HISTORICAL SKETCH OF JAPANESE CUSTOMS AND COSTUMES

E-ASIA
**KOSODE**

(Women's Short Sleeved Garment)

Ground of Numé-silk, bamboo stems and spotted background of snow in tie-and-dye, young pine trees and bamboo leaves in embroidery.

Kyôho Period (1716 1735)
Collection of Mr. Kihachi Tabata, Kyoto.
Reproduced from Tsutomu Ema's "Kimono,"
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The gorgeousness and extravagance in design of the Genroku Period fashion had come to an end, and Kyôho marks the beginning of an era of more subdued and refined tastes. The Kosodé shown here is representative of the new mode. The original *kimono* was worn by one of the three girls who took part in the demonstration of the Yedo Period fashion. (see Illustrations, p. 39)
A HISTORICAL SKETCH OF JAPANESE CUSTOMS AND COSTUMES

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Printed in Japan
Foreword

Since the manners and costumes of a people develop in accordance with social and political conditions, a historical study of modes and manners is one very good way to approach the knowledge of a foreign civilization. The immediateness with which such things appeal to the eye and their intimate connection with the lives of the people further recommend them as a simple approach to the more difficult aspects of cultural study.

The advent of foreign cultures, the vicissitudes of international and local politics, the development of art, the progress of national life and the whole concept of society are mirrored in the life and fashion of successive periods.

And all this seems to be particularly true of Japan, whose history is a record of cultural invasions from Korea, from China, and from the West, while at the same time she has kept the characteristics which are distinctively Japanese.

Although in recent years clothing too has followed the trend toward internationalism, the costumes of other times still preserve their record of the panorama of history and bring before our eyes some notion, at least, of what life must have been in the days when they were worn. "Seeing is believing", and a view of these costumes in a setting which reproduces the conditions under which they were worn will, it is hoped, help to make real a sense of Japan's past. It will be obvious that the present pamphlet contains only the barest of outlines.

This pamphlet is the record of a lecture given by Mr. Tsutomu Ema, president of the Society for the Study of Japanese Manners and costumes on November 27, 1935, at the Peers' Club as the final public lecture of the first "Series on Japanese Culture" held under the auspices of the Kokusai Bunka Shinkokai. The lecture was translated and read by Miss Miya Sannomiya; the gorgeous stage presentations of the costumes of each period were given by the dance pupils of Mr. Kanjuro Fujima and Miss Mitsumi Bando. The period costumes and furniture illustrative of the historical periods up to the Momoyama era are reproductions supplied by Mr. Ema. But those of the Yedo period are original.

It is hoped that this Historical Sketch of Japanese Customs and Costumes will prove useful at once as an outline for those desiring a general view of Japan and as an orientation for those who are in search of a more complete knowledge.

July, 1936

KOKUSAI BUNKA SHINKOKAI
A Historical Sketch of Japanese Customs and Costumes

A nation with a historical background of three thousand years, an island empire whose proud independence has never been interrupted, Japan naturally has a national life and national characteristics, both spiritual and physical, that are peculiarly her own.

This is brought out with particular clearness in the customs and costumes of different periods in Japanese history. This evening's lecture and stage presentations will be concerned with the clothes hairdress, headwear, footgear, arms and armour, furniture and utensils used in our country in times past, and the customs and manners, connected with their usage. Before presenting scenes depicting the settings, customs and costumes of various ages, I shall endeavour to portray in outline form the life and history of each period.

Not from the historian's standpoint, but from the point of view of Japanese Costume History, I am taking the liberty of arbitrarily dividing Japanese history into six periods:

1. The Archaic Native Period of Japanese Dress and Customs beginning from the age of the gods and lasting until the time of Jingū Kōgō, the Empress who conquered Korea in 220 A.D.

2. The Period of Korean Influence beginning in 220 A.D. and ending with the Suiko period in 607 A.D. about the time when Buddhism was introduced.

3. The Period of Chinese Influence lasting from 607 A.D. through the first half of the Heian period to about 894 A.D.

4. The Period of Japanization and Nationalistic Development beginning about 894 A.D. and lasting through the middle of the Muromachi period to 1477.

