

Costume in the Clay Images

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Abstract

The historical evidence for the arrival of these influences on forms of clothing has come down from the clay images (“Haniwa”). These forms of the “kinu-hakama” and the “kinu-mo”, and their relationships to the modern day era are discussed in this article.

The cloth used during this period involved a wide variety of different types that included coarsely woven materials and also very finely woven materials with all kinds of weaving techniques being used. This implies an effort to dress in various different ways. In addition, there were often geometric designs woven into the materials. These designs were often small, intricate and very beautiful.

Key words: clay images, costume, Kinu-hakama, Kinu-mo,
Gishi Wajin-den

1. Introduction

In the 3rd Century, Japan was influenced in many ways by the arrival of cultural forms from Asian mainland and indications of one of aspect of these influences was the adoption in Japan of the male item of clothing called the

kinu-hakama” and the female “kinu-mo” form of dress. The historical evidence for the arrival of these influences on forms of clothing has come down from the clay images (“Haniwa”). These forms of the “kinu-hakama” and the “kinu-mo”, and their relationships to the modern day era are discussed in this article.

2. The Early Eras

According to the ancient document reporting on a visit to Japan by a delegation from China, called the “Gishi Wajin-den”, at this time the women of Japan wore a single piece of material in which they opened a hole for their head to pass through. The men wrapped material into a form called a “yokohaba,” in several layers, horizontally around the bodies and tied it in place. The first type of clothing was called “kanto-i” clothing and the other clothing was called the “kesa-shiki no koromo” style of clothing. The influences of both of these categories of clothing, in later years as the styles of clothing began to develop, can be found, for example, in a category of funereal clothing and also in military officer and traditional “bugaku” dance costumes called “ryoto”. Other influences can also be seen in the clothing worn by religious orders such as “chihaya”, the “osuhi” and the “hire”.

3. The Kofun Eras

When the era of the Yamato Court arrived, another major period of influence from the Asian mainland cultures occurred and clothing became more varied and sophisticated. This included “kinu-hakamas” and more advanced versions of silk wear for females. Males wore sleeved and relatively short jackets called “tan-i” and loose pantaloon-like hakama. Women wore jacket-like upper garments somewhat similar to males and long skirt-like lower garments. The materials used to make these garments were mainly silk

and hemp. Some were also made from lilac fibers and mulberry fibers.

[Kinu-hakama]

The “kinu-hakamas” and upper clothing worn by upper class persons connected with the Yamato Court included sleeved garments and short jackets that extended down to the hips. In the case of the short jackets, some has upright collars and others had flapped collars. The fronts of the jackets in most cases extended around to the right covering the right side and were tied at the neck. The bottoms of these jackets were held closed by using an obi. The tie at the neck tended to be red and the clothing itself tended to be white. The traditional Japanese clothing used for Shinto rituals was greenish-blue and tie at the neck was red. These colors for rituals continue to be used in the current era. The hakama tended to be similar to pantaloons and were tied at the lower part of the shin.

[Kinu-mo]

The “kinu” items for men and women tended to be similar and included round and flapped collars. The left side of the jackets came around the front of the body in some cases and right side came around in front in some cases. However, the left side in front type of jacket tended to prevail. There were ties above the hips and above the torso. Traditional white Japanese-style clothing was widely used ^{1), 2)}. Under the jacket, a “mo” skirt-like garment was worn that was tied at the waist and used to cover the lower part of the body (Fig.1~Fig.5).

In addition, at this period, both women and men carried a small sword tucked into their obis.

