlapped alternately at the neck or were tucked in so that only the outer one was visible.

The trousers, called either Hakama, Hiki-bakama, or Uchi-bakama, were extremely long and full and almost always made of scarlet silk of stiff texture. They were held up high above the waist by two tying bands whose ends hung at the right side. The feet within, covered with undivided socks and not Tabi, were slid along the floor in walking.

The Obi, or belt, which forms so important a feature of the ordinary costume, was, in the court costume, a comparatively narrow and insignificant piece of apparel. This Kake-obi was about five inches wide and encircled the waist over the belt of the Hakama. The Kake-obi was sometimes of red silk to match the color of the Hakama; but that of the Empress was generally of white damask, embroider-

*Guide to the Japanese Textiles, Pt. 2, page 50
Victoria and Albert Museum.

ered with flowers or birds.

The arrangement of the hair has played a most important part in the adornment of women in all parts of the world as well as in all times. In Japan the art of hairdressing has attained a completeness which for complication and variety of arrangement will compete with that of any country. Most of the modes of hairdressing are dependent upon the use of a certain amount of false hair and padding, and copious employment of oil to give stiffness to the shape. The ordinary hairdress of the Japanese is remade once in two or three days, and the more complicated and rigid constructions of the court ladies once in every seven days. The headdress of the Empress and nobility was entirely different from that of the ordinary ladies'. The hair was drawn well back from the forehead and brows and spread over an arched cane core into a broad flat disc shape behind, ending below in a long hanging "tail". some seven feet long, the natural hair being lengthened by the addition of false hair in its length, this was called Nagakamoji. At the level of the shoulders this "tail" was tied with a Yemotoyui or band of figured silk in gold and bright colors. Below this, the hair was bound for some distance at intervals of five inches with red and white paper cords called Motoyui, the extreme end being allowed to fray out over the Mo. Short locks were allowed to hang at each side of the head

and the hair nearest the face was brushed out to form a fringe at regular intervals. This coiffure was known as Suberakashi or Sagegami. On special occasions, a portion of the hair on the crown of the head was raised into a round crest, in front of which was fixed a curious metal ornament tied to it by silk cord and fastened by hairpins. This ornament consisted of a round metal disc with three radiating horns of gold, forming a sort of diadem just over the forehead. A pair of oval looped pins in gilt metal projected to the right and left of the crest. The long ornamental hairpins (Kanzashi) worn by the middle classes and the comb were not used with this mode of hairdress. During high ceremonies a similar head-gear was worn by the other ladies of the court, and even the Imperial female servants had their hair dressed in a somewhat similar manner, the chief difference being the absence of the diadem and the comparative shortness of the hanging tress. For less ceremonial occasions the hanging tress was wound around at the back of the neck and looped round a large tortoise shell pin. In many pictures the hair of court ladies will be observed as hanging, apparently loosely and without padding, from a center part over the back. The hair in this case is tied behind into a hanging tress but the arched core and the oil which give the ceremonial head-gear its rigidity was omitted. ^{is} This was the style worn on unceremonial occasions, or by the female servants

of the court. The coiffure made a striking setting for the face which was painted white with ceruse(Oshiroi) and made more unreal by the shaving of the eyebrows and the substitution of two large black spots (Taka-mayu, lit: high eyebrows) painted on the forehead.

The ceremonial fan, Akome-ogi, carried with the costume just described, was decorated on one side with paintings of auspicious import. At each end were rosettes of silk cords and sometimes an imitation spray of pine foliage, plum blossom or the like.

On informal occasions an less elaborate series of outer robes replace those just described. A Hitoye, Uchiginu, Uwagi and a Ko-uchigi made of alternating green and red materials were worn over the usual white silk Kosode. These were cut similarly to the Hitoye, Itsutsuginu and Uwagi of the formal costume, the multiple edges in this group appearing on the Uwagi. The sleeves appeared nearly equal in length and the skirts longer owing to the robes being worn less closely round the neck and not fastened at the waist nor at any other point. These garments were worn over the trailing hair.

The idea of pomp and display in Japanese costume is inseparable from a suggestion of quantity as well as quality in the robes. Thus, from the above description of the court costume, one can well imagine a lady of high rank, when seated, appear to be enveloped or better still smothered

in clothing.

The garments thus far described were those worn by the Empress, princesses and court ladies of highest rank. The ladies in waiting were classified according to different offices and duties, such as personal waiting attendants, ladies of the wardrobe, departments of needlework, etc., etc. The younger waiting maids of inferior rank wore no Mo or Hakama, and in the place of the large-sleeved Go-i and Uwagi, the Kosode of red was worn as a loose robe which hung to the ground and was fastened by an Obi. Over all this was worn a loose robe with long sleeves which were left open on the inside but sewed up in a bag-like form on the outside, leaving an opening of five or six inches for the hands. This large loose robe, often elaborately decorated, called the Uchi-kake, was not fastened at the collar, but hung loosely over the shoulders and trailed behind. The Obi was broad and fastened in a handsome bow behind. With the exception of the hairdress--which hung down loosely in back--the costume very much resembled that of the ordinary ladies of the country. Under the red Uchi-kinu was worn the white Hitoye, the edges of which showed at the skirt, collar and sleeves. Painted robes (Ye-ginu) of white silk, full length and worn loosely over a hitoye, kosode, and uchibakama were worn by the ladies in waiting who attended the Emperor.

JAPANESE CHRONOLOGY.

F. BRINKLEY v.I, p.173

Six Great Divisions of Japanese History.

I-Patriarchal Age. The sovereign was only head of a group of tribal chiefs.

II-Brief Period. From the middle of the 7th to the early part of the 8th century. The throne was approximately autocratic and the tribal chiefs practically all disappeared.

III-Nara--epoch of about 80 years. Propagandism of Buddhism and development of material and artistic civilization.

IV-Heian-period of 3 centuries. Fujiwara ruled vicariously.

V-Age of military feudalism--beginning of the 12th to the middle of the 19th century.

VI-Meiji epoch--Constitutional monarchy.

The following classification has been adopted by the Art Research Institute of Tokyo and other authorities.
G.B.Sansome, viii

<u>Art Period</u>	<u>Date</u>
Asuka	552-646
Nara, Early	646-710
Nara, Late	710-794
Konin	794-897
Fujiwara, Main	897-1086
Fujiwara, Late	1086-1185
Kamakura, Early	1185-1249
Kamakura, Late	1249-1392
Ashikaga	1392-1568
Momoyama	1568-1615
Tokugawa	1615-1867

Heian 794-1185

Muromachi 1392-1573

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