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Japan: 1600-1750

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In 1603 the eastern city of Edo (present-day Tokyo) became the seat of the new shogunal government and a century later was the world's largest city, with a population of more than a million, and a dynamic economic and cultural center. Edo's development was helped along by the 1635 system of alternate attendance, which required feudal lords (daimyo) of some 260 domains to alternate residency between their city mansions and provincial domains, while the main wife and heir were kept in Edo. In addition to establishing a degree of political unity, this practice spurred improvements along the five overland routes connecting Edo and daimyo castle towns throughout the country, encouraging urbanization and the movement of people, goods, and information by land and sea. Production of goods in regional provinces and domains supported the larger urban centers, with skilled artisans and workshops producing objects for social and political exchange, such as presentation pieces for the shogunate. While many earlier modes of production and consumption were still practiced, the new era boasted technological innovations and new ventures, often promoted by provincial daimyo, such as the production of porcelain in southern Japan. The movement of goods across Japan was complemented by the country's trade relationships with Asia and Europe, vigilantly regulated by the shogunate and mainly conducted through the international port of Nagasaki in southern Japan.

While the relocation of the shogunate prompted an eastward shift in the country's cultural and economic center of gravity, for most of the seventeenth-century developments in the east were informed by trends in the historical centers of the west. Merchants in the commercial cities of Kyoto and Osaka (and nearby regions of Omi and Ise), who operated under shogunate control, accommodated the expanding needs of Edo. Some eventually opened establishments there, such as the textile merchandiser Echigoya (forerunner of the Mitsukoshi department store) in 1673, whose success rode on a new business model: no surcharge for cash payment.

Merchants and artisans, as members of the thriving urban cultural class of townspeople (*chōnin*), became major players in the world of art and design. Beginning at the turn of the seventeenth century, new technology allowed the commercial publishing industry to disseminate knowledge previously available only through laboriously hand-copied manuscripts. Greater circulation of information transmitted literary and historical knowledge to a wider audience, leading to exchanges in design initiatives among different media. For example, an illustrated private publication of *Ise monogatari* (The Tales of Ise) in 1608 initiated popular enthusiasm for this tenth-century courtly classic; the story was presented in a variety of media and in turn inspired many forms of performance art. Publishing also propagated the visual vocabulary and motifs of Kyoto court culture that informed the material culture of the period from 1600 to 1750, alongside imported visual and material culture from China, Korea, and Europe.

OBJECT AND STATUS: THE BRIDAL TROUSSEAU

The year 1620 marked the historical union of two powers—the imperial household in Kyoto and the newly established Tokugawa military shogunate in Edo—through the marriage of Emperor Go-Mizunoo (r. 1611–29) to Masako (Empress Tōfukumon'in, 1607–1678), the daughter of the second shogun Hidetada (r. 1605–23). The wealth of the Tokugawa was on full display when Masako's bridal procession, which included hundreds of attendants, traveled from the Nijō Castle to the Imperial Palace. Her trousseau comprised 260 chests packed with all manner of objects and 30 sets of folding-screen paintings (as depicted in the painting *Wedding Procession of Tōfukumon'in*, now in the Mitsui Bunko Art Museum, Tokyo).

The few objects that survive from Tōfukumon'in's trousseau represent the earliest examples of such objects since the custom was started among the daimyo in the sixteenth century. Another early trousseau has fared better, with some seventy-five pieces now designated as national treasures, centering on lacquerware. Known as the *Hatsune* Trousseau, its name taken from the *Hatsune* chapter (First Song of the Bush Warbler) of *Genji monogatari* (*The Tale of Genji*, an eleventh-century courtly romance), it was commissioned in 1637 for Chiyohime, the newborn daughter of the third Tokugawa shogun. The lacquer objects were produced by the workshop of Kōami Nagashige (1599–1651), the tenth head of the Kōami family of lacquerers (fig. 7.20), in just two and a half years. They were completed in time for Chiyohime's politically motivated wedding to a lord of a Tokugawa branch family in 1639. Given the scale of the trousseau and the time-consuming process of *maki-e* ("sprinkled picture") lacquer (see fig. 1.22), this was an extraordinary feat of craftsmanship.

As was the custom, Chiyohime later presented objects from her trousseau to her son and to her granddaughter upon their own marriages, and her other possessions were distributed posthumously among family members. The surviving examples give an idea of the practical and symbolic objects that were part of the trousseau of an elite warrior bride in the early 1600s. Every object is emblazoned with the Tokugawa triple-*aoi* (asarum) crest and motifs that refer to *The Tale of Genji*. The two octagonal lacquer vessels containing clamshells used in a matching game were the first items of the trousseau presented to the new household. The shell perfectly symbolizes fidelity, with each half shell matching only with its mate. Other extant objects (displayed here in a museum installation; fig. 7.20) include a basin and stand for blackening teeth (blackened teeth were a marker of marriage for a woman), mirror stand, writing case atop a writing table, and an elbow rest upholstered in velvet.