5. The Period of Native Japanese Development at Its Height, from 1477 to 1858 almost at the end of the Yedo period.

6. The Period of Western Influence with the resultant hodgepodge of dress and manners. This began in 1858 and continues to this day.

FIRST PERIOD

In the first period our ancestors were called the people of Yamato who in the dim past
migrated to the islands of Japan from Western Asia and the South, settled down, intermarried with the aborigines, and developed the customs and costumes of old Japan. Thus, the Yamato Minzoku of this early period came into being. They lived close to nature and had austerely simple and cleanly habits.

Their houses were made of rough logs and called *kuroki-zukuri*, the roofs were straw thatched, and the flooring was raised high above the ground. No nails were used and the logs were tied together with

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creeping vines. Plaited straw pieces were used to partition off the space inside the house. From the outside the houses looked like the shrines at Ise and Izumo with the *chigi* arrangement of crossed wood or logs at each end of the roof, and the *katsuo-gi* arranged in horizontal positions to hold down the main ridge.

For dishes and containers the people of that time used pottery and leaves piled one on top of the other. For *hashi* or chopsticks, they used bent bamboo sticks and with them they ate the flesh of game birds and animals, fish and shell fish either boiled or broiled. They also had vegetables, sea weed, fruits, unpolished rice, tares, and various kinds of grain, and they drank *sake*, or native liquor.

Both men and women wore their hair hanging loosely or tied with creeping vines around their heads, and adorned their hair with flowers. They wore clothes made of hemp dyed in various colours and simple necklaces and ornaments of precious and semi-precious stones.

Since the time of Amaterasu Omikami the Japanese people had shunned nakedness, and at the time of which we are speaking they wore a short loose outer garment, together with wide trousers of *hakama*, or a skirt called *mo*, and a girdle or *obi*.

During this period purity was prized above all else --- purity of mind and ideals, and cleanliness of body. In case of crime, sin or uncleanness in any way, they unfailingly performed rites called *harai* in order to drive away the evil spirits and to be cleansed and purified. Then, too, from this early period and on through the ages to the present time loyalty to the Emperor and love of country have been the backbone of our national spirit. Love for one’s fellowmen extended not only to one’s relations but to all humanity. These have been the

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traditional characteristics of the Japanese people from olden times. Thus the men of the past as well as the men of today are noted for their bravery, loyalty, and love for Emperor and country and at the same time for their poetic love of nature - of the beauty of moons, and of the flowers and waters so abundant in these islands.

This paradise like period was already past the stone and bronze ages and the people were
living in the iron age. Exquisite craftsmanship was displayed in their swords, spears, bows and arrows, and in the quivers which were often masterpieces of art.

SECOND PERIOD

At the end of the first period Jungû Kôgô, an able Empress, conquered Korea, and the civilization of Korea and the Continent began to come into our country. The customs and costumes and the high class culture of the Asiatic continent were gradually introduced and were received whole heartedly and eagerly by the Japanese. From these introductions arose new ways of hairdressing and various modes in the ladies' toilet. Costumes made of brocade and twill stuff of beautiful design, great in length and with big sleeves came into fashion.

With the introduction of Buddhism in this period there developed new temple architecture, painting, sculpturing, and metal crafts. In architecture graceful curved lines began to be seen for the first time and construction became, as a result, more artistic as well as more complicated.

THIRD PERIOD

The third period corresponds to the T'ang Dynasty in China. In this period there was an imitation of all things Chinese which came to a climax during the Nara period about 645-793 A. D. when Nara was the capital of Japan. From the time of Shotoku Taishi in the latter part of the sixth century direct intercourse with China was opened and students were sent there to study. The civilization and culture of the T'ang Dynasty, then at its height, came pouring in like a torrent. As a result the culture and manners of our country changed greatly and an enormous influence was felt in the spiritual and material life of the country. Intermarriage occurred frequently and goods imported from China were enthusiastically received. Life among the upper classes came to be an exact replica of that in China in the matter of houses, clothes, armour, amusement, ceremonial rites and manners in polite society. Among the common people, however, the traditional customs of dress and manner of native Japan were preserved and consequently there arose two modes of living. The progressive element, confined to the noble and upper classes, followed Chinese dictates of dress and manners while the lower classes clung conservatively to their own customs. The relics of things Chinese, imported or imitated, are still to be seen to day in the Shôsôin national treasury in Nara. Traces of the influences of ancient Greece, Rome and Persia may be seen in their design and workmanship and indicate that the civilization of the Nara period represented a truly universal culture.