4. Conclusion

The cloth used during this period involved a wide variety of different

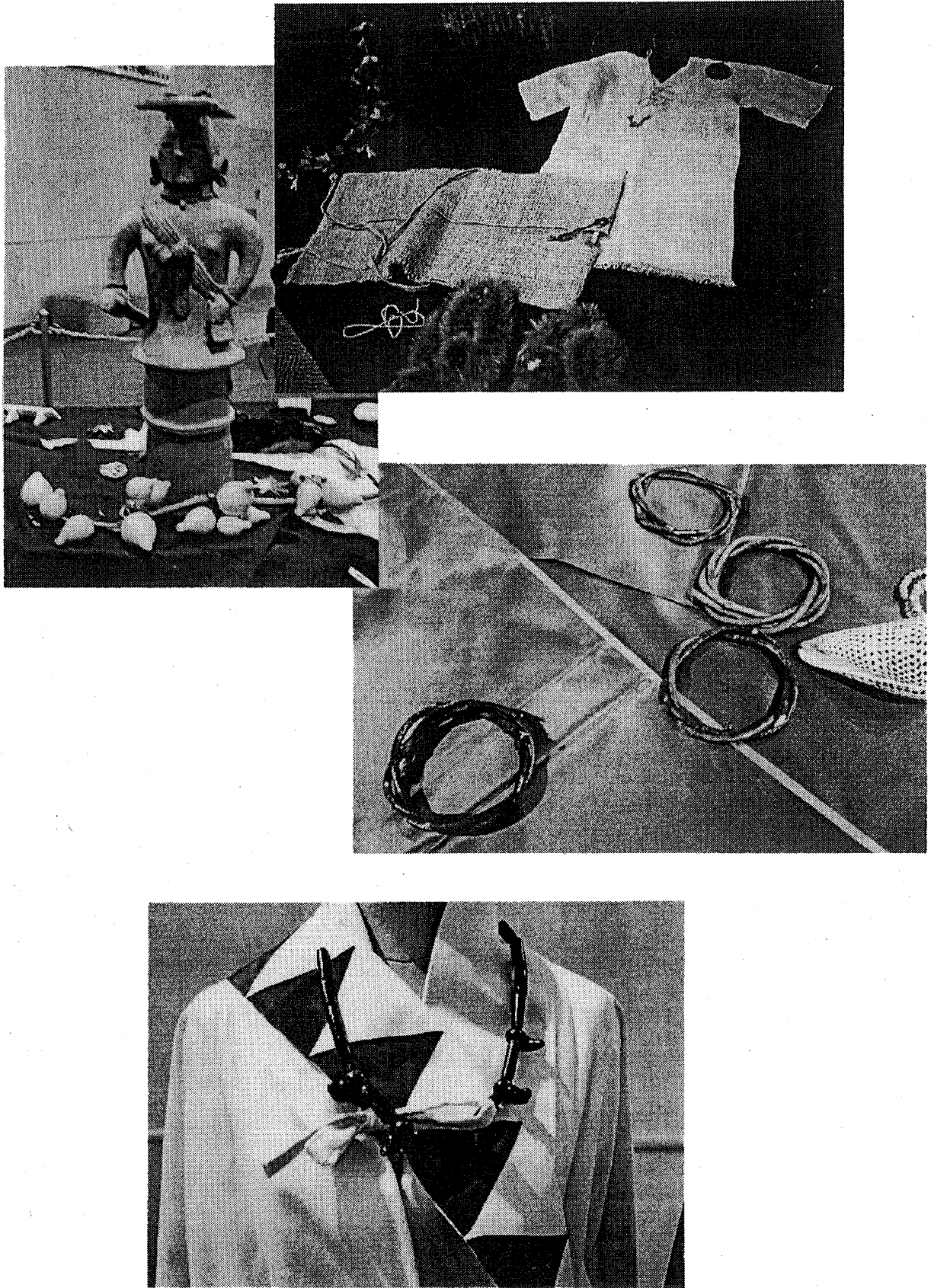


Fig.1 Costume in the Clay Images and those decorations

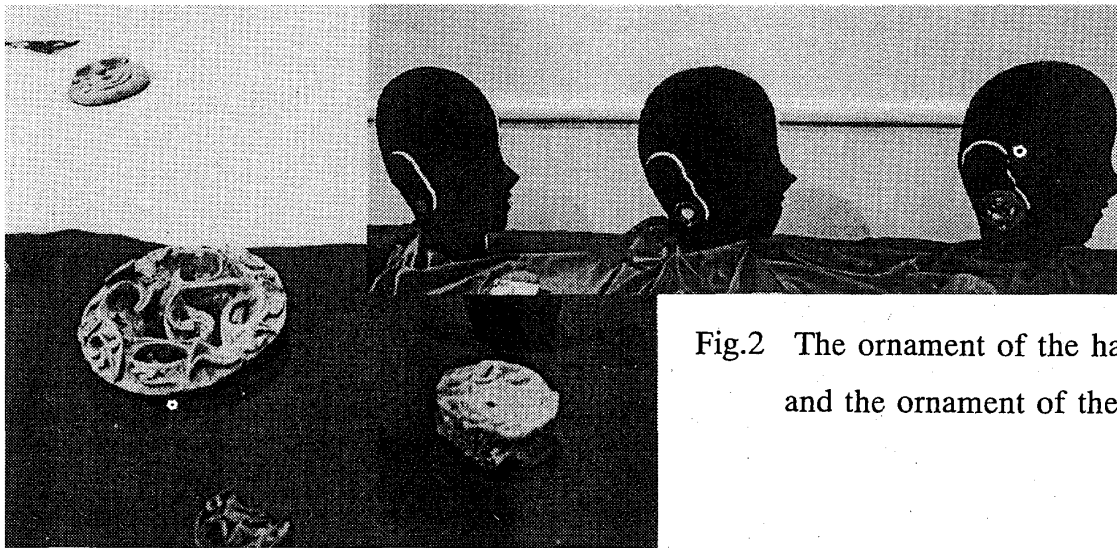