In front of the pair of folding screens are the trousseau's three centerpiece shelves: *zushidana* (cabinet shelf, right),



Fig. 7.20. Kōami Nagashige (Chōjū). Furnishings from the *Hatsune Trousseau*, Edo, 1637–39. Lacquered wood, coral, gold, silver, and other materials. The Tokugawa Art Museum, Nagoya, National Treasure.

kurodana (black shelf, center), and *shodana* (writings shelf, left). The *zushidana* holds an accessory box at the top containing twelve smaller boxes of personal items, such as mirrors, combs, hair oil, face powder, brushes, and tweezers, and rows of incense utensils and boxes for poetry slips, letters, and writing utensils placed next to double-door cabinets. The *kurodana* displays more boxes of personal items, and the *shodana* holds literary objects—classic courtly romances, poetry anthologies, illustrated scrolls, and specially prepared calligraphy models. Garment racks, board games, pillows, and swords also formed part of the trousseau.

The Tokugawa shogunate enacted regulations governing marriage and ownership of sumptuary goods. The scale, quality, and design of objects were determined according to rank and family status. The symphony of textures in the *Hatsune Trousseau* lacquerware underscores the status of its owner. The various sprinkled-picture techniques—polished, raised, and flat *maki-e*—are further elaborated with coral inlays and particles of gold, silver, and *aokin* (alloy of gold and silver with a bluish tint). The importance of display is also reflected in the *Hatsune Trousseau*. In addition to high-status objects, Chiyo-hime had a set of alternate, everyday furnishings consisting of simpler designs of gold *maki-e* on a black lacquer ground.

The tradition of the daimyo bridal trousseau was later adopted by wealthy townspeople. A set purportedly made for Riyo, the daughter of the head of a currency-exchange house active during the Genroku era (1688–1704), indicates the

great wealth of the exchange houses, forerunners of department stores such as Mitsukoshi. Although the trousseau tradition ceased, many objects remain familiar today, with miniature trousseaus known as *hinadōgu* displayed in homes on the third day of the third month *hinamatsuri* (Doll Festival), also known as *momo no sekku* (Peach Festival).

KYOTO CULTURAL NETWORKS AND TASTEMAKERS

Kyoto, hailed as the *miyako* (capital) since the late eighth century, represented the symbolic center of Japan and long served as a cultural ideal. Although Edo witnessed remarkable development in the seventeenth century, culture and manufacturing in Kyoto shaped many aspects of visual and material production in the early Edo period. At the most elite level, the cultural salon of Emperor Go-Mizunoo (r. 1611–29) and Empress Tōfukumon'in extended beyond the imperial family to include notable figures from various groups, such as government official and tea master Kobori Enshū (1579–1647), and Zen abbot Hōrin Jōshō (1593–1668), who documented in his diary meetings with more than a thousand individuals across the social strata, thus providing a snapshot of cultural activities at the time.

The courtly aesthetic manifested itself not only in the selection of design motifs or subject matter but also in architecture,

Fig. 7.19. Key holder (yellow box), Kōami Nagashige (Chōjū). Embroidered silk, L. 27 1/2 in. (59.9 cm). Sokeiryū Women's University Museum, Seoul.

ceramics, metalwork, and textiles. Often cited in connection to this circle is the Katsura Imperial Villa, the earliest extant example of *sukiya*, an informal take on the *shoin* style. A hallmark style of Edo-period architecture, *sukiya* was characterized by austerity and restraint, virtually lacking ornament other than such features as columns formed of tree trunks and walls of earth. Every aspect of the Katsura complex, down to the smallest details such as the metal door pulls and nail covers (*kugikakushi*), evinced an understated and delicate design sensibility, also influenced by tea culture.

NINSEI AND THE TEA CIRCLES

The potter Nonomura Seiemon (act. 1646–94), better known as Ninsei, is noted for his polychrome designs rooted in courtly visual culture. His kiln likely served as the official kiln of the imperial Ninnaji temple, near which it was located, in the Omuro district of Kyoto. An incense burner created by his workshop showcases Ninsei's technical prowess and his use of carefully formed stoneware vessels as canvases for polychrome overglaze enamel (green, purple, red, gold, and silver) achieved through several firings (fig. 7.21). The square-shaped vessel features flowers of the four seasons (plum, cherry, chrysanthemum, and bamboo), framed by scalloped clouds evocative of illustrated courtly narratives. On the top, a geometric checkerboard design alternates swirls and *hanabishi* (diamond-shaped flowers).