As examples of this wholesale appropriation of things Chinese one may look at two distinct types of costumes worn by the court
nobles. First, there was the *rai-fuku* or clothes for formal state wear used on such solemn occasions as coronation ceremonies. The Emperor’s headwear consisted of a high *kammuri* decorated with jewels. The elaborately embroidered costumes were long, with long sleeves which extended below the finger tips. Then there was the *tsûjo-reisô* or clothes for ordinary court wear, used during the holding of ordinary court functions and minor rituals. The material differed according to the seasons and colours were fixed according to rank. Many rules and regulations minutely determined the apparel of the various classes. Everything differed according to the rank and order of the wearer, these differences being strictly observed, especially in colour regulations. So important was this matter that a set of rules and regulations concerning proper costuming was prescribed by the Imperial Court and is known as the *Ifukuryô*.

Both men and women dressed their hair and to their toilet was added powder and rouge. *Ohaguro*, or blackening the teeth, was introduced. The ladies of that age were already applying beauty spots, known as *kashi*. Unlike the black beauty spots of the West, these were crimson and applied to the forehead or cheeks.

Exquisite workmanship began to mark the making of arms and armour of that period, especially swords, and the helmet and armour were directly modelled after Chinese originals.

In the matter of houses the architectural plan became more symmetrical and the interiors were furnished more or less according to Chinese fashion. The houses had tiled roofs, sometimes red, and earthen walls came to be the customary thing.

Court manners and various forms of annual festivals, amuse-
The fourth period was an age when active intercourse with China had ceased and Japanese customs and costumes had begun to develop independently, a rising sense of national spirit becoming evident. So far everything had been modelled after Chinese patterns but with the severing of communications and relations with China and the removal of the national capital from Nara to Kyoto in 794, the national pride and spirit which had lain dormant in the minds of the people suddenly awoke to the realization that Japan should cultivate and perfect a culture and civilization of her own.

As a result of this awakening, the customs that had been mere imitations China declined, while those that had firmly taken root became the foundations on which the native Japanese culture began to be built.

This was the age of the glories of the Fujiwara, Kamakura and Muromachi periods when a truly Japanese culture based on a harmonious blending of Chinese and Japanese civilizations was at its height. During the early part of this period the Fujiwara family obtained great power. The kuge or court nobles of that time were dilettantes and lived soft and luxurious lives of elegance, refinement and beauty.

The court apparel and personal ornaments of that period were very elaborate. Toilet aids consisted of powder, eyebrow darkener, teeth blackening and rouge. The court nobles wore a kammuri, or high crowned headgear, together with i-kan, a formal costume for ceremonial occasions. For less formal occasions they wore an outer garment called nōshi with the eboshi for headgear. During this particular period the kariginu was set aside for servant's wear.

The women's hair hung loosely below their shoulders. They wore jūni hitoe, the twelve fold costume set, which was the correct formal female attire of the times. On the outside they wore a short loose over garment called karaginu, then below that the mo or long train and below that many folds of exquisite garments. When for ordinary wear the outer garments were longer they were called kouchigi. Often the women wore no less than twenty garments. The sight of the ladies of that period in their hi-no-hakama or scarlet skirts and their multifold kimono, using their hi-ōgi fans must indeed have been beautiful. To the dress materials gold and silver foil and glass were attached and decorations were most ornate.

The architecture of a nobleman's dwelling at that time was called shinden-zukuri with the shinden or main dwelling in the middle flanked on the east and west sides by smaller buildings called the east tai-no-ya and the west tai-no-ya. In front of the shinden was a pond or artificial lake. On one side of the lake stood a tsuri-dono and on the other an izumi-dono both of them pleasure pavilions. The roofs were made of hinoki or Japanese cypress bark. The floors were of unvarnished, unpainted wood. On all four sides there
were kôshido latticed doors whose upper portions conveniently opened and whose bottom portions could be taken out. Then there were tsumado, or hinged doors at each corner of the room. Inside the house there were fusuma, or paper sliding doors, byôbu, or folding screens, and tsuitaté, or wooden one panel screens, to partition off the interior. Between the outer columns or posts silken curtains called kabeshiro were hung or rolled up at times. To screen and set apart the person of a great noble or lady still other devices were used such as kichô or strips of colourful silk fastened on a wooden frame at the top and draping gracefully or hung from four posts to form a compartment in which the high personage sat. The zushi, a small cabinet, and the nikaidana with two open shelves contained their personal effects. Other articles included the kyôdai, a small stand with mirror, a tebako or small hand box, a suzuri-bako containing writing articles, and toilet articles. They sat on matted cushions.

