

GALLERY 0

**LOWER LOBBY**

Unknown maker, Japan

**Festival banner (*nobori*) of Sasaki Takatsuna and Kajiwara Kagesue racing across the Uji River**, late 19th–early 20th century

Cloth: cotton; *tsutsugaki* (freehand resist), hand-painted pigments, ink

Anonymous Gift 2007.61

**Kakurō,**

late 19th–early 20th century, Japan

**Festival banner (*nobori*) of three warriors**, late 19th–early 20th century

Cloth: cotton; *tsutsugaki* (freehand resist), hand-painted pigments, ink

Gift of funds from Susan Rolle 84.48

In Japan, colorful festival banners installed outdoors drew attention through their size and dynamic, vertical compositions. Using boldly outlined forms and saturated colors, each of these banners depicts warriors, either charging through a stream to confront their enemies or engaging in a leisurely falcon-hunting expedition in the mountains.

## **‘Dressed by Nature: Textiles of Japan’ on view upstairs**

Though large in scale, these banners offer only a small glimpse of the vast array of textiles shown in “Dressed by Nature: Textiles of Japan,” open June 25 through September 11 in Mia’s second-floor Target Galleries. This ticketed exhibition showcases rare and exceptional examples of garments from throughout the Japanese archipelago made from a kaleidoscope of natural materials between around 1750 and 1930.

To find out more and to purchase tickets, ask at the front desk or use your smartphone to scan this QR code.



GALLERY 0  
**ENTRANCE**

Unknown maker, Japan

**Fireman's parade leather coat  
(*kawabaori*) with Hon family crest,**

19th century

Cloth: deerskin; smoked resist

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.121

GALLERY 1-3

**AINU**

Unknown maker, Nivkh people, Russia

**Woman's fish-skin festival coat (*hukht*),**

19th century

Cloth: fish skin, sinew (reindeer), cotton thread;  
appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.31

This woman's festival coat is pieced together from fish skins. Its tapered sleeves and diagonal closure result from cultural exchanges with two nearby ethnic groups, the Manchus and the Mongols. The use of cotton thread and red- and blue-dyed areas likewise speaks to its maker's access to trade networks that reached the area.

Much of the surface, especially on the back, features curvilinear motifs that showcase the exacting skill and attention to symmetry of the woman, or women, who made it. Leather pieces

line and are stitched to the surface. While highly stylized, many of the design motifs can nonetheless be identified: birds with outstretched wings, masks, and the sinuous lines of serpents or dragons. Some elements may derive from Nivkh traditions—for example, Nivkh people say the duck created their land from its own feathers—whereas others, like the masks and dragons, likely come from China.

Unknown maker, Nivkh people, Russia

**Woman's fish-skin festival coat (*hukht*),**

late 19th century

Cloth: fish skin, sinew (reindeer), cotton thread;  
appliqué and embroidery

Promised gift of Thomas Murray L2019.66.2



Unknown maker, Ainu people, Japan

**Attush robe with light-blue stripes,**

late 19th century

Cloth: elm-bark fiber; cotton striping, appliqué,  
and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.21

Unknown maker, Ainu people, Japan

**Attush robe with patterned collar,**

late 19th century

Cloth: elm-bark fiber; cotton appliqué and embroidery, *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.24

*Attush* (elm bark) robes are made of plain-weave bast fiber from the bark of the Manchurian elm (*ohyō*). Such robes were mainly created by the Ainu on Hokkaido, while those on Sakhalin

predominantly worked with nettle fiber (*irakusa*). Harvesting the elm bark is a laborious and lengthy process for the textile maker. First, 5- to 6-inch-wide strips of bark are peeled off a young tree. After discarding the outer layer, the inner bark is soaked for around a week, then scraped and thoroughly washed. After drying in the sun, the fibers are carefully split, twisted, and tied into a skein. The resulting thread has a warm, yellowish-brown color. Like most bast fiber textiles, such as linen, these garments become more supple and soft with wear.

Unknown maker, Ainu people, Japan

**Attush robe with exceptional decoration of fish bones and tassels**, 18th century

Cloth: elm bark fiber; cotton appliqué and embroidery, silk, wool, sturgeon scales, shells, bird bones, silk tassels, metal, stone; lining: cotton

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2022.6

This utterly unique robe is an exciting document of the cultural exchange between the peoples of Japan's far north and their neighbors. Unlike any other known Ainu robe, this one is decorated with objects: silk tassels and talismanic pendants created from sea creatures, mostly sturgeon scales. The garment itself can be dated to the 1700s, and the decoration was added later. The sturgeon scales originated in the Russian Far East; either they were traded south to Hokkaido or the robe made its way north. One theory is that this robe was owned by the captain of a Japanese

merchant ship (*kitamaebune*) that sailed the trade route from Hokkaido south to Nagasaki. Such captains are known to have fancied rare, exceptional robes they picked up on their journeys.

Unknown maker, Sakhalin Ainu people,  
Russia

**Retarpe robe**, mid-19th century

Cloth: nettle fiber; indigo dye, silk, cotton  
appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.22

Unknown maker, Sakhalin Ainu people,  
Russia

**Retarpe robe with detailed embroidery,**  
18th–19th century

Cloth: nettle fiber; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.23

Ainu people did not cultivate plants for textiles; instead, they harvested them in the wild. *Retarpe* robes are made from plain-weave nettle fiber, a durable, warm, and light-colored material that offered Ainu women a neutral backdrop for their intricate embroidery and appliqué. The Sakhalin Ainu, a distinct group of people from the Ainu of Hokkaido, produced retarpe robes like this one. Because of their proximity to China, the Sakhalin Ainu were in contact with the Chinese government dating from the 1300s. They exchanged fur for Chinese silk, which Sakhalin Ainu women

incorporated into their robes, along with Chinese textile design patterns. Simple garments that lack an elaborate design on the back were more regularly used and not confined to formal occasions.

Unknown maker, Ainu people, Japan

**Red, blue, and white kaparamip robe,**

late 19th century

Cloth: cotton; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.4

*Kaparamip* are robes made of cotton decorated with a large number of white appliqués in cutout patterns. In the early 1600s, merchants brought cotton cloth to the Ainu, who employed it as a

thinner, lighter alternative to traditional materials. Cotton offered Ainu women new aesthetic opportunities, yielding patterns that were more fluid and organic than those found on other types of robes. In both kaparamip shown here, the pieces of white cotton are stitched together to form one large appliqué that covers the entire garment. The sleeve openings and the edges are embellished with pieces of red-dyed cotton, intended to ward off evil spirits and protect the wearer.

Unknown maker, Ainu people, Japan

**Kaparamip robe with red cotton fabric border**, first half 20th century

Cloth: cotton; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.27

Unknown maker, Ainu people, Japan

**Ruunpe robe with red, white, and yellow pattern**, early 20th century

Cloth: cotton; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.8

*Ruunpe* are the most intricate and colorful of Ainu robes. Ainu women rendered Japanese trade cotton, as well as recycled silk textiles, into large, multicolored appliquéd designs. A close look reveals the sophisticated, intentional, and painstaking approach Ainu women brought to their work. In some examples, it is clear they viewed patterned cloth as an opportunity to add a vibrant design dimension, juxtaposing or interlayering it with embroidered lines and solid colors.



Unknown maker, Ainu people, Japan

**Ruunpe robe**, late 19th–early 20th century

Cloth: cotton; cotton appliqué and embroidery

Gift of Thomas Murray in honor of Georgia Sales 2020.100.1

Unknown maker, Ainu people, Japan

**Chikarkarpe robe**, late 19th century

Cloth: cotton; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.6

*Chikarkarpe* robes are made of embellished trade cotton. First they are decorated with appliquéd dyed cotton, and then they are embroidered with intricate, yet open, linear designs. Approaches differed from one region to another based on individual and popular tastes and the availability of materials.

Unknown maker, Ainu people, Japan

**Chikarkarpe robe with heart-shaped embroidery**, late 19th century

Cloth: cotton; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.16

Unknown maker, Ainu people, Japan

**Chijiri robe with taupe embroidery,**  
early 20th century

Cloth: cotton; cotton embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.7

Unknown maker, Ainu people, Japan

**Chijiri robe with yellow embroidery,**  
early 20th century

Cloth: cotton; cotton embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.26

*Chijiri* is a general term used for Ainu garments that are directly embroidered without appliqué. Absent the added layer of appliquéd cloth, the embroidery must stand on its own, demanding perfection. Ainu women selected thread colors, such as yellow, to contrast with white also complement the rich tones of these robes. They also considered various types of stitchwork—here, chain and couch—for the distinct visual qualities they offered, and then rendered stitches that are precise, small, and uniform.

## Hayashi Kyokudō

Japanese, 1829–?

### Portrait of an Ainu man,

second half 19th century

Hanging scroll; ink and color on silk

The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark  
2013.31.121

A dignified Ainu elder wearing an ornate *attush* (elm bark) robe sits on a cattail mat inside a dwelling, attending a ceremony. Above his right shoulder hangs a stick with a bundle of curly wood shavings (*inau*) used to attract and interact with spirits (*kamuy*). In fact, this painting, which may be based on a photograph, is packed with Ainu and Japanese objects; actual examples of some of them can be found in these galleries.

In the foreground are three lacquer bowls on stands, each with a ceremonial stick (*ikupasuy*)

lying on top. These sets were used in libation ceremonies that included offerings of millet beer or sake. A typical Ainu dagger in a carved wood sheath and a Japanese short sword in a black lacquered sheath hang above him. Flanking him are large lacquered storage containers with three feet, called *sintoko* (Japanese: *hokai*). Highly treasured, these containers and the lidded bowl in the lower-right corner were traded from the mainland.

Unknown maker, Ainu people, Japan

**Bag (*ketush*)**, second half 19th century  
Cloth: elm-bark fiber; cotton appliqué and  
embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.10

Unknown maker, Ainu people, Japan

**Sword (*emushi*) and holder (*emushi-at*),**

late 18th–early 19th century

Sword: metal (iron), wood. Sword holder: cloth:  
elm-bark fiber; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.11a,b

The Ainu did not themselves manufacture steel; they obtained their blades through trade with the Japanese. Swords (*emushi*) were therefore rare

and valued for social and ceremonial functions. Some swords were refitted with a new wood scabbard carved by Ainu men; here the sheath is covered with decorated metal pieces.

Contrary to the Japanese custom in the early modern period of carrying swords through the sash, an Ainu man used a fabric sword holder (*emushi-at*). Made by his wife or close female relative, the holder allowed the man to carry his sword across the back or over the shoulder.



Unknown maker, Ainu people, Japan

**Carrying strap (*tara*),**

late 18th–early 19th century

Cloth: elm-bark fiber, cotton; braiding, twining

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.12

This head strap, or *tara*, was used by a woman to carry heavy items, such as a small child or a bundle of firewood, on her back. The ends were tied around the item, which was then lifted and suspended by the woven band placed on her forehead.

As Ainu society changed during the Meiji era (1868–1912), this type of strap lost its function in daily life; it was repurposed as a burial accessory.

Unknown maker, Ainu people, Japan

**Pair of leggings (*hoshi*),**

late 19th–early 20th century

Cloth: cotton; cotton embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.13a,b

All Ainu wore leggings (*hoshi*), which were fastened by two textile strings: one at the top and attached under the knee, the other bound around the ankle. This pair of *hoshi* is missing the strings. It is decorated like a *chijiri* robe with **direct embroidery.**

Unknown maker, Ainu people, Japan

**Apron (*mantari*)**, late 19th century

Cloth: elm-bark fiber; cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.19

Worn by Ainu men and women, aprons (*mantari*) were part of the traditional regalia and thus decorated with the same ornamental patterns as found on Ainu robes. Much like our aprons, they are a rectangular strip of cloth attached to two strips of fabric to fasten in the back. Aprons were worn atop other garments to keep them from opening and exposing the body.

Unknown maker, Ainu people, Japan

**Pair of shoes for a deceased person**

**(*raiguru-ker*)**, late 19th–early 20th century

Cloth: elm-bark fiber, cotton thread with braiding

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.30a,b

These are not regular footwear; instead, they are shoes for the dead. Made from elm bark fiber twisted into thicker yarn than that used for Ainu robes, they are open at the ankle for ease of slipping on, leaving the threads visible.