These patterns connoted conventions in textiles and furnishings used at the imperial court, thus suggesting Ninsei understood the taste for things courtly. Linked to Kyoto court culture, such objects held great appeal to those outside Kyoto, including the daimyo, who often maintained agents in Kyoto to procure for them a range of goods, including textiles, paper, gold foil, and lacquerware.

The tea master Kanamori Sōwa (1584–1656) helped shape the production of high-end teaware made by Ninsei, one of the first potters to sign his vessels. Sōwa used and promoted Ninsei's work and facilitated the reception of the Ninsei brand among various elites, including the Emperor Go-Mizunoo and Empress Tōfukumon'in, as well as the powerful Maeda warrior clan in the northern domain of Kaga. Ninsei's multicolored designs, applied over his distinctive white glaze, offer a striking take on conventions of Chinese-style tea-leaf jars, which are known for their earth tones and iron glazes. Ninsei also produced a series of sumptuously decorated jars—commissioned by a provincial domain lord—featuring the ingenious application of two-dimensional pictorial design that invites viewing in the round.

Sōwa's contemporary Kobori Enshū was a student of the tea master Furuta Oribe (1543/44–1615), who continued the connoisseurial practice of transforming objects into tea utensils by the acts of selection, naming, and inscription. During the early seventeenth century, when *chanoyu* (the art of tea) became a preferred practice among daimyo lords as a way of establishing social connections, the demand for heirloom teaware increased. Enshū responded to the rise in demand by elevating new or locally made utensils as “important” objects,

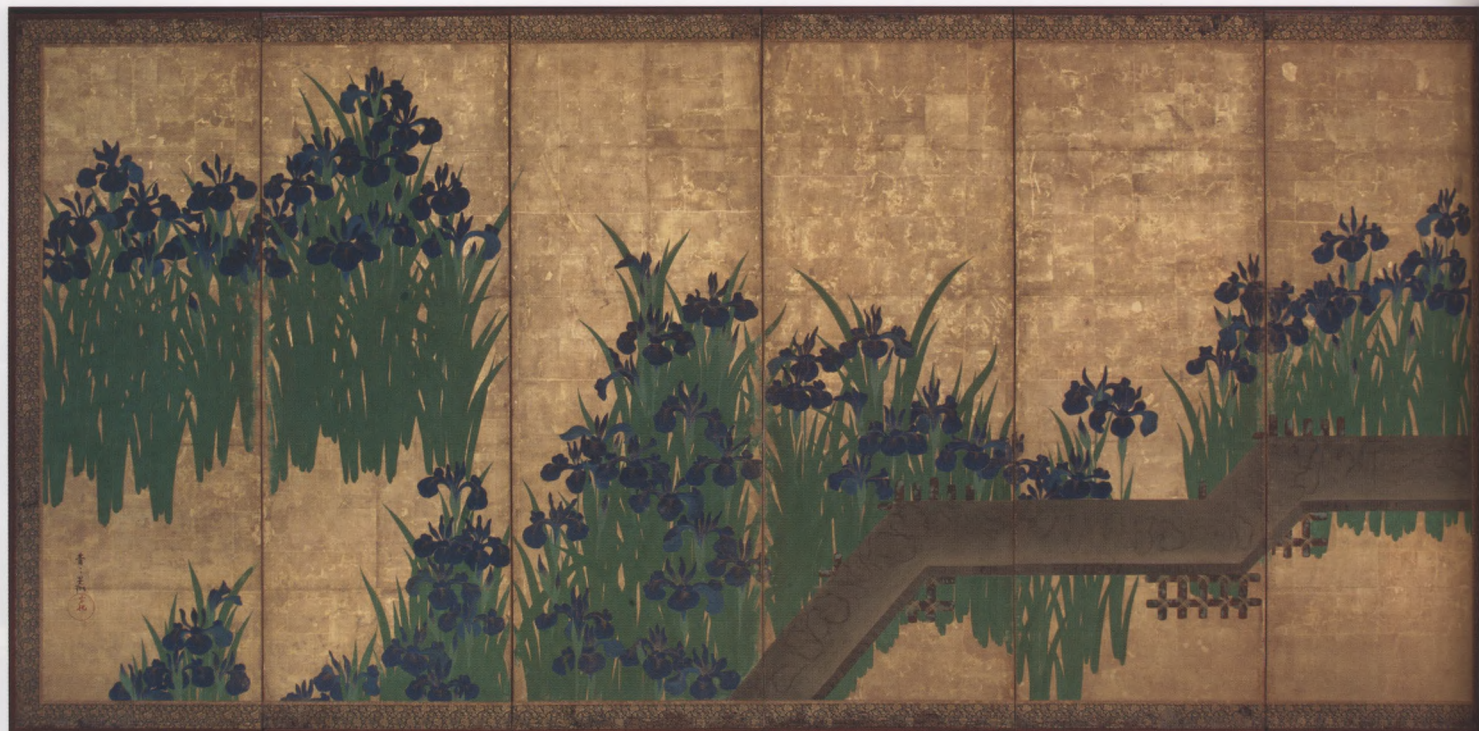
carefully coordinating objects and materials to create an ensemble worthy of a daimyo lord.