In this period the various social institutions were already well established. In ceremonials, annual festivals, dancing and music and

other amusements, the highest refinement and elegance of taste were evidenced as well as appreciated.

This period may also be called an age of systematization, since all forms, rituals and manners were coded in fine detail. Thus even letter-writing was a fine art in which the letters were written in the elegant tanka form of poetry on beautiful paper scented with various kinds of incense. And that was not all, for the letters had to be delivered properly: they were finally hung on branches of flowering cherry or plum, or on willows at times, and delivered by a private messenger.

Among the forms of amusement were such games as the é-awasé in which pictures were garlanded with flowers and each presentation was contested. Among athletic amusements was the kemari which, for lack of better English words, must be called football since the game consisted in kicking a leather ball. However, it was not such a rough game as the Western football but was quiet and dignified. That such games and amusements proved popular is indicative of the refinement of the age.

Therefore even the literature of this age shows a beauty and delicacy of thought and expression unmatched in any other period. Perhaps the best representative writing of this time is the Genji Monogatari by Lady Murasaki which you all know.

The Kamakura period in history, which is still included in my fourth division, was the age of samurai when the warriors ruled supreme. Therefore the manners and customs of the time followed the military ways of the bushi, or warriors, and it was in this age that Bushido, or the code of the samurai, came to its own and

became firmly implanted in the minds of the people. According to this code loyalty was the first virtue of the true warrior. Simplicity, frugality, and fortitude, a keen sense of
honour, an unfailing oath to protect the weak - these were valued most highly as the noblest virtues of the *samurai*.

These ideals were deeply affected by the philosophy of Zen Buddhism which fitted in well with their stern beliefs. Thus by severe physical and spiritual training through meditation and self denial they came to a conclusion of calm understanding which ignored both life and death. This Zen philosophy in turn affected various other phases of the life of Japan.

The *samurai*, warriors of the Kamakura period, who highly prized the attainment of simplicity in daily life and to whom the battlefield was the climax of glory, were outfitted with the very best of arms and armour. The excellence of make and design of these articles has never been surpassed either before or since. Many suits of armour existed at that time which, if imitated to day, would cost no less than ten thousand yen per set in the present scale of values.

Such was the influence of the *Bushido* spirit that even the shirabyôshi, or dancers, performed their dances wearing swords in the manner of the *samurai*.

The architecture of their house was noted for its simplicity of plan and utility, and the house of this period served as origins for our present day homes.

Many of the drinks and foods, and especially various kinds of *okashi* or sweetmeats, of to day have been handed down from this period.

This age in Japan presented two outstanding characteristics --- the elegance and delicate refinement of the court nobles at Kyoto and the rugged simplicity and masculinity of the warriors who had Kamakura as their centre.

The closing years of the Kamakura period were characterized by civil wars, and as the leadership of Kamakura came to an end, the real capital and centre of government again moved to Kyoto.

And now we enter the Muromachi, or the first half of the Ashikaga period. The fall of Kamakura was followed by the rule of the Ashikaga *Shôgun* and a period of great disorder and strife ensued. As a result, Kyoto was reduced to smoking ruins in 1467 at the end of the great wars of Ônin which lasted eleven years.

Giving no heed whatsoever to all this political and social confusion, Yoshimasa the Eighth Ashikaga *Shôgun* retired to the hills of Higashiyama in Kyoto and lived the secluded life of a dilettante, indulging in tea ceremonies, flower arrangements, and games of burning incense. Around him he gathered fellow dilettantes of aesthetic and elegant tastes.