Unknown maker, Sakhalin Ainu people,  
Russia

**Pair of sealskin boots for a woman**

**(*tukar-ker*)**, early 19th century

Cloth: sealskin; sinew sewing, cotton appliqué  
and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.33a,b

In temperate weather, Ainu typically went barefoot. Footwear was used for hunting on snow and ice. From late autumn to early summer, the Sakhalin Ainu hunted seals for fur, meat, and oil. This pair of boots is made of sealskin sewn together with animal sinew. Light, hard-wearing, and water-resistant, sealskin was an ideal material whose popularity and utility were shared by other Pacific Rim cultures, including the Nivkh of Siberia and the Inuit of North America.

Unknown maker, Ainu people, Japan

**Figured mat (*chitarape*),**

late 19th–early 20th century

Cattail, elm-bark fiber, cotton thread; woven

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.17

Mats made from cattail (*chitarape*), a wetland plant with a thick, flowering spike, were used for several purposes. Hung on the wall, they formed a barrier to help insulate the house. During ceremonies, *chitarape* were placed on the floor to use as a surface for sitting.

Unknown maker, Ainu people, Japan

**Woman's neck ornament with medallion**  
**(*shitoki*)**, late 19th century

Beads (glass), plant fiber, molded metal,  
lacquered wood

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.32

On ceremonial occasions, Ainu women wore necklaces (*tamasay*) made of glass beads. While fashionable, the necklaces also were believed to

offer the wearer spiritual protection. The beads could have originated from Russia, China, or even Central Asia; medallions (*shitoki*) were imported from China and Japan. Highly treasured, especially those with medallions, these necklaces were passed down from generation to generation.

Likely made by Japanese craftsmen, this medallion is decorated with floral motifs—encircled triple hollyhock in the middle and bamboo leaves with gentian flowers on the rim—that are typical of family crests in Japan.

Unknown maker, Ainu people, Japan

**Oval plate**, late 19th–early 20th century

Wood

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.36



Unknown maker, Ainu people, Japan

**Round plate**, late 19th–early 20th century

Wood

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.37

Unknown maker, Ainu people, Japan

**Ceremonial stick (*ikupasuy*),**

late 19th–early 20th century

Wood, pigment

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.38

Ceremonial sticks, or *ikupasuy*, were used by Ainu men in libation ceremonies that included offerings of millet beer or sake. After using the stick to sprinkle the ground with alcohol to feed the gods and spirits (*kamuy*), the man used it to prevent his mustache from getting into the drink. All sticks are unique, and their central section is always carved—often with animals and floral designs, sometimes also with narratives or abstract elements. The simple designs at the ends represent the male bloodline, thereby identifying the owner to the gods and spirits.

Unknown maker, Ainu people, Japan

**Ceremonial stick (*ikupasuy*),**

late 19th–early 20th century

Wood

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.39

Unknown maker, Ainu people, Japan

**Single-case inro with bear-jaw toggle,**

late 19th–early 20th century

Wood; bear jaw; bead (glass); fiber

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.40

Ornamental boxes with compartments, or *inro*, were typical accessories of a Japanese outfit, commonly used for transporting medicine. The inro dangled from the sash with the aid of a toggle (*netsuke*) attached by a cord. Carved from wood, this inro has its upper end left raw and uncarved, contrasting dramatically to the regular, intricate surface pattern that covers the rest. The lower jawbone of a bear, its incisors prominently visible, serves as a netsuke.

Unknown maker, Ainu people, Japan

**Tobacco box and pipe holder (*tanpakuop*),**

late 19th century

Wood, deer bone plaques; bead (glass);  
wood; fiber

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.41

This smoking kit consists of a tobacco box and pipe holder, to which a pipe would have once been attached. Prestige accessories of Ainu men, smoking kits were prominently carried on the belt; the pipe holder was tucked through the belt, leaving the box to dangle. Records show that when Ainu men met for the first time, they exchanged their kits for a smoke and to provide an opportunity to admire each other's kit.

Unknown maker, Ainu people, Japan

**Knife (*makiri*) with toggle,**

late 19th–early 20th century

Wood; deerhorn; fiber

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.42

Ainu men were woodcarvers. Used as a cutting tool as well as for defense, knives (*makiri*) were an essential element of an Ainu man's outfit. Men carved the sheaths themselves, choosing their own patterns. As a symbol of his carving skills, the knife was suspended prominently from the belt and fastened by a netsuke-like toggle, in this case a piece of deer horn.

Unknown maker, Ainu people, Japan

**Attush robe with light- and dark-blue stripes**, late 19th–early 20th century

Cloth: elm-bark fiber; cotton striping, appliqué, and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.28

Unknown maker, Sakhalin Ainu people,  
Japan

**Attush robe with white stripes,**

second half 19th century

Cloth: elm-bark fiber with nettle fiber striping;  
cotton appliqué and embroidery

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.2



GALLERY 3

**TRAVEL**

Unknown maker, Japan

**Travel cape (*bōzugappa*),**

late 19th–early 20th century

Cloth: cotton and paper; *yoko-gasuri* (*weft ikat*)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.76

Travel capes are called *bōzugappa* in Japanese, which means “priest’s raincoat.” They were modeled on capes worn by Portuguese missionary priests, who arrived in Japan in 1549. While the prefix “*bōzu*” is Japanese in origin,

“*gappa*” is derived from the Portuguese “*capa*,” meaning “cape.” Between the outer layers of cotton cloth, these capes usually incorporate a layer of mulberry paper treated with persimmon tannin. Made from the fermented juice of unripe persimmon fruits, this substance is applied to the paper in successive layers, giving it a leathery toughness and flexibility. It also makes the paper waterproof. For a traveler on the open road, capes provided a measure of protection from wind and rain and also offered some warmth.

Unknown maker, Japan

**Travel cape (*bōzugappa*),**

late 19th–early 20th century

Cloth: cotton and paper; *yoko-gasuri* (*weft ikat*)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.119

Essentially a circle of cloth with a slit opening and hole for the neck, a *bōzugappa* has a deceptively simple appearance. The cape's multilayered construction includes an inner layer

of waterproofed paper, resulting in a water- and wind-resistant garment. Its maker's skill and eye for design are also evident in the clever piecing of the cloth. Made from triangular-shaped sections of striped cloth, the wedges converge at diagonals, creating a bold chevron pattern that directs the eye to the wearer's face. The maker who cut and sewed this garment undoubtedly had this effect in mind.

Unknown maker, Japan

**Traveling coat of paper (*kamiko dōchūgi*),**

late 19th–early 20th century

Cloth: mulberry paper; hemp, buffalo horn, indigo dye, persimmon tannin

Gift of Thomas Murray 2019.91.28

Though it sounds strange today, paper raincoats (*kamiko*) were popular in premodern Japan for their affordability. They are made of sheets of thick paper sourced from the inner bark of the mulberry plant and treated with persimmon juice and a mixture of oils from perilla seeds and tung (also called China wood). This treatment makes the paper surprisingly resilient and sturdy. The sheets are carefully pasted together, then dyed with indigo. After rubbing the surface to add sheen and create some softness, the maker cuts and sews the cloth into this garment.

An inscription on the front of the coat might refer to Nishigō-chō 西郷町, a town on Osaka Bay. The name on the front seems to be Hama-Wakabayashi 濱若林 and the roundel on the back reads Hon-Wakabayashi 本若林. Both might belong to a business owned by a person named Wakabayashi. The coat was likely used by the owner or an employee to advertise the business while on the road.

Unknown maker, Japan

**Horse trappings (*shiri-gake*),**

late 19th–early 20th century

Cloth: cotton; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.75

This type of horse trapping would have been used beneath a saddle. The large loop is placed under the horse's tail while the small loops secure it to the saddle. More elaborate than simpler

travel trappings, ornamental examples like this one were used for celebratory processions. The side panels are decorated with a checkerboard pattern, and the center panel features a large crest known as “climbing wisteria,” or *agari fuji*, a crest used by the Fujiwara clan. The crest is surrounded by characters that read *fumi-uma gomen*, or “pardon the passing horse,” a common apology for any inconvenience caused by the horse.

Unknown maker, Japan

**Traveling coat of kudzu fiber (*kuzufu dōchūgi*), 19th century**

Cloth: kudzu fiber and cotton; wool, silk, bone

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.94

Men and women wore traveling coats (*dōchūgi*) over their kimonos to protect them from the elements. The light, breathable fabric was woven with fibers taken from the kudzu plant (*kuzufu*), a vine also known as arrowroot. Excavations

in China revealed that the use of kudzu cloth reaches back to the Neolithic era (10,000–4,500 BCE). The inner fibers of the vine were boiled in lime and then bleached in water. In this example, white kudzu thread was used on the weft and soft gray-dyed cotton on the warp. The lining, trim, and cording are made of silk; the black collar of wool. The material and ornamentation on the bone clasps suggest that this garment would have been worn by a wealthy merchant, village headman, or nobleman.

GALLERY 4

**FESTIVAL INTRO**

**FIREFIGHTERS**

Unknown maker, Japan

**Dark blue-ground festival kimono  
decorated with sea creatures,**  
first half 20th century

Cloth: cotton; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.62

Japan comprises over 6,000 islands, and many coastal communities depend on the fishing industry. Sea creatures and water motifs were particularly popular subjects for festive garments worn by men whose livelihoods were tied to the bounty of the sea. Such kimonos were worn during traditional festivals (*matsuri*) organized to solicit favor from the gods to ensure the well-being of local communities.

This exuberant indigo-dyed robe appeals for a fruitful catch. It features over 20 different fish,

many types of clams and oysters, a lobster, and an octopus. The motifs were all hand-drawn using many dyes (pinks, gray, brown, and indigo) and a technique called *tsutsugaki*, which involves the application of rice paste through a narrow tube to protect certain areas from immersion in the dye vat, thus allowing the dyer to render various hues.



## **Gion Seitoku**

Japanese, 1755–1815

### **People at a festival, 1790s**

Hanging scroll; ink and color on paper

Gift of the Clark Center for Japanese Art & Culture 2013.29.295

This painting represents the bustle of a festival, capturing the joyful loosening of social restrictions fueled by music and drink. A woman holds a sun umbrella next to a boy making faces; both are surrounded by forceful men with tattoos. Her

heavily powdered face with bulbous nose and large green lower lip represents the typical characteristics of a beauty painted by Gion Seitoku. Seitoku is particularly known for making realistic portraits of geisha (dancers) in Kyoto's popular entertainment district, Gion, which is famous for the Gion Festival every summer. He uses shading to draw the focus to the physicality of these interactions: the men's muscles ripple and the lady's bunched kimono suggests a voluptuous form beneath it.

# Utagawa Kunisada

Japanese, 1786–1865

## Boy's Day celebrations, 1830s

Hanging scroll; ink and color on silk

The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark  
2013.31.192

Utagawa Kunisada's painting captures a typical scene during Boy's Day, a festival expressing a community's aspirations for the health and well-being of their male children. Three children dance around a half-clad man, who holds up a puppet of a famous warrior placed on a black pedestal. Above and behind them is a large banner with Shōki, the Demon Queller; a similar one hangs nearby in this room.

Unknown artist, Japan

## **Hiyoshi Taisha Sannō Festival,**

first half 17th century

Six-panel folding screen; ink, color, gold, and gold leaf on paper

Gift of Mr. and Mrs. Richard P. Gale 69.73

This colorful detailed painting illustrates the Hiyoshi Sannō shrine festival. Shintō deities associated with the Hiyoshi Taisha shrine are believed to protect nearby Mount Hiei, shown here in the third panel from the right. During the

festival, participants carry seven consecrated *mikoshi* (portable shrines) to and from the shrine at Sakamoto, on the shore of nearby Lake Biwa, where they are loaded onto waiting skiffs together with the sacred shrine horses. A boat race ensues to the far side of the lake. This screen shows the race in progress, with the bell-shaped roofs of four lacquered mikoshi visible in the boats. Vibrant participants row the boats and beat drums while a crowd cheers them on from shore. The festival is still held today, from March 1 until the climax in mid-April.

## **Kobayashi Kiyochika**

Japanese, 1847–1915

### **Great Fire at Ryōgoku Drawn from Hamachō, 1881**

Published by Fukuda Kumajirō

Woodblock print (*nishiki-e*); ink and color on paper

Gift from the collection of Edith and the late John Payne 2019.139.77

Within two weeks in early 1881, two great fires devastated parts of Tokyo: on January 26 in Ryōgoku and on February 11 in Kanda, across the Sumida River. This print captures the Ryōgoku Bridge in the background. It is based on a sketch the artist Kobayashi Kiyochika made while the fire was ablaze. Occupied with drawing the light effects, the artist was apparently unaware that his own house and studio were also burning down.