To establish a worthy “pedigree” for an object, Enshū engaged in the practice of “naming” objects and associating them with an array of other objects. A tea caddy, given the name “Ōsaka,” now in the Nezu Museum in Tokyo, is an example of artistic direction by Enshū, in this case for his own collection. Locally made, the tea caddy was elevated to the status of treasured object by Enshū's skillful orchestration of markers of pedigree, including its name, a reference to a courtly poem that endowed the object with the aura of a millennium of literary tradition. “Ōsaka” was produced in the Seto kilns during the fifteenth century, and its subdued aesthetic of earthy colors emulated those of imports from China that were treasured as *meibutsu* (famous objects) in tea circles. Accoutrements were prepared for “Ōsaka”: a red lacquered tray for displaying it at gatherings; four silk bags of *donsu* (damask) and *kinran* (gold brocade); six ivory lids; a *hikiya* (protective container) made of black persimmon wood for its storage; and a scroll that recounts the story of the Ōsaka name. All of these were kept in a special storage case, wrapped with *sarasa*, a textile imported from India. Through *hakogaki* (inscriptions), an object's provenance was often recorded on the lid of the case, and Enshū's inscriptions came to be appreciated among connoisseurs of tea. Enshū is also known to have commissioned tea bowls to his taste, patronizing kilns such as the Takatori kiln (in Fukuoka prefecture).

Fig. 7.21. Workshop of Nonomura Seiemon (Ninsei). Incense burner, Kyoto, mid-17th century. Stoneware; 6¾ x 7¼ x 7¼ in. (17.1 x 18.4 x 18.4 cm). The Metropolitan Museum of Art (29.100.668).



Fig. 7.22. Ogata Kōrin. Pair of screens: *Iris at Yatsushashi (Eight Bridges)*, probably Kyoto, after 1709. Ink and color on gilded paper; each, 6 x 12¼ ft. (1.8 x 3.7 m). The Metropolitan Museum of Art (53.7.1-2).



CELEBRATED PRACTITIONERS: KŌETSU, KŌRIN, AND KENZAN

A percolating down of courtly knowledge—hitherto a privilege of those who had access to manuscripts—marks one facet of cultural production during the early seventeenth century. In 1608, an iconic deluxe edition of *The Tales of Ise* was published as part of a collaboration known as *Saga-bon* (Saga Editions), funded by the merchant Suminokura Soan (1571–1632), who built his fortune by trading with Vietnam. *Tales of Ise* featured work by Soan’s calligraphy teacher, Hon’ami Kōetsu (1558–1637), as well as wood-block illustrations.

Kōetsu was celebrated in tea circles and today is known for his multifaceted artistic collaborations, including calligraphy scrolls of courtly poetry that accompanied the bold designs

prepared by the town painter Tawaraya Sōtatsu (d. c. 1643). Kōetsu also made tea bowls glazed and fired at the Raku kiln and designed lacquer writing boxes that were produced by specialist craftsmen. He spent his final decades at what is believed to have been an artistic and religious community of followers of the Hokke (Lotus) sect of Buddhism at Takagamine, at the northern edge of Kyoto. Among the members were families of artisans, including papermakers, brushmakers, and lacquer artists who moved with Kōetsu from the capital.

Descendants of one of these families, the Ogata family, included Ogata Kōrin (1658–1716) and his brother Kenzan (1663–1743), a potter, who are considered iconic artist-designers from the Genroku era, which is often identified as a time of cultural flourishing among wealthy residents of Kyoto and Edo. The Ogata family owned the Kyoto textile shop Kariganeya, which catered to warrior and aristocratic elites. Empress Tōfukumon’in was perhaps its best-known client. Despite their specialties, Kenzan and Kōrin worked in a variety of media, including lacquerware and metalwork, thus facilitating cross-media applications of designs and subject matter. Their source materials—courtly texts, Chinese folklore and visual culture, and performing arts such as Noh drama—reflect their cultivated upbringing and wide knowledge of historical artifacts.

