



Exhibit No.70 & 72
Pouches for Tea Caddy named "Tomaya"

Left:
Cloth Fragment known as "Sasazuru Donsu"
Pine, bamboo leaf and flower design
Donsu satin damask, green silk
China, Ming dynasty, 16th-17th c.

Right:
Cloth Fragment known as "Hakugyoku Donsu"
Circular pair of birds and precious jewels design
Donsu satin damask, darkgreen silk
China, Ming dynasty, 16-17th c.



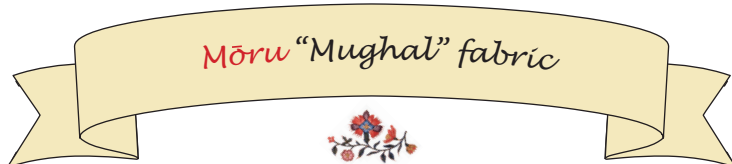
Sarasa chintz was produced in India, Persia, and Java, from cotton fabric with bird and flower and geometric designs rendered in wax resist or hand painted or block printed in brilliant colors. In China, it was called *yin hua bu* (blue-printed flower cloth) and it was first imported to Japan around the end of the Muromachi period. The name *sarasa* is said to come from *saraca*, the word for cotton cloth in Portuguese. Since it came through Siam (Thailand), which traded with Japan, it was also called *shamu (Siam) rozome*. *Sarasa* is primarily used for pouches and wrapping cloths.



Exhibit No.88
Pouch for Feeder Instrument for Hawking
Floral design, *Sarasa* cotton
India, 18-19th c.
Owned by the 14th Owari Tokugawa Yoshikatsu
<The Tokugawa Art Museum>



Exhibit No.91
Textile Fragment
Cockscomb flower design
Mōru silver thread brocade
Persia, 17th c.
<The Tokugawa Art Museum>



Mōru is a kind of brocade with a raised pattern woven in gold or silver twisted threads with a silk core that was produced in the Mughal-dynasty India or Safavid-dynasty Iran sometime between the second half of the 16th century and the 17th century. Unlike the flat luster of the gilded thread that was used for *kinran*, the twisted gold and silver threads of *mōru* glitter whenever the angle of viewing changes. The name is said to refer to India's Mughal dynasty. Minutely woven flowering plant designs are common in these fabrics and the exotic flowers of *mōru* were quite popular, making this textile highly prized for use with famous tea utensils. It was primarily used for scroll mounting silks and pouches for ceramic tea containers.



Kantō is a flat-weave silk or cotton fabric with checkered or striped patterns. It presents with various designs, such as lattice patterns, vertical or horizontal stripes, alternating blocks of color, etc., all on a single piece of cloth. Depending on how a larger piece cut, smaller items made from the same fabric can look totally different. By one explanation, the name comes from the fact that it was woven primarily around the area of Canton (Guangzhou) in southern China.

In Japan, *kantō* was imported from southern China, India, and Southeast Asia from the Muromachi to the early Edo period. It is believed that *kantō* appealed to tea practitioners in Japan due to its simple stripes and lattice patterns, light and easy color schemes, and more casual feel of the material, which set it apart from the gravity of *kinran* or *donsu*. It was used primarily for pouches for ceramic tea containers and for wrapping cloths.



Exhibit No.107
Pouch for Tea Caddy named "Hon'am"
Known as "Mochizuki Kantō"
Stripes pattern, silk
China, Ming dynasty, 15th-16th c.
<The Tokugawa Art Museum>



Exhibit No.117
Haori Jacket, Costume for Kyōgen Play, Tōjin-zumō
Phoenix and peony scroll design
Embroidery on red silk velvet
China, Ming dynasty, 16th-17th c.
<The Tokugawa Art Museum>



There are many other fabrics in the Owari Tokugawa collection that were brought to Japan through trade from the Momoyama period onward that are equally precious but are not included among the *meibutsugire* famed fabrics. Woven textiles that were distinctly different from traditional Chinese and Japanese fabrics, such as velvet and *choroken* ("Chaul" silk), were particularly highly valued and are believed to have stirred up intrigue and curiosity for foreign lands.

This section introduces such richly exotic fabrics that have been passed down in the Owari Tokugawa family, with a focus on Noh costumes and *haori* coats that made lavish use of these rare and unusual materials.