Much of the development of aristocratic forms of amusement and a new form of architecture called *shoin-zukuri* of this period may be traced back to the *Shôgun* Yoshimasa. The *shoin-zukuri* type of house was mainly noted for its *tokonoma*, a sort of
alcove decorated with a *kakemono* or hanging scroll. On one side of the *tokonoma* was the *chigaidana*, or artistically arranged shelves. Ornaments were displayed either on the *chigaidana* or in the *tokonoma*. The *shoin* was usually placed on the light side of the *tokonoma* facing the garden and was originally used for study purposes. The floor now came to

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be fully covered with *tatami*, or straw matting, and there were decorative ceilings and windows The *genkan*, or entrance hall, was also created.

In the art of gardening in the Muromachi period three different arrangements were begun, the *Shin*, *Gyô* and *Sô* styles which respectively represented the strictly formal garden following every dictate of gardening rule, then one not so formal, and finally a most informal type. In these gardens *shikiishi* or stepping stones, *tôrô*, or stone lanterns, *chôzu-bachi*, or stone water-basins, wells, and *kido-mon* or wooden panelled garden gates were used. All these added pleasing variety to the Japanese garden.

The desire for aesthetic enjoyment and philosophic meditation led to a new kind of architecture. The *chadô*, or tea art and philosophy, came to a perfect agreement with the simplicity and meditative qualities of Zen philosophy, and found expression in the *chashitsu* or tearoom which was newly created. *Chakai*, the new and aesthetic pastime of tea ceremonies, became an art requiring high accomplishment in the philosophy of *chadô*.

**FIFTH PERIOD**

The fall of the Ashikaga Shogunate occurred in the last quarter of the sixteenth century and was followed by a period of bloodshed and turmoil when might was right, and hosts of petty war lords reigned; there was no end to the strife and warfare. This period is called the *Sengoku Jidai* in history.

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The turmoil and confusion ended with the appearance of Toyotomi Hideyoshi, the whole country was unified, and the extravagant and prosperous years of the Momoyama period began.

At this time trading ships from Spain and Portugal as well as from China and Korea frequented our ports. Christianity was introduced but was later suppressed and did not take root.

This Momoyama period was a golden age modelled after the extravagant personal tastes of Hideyoshi and things purely Japanese were insisted upon more than ever. During the warlike times which preceded, clothes had become quite simplified and both men and women were wearing the same type of apparel consisting simply of *kimono* and *obi*. However, in the reign of Tenshô (1573-1591) skilled weavers had been invited from China
by Hideyoshi. The now famous Nishijin-ori of Kyoto, and Nishijin brocade materials consequently came into existence. Costumes therefore became gorgeous and very Japanese in taste. Murasaki-gawa or leather tabi came into use and the narrow rope girdle or Nagoya-obi started at this time.

A long period of warfare had encouraged an unprecedented progress in the making of arms and armour. With the introduction of Western style guns, iron plates began to be used in armour for protection. Since this made the kabuto or helmets very heavy, the men began for the first time to shave their heads, a practice called sakayaki.

The Yedo period which is included in our fifth division was a peaceful and prosperous era when fifteen generations of the Tokugawa Shôgun ruled the country in perfect peace and seclusion with the seat of power in Yedo, the present Tokyo. As peace continued, fine arts and handicrafts made marked progress and with the growth of commerce and industry the merchant classes became rich and powerful, the standards of living were raised, and men indulged in all manner of luxury. Large cities, too, sprang up everywhere with the development of transportation and communication.

In this period men practised sakayaki, shaving part of the top and front of the head and dressing their hair in an otoko-mage. The women's hairdressing differed according to rank and profession. Styles of hairdressing which included maegami, the elaborately puffed out front portion of the hair, bin or the spread out side portions, and the graceful draping at the back or tsuto, originated at this time. Hair oil came into vogue and the elaborately dressed hair was adorned with combs, kanzashi or ornaments, and kôgai or long pins. For intricacy of arrangement, elaborateness and beauty of line and adornment, the coiffure of this period has never been equalled.

Men who once prided themselves in their long manly beards and moustaches in the Sengoku Jidai were now ordered to be clean shaven. Court ladies and women court attendants painted their eyebrows and blackened their teeth. Among the populace, married women shaved off their eyebrows and also blackened their teeth. And all women used powder and rouge. On going out, ordinary women wore a kasa, a wide brimmed, shallow basket like hat, zukin or bôshi, cloth hoods or headdressers.