Kōrin’s best-known works include the folding screen *Iris at Yatsushashi (Eight Bridges)* (fig. 7.22), based on a popular episode from *The Tales of Ise*. In the bold rendering of bridge segments and irises, the viewer becomes the exiled traveler from the story, standing on the famed bridges of Mikawa province where he composes a poem of reminiscence about his home in Kyoto, using the word *kakitsubata* (iris) as inspiration.

Kōrin took up this theme again in his design of a lacquer writing box (fig. 7.23), employing lead slabs for the bridge, mother-of-pearl inlay for the iris blooms, and gold low-relief *maki-e* for the leaves, and placing the viewer at the top of the

Fig. 7.23. Ogata Kōrin. Writing box, Kyoto or Edo, early 18th century. Lacquered wood, lead, mother-of-pearl, gold; 5⅝ x 10¾ x 7¾ in. (14.2 x 27.3 x 19.7 cm). Tokyo National Museum, National Treasure (H86).





bridge. Removing the lid and insert (which holds the inkstone and brushes) reveals an interior of waves. Unusual in its two-level construction, magnified motifs, and the combination of materials, this object demonstrates a successful collaboration between a designer, in this case Kōrin, and the specialized craftsmen who realized his visions. Kōrin worked in a variety of object types and media: fans, incense wrappers, playing cards, ceramics, lacquerware, and the silk of *kosode* robes. In a testament to the strength of Kōrin's influence, long after his death, his designs for robes continued to be found in pattern books published in the Kyoto region (see fig. 7.27).

Kōrin's brother Kenzan opened his first kiln in 1699 in Narutaki and wrote the manual *Tōkō hitsuyō* (Potter's Essentials) which was published in 1737. His legacy spans many styles and a multitude of subjects, from courtly motifs typically realized in polychrome overglaze enamel in the manner of his teacher Ninsei, to Chinese literati-inspired monochrome brushwork. As a student of the new Ōbaku sect of Zen introduced to Japan in the mid-seventeenth century, Kenzan belonged to a thriving network linking China and Japan through the sect's temple headquarters in Kyoto and Nagasaki. Objects from his kiln suggest that Kenzan had firsthand experience with work from the Jingdezhen kilns in China, with Delftware, and with Vietnamese pottery. His more personal works, decorated in a monochrome underglaze—iron pigment under transparent lead glaze—showcased the “three jewels” of Chinese literati expression—painting, calligraphy, and poetry. Kenzan used ceramics as a vehicle for expressing the cultural range of a well-educated member of the Kyoto merchant elite, and in this way he made a distinct contribution to the material culture of his time.

Kenzan's workshop specialized in high-end banquet ware and teaware. Sets of bowls and plates were typical products of the Kenzan kiln, such as the five dishes illustrated here (fig. 7.24). This set features pampas grass, an autumnal motif

in Japanese culture, painted with a combination of underglaze cobalt blue, iron brown, and white slip. Typically, each plate features a different design. It has been suggested that the motif was taken from the cover design of a *Saga-bon* Noh libretto, thus representing another example of media cross-over. Kenzan ware was frequently made in molds which may seem to emphasize decoration over form, but the kiln was also known for its innovative forms, such as openwork rims. Like Ninsei, Kenzan boldly inscribed his name on his works and in some cases noted “Nihon” (Japan) beside his name, perhaps as a way to compete with the imported ceramics that flooded the market during his time. Kenzan and Kōrin were also known for their collaborations, including square dishes with Kōrin's painting and Kenzan's calligraphy. Contemporary imitations suggest the immediate popularity of their work.



Fig. 7.24. Ogata Kenzan. Set of dishes, Kyoto, early 18th century. Stoneware; each approx. 1 $\frac{3}{8}$ x 5 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (4.1 x 14 x 14 cm). Philadelphia Museum of Art (2002-75-1-5).



Fig. 7.25. Screen:
Cherry-Blossom-Viewing
Picnic, Japan, 1624–44.
Ink, color, and gold
leaf on paper; 39 $\frac{3}{8}$ x
105 $\frac{7}{8}$ in. (100 x
268.9 cm). Brooklyn
Museum (39.87).