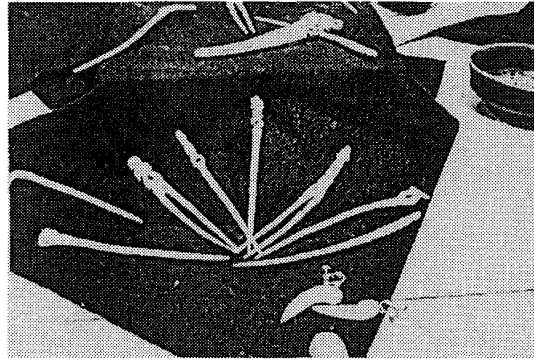
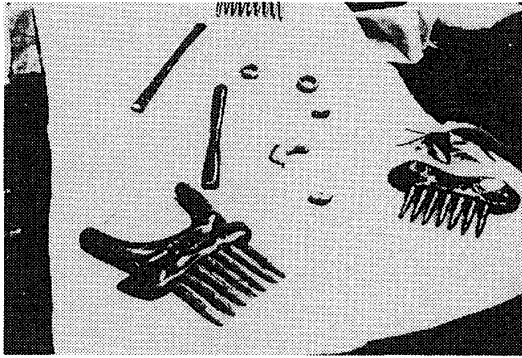


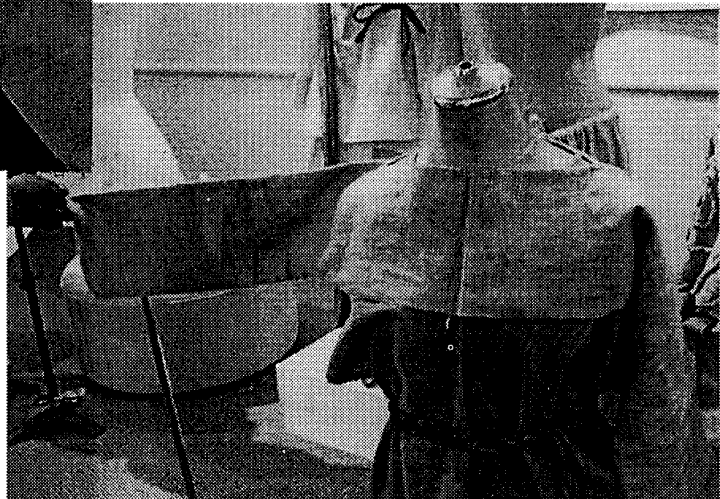
Fig.2 The ornament of the hair and the ornament of the ear