## Tsukioka Yoshitoshi

Japanese, 1839–1892

### **A Celebration of Bravery,**

1865, 8th lunar month

Published by Daikokuya Kinnosuke, carved by

Matsushima Masakichi

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.64a,b

In Japan, firefighters were lionized as protectors of the city and its residents, and audiences never

tired of dramatic portrayals of firefighters and their adventures. These are the rightmost two sheets of a set of seven portraying Kabuki actors dressed as firefighters. Their exposed arms show tattoos, popular among firemen during the Edo period (1603–1868). In the background are standards (*matoi*), a form of placard, representing the various brigades that protected the city of Edo, today's Tokyo. On the left is Mo, portrayed by the actor Bandō Hikosaburō V (1832–1877), and on the right Se by Nakamura Shikan IV (1830–1899).

## **Toyohara Kunichika**

Japanese, 1835–1900

### **New Plays at the Meiji Theatre, Inferno Scene: The Actor Ichikawa Sadanji as Akiyama Kii-no-kami, 1894**

Published by Akiyama Buemon

Woodblock prints (*nishiki-e*); ink and color  
on paper

Lee & Mary Jean Michaels Collection LMM.0620a-c

This portrait shows the climactic scene of *The  
Kōshū Strategy and the Takeda Clan Preparing*

*for Battle (Kōshū-ryū Takeda no makubari)*. Set in the 1580s during a time of civil war, the kabuki play tells the story of the destruction of the Takeda clan. Kii-no-kami was a vassal of the losing Takeda clan, whose mansion burns in the background. In his right hand he grasps the blade of a short sword, the tip pointed toward himself. He has wrapped a piece of paper around the blade, the usual preparation for ritual suicide (*seppuku*). The artist sets his subject before a rippling curtain of flames, conveying the all-consuming power of these blazes.

## Tsukioka Yoshitoshi

Japanese, 1839–1892

**Moon in the Smoke**, from the series One  
Hundred Aspects of the Moon, 1886

Published by Akiyama Buemon

Woodblock print (*nishiki-e*); ink and color on paper

Lee & Mary Jean Michaels Collection LMM.0524

This print, from Yoshitoshi's famous series One Hundred Aspects of the Moon, shows the moon behind a plume of smoke caused by huge flames

that nearly cover the entire picture. He illustrated the dramatic situation faced by Edo (now Tokyo) firefighters in the early modern period, when all buildings were built of wood and could easily catch fire. On the left is the leader of the Nihonbashi district fire brigade, *I-gumi*, written on the back of his hood. He holds up his brigade's standard (*matoi*), a white sphere and cube made from wood and leather, to signal the location of the fire and command his men.

## **Tsukioka Yoshitoshi**

Japanese, 1839–1892

**Appearing Bewildered, Behavior of a Fireman's Wife of the Kaei Era**, from the series *Thirty-two Aspects of Behaviors*, February 1888

Published by Tsunajima Kamekichi, carved by Wada Yūjirō

Woodblock print (*nishiki-e*); ink and color on paper

The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose and Leon Freis 2017.106.211

This woman is identified as a fireman's wife during the Kaei Era (1848–55). Hanging on the wall behind her is the jacket of her husband with a single character in red: *matoi* 纏; it refers to a fireman's standard, used to signal the location of a fire. Such a jacket would have been worn by a leader of a fire brigade. In fact, it appears to be the same one worn by the leader of the Nihonbashi district fire brigade Yoshitoshi depicts in the neighboring print, suggesting the woman here is that firefighter's wife.



## **Tsukioka Yoshitoshi**

Japanese, 1839–1892

### **Pine, Bamboo, and Plum: The Votive**

**Picture at Yushima**, December 1885

Published by Matsui Eikichi

Woodblock prints (*nishiki-e*); ink and color on paper

Lee & Mary Jean Michaels Collection LMM.0554a,b

Fire was so grave and destructive a threat to cities that the intentional setting of a building on fire was punishable by death. This print tells the tragic story of a misguided young woman who acted impulsively out of love—and caused terrible destruction.

Oshichi was the daughter of a greengrocer (*yaoya*) who fell in love with a temple page when she and her father sheltered at the temple during the Great Tenna-Era Fire in 1683. Because she wanted to see the boy again, she set fire to the family house but

was stopped in time before causing a catastrophe. At age 17, she was tried as an adult and executed for arson. Her story was dramatized for kabuki theater and became a popular motif for woodblock prints.

**Utagawa Kunisada**, Japanese, 1786–1865  
**Tsukioka Yoshitoshi**, Japanese, 1839–1892  
**Utagawa Kuniyoshi II**, Japanese, 1832–1891  
**Utagawa Yoshitora**, Japanese, act. c. 1836–1882  
**Utagawa Shigekiyo**, Japanese, act. c. 1854–1887

**Re, Troop 9; Nezu, the actor Kawarazaki  
Gonjūrō I as Kawabata Denkichi**, from the  
series *Flowers of Edo: A Compilation of  
Beautiful Places*, 1863, 11th lunar month  
Published by Katōya Seibei  
Woodblock prints (*nishiki-e*); ink and color on paper

This print is part of a series devoted to the Flowers of Edo (*Edo no hana*), a term that describes the city's fires. Each print refers to a specific district and its fire brigade, showing the respective lantern and standard (*matoi*).

Five artists collaborated in the design of this print, which depicts a theatrical version of the story of Oshichi, a lovestruck young woman who committed arson. The complicated composition depicts many aspects of firefighting at this time. Yoshitoshi designed the acrobatic scene

on the left, showing a fireman balancing atop a ladder. Yoshitora designed the top frame, in which firefighters carry ladders and hooked pikes designed to tear down the walls of burning buildings to contain the conflagration. Kuniyoshi II created Oshichi in the watchtower, from which fires would be spotted. Kunisada designed the main element: the popular actor Kawarazaki Gonjūrō I (1838–1903) as Kawabata Denkichi, the fireman who stopped Oshichi from causing a catastrophic fire. Shigekiyo created the background.

Unknown maker, Japan

**Fireman's kit**, second half 19th century

Cloth: cotton; *sashiko* (decorative reinforcement stitching), *tsutsugaki* (freehand resist)

Gift of Thomas Murray in honor of firemen 2019.91.27.1-4a,b

Firefighters' uniforms were composed of special, heavily quilted garments made of layered cotton cloth that was dyed with indigo, which conferred a degree of fire-retardance. Before the men headed into a blaze, their coats were soaked with water as a further safety measure; the wet coats

weighed upward of 70 pounds.

This is a complete kit for a fireman. It consists of a quilted coat (*hikeshi-banten*) and hood, heavily padded gloves, and close-fitting trousers. All the pieces are made of indigo-dyed cotton, but the interior of the coat features the same design as the exterior, dyed bright red. The meaning of the single character on the back is unclear, but the background features a repeating stylized pattern of the character *moto* 元, which can have many meanings.

Unknown maker, Japan

**Set of fireman's short coat (*hikeshi-banten*) and gauntlets,**

late 19th–early 20th century

Cloth: cotton; *sashiko* (decorative reinforcement stitching), *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.124.1; 2019.20.124.2a,b

Firefighters' coats were not only practical; they were a sign of pride. When worn during processions and other celebrations in town, they would have been turned inside out to reveal the brighter and more detailed designs on the interior. This coat was patterned with a variety of auspicious symbols through stencil-resist dye. The symbols include fox spirits and Hotei (a Buddhist deity), both likely intended to offer luck and protection to the wearer during his dangerous encounters with the flames.

Unknown maker, Japan

**Fireman's hood (*hikeshi-zukin*) with crest,**

late 19th–early 20th century

Cloth: cotton; *sashiko* (decorative reinforcement stitching), *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.123

This hood of quilted cotton completely covers the head and neck, except for the eyes. It is designed to protect the wearer from both heat and falling debris. The exterior is dyed with indigo, and the

interior is dyed red with a motif of undyed white squares.

The character centered on the forehead is *karu* 刈, meaning “cutting,” which may refer to a unit charged with razing structures to prevent the spread of fire. While water and buckets were stored across the city, they were of limited use to stop large blazes. Often, firefighters would contain fires by flattening burning structures with long, hooked poles and grappling hooks.

Unknown maker, Japan

**Fireman's parade coat (*kajibaori*),**

19th century

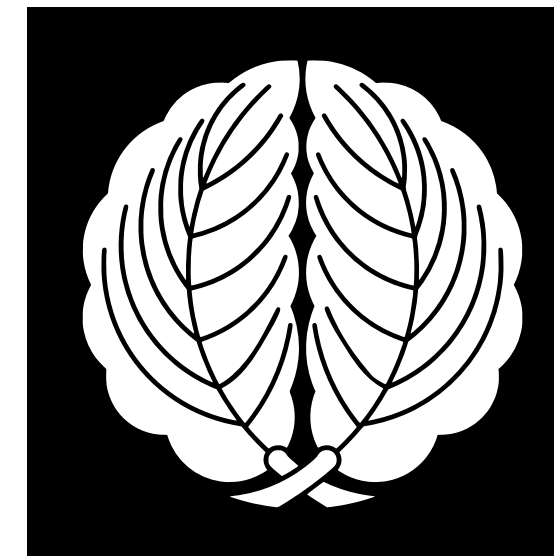
Cloth: cotton and silk

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.98

*Kajibaori* are short coats for firemen used in festive parades, staged to remind people to be cautious and to prevent fires. This example was made of a blend of cotton and silk dyed light brown. The material suggests it was worn by a samurai or a wealthy merchant who volunteered as a firefighter. Contrary to the usual construction of *haori* (short coats), this particular one has the lower half of the center-back seam unsewn to permit freedom of movement, similar to *jinbaori*, or coats worn by samurai over suits of armor. The weave of the fabric produces subtle horizontal stripes across

the entirety of the garment, most evident on the lower back.

On the upper back, a crest that appears to be of embracing oak leaves is embroidered with white silk threads.



Unknown maker, Japan

**Fireman's parade leather coat  
(*kawabaori*) with Ōhisa crest, 19th century**  
Cloth: deerskin; smoked resist

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.120

Due to the Buddhist tenet against taking life, and also its high expense, leather was not widely used for traditional clothing in Japan. Worn in festive parades, this coat would have been owned by a chief of a volunteer firefighting brigade. The

round crest reads Ōhisa 大久, likely the name of a business or merchant who commonly gave such coats to men, who then wore them as advertising. The lower half features stylized characters that are unclear apart from the first: *takara* 宝.

To add these designs, artists drew patterns with paper stencils, resist paste, or ink on the leather before slowly smoking it over a low fire of pine needles and rice straw. The exposed leather would turn a warm orange-brown, while protected areas would remain a creamy white.



Unknown maker, Japan

**Fireman's parade leather coat  
(*kawabaori*) with crest, 19th century**  
Cloth: deerskin; smoked resist

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.122

The crest on the upper back of this coat is of an encircled triple comma oriented counter-clockwise. The repeated character in archaic seal script at the bottom reads *hon* 本. It can

have many meanings, and it is unclear what was intended here. The name Itakura 板倉, also in seal script, appears on the collar; it was either the name of a merchant family or of a shop that likely paid to have these expensive coats made and then given to the firefighters. This very public investment in the safety of the community was also good for business, as many merchants and shops supported firefighters through gifts of parade clothing.



GALLERY 5  
**FESTIVALS**

Unknown maker, Japan

**White-ground men's festival kimono decorated with pine, bamboo, and cherry blossoms**, late 19th–early 20th century  
Cloth: cotton; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.58

A man would have worn this kimono while performing folk dances at Obon festivals held in honor of the spirits of his ancestors. A large family crest on the upper back, representing a stylized tachibana orange, underlines the focus on family identity and connections to relatives both living and dead.

The large-scale motif must have been made custom order for a special occasion because the combination of pine, bamboo, and cherry blossoms is very unusual. Typically pine and

bamboo are joined by plum blossoms to create the so-called Three Friends of Winter (*shōchikubai*) motif, representing longevity and happiness. Here, the addition of cherry blossoms speaks to the beauty and fragility of life.