URBAN AMUSEMENTS AND FASHION

Diffusion of courtly and classical subject matter was matched by an intensified interest in contemporary customs and activities. Among the popular new genres of painting in the early seventeenth century were representations of *yūroku* (merrymaking and entertainment). The official red-light district, first established in Kyoto's Nijō Avenue in 1589, relocated to Rokujō Avenue in 1602 owing to the construction of the Nijō castle, and moved out of Kyoto altogether to the Shimabara district in 1641. In Edo, the Yoshiwara district, started in 1618, served a similar function. Frequented by warriors, courtiers, and wealthy commoners, these areas had their own subcultures. *Ageya* were the spaces in which the customer would call the courtesans to stage a banquet. The highest-ranking courtesan, called a *tayū*, was adept in the arts of dance, music, poetry, and calligraphy.

Paintings of merrymaking vividly capture people engaged in various entertainments, from sake- and tea-drinking to *kemari* (kickball), cherry blossom viewing, Noh performance, and bathing. In the screen illustrated here (fig. 7.25), the figure carrying a blossom spray and turning back to look at the fashionable group, and an attendant carrying a chest (probably packed with lacquered sake sets), suggest that the group was likely returning from a cherry blossom viewing. The *yūjo* (courtesan) carrying two swords at the head of the group evokes the cross-dressing performance art that was started by the female entertainer Okuni in 1603. She appeared on stage dressed like a *kabuki-mono* (literally “crooked person”), a term used to describe, among others, disenfranchised samurai who paraded about town in outlandish dress. Okuni's performance marked the beginning of *kabuki* theater, which has become one of the traditional dramas of Japan.

In the screen, the woman with the swords wears a robe with imported patterns, and phoenixes adorn the umbrella. The stripes and checked patterns of other robes were at the

time cutting-edge and daring choices. Nods to consumption and an appreciation of other traditional arts are also suggested: the woman holding a cherry spray with a poem slip wears a robe with *chidori* (plovers), a winter motif in the poetic tradition of *waka* (court poetry), and a young boy holds a folding fan featuring a landscape painted in the Chinese mode. The bald figure with an instrument is a male entertainer (*taikomochi*; literally “carrier of the drum”). He is followed by a figure holding an oversized pipe for tobacco, an object type introduced from Portugal near the end of the sixteenth century.

Such screens can be sources of information for contemporary fashion, in particular *kosode*, the forerunner of today's kimono. *Kosode* became the standard outer garment for men and women of various social groups by the sixteenth century. Despite some subtle changes—in width of sleeves, for example—the basic form did not change in the three hundred years from Momoyama through Edo. The width of the *obi*, the sash that holds the garment in place, however, expanded from around 3 inches (over 7 cm) at the beginning of the seventeenth century to nearly 10 inches (25 cm) by the mid-eighteenth century, prompting a division of design at the shoulder and the hem.

The longevity of the *kosode* form and its adoption by townspeople, who were less bound by convention, allowed for many innovative *kosode* designs. *Kosode* have been classified by scholars according to the eras in which certain designs were popular, such as the Kanbun era (1661–73). During the 1600 and 1750 period, asymmetry was a dominant feature, as exemplified by the *kosode* shown in figure 7.26. The design dominates the right side of the back of the garment, in a reverse “C” arc that was popular during the Genroku era. Such designs frequently appeared in pattern books published not only during the Genroku but also the Hōei (1704–11) and Shōtoku (1711–16) eras. The *tachibana* citrus motif (at the top of the garment) and the bamboo fence over which it hangs represent auspicious connotations. The robe features a

characteristic coupling of embroidery (gold threads and threads of vermilion and light green outlining the *tachibana* foliage and sprays) with tie-dye *kanoko shibori* (“fawn spots”). In this case, however, the fawn spots have been stenciled (*kata-kanoko*), a cheaper and faster alternative that became widely used.

By the mid-seventeenth century, pattern books—such as those for *kosode*—had become an important part of the fashion industry. Known as *hinagatabon* (literally, “model [*hinagata*] books [*hon* or *bon*]”), they were published from the 1660s until about the 1820s. Surviving examples reveal the trends in designs, motifs, patterns, techniques, and color palettes over time. They were likely enjoyed both for the fashions and the patterns, but the relationship between these published patterns and actual robes is difficult to establish. It is not known how widely the patterns circulated before the beginning of the eighteenth century or how, and in what ways, they were used.

