

A refined but effeminate luxury, social rivalries, the drain of expenditures on dwellings and costumes and feasts, had ruined one proud Kyoto family after another, and it was partly for this reason that Yoritomo and his successors kept at a distance from the cultural metropolis by establishing a separate capital at Kamakura. Thus with the establishment of the Bakufu there came to be two administrative systems, the one civil, and the other military, each with its own hierarchy of officials, and each with its capital; the military of course predominated, although theoretically it was subordinate to the civil and the Shogun Yoritomo acted only as the deputy of the emperor. As a result, Japanese art separated into two schools, that of Kamakura, borrowed from the academies of the Sung and the Yuan and becoming the favourite of literary groups, and that of Kyoto taken originally from Chinese masters of the Sui and Tang dynasties and ultimately developing into the Japanese national school.

(A strong feature of the Kamakura regime was its simplicity and even its austerity.) Zen Buddhism became popular particularly among the class of military nobles, and during the 13th century gave birth to new sects and encouraged a realistic tendency in art. Love of nature and truthfulness in the depiction of natural objects were the ideals it inspired. Tea was introduced from China and with its use there began an elaborate ceremonial of tea drinking closely associated with the Zen sect and meant to have moral as well as aesthetic significance.

Despite the spartan creed many members of the military class newly risen to prosperity as landed proprietors, demanded luxuries and in general the Kamakura period exhibits a remarkable artistic activity which superficial study of its political features would lead one not to expect. In the field of textiles the production of elaborate brocades temporarily ceased except in the cases of those produced for tribute and for the ruling class. Simple weaves as twill and variations of cloth were made. Importations that came in from China were probably limited to temple orders. Simple, however, as the brocades of this period may have been, they showed no weakness in point of manufacture. The preparation ^{and} ~~of~~ weaving of silk were perfectly understood at this time. Brocades of two colors were produced in large quantities. The Shogun Yoritomo insisted on frugality of every kind and this emphasis on simplicity and self sacrifice was reflected even in the styles of costumes. In place of the voluminous and cumbersome styles of the Fujiwara, the wives of the daimyo and samurai wore what is called the Kosode or small sleeve kimono. The obi or sash at this time was small, probably three or four inches wide, embroidered on linen or silk.