Unknown maker, Yamagata Prefecture,  
Japan

**Safflower-colored kimono,**  
late 19th–early 20th century  
Cloth: hemp; safflower dye (*beni*)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.92

This plain-weave robe would have been worn by a young urban woman in summer, when the lightness and breathability of the hemp fiber would be most appreciated. It is dyed a vivid scarlet-pink hue derived from *beni*, or safflower, a plant originally used to dye textiles in vibrant oranges and reds. Introduced to Japan from China, the safflower plant (*benibana*) was widely cultivated, particularly in Yamagata Prefecture, in the northeastern part of Japan. One garment could require as much as 12 pounds of flower petals. Because the process was labor intensive

and costly, the use of *beni* often fell under local sumptuary laws—legal codes that reserved the use of certain materials for the nobility. In the Meiji era (1868–1912), chemical dyes supplanted *beni* as the preferred scarlet dye.

Unknown maker, Japan

**Light blue-ground festival kimono decorated with three oak leaves (*mitsugashiwa*) crests**, late 19th–early 20th century  
Cloth: cotton; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.81

Dyed an overall shade of light blue, this kimono is decorated with a crest known as *mitsu Kashiwa*, or three oak leaves, a stylized depiction of a Daimyo oak tree's leaves, which grow in clusters. Several famous families in Japan's history used this crest, and the number of veins can vary in each leaf depending on the family. An example of the freehand resist-dyeing technique (*tsutsugaki*), in which starch paste is applied to the textile from one end of a tube, the crest appears in multiple places on this single garment: in indigo blue on the

upper left, in gray on the lower right of the back, and in indigo blue on the lower right of the front.



Daimyo Oak,  
*Quercus dentatata*

Unknown maker, Awaji Island, Japan

**Short dark blue-ground fisherman's festival coat (*donza*),**

late 19th–early 20th century

Cloth: cotton; *sashiko* (cotton thread quilting),  
indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.108

Though of unremarkable materials, this embroidered fisherman's festival coat (*donza*) was precious, a high-status item undoubtedly worn with a great deal of pride. The skill of the embroiderer(s), who labored for months to cover the garment with small, even stitches, is self-evident. Unusual among extant textiles for its short length, the cotton garment is lined with wadded, quilted cotton and then embroidered with white cotton threads. This embroidery, called *sashiko*, literally “little stabs,” is a style of quilting in which

cotton is sewn in a running stitch through layers of fabric. Originated as a way to reinforce parts of textiles, it grew to have a decorative function as well. Its painstaking beauty is on magnificent display here: the shoulders and upper back are stitched with a zigzag pattern, while the body and sleeves feature staggered, vertical stitches.

Unknown maker, Fukui Prefecture, Japan

**Dark blue-ground fisherman's festival coat (*donza*)**, second half 19th century  
Cloth: cotton and silk; *sashiko* (decorative reinforcement stitching), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.139

*Donza* are coats worn by fishermen throughout Japan for festivals and special occasions until the 1930s, when production of them largely ceased. Narrow sleeves and extensive patterns

rendered in *sashiko*, a form of decorative reinforcement stitching that uses cotton thread, are characteristics of this style of coat. Here, remarkably small stitches were placed only a few threads apart, incorporating the contrasting thread to such an extent, and achieving such a degree of regularity, that the pattern almost looks woven into the backing fabric. Its sleeves are decorated with a lattice pattern in yellow cotton thread, and the body of the garment features a complex pattern of arrow-like feathers in light-blue thread.

Unknown maker, Japan

**Short jacket for the Gion Festival (*Gion matsuri happi*)**, early 20th century  
Cloth: hemp; *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.108

A collection of stamps and characters on this short jacket (*happi*) reveals its wearer to be a participant in the annual Gion Festival in Kyoto. Spanning the entire month of July, the festival features elaborate parades with towering floats on wheels, presented by residents of various districts in the city. While some parade-goers ride the floats, many more march alongside or pull them, all in coordinated clothing to project their connection to their district and one another.

This jacket of plain-weave hemp has a repeating pattern of intersected triangles dyed with indigo using a stencil (*katazome*). A black triangle stamp on the left lapel, no longer legible, would have identified the group to which this individual belonged, while the red mark below was the festival participation seal. The five handwritten characters on the right lapel read “number 141” (百四拾壹號); this is the number of the group whose member would have worn the garment.



Unknown maker, Aomori Prefecture, Japan

**Festive rain cape (*date-gera*),**

late 19th–early 20th century

Rice straw, bark, cotton; indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.44

This style of straw coat (*mino*) was worn by residents of northern Japan to protect themselves from heavy rain and snowfall. A man made this fancy rain cape (*date-gera*) as a gift for his wife or fiancée to wear with pride to festive occasions. He used rice straw left over from rice cultivation and cotton for the oval-shaped shoulder piece, attaching a fringe of shredded tree bark strands along the edge. Further north, on Hokkaido, the indigenous Ainu would refine and spin material like this from elm bark's inner layer to weave into cloth.



Unknown maker, Aomori Prefecture, Japan

**Festive backpack pad (*iwai-bandori*),**

late 19th–early 20th century

Rice straw, bark, cotton; indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.43

Like the straw cape nearby, this garment is a more artful version of a simple tool. Backpack pads were utilitarian equipment made for both protection from the weather and to provide a soft layer between a person's body and a heavy

load. Finely woven examples like this one, which uses cotton thread to bind rice straw in flat, decorative patterns, were made to mark a new marriage, specifically the moment when a bride's dowry is carried to her new husband's home.

The indigo-dyed cotton designs reinforce this association: the slanted diamond-shaped pattern, called "arrow" (*yabane*) because it resembles the feathered fletching on an arrow, communicates the idea of the bride's irreversible movement from her parents' house to her in-laws'.

Unknown maker, Japan

**Dark blue-ground casual summer kimono  
(*yukata*) with wavy white line pattern,**

late 19th–early 20th century

Cloth: cotton; *tatebiki kanoko shibori* (rising fawn-spot tie-dyeing)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.54

This is a *yukata*, an unlined robe worn as casual summer clothing. The pattern of vertical undulating lines is appropriately called “rising steam” (*tatewaku*). A close look reveals the lines are composed of small white circles; this effect is achieved through a tie-dyeing (*shibori*) technique called *tatebiki kanoko*, literally “rising fawn’s coat,” as deer are born with spots that fade as they mature. The cloth is caught on a specially shaped needle and then wrapped two or three times with thread before dyeing. The horizontal seam along the waist indicates an alteration to shorten

the garment. Though placing the seam in such a prominent place may seem counterintuitive, a customary sash worn to keep the garment securely wrapped around the body would have concealed it.

Unknown maker, Aichi Prefecture, Japan

**White-ground casual summer kimono  
(*yukata*) with blue geometric pattern,**

early 20th century

Cloth: cotton; *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.87

This unlined robe for a woman to wear during the hot summer months was likely created near Arimatsu, a town in present-day Aichi Prefecture famous for its indigo-dyed fabrics. It is decorated with a complex lattice pattern whose regularity was achieved by the use of a stiff paper stencil through which a starchy rice paste was applied. When dry, the paste created a barrier that masked the fabric and kept those areas white once the fabric was submerged in an indigo dyebath.

## Utagawa Hiroshige

Japanese, 1797–1858

**Tsukudajima: Sumiyoshi Festival**, from the series *One Hundred Famous Views of Edo*, 1857, 7th lunar month

Published by Sakanaya Eikichi

Woodblock print (nishiki-e); ink and color on paper

Gift of Louis W. Hill, Jr. P.78.65.134

Tsukudajima is a manmade island at the mouth of the Sumida River in Edo (now Tokyo). Fishermen who settled there from western Japan constructed

a shrine dedicated to the god of the sea. This print depicts the highlight of a festival held at the shrine every summer. The white banner in the center is emblazoned with the name of the god, Sumiyoshi Daimyōjin. Behind the banner, a procession of men carry a *mikoshi*, a portable shrine for transporting the spirit of the god. Onlookers would be wearing fancy festival garments, such as robes decorated with fishes; yet, these men wear little, if anything, at all. Straining and sweating to carry the heavy shrine, they may also be required to bare their bodies in a show of purity.

## **Utagawa Kunisada**

Japanese, 1786–1865

## **Utagawa Hiroshige**

Japanese, 1797–1858

## **Odawara**, from the series **Fifty-three**

**Stations by Two Brushes**,

1854, 7th lunar month

Published by Maruya Kyūshirō, carved by

Yokogawa Takejirō

Woodblock print (nishiki-e); ink and color on paper

Gift of Louis W. Hill, Jr. 96.146.227

This print shows a young woman wearing a light, single-layer cotton robe, or *yukata*, a popular garment for summer. She is a traveler along the Tōkaidō, the most important road in Japan that connected Edo (today's Tokyo) with Kyoto. She chats with a woman selling souvenirs after taking a bath. A bold pattern of chrysanthemums adorns this yukata. Its uneven edges are the printmaker's visual shorthand for the tiny circles created by tie-dyeing, used to construct larger patterns.

## **Shōka**

Japanese, 19th century

### **Festival banner (*nobori*) of Shōki, the**

**Demon Queller**, 19th century

Cloth: hemp; hand-painted pigments

Gift of the Clark Center for Japanese Art & Culture 2015.35.4

Originally, banners were used on battlefields for troop identification, but in the Edo period (1603–1868) they were used for more civic purposes.

Banners became a central element of the display for Boy's Day, on the fifth day of the fifth lunar month. The special day was meant to inspire boys to be disciplined, brave, and honorable, and artists who created banners frequently chose subjects supporting that message. This unique hand-painted banner illustrates Shōki, the powerful demon queller who originated in China, where he became popular in folklore during the reign of Emperor Xuanzong (712–756).

Unknown maker, Japan

**Festival banner (*nobori*) of four seated warriors**, late 19th–early 20th century  
Cloth: cotton; hand-painted pigments

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.99

This banner is decorated with a hand-painted scene of four samurai sitting on the ground carrying various weapons. The figure in front holds an iron folding fan (*tessen*) used to signal commands and, at close quarters, ward off an attack or be used as a blunt instrument. Beside him sits a warrior with a tall, cross-shaped spear (*jūmonji yari*) that extends almost to the top of the banner. The topmost figure holds a matchlock rifle. It is unclear which scene in Japanese folklore this scene references.

Unknown maker, Japan

**Festival banner (*nobori*) invoking the deity Atago Gongen**, 19th century

Cloth: cotton; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.89

This banner accompanied a gift of sake offered to the deity Atago Gongen, the Great Avatar of Mount Atago (*Atago-yama dai-gongen*). He is worshipped as a protector against fire, and many shrines are dedicated to him, particularly in the western part of Japan. The donors, the Kanai clan, are identified at the bottom, below a wooden platform tray used in Shinto rituals to hold offerings, on which two vases sit.



GALLERY 6

**INDIGO**

Unknown maker, Shōnai, Yamagata  
Prefecture, Japan

**Vest (*sodenashi*)**, late 19th–early 20th century  
Cloth: cotton and paper; *sashiko* (decorative  
reinforcement stitching), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.66

A *sodenashi* is a sleeveless jacket designed to leave the wearer's arms free while working or to provide additional padding when carrying loads on the back. They were common among the working class, as much a piece of equipment as a garment. The weft of this one is of a particularly fine *koyori*, a handspun mulberry-paper cordage, whose long fibers give it strength. The warp is of handspun cotton thread. The fabric features vertical stripes dyed with various shades of indigo, showing the wide range of blues, from nearly black to slightly green, that can be achieved with this natural dye.

Unknown maker, Japan

**Boy's summer sleepwear (*nemaki*),**

early 20th century

Cloth: cotton; *mojiri* (gauze weave), *tate-gasuri* (warp ikat), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.68

This is a child's pajamas, or *nemaki*. The cotton was woven in a type of gauze weave (*mojiri-ori*), which involved twisting the warp threads between the straight weft threads, resulting in a light, breathable fabric ideal for the hot summer months. A small pattern of double lines, arranged in sets of three and created by resist dyeing the warp threads, decorates it. The lighter blue edges of the undyed sections, where a small amount of indigo entered, give these white lines a luminous, almost flamelike quality.

Unknown maker, Japan

**Boy's swordsmanship uniform (*kendō-gi*),**  
early 20th century

Cloth: cotton; *sashiko* (decorative reinforcement stitching), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.71

This garment is a uniform worn by boys when practicing *kendo*, a traditional Japanese martial art that descends from swordsmanship. Ease of movement is essential; hence its narrow sleeves and slits along the seams on the lower half. To reinforce the fabric and protect the wearer from the blows of opponents during practice, the upper half is embroidered with an interconnected pattern called *asanoha*, a stylized hemp leaf. On the back of the garment are three unique renditions of cherry blossoms placed within a lozenge shape, called *matsukawabishi*.