Forerunners of the *hinagatabon* include images of *kosode* featured in etiquette books and encyclopedias for women published in the 1650s and 1660s, as well as in manuscript order books kept by textile merchants such as Kariganeya. The earliest extant pattern book is the *Onhinagata* (Pattern Book) of 1666, published in Kyoto with two hundred *kosode* designs. Until about the 1750s, the Kamigata region of Osaka and Kyoto remained the center of the fashion industry in Japan before losing its place to Edo. Improvements in textile manufacture, transportation, and distribution also contributed to the dissemination of fashion from Edo, Osaka, and

Kyoto to the provinces, as explained in the preface to another pattern book, *Shokoku onhinagata* (Patterns of Various Provinces, 1686).

Shōtoku hinagata (Kosode Patterns of the Shōtoku Era, 1713; fig. 7.27) features designs by Nishikawa Sukenobu (1671–1750), the founder of the Nishikawa school of paintings and wood-block prints, who was known for his images of fashionable beauties and printed book illustrations. The five volumes cover: *gosho* (Palace) and *oyashiki* (estates); *machi* (townspeople) and *keisei* (courtesans); *yūjo* (also courtesans) and *furoya* (female bathhouse attendants); *wakashū* (young men) and *yarō* (rakes); and *mon* (crests). Each section opens with a vignette of figures modeling garments, followed by designs of *kosode* viewed from the back. They suggest appropriate designs according to social background, indicating that the market for such pattern books mainly consisted of townspeople, who emerged as patrons and tastemakers during the early Edo period, and embraced print culture through purchase or lending libraries.

Read from the right, the pages in figure 7.27 show two patterns from volume two. The notations indicate appropriate colors and fabrication techniques, as well as various motifs. Pattern forty-six (right), with striped bamboo at the shoulders and a stone-wall motif at the lower half, has notations specifying “Kōrin paulownia,” a reference to the legacy of Ogata Kōrin. Pattern forty-seven (left) is identified as a design of *itomaki* (scattered spools) and a collection of household crests, with the caption: “Base color *asagi* [pale blue]; design of spools may be embroidered; Yūzen dye is also appropriate.”

Fig. 7.26. Woman's robe (*kosode*), Japan, early 18th century. Embroidered and stenciled silk satin, indigo, gold threads; L: 62½ in. (158.8 cm). Philadelphia Museum of Art (1951-42-1).

Fig. 7.27. Nishikawa Sukenobu. Pages from *Shōtoku hinagata* (Kosode Patterns from the Shōtoku Era), Kyoto, 1713. Wood-block-printed book; double page, 9⅞ x 11⅞ in. (25 x 30 cm). Museum of Fine Arts, Boston (2000.1262).





Fig. 7.28. Yūzen-technique robe (*kosode*), Japan, 18th century. Dyed and painted silk crepe; L. 63 $\frac{3}{8}$ in. (161 cm). Tokyo National Museum (I-3869).

In this context, Yūzen likely referred to both the design style and the dyeing technique. Often enhanced by or combined with such techniques as embroidery, bound-resist dye, and tie-dye, the Yūzen technique is characterized by the use of paste-resist (mainly outlining designs with threadlike applications of paste to prevent the bleeding of colors) and brushwork (the application of dye with a brush on stretched cloth). This enabled a quicker application of complex designs. Yūzen was embraced by townspeople, whose robes were largely dyed as opposed to embroidered. The sumptuary law of 1683 banned the use of *kinshi* (gold thread), embroidery, and *sōkanoko* (“allover fawn spots”) as too lavish. *Hinagata* books published in Edo and Kyoto thereafter were quick to claim *sōkanoko* out of fashion, suggesting that the law also played a role in the shift toward dye-oriented garments. Some scholars, however, argue that the law had little effect and that sumptuous *kosode* with extensive embroidery and fawn spots remained in vogue during the Genroku era.

A *kosode* decorated with the Yūzen technique demonstrates the stunning pictorial effects of this double method, with its multicolored palette, fine lines, and delicate shading (fig. 7.28). The motifs were outlined by funnel-applied rice paste, colored with brush-applied dyes, then protected with paste before the background was dyed. Color was fixed by steaming the cloth. Three base colors of blue, red, and yellow

were combined to produce purple, green, and orange and were complemented with black and gray from ink and pine soot. The imagery depicts hawks perched on standing screens, on which snow-covered plum branches are painted. These and other fine details, such as individually colored hawk feathers and the articulation of the wood grains and textile textures of the standing screen, showcase the range of the Yūzen technique.