For formal wear the men wore kami-shimo composed of an upper part with wide and pointed shoulders and a pair of loose and very long and trailing trousers. Or they wore haori and hakama. The women wore kimono with elaborate embroidery or with gold and silver leaf pressed and pasted on, together with very wide and long obi. The tying of the obi which had originally been simple and horizontal now became complicated and was tied perpendicularly. The women's costumes were highly extravagant both in design and material during the earlier part of the Yedo period but after the reign of Kyôho (1716-35) extravagance was forbidden. People were ordered be
economical in choosing materials and designs and it was then that *susomoyô kimono* having designs only on the bottom part of the skirt came in.

The houses of this period presented a mixture of the *shoin-zukuri*, or study type of architecture, with the *chashitsu*, or tea room style. The merchant's shop was attached to his house and faced the street. The residences contained guest rooms, sleeping quarters, kitchen, storehouse, sheds, and very often watch towers, for fires were frequent and greatly feared. Thus the houses of the Yedo period were meant to be practical as well as artistic.

The art of cooking was also greatly improved and table utensils were of various makes, designs and tastes. Porcelain articles of many kinds were in use together with lacquer wares of subdued Zen taste.

The family life of the Yedo period was a happy one. Besides the annual festivals of shrines and temples, each family observed its own birthdays and memorial services on set days of the month or season. They went on devout pilgrimages or gay outings, mushroom hunting or gathering sea shells in their season. In spite of city life the appreciation of nature in the form of flowers, autumn leaves, the moon and snow was such that poetic and beautiful festivals originated around these subjects like the gay *hanami*, or outings at cherry-blossom time in Yedo.

In the family there were the indoor games at New Year, the doll festivals of March and May and the *Tanabata Matsuri* of July seventh when the Plough-boy crosses the River of Heaven or Milky Way to meet the Weaving Maiden for their one and only meeting in the year. Also in July there was the *Bon* festival when the spirits of the dead came back for one day, and in September the chrysanthemum festival. So throughout the year the people had amusements of a beautiful, poetic, or romantic and gay character.

Then there were other more elegant and aristocratic pastimes like tea ceremonies, games of burning fragrant incense, flower arrangement, and games of viewing *nishiki-é*, or coloured wood-prints, and *é-hon* or picture books. Among the games there were *sugoroku* resembling backgammon, *go* which perhaps may be likened to a complicated game of checkers for lack of a short and apt description, and *shōgi*, a kind of chess.

The men of this gay period enjoyed visiting the still gayer quarters while the women's chief amusement lay in going to the theatre, and the influence of these habits has not been a small one.

The invention during the Momoyama period of the *samisen* stringed instrument revolutionized the musical world of Japan. It was remade from the *jamisen*, an instrument covered with snake skin and brought from the Loochoo Islands. This *samisen* quickly became the most important instrument of accompaniment in the *nagauta*, *tokiwazu*, *jôruri* and other forms of singing.

The dance also developed with the invention of the samisen and as a result there arose
various schools of dancing such as Fujima, Bandô, Katayama, Wakayagi, and others.

Thus the Yedo period with its two hundred and fifty years of peace and seclusion added the finishing touches in bringing native Japanese customs and costumes to their height and in laying the foundation of our present day customs and dress.

SIXTH PERIOD

The sixth and last period begins with the fifth year of Ansei, or 1858, when the country again opened its doors by concluding treaties with America and European nations. The civilization of the West began to pour in like a mighty wave. The Shogunate returned the reins of government to the Emperor, and the great achievements of the Meiji Restoration began. Western civilization and Western dress have come to us in dazzling fashion and times have changed greatly. It is only a few score years since the time of the chonmagé men's hairdress down to our present Western hair cut, and yet within this short time Japan has gone forward by leaps and bounds to take her place among the powers of the world. Needless to say, Japanese fashions in manners and dress have changed greatly in proportion.