Unknown maker, Japan

**Bedding cover (*futonji*) with turnip motif,**

late 19th–early 20th century

Cloth: cotton; *tsutsugaki* (freehand resist),  
indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.110

Two turnips arranged in opposite directions decorate this bedding cover, made from five rectangular cotton panels. The cover was likely made for a man as the word for turnips, *kabu*,

is a homonym for *kabu o ageru*, which means improving one's reputation.

To achieve two shades of blue using indigo dye, the dyer required several stages of production. First, the dyer drew the original turnip design using *tsutsugaki*, a freehand resist-dyeing technique in which starch paste is dripped out of a tube, creating lines. Second, after dyeing the cloth once, he reapplied starch using the same technique, but not in all the same places, resulting in varying depths of blue, from light to midnight.

Unknown maker, Japan

**Bedding cover (*futonji*) with geometric pattern**, late 19th–early 20th century

Cloth: cotton; *tate-yoko gasuri* (double ikat), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.106

Unknown maker, Japan

**Blue and white kimono with organic design**, early 20th century

Cloth: bast fiber; cotton liner, *katazome*  
(stencil resist)

Gift of Thomas Murray 2019.91.18

Unknown maker, Japan

**Blue-ground child's kimono**, late 19th century  
Cloth: hemp and ramie (*Ōmi-jōfu*); *kasuritate-yoko gasuri* (double ikat), indigo dye

Gift of Thomas Murray 2019.91.29

This luxurious kimono is an example of double ikat. Ikat (*kasuri*) is a highly complex process that requires a great deal of planning and organization. Bundles of thread are selectively dyed at various places along their lengths. Once woven, the undyed areas come together to form a pattern. This masterful example is decorated with a repeating pattern that includes a phoenix, fans, and clouds. The double ikat results in some areas of bright white and other areas with half-tones, where white and indigo-dyed sections meet. The result is both vivid and subtle.

This garment is made of *Ōmi-jōfu*, a fine woven hemp and ramie fabric produced in Ōmi Province, today Shiga Prefecture, east of the former imperial capital Kyoto. In Ōmi, the production of fabrics from woven bast fibers dates from the Kamakura period (1185–1333). Because summers are long and humid in Kyoto, and this cloth is both breathable and moisture-wicking, it was popular for summer garments among the samurai class.



Unknown maker, Japan

**Half-length undergarment (*hanjuban*)  
decorated with tigers and bamboo,**

early 20th century

Cloth: cotton and silk; *katazome* (stencil resist),  
indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.88

A woman wore this type of garment as a middle layer between her undergarments and her outer kimono. As the collar and sleeves remained visible, these clothes could offer some visual complement or counterpoint to the exterior garment. The tiger-and-bamboo pattern was created using a paper stencil and starch-paste resist technique called *katazome*. To accomplish it, starch was pushed through the stencil and allowed to dry. When the garment was placed in an indigo dyebath, those covered areas would remain white.

Unknown maker, Japan

## Warming table cover (*kotatsugake*),

late 19th–early 20th century

Cloth: cotton patchwork; *zanshi-ori* (leftover yarn),  
indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.48

This is a cover for a *kotatsu*, a charcoal brazier that served as a heating source (today they are electric). Placed in the middle of a room under a low table, the *kotatsu* is covered by a cloth (*kotatsugake*) to form a tent-like structure; sitting with one's legs tucked under was a way to stay warm. A utilitarian item, this *kotatsugake* was patched together (a technique called *boro*) from repurposed, quilted cotton fabric. One side of it uses cloth woven from leftover indigo, brown, and white threads, an economical approach that results in an irregular but visually pleasing striped pattern (*yatarajima*).

The other side is a patchwork of plain-weave indigo-dyed fabric. The maker of this *kotatsugake* made good use of her materials, creating an asymmetrical composition that nonetheless finds balance through the interplay of darker and lighter indigo tones.

Detail of Suzuki Harunobu.  
Narcissus, from an untitled  
series of Flowers. About  
1769. Woodblock Print.  
Museum of Fine Arts,  
Boston, William Sturgis  
Bigelow Collection 11.19513



Unknown maker, Japan

**Patchwork (boro) farmer's short coat  
(*hanten*), 19th century**

Cloth: cotton patchwork; *sashiko* (decorative reinforcement stitching)

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This short coat, or *hanten*, was made of patched pieces of worn cotton—an early form of recycling. The resulting patchwork, known as *boro*, was then reinforced with even, vertical lines of decorative stitching called *sashiko*. The extended use of this garment is clearly visible, as is the artistry of the woman, or women, who made and repaired it.

Unknown maker, Japan

**Patchwork (*boro*) farmer's short coat (*hanten*), 19th century**

Cloth: cotton patchwork; *sashiko* (decorative reinforcement stitching)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.109

Aesthetics may have been a lower priority than covering the body with something warm, especially for individuals who could afford only the humblest of worldly possessions.

Nonetheless, the harmonious gradations of blue achieved through the recycling and reworking of old indigo-dyed cotton cloths certainly has a gratifying effect. This jacket is the typical workwear (*noragi*) worn by farmers in the fields. The body was made of old, worn cloth that was shredded into thin strips and then rewoven as the weft alongside a warp of cotton threads (*saki-ori*, or split weaving). The dense, strong fabric was particularly useful in colder parts of Japan, where farmers need additional protection during the winter months.

# **Yoshida Hiroshi**

Japanese, 1876–1950

## **Farmhouse**, 1946 (self-published)

Woodblock print; ink and color on paper

Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by H. Ed Robison, in memory of his beloved wife Ulrike Pietzner Robison 2013.29.445

Unknown maker, Arimatsu, Aichi Prefecture,  
Japan

**Half-length undergarment (*hanjuban*),**  
early 20th century

Cloth: cotton; shibori (tie-dyeing), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.83

*Shibori* is a form of resist dyeing that relies on a collection of tying, folding, twisting, stitching, and binding techniques to render some areas of a textile inaccessible to dye when immersed in an indigo bath. Used skillfully in combination or succession, it can create precise, regular patterns or larger-scale motifs such as fish and flowers. Shibori arrived in the 1600s in the town of Arimatsu, where it became a production center. Because Arimatsu was on a main road, shibori quickly spread far and wide.

This undergarment shows the results of a wide variety of approaches, including tying (which creates rings), folding and stitching (which creates the lines of alternating white circles), and stitching around paper inserts (which creates the lozenge- or petal-like forms).

Unknown maker, Aomori Prefecture, Japan

**Dark blue-ground kimono with partial kogin embroidery**, early 20th century

Cloth: hemp with cotton thread; *sashiko* (decorative reinforcement stitching), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.136

Unknown maker, probably Tōhoku Region,  
Japan

**Bedding cover (*futonji*) decorated with  
falling cherry blossoms,**  
late 19th–early 20th century  
Cloth: cotton; *shibori* (tie-dyeing), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.85

This bedding cover (*futonji*) consists of four large and eight smaller rectangular cotton panels. It is decorated with a vertical pattern of cherry blossoms carried by flowing water, a metaphor for the fleeting nature of life. Different types of *shibori*, a tie-dyeing technique, created the motifs: *ori-nui shibori* (folded and stitched tie-dyeing) for the water and *makiage shibori* (winding tie-dyeing) for the cherry blossoms.



Unknown maker, Tōhoku Region, Japan

**Woman's workwear (*noragi*) jacket with kogin embroidery**, early 20th century

Cloth: cotton and hemp; *sashiko* (decorative reinforcement stitching), *katazome* (stencil resist), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.70

Made of cotton and hemp, this jacket is a sturdy work coat for a woman handling the day's tasks.

Both materials have been dyed with indigo, then embroidered, which serves to strengthen the fabric, reducing wear and tear. The embroidery is *kogin*, a special type of counted-stitch embroidery with white thread. Kogin is first mentioned in 1685 in a record of the Tsugaru clan, located in today's Aomori Prefecture in the Tōhoku region, northeast of Tokyo. Hemp was the predominant material in this colder climate, which was too cool to cultivate cotton; this material had to be imported from elsewhere in Japan.

Unknown maker, Japan

**Woman's vest (*sodenashi*),**

late 19th–early 20th century

Cloth: cotton; patterned with plaid and *katazome* (stencil resist)

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This sleeveless vest is made of joined pieces of cotton with three different patterns, likely the fabric the maker had at hand. The collar and side

straps that connect the front and back panels feature a blue-and-white plaid on an orange ground. The shoulders and edges of the back panel are of a fabric dyed indigo and black; it has a stencil-resist technique (*katazome*) and is decorated with a pattern of bamboo and clouds against a gridwork. The fabric used for the center of the back panel and both front panels shows a pattern of snowflakes and florals on light blue ground, also achieved by *katazome*.

Unknown maker, Japan

**Farmer's short coat (*hanten*) for winter,**  
late 19th–early 20th century

Cloth: cotton; *tate-yoko gasuri* (double ikat),  
sashiko (decorative reinforcement stitching),  
indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.53

A farmer wore this coat to stay warm during the  
long winter months. It is made of two different  
cotton weaves: one is a plain-weave dyed with

indigo for the side sections and the lower front  
section of the body, and the other is a double  
ikat (*tate-yoko gasuri*) pattern achieved by  
resist-dyeing sections of both the warp and weft  
thread prior to weaving, resulting in a pattern that  
emerges once woven together. While drawing  
on different techniques to add visual interest,  
one woven and the other embroidered (*sashiko*),  
the maker masterfully combined large panels  
and strips of the different textiles to create a  
harmonious and quietly dynamic garment.

Unknown maker, Japan

**Light blue workwear (*noragi*) jacket,**

19th century

Cloth: hemp and cotton; *sashiko* (decorative reinforcement stitching), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.103

A farmer would have worn this jacket while working in the fields. Made of hemp and cotton, the entire surface is covered with *sashiko*, a

decorative stitching applied to reinforce the fabric. Its simplicity of form, construction, and decoration provides a showcase for the gradations of color. Through its distinct areas of fading, we can read the contours of a man's active body: the shoulders and outer sides of the sleeves are worn from sunlight and use. A lighter band at the midriff indicates the point at which a sash closure must have been worn, repeatedly loosened and tightened throughout the workday.

GALLERY 7

**MATERIALITY**

Unknown maker, Japan

**White workwear (*noragi*) with dark blue appliqué**, early 20th century

Cloth: *fuji* (wisteria), cotton, hemp; appliqué, *sashiko* (decorative reinforcement stitching)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.100

Material: Wisteria (*fuji*)

The plain, natural look of this garment from rural Japan makes it a typical design for workwear (*noragi*). The front opening has very little overlap to allow freedom of movement. The narrow sleeves have a triangular gusset, keeping the cuffs high, exposing the hands, and allowing for a full rotation and extension of the arms. The fabric on the upper back is reinforced with *sashiko* (“little stabs”), an embroidery technique in which cotton thread is handsewn in a running stitch to reinforce or decorate a textile.

The cloth is partly made of bast fibers from the wisteria plant (*fuji*). Bast fibers are long fibers stripped from the inner bark of the plant. The fibers are removed from the bark, repeatedly split into thinner strands, and finally knotted end-to-end to form threads. It is a labor-intensive process—much more time-consuming than processing cotton—and thus *fuji* was not commercially used. Because these fibers were rough and prickly, other materials, in this case hemp, were included to render a softer cloth.

Unknown maker, Niigata Prefecture, Japan

**Dark blue-ground kimono with white ikat (*kasuri*) pattern**, late 19th–early 20th century

Cloth: ramie (*Echigo-jōfu*); *tate-yoko gasuri* (double ikat)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.59

Material: Ramie from Echigo (*Echigo-jōfu*)

Bast fibers like hemp were frequently used for the clothing of commoners; however, the wealthy also wore bast clothing during the summer months. Called *Echigo-jōfu*, literally “superior cloth from Echigo,” garments made from ramie—a form of bast fiber—were extremely fine. The earliest record of ramie fabrics produced in Echigo Province (present-day Niigata Prefecture) in north-central Japan dates from 749; production reached its height in the middle of the Edo period (1603–1868).

Ramie is a plant in the nettle family, its fibers twisted into threads before being woven by hand. After dyeing, the wet fabric was stretched across the snow-covered fields for over a week to be “bleached” by the sun and to tighten the weave. To demonstrate the fabric’s fine quality, an ancient test required a 13-inch-wide bolt to be run through the square hole of a coin (less than half an inch).