THE GLOBAL AND THE LOCAL: DESIGN AND THE MOVEMENT OF GOODS

Between 1600 and the 1750s, ceramic production included objects made for banquets as well as everyday use. By the turn of the eighteenth century, large-scale ceramic workshops made porcelain tableware available for daily use among townspeople and farmers, who until that time had often used unglazed *kawarake* (earthenware) or wooden vessels. Heirloom ware, including both Chinese and Korean imports and products of the Seto kilns, consisted largely of tea utensils, demonstrating the continued impact and spread of *chanoyu* as an elegant pursuit in Japanese life and the importance of the tearoom as a venue for displaying wealth.

A confluence of events at the beginning of the seventeenth century led to the start of porcelain production in the Arita region of Hizen province in southern Japan (present-day Saga and Nagasaki prefectures). Transplanted Korean potters—some at the request of domain lords, others abducted during invasions of Korea by the warlord Toyotomi Hideyoshi in the 1590s—played a critical role in early porcelain production in Japan. Marrying Korean porcelain technology with Chinese forms and designs, early Japanese porcelain wares were decorated with underglaze cobalt blue (*sometsuke*, literally “dyed ware”). Although collectively known in the West as “Imari ware” from the name of the shipping port, several distinct styles of porcelain catering to local and export markets coexisted in the Arita region.

The introduction of the overglaze enameling technique in the 1640s by a Chinese merchant in Nagasaki led to a variety of local polychrome porcelain styles. The “Kutani” ware made in Arita, for example, was a limited-production item during the mid-1600s. Created for the domestic market, Kutani ware was characterized by dynamic geometric motifs referencing paintings and textile designs and by distinctive greens, yellows, and purples applied on banquet plates nearly 12 inches (about 30 cm) in diameter. The made-for-export Kakiemon ware, also from Arita, featured bird-and-flower and landscape designs in the Chinese mode and was rendered in polychrome overglaze enamels on a milky-white body (fig. 7.29). Its name derives from the potter who originated the style, Sakaida Kakiemon (1596–1666).

Production expanded after the fall of the Ming dynasty in China in 1644 and a trade ban instituted by the succeeding Qing dynasty in 1656 that prevented the export of porcelain from China to Europe until 1684. The jar in figure 7.29 evokes Chinese taste through its shape, mode of brushwork, landscape motifs, decorative pattern circling the neck of the jar,

and the Chinese lion atop the lid, but the distinctive colors firmly place production in Japan. In turn, the Kakiemon-style porcelain spurred imitations, beginning at Meissen, Germany, under the order of Augustus I (whose vast collection of porcelain is known to have included more than 250 Kakiemon-style pieces), and subsequently in France and England during the eighteenth century.

In Japan, Chinese porcelain had been among the annual tributes presented to the Tokugawa shogunate. The Nabeshima domain of Hizen province, in seeking an alternative to the increasingly scarce Chinese porcelain it had given the shogunate, began producing porcelain at home in the 1640s, establishing an official kiln and quality control office that supervised hundreds of craftsmen. Nabeshima ware was made strictly as presentation pieces for the shogunate and other military and court families, and not for general sale. Manufacturing processes were kept secret from rival manufactories. As high-end banquet ware, plates, serving dishes, and cups were made in sets of standardized sizes, the remarkable consistency in measurement, shape, and design application in any given set is a hallmark of Nabeshima ware (fig. 7.30).

Porcelain wares were fired twice: first to harden the body and fire the underglaze and clear overglaze at a very high temperature (2,400° F [1,300° Celsius]); second, a lower-temperature firing, to fuse the colors used in the enamel decoration that was applied over the glaze. New designs were mined from printed *hinagata* textile books, such as the scene from a cherry blossom viewing illustrated in figure 7.30. The standardized plate (the largest of three sizes of individual serving dishes) and tightly demarcated and precise application of three bands of underglaze—blue, celadon, and iron—are typical of Nabeshima ware. The decoration represents the curtains that marked the banquet area for outdoor events.

Decorative arts and design during the early Edo period centered around Kyoto. Production, consumption, and patronage of objects of material culture expanded to a wider base during the years 1600 to 1750, supported by print culture. Not only did publications disseminate knowledge, but pattern books and other works in print also documented how various designs proliferated and migrated across and between media, class, and location. And while trade was highly regulated, extant objects offer an understanding of the ways in which Japan was connected to the outside world and its products. After 1750, while Kyoto continued to be a production center, innovation and trendsetting in design and crafts shifted to Edo.

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Fig. 7.29. Kakiemon-ware jar, Arita, 1660–80. Porcelain; H. 17½ in. (44.5 cm). Victoria and Albert Museum, London (FE.24&A-1985).



Fig. 7.30. Nabeshima-type dish, Hizen province, late 17th century. Porcelain; Diam. 7¾ in. (19.7 cm). The Metropolitan Museum of Art (1975.268.555).