This ends a brief glimpse into the history of Japanese customs and costumes.
ILLUSTRATIONS

Photo by Mr. Ihei Kimura
The first scene represents a feast in the First Period. They are using a small table called *shimoto-zukuyé* made by tying together pieces of rough bark-covered branches. Near by stands a *musubi-tôdai*, a sort of rough lamp stand. The dishes and containers were of rough pottery with shapes like the *takatsuki*, a tall goblet shaped cup, the *mika* which looked like a jar, plates, and deep bowls called *mohi*. The pincer-like objects of bamboo used for chopsticks and the dishes, or *hiradé*, made of several layers of leaves should be noted.

Also it will be noticed that they ate with their left hands. They also had liquor and the women served the men with *saké*.

A man of that early period may be seen with his hair dressed in the *Mizura-magé* style and wearing a white blouse like dress and loose trousers with a narrow girdle of striped twill material. He is wearing a bead necklace of agate, jasper, and other precious or semi precious stones. The beads are *magatama* which have the shape of gigantic commas, and *kudatama* which are tube shaped.

By the side of the man as he dines is a sword called *hinto-kogatana*. The excellence of the material and design of the sword shows an advanced stage of civilization in the iron age. Bows were made of supple branches of trees, and the quivers exhibit craftsmanship of high order.

The woman’s hair is hanging loosely down her back, with creeping vines twined around her head. She wears a green silk blouse, a red mo or skirt, a twill girdle, and a beaded necklace.
The *hiré*, a sort of white scarf, hangs over her shoulders. This served many purposes besides providing warmth and adornment and could be used to chase away insects, or to wrap bundles like the present *furoshiki*, or to wave good bye.

**SCENE II**

THIRD PERIOD

This presentation shows a scene in Nara, the national capital at that time, when Chinese influence was strongest.

The scene presents a couple playing *Dakyū* -- as explained in the lecture a kind of golf played with
a ball and a long handled stick. This game was often played at Kasuga-no in the suburbs of Nara.

The woman is a court lady of the fourth rank and is wearing informal costume of the T’ang Dynasty. Her hair is knotted in two rolls. Notice the red beauty spots, kashi, on the forehead and cheek. She wears a short loose red blouse with a mo or skirt of red, purple and green stripes, and an obi. She wears leather shoes; also the hiré or scarf mentioned in the first period. She is in the act of picking up the ball.

The man is a third rank military court officer in his ordinary official dress composed of a kammuri hat and purple uwagi over a blouse, white trousers, leather girdle with buckles, black sheathed sword and shoes.
This scene is taken from the Fourth Period when the native styles of dress and customs began to develop. Specifically, it represents the costumes and manners of the early Fujiwara period, and the subject is concerned with the act of sending a letter by messenger as described in the lecture.

A court noble is seen wearing a high kammuri hat, a nōshi overgarment, and wide trousers called sashinuki. He carries a fan made of thin pieces of white cypress wood. This
represents a winter costume for ordinary wear.

The *himé*, a high born maiden, wears her hair hanging loosely. This costume is called a *kouchiki sugata* on account of the loose outer garment. The twelve fold garments underneath and a scarlet *hakama* complete the costume. The fan in her hand is made of cypress wood and painted in all the colours of rainbow.

The partitions or screens in the background are called *kabeshiro*. On one side is the *kichō* composed of frames from which silken curtains are hung. Note the *nikaidana* on whose shelves one finds incense burners, and *yusurutsuki*, a container for the milky water in which rice had been washed and which was regarded as being very good for the hair. The *midaré-bako* a sort of basket in which to put clothes, combs, hairpins and other personal effects when not in use, or on retiring. Then there is the *dako* used for ornamental purposes. Note also the five-legged *kyōdai*, a stand with a mirror.

The *kugé* leans on a lacquered arm rest called *kyōsoku*. The father and daughter are looking at picture scrolls (*emaki*). A keshi or steward appears bearing a letter, perhaps a love letter, attached to a flowering plum branch. What is written in the letter in beautiful
waka poetry can be surmised as the maiden smiles happily on reading the letter.

SCENE IV FOURTH PERIOD

This scene shows the performance of a shirabyōshi dancer in the Kamakura period. Three samurai of Kamakura wearing samurai-eboshi hats, hitataré and suikan overgraments and with tachi swords by their sides are sitting at a tray called oshiki used for dining purposes, drinking saké and with wooden dishes of food in front of them.