Unknown maker, Japan

**Yellow-ground kimono with horizontal stripes**, second half 19th century

Cloth: silk pongee (*tsumugi*) and cotton;  
twill weave

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.49

**Material: Silk pongee (raw silk)**

This kimono is made of *tsumugi*, or pongee, a soft, thin cloth woven from raw silk. Its threads

come from cocoons rejected as inferior by the silk industry due to their irregularity. Making the thread is a time-consuming process: the maker spins the silk floss into yarn by hand, cocoon by cocoon, instead of spinning filaments of several cocoons at once. Because the silk filaments are of uneven width, the woven texture is not shiny and smooth as with most silk. It appears simpler, yet comfortable and light. The more such a garment is washed, stretched, and worn, the more its luster increases.



Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Dark brown-ground kimono with beige  
decoration**, late 19th–early 20th century  
Cloth: hemp; *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.91

Material and technique: Hemp and stencil resist  
dye (*katazome*)

Occupants of Japan's diverse and geographically vast area have exchanged materials, techniques, and finished textiles for centuries, sourcing goods for reasons of both practicality and taste. Okinawan textiles, from the Ryūkyū Islands in the far south, were fashionable in mainland Japan, while wearing mainland fabrics was popular in Okinawa. Unlike other bast fibers, hemp was relatively rare in the Ryūkyū Islands, which added an element of exclusivity and luxury. The fabric for this garment was likely woven and dyed in Kyushu, the southernmost of the four main islands of

Japan, and then exported as a bolt. The construction is atypical for either region; the shorter length and long collar are typical for Okinawa, yet the detached sleeves without gussets are features of mainland robes. It was likely worn by a commoner woman on formal occasions.

Unknown maker, Tsushima Island, Japan

**Gray-ground kimono with line pattern,**

late 19th–early 20th century

Cloth: hemp and cotton (*Tsushima-asa*)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.95

**Material: Hemp and cotton cloth from Tsushima Island (*Tsushima-asa*)**

Tsushima Island is located between Korea and Kyushu, the southernmost and third largest

of the four main islands of Japan. Hemp cloth was produced there for centuries and traded for Korean cotton. Traditional *Tsushima-asa* was hand spun and handwoven in plain-weave from hemp and cotton yarns, resulting in a pliant and durable fabric. The cultivation of hemp, which is the same plant species as cannabis, was prohibited in 1949 when the United States occupied Japan under General Douglas A. MacArthur. The tapered shape of the kimono sleeves is common on garments worn by the working classes.

Unknown maker, Japan

**Safflower-colored child's kimono,**

late 19th–early 20th century

Cloth: hemp; safflower dye (*beni*)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.97

**Material: Safflower dye (*beni*)**

This kimono, possibly worn by a child, is woven from hemp and dyed a vivid scarlet pink with *beni*, made from safflower. To create the hue, the

dye maker removes the safflower petals from the flowerheads, crushes them, and leaves them to ferment in the vat. In the process, the dyestuff turns from yellow to red. Finally, straw ash is added to extract the red pigment.

The variable colors of this kimono tell the story of its alterations. A tuck in the body indicates the length was shortened. Meanwhile, the sleeves were lengthened with additional fabric, dyed a more saturated shade of *beni*.

Unknown maker, Amami Ōshima Island, Japan

**Dark blue-ground *hitoe* (unlined summer kimono) with white geometric pattern,**

late 19th–early 20th century

Cloth: silk pongee (*tsumugi*); *tate-yoko gasuri* (double ikat), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.133

Technique: Amami Ōshima Island ikat dye (*Ōshima kasuri*)

This unlined summer kimono, or *hitoe*, was made on Amami Ōshima Island, the largest island in the Amami archipelago. Located between Kyushu, the southernmost of the four main islands of Japan, and Okinawa, the island was known for elevating the refinement of traditional *kasuri* (ikat). *Kasuri* involves the selective dyeing of threads so that a pattern emerges once they are woven together.

The tiny patterning characteristic of *Ōshima kasuri* was developed after 1868, when dyers adopted graph paper from Europe to plot out their patterns and transfer them to the threads. This example is

made of indigo-dyed silk pongee (*tsumugi*). The diamond-shaped form is based on a *kazamōsha*, a children's toy of a handheld windmill, and represents human skills. The square-shaped form is a stylized fisheye (*iyunmu*) representing nature.

Unknown maker, Japan

**Sweat repeller made of paper cordage  
(*koyori asehajiki*), 19th century**

Cloth: mulberry paper and cotton; spun or twisted

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.64

Material and technique: Mulberry paper cord  
(*koyori*) and macramé

Designed to promote air circulation to wick away moisture, this vest undergarment would have been worn against the skin under suits of armor. It is knitted of paper cord (*koyori*) that is hand-twisted from fragments of used paper. The paper is made from mulberry bark, whose long fibers bind to one another, forming a resilient and flexible material with cloth-like qualities. The cord was tied in macramé into an auspicious design called *shippō tsunagi*, a geometric motif of interlocking circles that refers to the seven treasures of Buddhism.

An undyed cotton collar was then attached for comfort and to create a pleasing neckline, revealing the attention to aesthetics even in the case of an unseen, functional garment.

Unknown maker, Yamagata Prefecture,  
Japan

**Snow hat (*yuki bōshi*),**  
late 19th–early 20th century  
Rice straw, cotton; indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.47

**Material: Rice straw (*inawara*)**

Heavy snowfalls in winter are common in the northern part of Japan, where people needed

additional protection, particularly farmers who worked outdoors. This snow hat (*yuki bōshi*, or *yuki botchi* in the regional dialect) was made of rice straw (*inawara*), a byproduct in rice cultivation, joined with cotton thread. Rice straw has a hollow structure, making it an excellent insulator as it wraps the wearer's head in a layer of warmed air. Snow hats were traditionally made by men, not by trained, professional artisans. In this case, the manipulation of the materials demonstrates the artistry and skill of the maker, who employed straight stitch, tying, and braiding.

Unknown maker, Japan

**Textile sample book (*Yamato-gasuri mihonchō*)**, late 19th–early 20th century  
Cloth: cotton; *tate-yoko gasuri* (double ikat)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.90

**Technique: Double ikat (*tate-yoko gasuri*)**

This is an example of a *mihonchō*, or sample book, that shows variations of textile patterns. In urban areas, cloth merchants kept sample books to

show potential customers available patterns. In rural areas they also served as a record of the work of individual weavers, from whom merchants ordered cloth. The collection contains rectangular swatches of cotton featuring various patterns woven with resist-dyed threads on both the warp and weft, known as *tate-yoko gasuri* (double ikat). Double ikat is an extremely complex technique, requiring exacting eyes and hands of both dyer and weaver. This sample is likely a specific variable of kasuri called *Yamato-gasuri*, which was made in the Yamato area within Nara Prefecture.



Unknown maker, Aomori Prefecture, Japan

**Multi-color blanket of Nanbu split weave,  
early 20th century**

Cloth: cotton; *Nanbu saki-ori* (split weave)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.67

Technique: Nanbu split weave (*Nanbu saki-ori*)

This blanket is an extraordinary example of what we now call “upcycling.” The textile maker cut worn cloth into narrow strips and then wove

them as the weft, with cotton or hemp threads as the warp. Because the textile that results is very dense, it is ideal for imparting warmth in winter. Peasants in what is today Aomori Prefecture in northern Japan were encouraged by the local Nanbu clan rulers to recycle their worn or damaged cotton garments; thus, this technique is known as *Nanbu saki-ori* (“Nanbu split-weaving”).

Blankets like this one were used as bedding covers or as a cover for a *kotatsu*, a charcoal brazier placed in the middle of a room as a heating source.



Unknown maker, Japan

**Patchwork (*boro*) bedding liner  
(*futon-uraji*), 19th century**

Cloth: hemp and cotton patchwork; *shibori*  
(tie-dyeing)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.141

Technique: Patchwork (*boro*)

Originally used as a bedding liner (*futon-uraji*), this textile was sewn to the underside of a bedding cover (*futonji*), between which cotton batting would have been inserted for insulation. Because such liners were not visible, they were typically made of re woven fabrics or patchwork (*boro*) textiles, as is the case here. Most of these patches are made of undyed hemp, but some are also of cotton dyed with indigo.

Unknown maker, Japan

**Dark blue felt rug (*mōsen*) decorated with roundels, 19th century**  
Cloth: wool felt; *shibori* (tie-dyeing)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.127

Material and technique: Felted wool and tie-dyeing (*shibori*)

Felt rugs (*mōsen*) of this size and shape were often used as a tea service mat (*chagujoku*) for the *senchadō*—literally “the way of *sencha*,” a ritual using a specific type of loose-leaf green tea. This example is made from felted wool, offering a warm layer on which to sit during winter months. Felting is a process by which heat, friction, and pressure are applied to the wool fibers, causing them to lock together. Comparatively rare in Japan, felted wool was made in China and Mongolia and imported to Japan, where it would be dyed. Here, *shibori* practices of folding, masking, and tying off areas of

cloth prevented certain areas from making contact with the dye. The prepared wool was then dipped in successive dye vats to achieve the desired pattern and hue.

Unknown maker, Japan

**Blue-ground senchadō tea service mat  
(*chagujoku*) decorated with white circles,**  
late 19th–early 20th century  
Cloth: paper; *shibori* (tie-dyeing), indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.63.1

Material and technique: Mulberry paper and tie-dyeing (*shibori*)

This example of indigo-dyed paper features large circles created by *kumo shibori*, a technique that produces the spider web–like circles with radiating lines striped of white. It is a special type of mat (*chagujoku* or *sagujoku*) placed underneath tea utensils and charcoal braziers when serving *sencha*, a loose-leaf green tea, in a ritual (*senchadō*) introduced from China by the Zen monk Ingen Ryūki (1592–1673) and popular in Japan by 1800. During the ritual, the host would lay the utensils on a mat, which functioned not only as protection but also as an object for contemplation.

## Torii Kiyonaga

Japanese, 1752–1815

### **Women by an iris pond, 1785**

Published by Kōzuya Isuke

Woodblock print (*nishiki-e*); ink and color  
on paper

Bequest of Richard P. Gale 74.1.125

This is the right sheet of a diptych (two-panel composition) showing five women enjoying an excursion to an iris pond. The woman standing at left wears a sheer purple outer robe with a *kasuri* (ikat) pattern. Robes in black or purple with such patterns occur frequently in prints from the 1780s, suggesting they were the decade's popular fashion choice. Many more *kasuri* patterns are featured in the sample book nearby.

Unknown maker, Japan

**Cloth with blue gradated stripes,**

late 19th–early 20th century

Cloth: cotton

Gift of Thomas Murray 2019.91.11

Unknown maker, Japan

**Cloth of horizontal blue and white stripes,**  
late 19th–early 20th century

Cloth: cotton and bast fiber; *katazome* (stencil  
resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.78

Unknown maker, Japan

**Cloth with diamond pattern,**

late 19th–early 20th century

Cloth: cotton; *katazome* (stencil resist)

Gift of Thomas Murray 2019.91.12

Unknown maker, Japan

**Cloth with horizontal stripes,**

first half 20th century

Cloth: cotton; *katazome* (stencil resist)

Gift of Thomas Murray 2019.91.20



Unknown maker, Okayama Prefecture,  
Japan

**Cloth with vertical stripes and water well  
(igeta) pattern, early 20th century**

Cloth: cotton; *tate-yoko gasuri* (double ikat),  
indigo dye

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.73

Technique: Double ikat dye (*tate-yoko gasuri*)

Okayama Prefecture, part of the Chūgoku region in the southwest of Japan's main island Honshu, has long been known for the production of cotton fabric dyed with *kasuri* (ikat) patterns. This length of fabric features vertical stripe patterns (*tate-jima*) achieved with double ikat (*tate-yoko gasuri*). Following pattern books, the dyer plots out the areas to be dyed on both warp and weft threads and, using paper and string, masks the parts to remain undyed. Carefully kept in order and position, the threads are dyed, rinsed, and dried before being stretched on the loom. When woven

together, the intended patterns emerge. Here, the crosshatch design that looks like a pound sign (#) is meant to mimic the upper frame of a water well (*igeta*).