Fig.3 Kinu-hakama and Kinu-mo (Part 1)



Fig.4 Kinu-hakama and
Kinu-mo (Part 2)



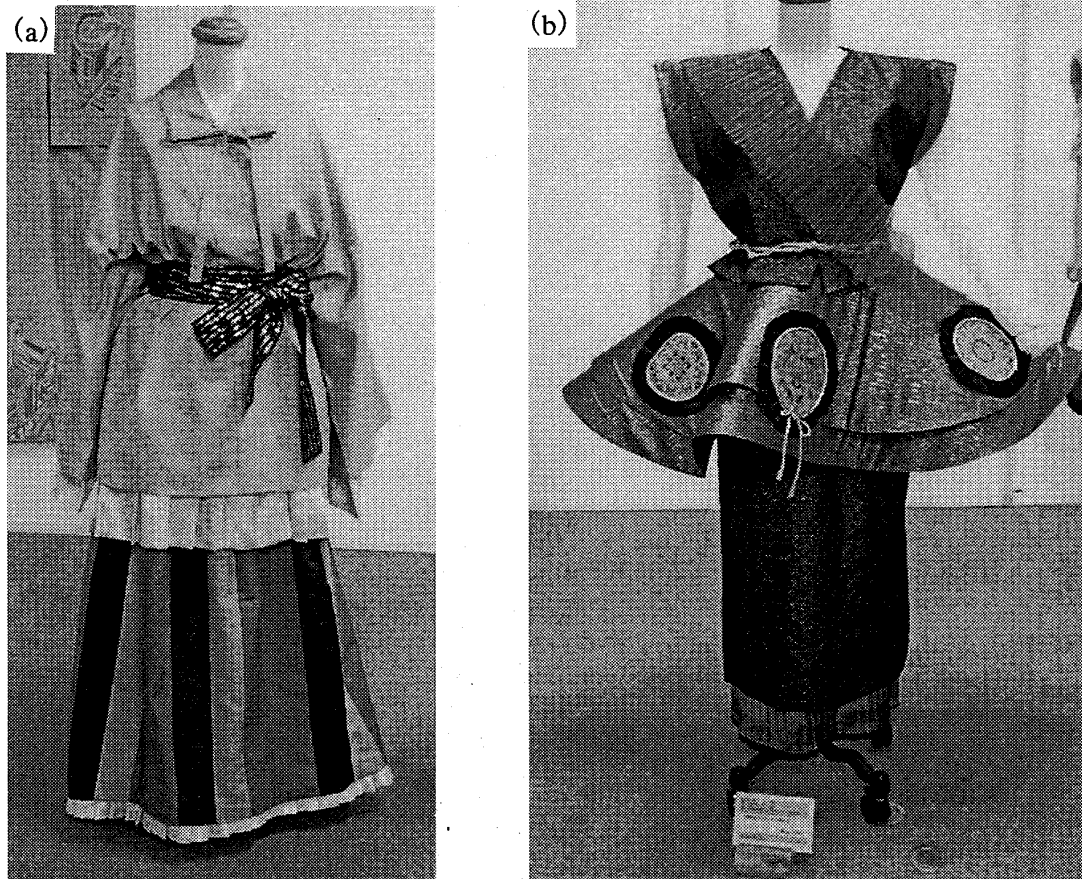


Fig.5 Kinu-hakama and Kinu-mo (Part 3)

(a) (b) : Arrangement to the modern clothes

types that included coarsely woven materials and also very finely woven materials with all kinds of weaving techniques being used. This implies an effort to dress in various different ways. In addition, there were often geometric designs woven into the materials. These designs were often small, intricate and very beautiful. They communicate to us the high level of appreciation of aesthetically pleasing materials that existed among the women even back as far as the late Jomon Era. Both the forms of clothing and the materials used were extremely functional, stylish and fresh looking in style. Also, the manner in which these items of clothing were worn exhibits a close affinity to the modern era.

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