The shirabyōshi dancer is called in and dances in a taté-eboshi, with a sword in her belt and carrying a fan. She is in male costume and therefore her dance is called otoko-mai, or male dance. This mai dance is performed to the accompaniment of Imayō music. According to tradition, this dance originated in the later Heian period under two artists, Shima no
Chitosé and Waka no Maé. The illustration shows the Imayō dance as it is still being performed in Kyoto to this day.

SCENE V  FOURTH PERIOD

This is a street scene from the Muromachi period when customs and dress were becoming more truly Japanese. The scene shows various kinds of people passing up and down the streets of Kyoto. A court maiden wearing a shallow broad brimmed hat called ichimé-gasa with a white cloth curtain called mushi-no-tareginu. In this pilgrimage costume she is going to a shrine. Besides the large hat she wears the many layers of garments used at that time and called uchigi, and a red kaké-obi hanging from her shoulders. An amulet pouch is hanging from her neck. She wears obuto-zōri sandals with extra large cords, --- and carries a fan.

Behind her appears a servant (extreme left) dressed in the usual hakuchô, the costume of servants, carrying an uwazashi-bukuro, a bag containing toilet articles, and a kara-bitsu, or chest containing necessities for use at festivals. Note the straw shoes and the unbleached linen gaiters called habaki.

For the explanations of the yamahôshi (in black costume) and of the man in a hunting suit (extreme right), vide p. 35.

The manjū-uri woman (sitting) is selling manjū sweetmeats. Her head is bound in white cloth in a style called katsura-zutsumi. This custom originated among the women in the Katsura districts in Kyoto. The cloth helps to keep out the cold as well as to keep the hair in place. At any rate, it is an old and distinctive custom of the Muromachi period.
The gentleman of the Muromachi period dressed for the hunt is a very interesting figure (above). He wears an ayai-gasa hat and yoroi-hitataré with deerskin trousers. On his left arm he wears an igoté to protect his arm when shooting. He carries a bow and a quiver full of arrows. Note the monoi-gutsu shoes.

SCENE VI FIFTH PERIOD

This is a scene in a family of the warrior class in the Momoyama period. Two sisters are playing sugoroku. The sugoroku game which they are playing is called hon-sugoroku or original sugoroku and was introduced to Japan even before the Nara period. Later in the Yedo period another type was evolved and made of paper. The game is played somewhat as follows:

From the tô, or tube, one shakes out two dice. The checkers are moved according to the numbers appearing
on the dice. The point is to get quickly to the enemy's territory and capture the enemy checkers.

The style of hairdress worn by the sister at the left is called né-yui and she is wearing the kosodé, a short sleeved kimono tied with a Nagoya-obi. This Nagoya-obi is of very ancient origin and originated with Chinese craftsmen in a place called Nagoya in the province of Hizen in Kyushu. The other sister's hairdress is called tama-musubi.
SCENE VII FIFTH PERIOD

This scene is of a gay and colourful outing is the Yedo period at cherry blossom time in what is now Tokyo. You will remember that the merchants of the Yedo period were prosperous people who liked much gaiety and amusement. This shows a Yedo merchant family on a cherry blossom outing. The gay and beautiful curtain in the background is made by hanging as many beautiful kimono as possible to show off the family possessions. This curtain fashion show is called kosodé-maku. On the ground is spread a red blanket on which is placed the chabentô containing food and drink for the feasting that took place on these gay outings.

It should be mentioned that the costumes exhibited here are rare and original women's costumes of the Genroku period for this scene. The chabentô is also genuine, dating from
the early part of the eighteenth century.

A typical Yedo girl is shown in a Katsuyama-magé hairdress and beautiful kimono. The other maiden's hair is arranged in the Shimada-magé. The elaborate obi is tied in the Kichiya-musubi style originated by Kamimura Kichiya. Two girls are dancing around, one holding a taru-ningyō or saké cask dressed in a kimono and a kasa hat while the other is keeping time with the samisen. The young girls are dancing the Genroku-Hanami-Odori. Although this dance did not originate in this period, it is being presented because the theme is concerned with the cherry blossom outing in the age under discussion. Literally translated, Genroku-Hanami-Odori means Blossom Viewing Dance of the Genroku Period. The young man is a samurai dressed in a purple haori and a blue and green kosodé-kimono. He wears two swords, the insignia of the samurai, by his side.
Series B. No. 24

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