Unknown maker, Japan

**Bedding cover (*futonji*) decorated with symbols of treasure (*takara zukushi*), late 19th–early 20th century**

Cloth: cotton; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.125

Technique: Freehand resist dyeing (*tsutsugaki*)

Women of a household generally made bedding covers (*futonji*) from textiles they purchased and then pieced together. The dye work on this large textile is expertly done, suggesting the hand of a professional. It was made using a starch-resist technique, in which a sticky paste was applied to mask certain areas of the textile, protecting them from immersion in the dyebath. Whereas some techniques involved a stencil, generating a highly regular pattern, with *tsutsugaki* the artisan applies the starch freehand through a tube; this

application requires significant artistic skill and knowledge of how to handle the sticky material.

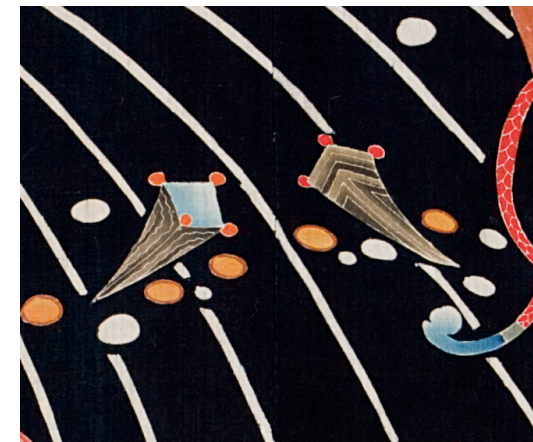
Likely part of a girl's marriage trousseau, this *futonji* is decorated with auspicious symbols of wealth and taste known as *takara zukushi* (treasure collection), which are associated with the Seven Gods of Fortune.



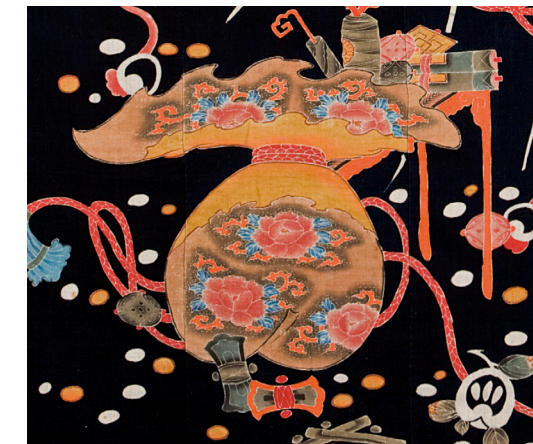
Details: Bedding cover (*futonji*) decorated with symbols of treasure (*takara zukushi*)



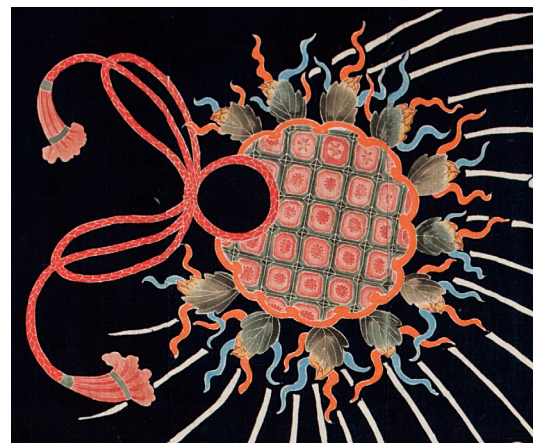
“Magic hammer” (*uchide no kozuchi*) belonging to god of commerce Daikokuten, which makes wishes come true.



A pair of cloves (*chōji*), rare and valuable.



Two merchant weights (*fundō*) and the inexhaustible bag (*kinnō*).



“Raincoat of invisibility” (*kakuremino*) belonging to Benzaiten, god of talent, beauty, and music. It is modeled after straw raincoats like the one in this exhibition



“Hat of invisibility” (*kakuregasa*) belonging to god of fortune Bishamonten.



Rolls of brocade (*orimono*) next to a hat with deer antlers that belongs to Jurōjin, god of the elderly and of longevity.



A table behind the bag has— from left to right—the key to the storehouse of the gods (*hōyaku*), a vase with red coral (*sango*), and a pair of scholar scrolls (*makimono*).



Unknown maker, Japan

**Yellow bedding cover (*futonji*) or furniture cover (*yutan*) with pine-bark diamond (*matsukawabishi*) motif, 19th century**  
Cloth: silk; *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.111

Technique: Stencil resist dye (*katazome*)

This textile was either used as a bedding (*futonji*) or a furniture cover (*yutan*). *Futonji* were draped over the coverlet at night and stored during the day, while *yutan* were used to cover chests or baggage first during the bridal procession and later in the couple's new home. This elegant example is made of silk dyed a golden yellow and decorated with the pine-bark diamond (*matsukawabishi*) pattern using a stencil and starch paste, which kept the dye from penetrating the silk. Named for its resemblance to the bark of pine trees, this motif consists of a zigzag pattern, which forms a series of lozenges.



Japanese Black Pine bark  
Source: <https://www.alamy.com/stock-photo-close-up-of-japanese-black-pine-tree-trunk-and-limbs-detailed-bark-175893534.html>

Unknown maker, Japan

**Blue felt rug (*mōsen*) decorated with red circles, late 18th–early 19th century**

Cloth: wool felt; *shibori* (tie-dyeing)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.128

Material and technique: Felted wool and tie-dye (*shibori*)

Most wool felt was made in China or Mongolia and then exported to Japan. This felt rug (*mōsen*) features large and small roundels in white, augmented with red dye. It is unknown whether the *shibori* (tie-dye) dye work was done before it reached Japan, but its fineness and saturation suggest a Japanese sensibility. Because of its relatively small size, it was likely used as a mat (*chagujoku*) for ritualistic serving of *sencha*, a loose-leaf green tea.

Unknown maker, Japan

**Red felt rug (*mōsen*) with lattice pattern,  
early 20th century**

Cloth: wool felt; *katazome* (stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.126

Material and technique: Felted wool and stencil-resist dye (*katazome*)

Felt rugs, or *mōsen*, were mostly used to achieve warmth and comfort during the winter. Businesses, teahouses, and homes laid them over the traditional *tatami* (rice straw mats) flooring. Wool felt was imported from China or Mongolia, where such rugs were used as flooring within yurts, the portable tent dwellings of nomadic herders. This example features an elaborate lattice pattern across the entire surface, dyed with a stencil resist (*katazome*). Between the latticework are stylized persimmon flowers.

Unknown maker, Japan

**White-ground Japanese sarasa  
(*wasarasa*) rug with repeating pattern of  
foreigners and elephant amidst flowers,  
18th century**

Cloth: cotton and felt; *katazome* (stencil resist)

Gift of Thomas Murray in honor of Etsuko Iwanaga 2019.91.19

Material: Japanese sarasa / chintz

Chintz, printed or painted cotton cloth from India, has been an export good for 2,000 years. Considered exotic and beautiful from Indonesia and Egypt to Europe and North America, specific types were manufactured to satisfy the tastes of various world markets. Beginning around 1600, British and Dutch merchants imported chintz fabric to Japan under the term *sarasa*. Because of its great expense, only wealthy lords could afford it, prompting the establishment of a domestic industry that imitated the Indian originals, but used Japanese dyeing techniques such as

*katazome* (stencil resist). The first handbook with pattern samples was issued in Japan in 1778.

This example is called a *wasarasa*, or Japanese sarasa. It features a floral background behind two foreign motifs: a European and a Chinese man, and a European man standing next to a white elephant with rider. The rug is backed with orange trade wool, a costly import that, when combined with the sarasa, made it even more valuable.

Unknown maker, Japan

**Senchadō tea service mat (*chagujoku*),**

late 19th–early 20th century

Paper; hand-painted pigments, ink

Gift of Thomas Murray 2019.91.6

Made of paper, this mat features a pattern reminiscent of a carpet from Central Asia. A luxury good attainable only by the nobility, it was hand-painted with a brush. Because it shows little wear, it might have been the design prototype for a line of identical mats.



## Utagawa Hiroshige

Japanese, 1797–1858

**Narumi: Famous Arimatsu Tie-dyed Fabric,**  
from the series *The Fifty-three Stations along  
the Tōkaidō*, also known as *Hōeidō Tōkaidō*,  
c. 1833

Published by Takenouchi Magohachi

Woodblock print (nishiki-e); ink and color on paper

Gift of Louis W. Hill, Jr. P.75.51.528

The village of Arimatsu was founded in 1608 along  
the Tōkaidō, Japan's most important road, which

connected Edo (today's Tokyo) with Kyoto. The  
area east of what today is the city of Nagoya was  
uncultivated, and robberies were frequent. Clay  
in the soil didn't allow for rice farming, but indigo  
could be planted. After a long period of military  
conflicts ended, people became more affluent  
and were interested in nicer clothes. Before long,  
tie-dyed textiles (*shibori*) became Arimatsu's main  
enterprise; by the 1640s, "Arimatsu shibori" was  
known all over the country as a special product  
purchased by many travelers.

## Utagawa Hiroshige

Japanese, 1797–1858

**Kanda: Dyers' Quarter**, from the series  
One Hundred Famous Views of Edo,  
1857, 11th lunar month

Published by Sakanaya Eikichi

Woodblock print (nishiki-e); ink and color on  
paper

Gift of Louis W. Hill, Jr. P.78.65.133

Narrow strips of cloth in a variety of blues hang  
from wooden frames to dry and blow like banners

in the wind. They are the work of indigo dyers, most likely destined to be cut into towels, *tenugui*, which men tie around their heads during autumn festivals. Hiroshige positions us in Kon'ya-chō, literally “blue stores quarter,” a street dominated by professional dyers in Kanda, a neighborhood in Edo (present-day Tokyo) that was home to many craftsmen. In pre-modern times, it was common for artisans to cluster by trade, allowing for shared access to resources and some collective bargaining power when setting values on their wares.

GALLERY 8  
**OKINAWA**

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Light brown-ground kimono with  
connected double lozenge pattern,**  
late 19th–early 20th century

Cloth: Japanese fiber banana (*bashō*); katazome  
(stencil resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.181

This kimono is a testament to the distances textiles  
sometimes travel and the creative transformations  
they undergo through the work of many hands.  
Woven in Okinawa from banana bast fiber, the  
light, breathable cloth was likely intended for  
export to the Japanese mainland, where such luxe  
fabric was prized. The connected double-lozenge  
pattern, a mainland motif achieved through a  
**stencil resist-dyeing technique called *katazome*,**  
might have been added there later. Ironically, the

pattern imitates *kasuri* (or ikat)—an Okinawan  
technique. In the last step of its transformation,  
the cloth was cut and sewn into a form with long,  
free-hanging sleeves typical for Japanese kimono.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Light brown-ground Ryūkyūan robe  
(*ryūso*) with dark brown stripes and  
alternating white-black pattern,**

early 20th century

Cloth: Japanese fiber banana (*bashō*) and cotton;  
two-color *tate-gasuri* (warp ikat)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.182

This robe is typical of Okinawan-style garments, which lack the long, detached sleeves of mainland Japanese kimonos. When Japan annexed the Ryūkyū Kingdom in 1879, renaming it Okinawa Prefecture, it required Okinawans to learn Japanese and dress in the Japanese manner. Still, garments like this continued to be made and worn. The light and dark brown sections are made of Japanese fiber banana (*bashō*), but the vertical stripes dyed white and black are of cotton. This unlined garment would typically have been worn in summer; however, the integration of cotton into the fabric suggests fall.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Brown and blue plaid Ryūkyūan robe**  
**(*ryūso*)**, 19th century

Cloth: Japanese fiber banana (*bashō*) and cotton;  
*tate-yoko gasuri* (double ikat)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.184

## **Katsushika Hokusai**

Japanese, 1760–1849

### **Japanese Fiber Banana Garden at Nakashima, from the series Eight Views of the Ryūkyū Islands, c. 1832**

Woodblock print (nishiki-e); ink and color on paper  
Published by Moriya Jihei

Bequest of Richard P. Gale 74.1.315

This scene shows Japanese fiber banana plants (*bashō*) growing between houses in Nakashima, today in the western part of the city of Naha,

Okinawa's capital. It is one of a series of eight prints that provide scenic views of the islands by print artist and painter Hokusai, who never traveled to Okinawa himself but used the illustrations in the Chinese book *Abridged History of the Land of Ryūkyū* (Ch. *Liuqiuguo zhilue*) as his source. Though the banana plants shown are of the same species from which textile makers harvested fibers, they are purely decorative here. Today, plantations are maintained to support the textile industry.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Short, upper garment (*dujin*) with pattern  
of plum blossoms against swastika,**  
early 19th century

Cloth: silk; *bingata* (stencil resist with applied  
pigments)

Gift of Thomas Murray in honor of Terumi Inoue 2019.91.31

This short upper garment is worn in combination  
with a skirt, called *kakan*. Together they comprise  
the formal attire of an Okinawan commoner; an

aristocrat would have added a richly decorated  
outer robe. The pattern here is of plum blossoms  
against a swastika (*manji*) ground. The swastika,  
a symbol of divinity in Indian religions, arrived  
in Japan with Buddhism from China after 700CE.  
The left-facing form of the symbol represents the  
auspicious footprints of the Buddha. European  
pagan and North American Navajo traditions  
also adapted the swastika; in Pueblo culture, it  
represents wind. Its right-facing form, however,  
was appropriated by the National Socialist  
German Workers' (Nazi) Party, and for many

people its spiritual origins are overshadowed by its  
associations with German ultra-right nationalism  
and white supremacy ideology.

This garment is arguably the exhibition's most  
outstanding example of *bingata*, the process  
of stencil dyeing with resist paste. The dyework  
is exceptionally detailed and fine, as seen in  
the sharpness of the swastika pattern and the  
delicate shading achieved in the colors of  
the plum blossoms.



Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**White-ground Ryūkyūan robe (*ryūso*)  
with paired cranes pattern**, mid-19th century  
Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

Gift of Thomas Murray in honor of his wife Kristal Hale 2019.91.34

A noblewoman likely wore this robe. Made of  
cotton, a costly imported fabric, it is identifiable  
as a *ryūso* (Ryūkyūan robe) by the gussets  
(triangular pieces of material) under the attached

sleeves, the short sleeve length, and the long  
lapels. This garment would have been worn in the  
colder winter months, when temperatures dipped  
to the mid-50s Fahrenheit.

The complex pattern of swirling water, cranes,  
plum blossoms, and other plants was achieved  
through *bingata*, the repeated use of a stencil  
through which a resist paste was applied. The  
paste blocked the dye from entering the fabric,  
and these undyed areas were later colored in  
by hand.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Yellow-ground kimono with floral pattern,**  
late 19th century

Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

Gift of Thomas Murray in honor of Jack Lenor Larsen 2019.91.35

Only royalty during the Ryūkyū Kingdom could wear *bingata* with yellow ground; after annexation by Japan in 1879, such restrictions were lifted. Still, these special garments were worn only for festive or ceremonial occasions. This garment has a kimono structure, visible in the detached sleeves and shorter, overlapping lapel. It has an intricate pattern of interconnected little flowers with accent colors in red, blue, and purple.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Light blue-ground Ryūkyūan robe (*ryūso*)  
decorated with cranes, pine trees, and  
cherry blossoms**, 19th century

Cloth: ramie; *bingata* (stencil resist with  
applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.146

This robe is made of unlined, plain-weave ramie, indicating a summer garment for a wealthy, aristocratic Okinawan woman. Larger motifs as seen here were reserved for high-ranked courtiers. Such garments were made to order in the workshops at the royal capital, and the dyers themselves were elevated to the status of lower gentry because of the high value placed on their skills.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Light blue-ground Ryūkyūan robe (*ryūso*)  
with pine and snowflake motif**, 19th century  
Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.147

The aristocracy used cotton for winter garments. The cut of this garment is typical for Ryūkyūan robes (*ryūso*): it has sleeves completely attached to the body with triangular gussets under the arms, a long neckband, and is wider and shorter than kimonos from the Japanese mainland. Here, a complex design runs riot over it: maroon-interlocking circles of bamboo, groups of pine boughs and plum blossoms, large stylized snowflakes filled with chrysanthemums, and small ones filled with turtles and cranes, depicted in red.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Dark blue-ground Ryūkyūan robe (*ryūso*)  
with pattern of irises in a flowing stream,  
19th century**

Cloth: cotton; *ēgata* (stencil resist with indigo)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.142

This outer robe for a Ryūkyūan woman was  
decorated using the *ēgata* paste-resist technique,

which is similar to *bingata* except that only  
indigo dye is used, thus making it available to  
commoners. The limitation of a single color may  
have made it more difficult to make, forcing  
the dye artist to rely on shading for variation  
and distinction between the designs. Given  
the elaborate stencil work of this robe, it could  
have belonged to a woman of the warrior  
class. The stencil work features irises, partly  
submerged baskets, flowing water, and weeping  
cherry blossoms, creating the impression of a  
picturesque, meandering river.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Wrapping cloth (*uchikui*) with directional  
floral design, 19th century**

Cloth: ramie; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.143

*Uchikui*, like *furoshiki* on mainland Japan, are heavy cloths used for wrapping gifts and other goods. Typical for *uchikui*, polychromatic designs—in this case of chrysanthemums, peonies, and other florals surrounding a rocky outcrop—are set against a dark indigo ground. Three panels of plain-weave, heavy-grade ramie, a fabric made from the fibers of nettle plants, were joined together. Largescale *uchikui* woven from stiff and strong fibers were often used to cover furniture or other large household items.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Wrapping cloth (*uchikui*) with circular  
floral design, 19th century**

Cloth: ramie; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.144

Okinawan textiles sometimes incorporated design motifs from mainland Japan, a tradition that probably grew out of the maritime trade. Here, stylized depictions of pine, bamboo, and plum blossoms are arranged in a circle. Together they make a common motif in the arts of Japan, known as the “Three Friends of Winter” (*shōchikubai*), which symbolizes longevity, perseverance, and renewal. Both symbols of longevity, a crane and a tortoise decorate the center, thus suggesting that this *uchikui* was used to cover or wrap gifts for ceremonies such as weddings.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Yellow-ground wrapping cloth (*uchikui*)  
with pattern of irises in a flowing stream,**  
late 19th century

Cloth: ramie; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.186

This wrapping cloth, or *uchikui*, is made up of two symmetrical panels of heavy-grade, plain-weave ramie. The panels are not identical because an artist created the design by hand using the paste-resist dyeing technique called *tsutsugaki*: motifs were made by squeezing sticky paste out of a tube, like icing a cake. Until 1879, government sumptuary laws regulated the use of colors and yellow ground, reserving them for the royal family; hence this piece likely postdates that year. The small size

of this *uchikui* suggests it would have been used for gift presentation, and the use of a bright color indicates a festive occasion, like a wedding. Irises in a flowing stream is a motif borrowed from mainland Japan.



Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Wrapping cloth (*uchikui*) with pine,  
bamboo, and plum (*shōchikubai*) motif,  
19th century**

Cloth: ramie; *tsutsugaki* (freehand resist)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.188

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Wrapping cloth (*uchikui*)**, 19th century  
Cloth: ramie; *tsutsugaki* (freehand resist)

Gift of Thomas Murray 2019.91.32

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Unfinished white-ground Ryūkyūan robe  
(*ryūso*)**, second half 19th century

Cloth: cotton; *bingata* (stencil resist with applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray Collection 2019.20.175

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**White-ground Ryūkyūan robe (*ryūso*)  
with water, maple leaves, and cherry  
blossoms pattern, 19th century**

Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.145

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**White-ground Ryūkyūan robe (*ryūso*)  
decorated with maple leaves and florals,  
19th century**

Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.189

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Dark blue-ground decorative scarf (*tisaji*)  
with geometric patterns,**  
second half 19th century

Cloth: cotton; floating relief warp and weft  
(*Yomitanzan hanaori*), *yoko-gasuri* (weft ikat)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.191

This decorative scarf is called *tisaji* in Okinawan. By Okinawan custom, a young woman would weave such a scarf from yarn she dyed herself and then present it as a token of her romantic interest to the man she wished to marry. Such scarfs were also believed to carry talismanic powers, and they appear in several traditional Okinawan dances.

Like the nearby winter robe, this scarf is made with the exclusive *Yomitanzan hanaori* technique, introduced to the Ryūkyū Islands from Southeast Asia via trade routes in the 1300s or 1400s. Sumptuary laws restricted the time-consuming floating-relief weft technique under Ryūkyūan rule.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Dark blue-ground lined winter robe (watajin)  
with dog paw print pattern and yellow-  
ground lining with ivy, chrysanthemum, and  
bamboo grass pattern**, second half 19th century  
Cloth: cotton; exterior: floating relief weft  
(*Yomitanzan hanaori*), lining: *bingata* (stencil resist  
with applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by the  
Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.192

Made from two luxury fabrics, this lined winter  
robe showcases the height of elite possibility  
for Ryūkyūan nobility before the kingdom's  
annexation by Japan in 1879. The indigo-dyed  
cotton exterior features a grid of thin yellow and  
red stripes, in which a stylized geometric motif  
called dog pawprint pattern is placed using the  
*Yomitanzan hanaori* floating-relief weft technique.  
People in the village of Yomitan originally  
executed the technique after its transmission  
from Southeast Asia in the 1400s. Sumptuary  
laws restricted textiles made with this enormously

time-consuming technique to the royal family,  
noblemen, and, on special occasions, the people  
of Yomitan.

The interior is a yellow-ground cotton with  
interconnected ivy, chrysanthemum, and bamboo  
grass dyed with *bingata*, the process of stencil  
dyeing with resist paste.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Yellow-ground fragment with motif of  
plum and bamboo covered in snow,**  
19th century

Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

The John R. Van Derlip Fund and the Mary Griggs Burke Endowment Fund established by  
the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.165

The identical cloth was  
used for a robe of the Shō  
Royal Family of the Ryūkyū  
Kingdom, which is now in  
the collection of Naha City  
Museum of History.





Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Light-blue-ground fragment decorated  
with plum blossoms, red maple leaves,  
pine trees, birds, and latticework**

**Pink-ground fragment decorated with red  
maple leaves, little flowers, and diagonal  
stripes, 19th century**

Cloth: cotton; *bingata* (stencil resist with  
applied pigments)

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Murray Collection 2019.20.161, 162

A robe of the Shō Royal  
Family of the Ryūkyū  
Kingdom, now in the  
collection of Naha City  
Museum of History, is made  
of these two cloths.



Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Striped fragment**, 19th century

Cloth: Japanese fiber banana (*bashō*); striping,  
*tate-gasuri* (warp ikat)

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Collection 2019.20.177

The Japanese fiber banana plant is native to Okinawa. The plant is not grown for its fruit, which is inedible, but for its leaves, which are used for creating a cloth called *bashōfu* that is unique to Okinawa. The plants can grow to around 7 feet and their stalks consist of concentric layers of leaf sheaths that are split into fine strands and then woven into cloth. The innermost layers are the finest that were produced into summer cloth for the nobility, the next layers were made into everyday garments, then work clothes, and the outermost layers became rope and cord. The

fibers do not stick to the skin in hot weather, making it ideal for the subtropical climate on Okinawa. Bright shades of yellow, red, blue, and green were reserved for the royal family, while commoners wore plain weave cloth with red or brown stripes.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Orange fragment with polychrome  
stripes**, 19th century

Cloth: Japanese fiber banana (*bashō*), silk, and  
cotton; striping, *tate-gasuri* (warp ikat)

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Murray Collection 2019.20.179

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Fragment decorated with clouds and  
cranes**, mid 19th century

Cloth: cotton; *somewakeji bingata* (stencil resist  
with applied pigments)

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Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas Murray  
Collection 2019.20.190

Unique to Okinawa, the *bingata* dyeing technique  
has been in use there for the past 500 years.

Traditionally, cloth was woven by women but dyed  
by men. To create bingata, artists made a thick  
paste from rice, salt, and lime, called nori. Applied  
through stencils or directly painted on cloth, it  
blocks the dye from penetrating the textile so that  
**those areas retain their original color. After dyeing  
one color, more areas are covered with nori and**

then another color is applied. Finally, when all  
patterns are completed, that section is covered  
with nori and the background is dyed.

Bingata is characterized by bright colors: yellow,  
white, blue, and pink. Motifs from China and Japan,  
like cherry blossoms or pine trees, were popular  
and attest to cross-cultural influences.

Unknown maker, Okinawa, Ryūkyū Islands,  
Japan

**Sample fragment with four different  
stenciled motifs**, 19th century

Cloth: cotton; *bingata* (stencil resist with applied  
pigments)

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the Mary Livingston Griggs and Mary Griggs Burke Foundation; purchase from the Thomas  
Murray Collection 2019.20.174