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Thematic Exhibition



June 8 (Saturday) - July 21 (Sunday), 2019
at Hōsa Library Exhibition Room



Brocades, damasks, chintzes, and other gorgeous fabrics that arrived in Japan from overseas have been used in the mountings of paintings and calligraphies and as the material for various pouches that protected tea utensils. They were particularly treasured and admired by practitioners of the tea ceremony and were classified and pasted into sample books and otherwise carefully preserved and passed down. For this reason, it is still possible today to see a wide variety of old fabrics that circulated in the past, in spite of the inherent delicacy of the textile medium. This exhibition presents various gorgeous fabrics from the Owari Tokugawa collection.



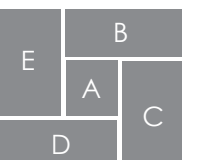
A (Exhibit No.103):
Yoshino-Kantō
Stripes pattern, silk
China, Ming dynasty, 16th-17th c.

D (Exhibit No.85):
Sarasa chintz used for hanging scroll
India, 17th c.

B (Exhibit No.9):
Gold brocade *Kinran* on dark blue silk
Peony and double vine scroll design
China, Ming dynasty, 15th c.

E (Exhibit No.98):
Mōru gold and silver thread brocade
Used for tea caddy pouch
Flower scroll design
Persia, 17th c.

C (Exhibit No.42):
Kinsha gold brocade
Vine scroll design on dark blue silk
China, Ming dynasty, 16th c.



Famed Fabrics and the Owari Tokugawa Clan



In pre-modern times, a wide variety of different textile fabrics were brought to Japan from various nearby countries. Beginning in around the Muromachi period, such imported fabrics were adopted by practitioners of the tea ceremony for use in hanging scroll mountings or for the fabric pouches that held various tea utensils. Since they frequently accompanied famous tea utensils that were called *meibutsu*, or “famed objects,” these fabrics—such as *kinran* brocades and *donsu* damasks—later became known as *meibutsugire* or “famed fine fabrics.”

From the early Edo period onward, certain prized *meibutsugire* came to be known by specific names, such as *hana usagi kinran* (flower-rabbit gold brocade) or *Jōō donsū* (Jōō’s damask), referencing either the type of fabric and its distinctive pattern or, alternatively, an individual or a particular utensil with which that particular fabric was associated. Like many other *daimyō* families, the Owari Tokugawa accumulated a rich collection of different kinds of fabrics, mostly of the *meibutsugire* type. These rare and special fabrics were pasted into sample books (*tekagami*) for preservation and appreciation, as well as being put to practical use as pouches for tea utensils and decorative covers for other kinds of implements.



Exhibit No.1
Tea Caddy, named "Tamatsushima" and its accessories
(4 pouches & a case)
Gourd shape, stoneware
China, Southern Song-Yuan dynasties, 13th-14th c.
Owned by Hon'ami Kōteki, Chaya Chōi, and
the 12th Owari Tokugawa Naritaka
<The Tokugawa Art Museum>



Exhibit No.15
Flower Basket
Traditionally attributed to Zhao Chang
Chinese, Ming dynasty, 15th-16th c.
<The Tokugawa Art Museum>
*This hanging scroll is mounted with 3 kind of
ancient fabrics, 2 *kinran* gold brocades and
a *ginran* silver brocade made around
15th-16th century in China.
(On exhibit from June 8 until June 30)



Exhibit No.33
Pouch for Sword (Inscription: Kuniyuki)
Aoi crests and double vine scroll design
Gold brocade *Kinran* on dark blue silk
Edo period, around 1639
Part of Chiyohime's trousseau
(National Treasure)
*Chiyohime is the wife of
the 2nd Owari Tokugawa Mitsutomo.
<The Tokugawa Art Museum>

Kinran, gold brocade



This is a general term for brocade fabrics adorned with designs woven from cut paper thread gilded with gold leaf. The name *kinran* is said to have originated with the term *kinran'e* (literally, “gold cloth robe”), which had been used in reference to Buddhist monks’ robes. Since the robes of the Zen monks who came from overseas were brocade fabrics decorated with gold thread, the term came to refer to this general type of woven fabric.

Kinran is believed to have first been produced in Song-dynasty China and production began in Japan in the Tenshō era (1573–1592), when Ming-dynasty weavers came to Sakai, bringing the production techniques for *kinran* brocade. A magnificent and luxurious fabric, *kinran* is the most revered of the *meibutsugire* fabrics and was widely adopted among the upper-class samurai and wealthy merchants. In addition to being used for pouches for ceramic tea containers, it was also used in mounting hanging scrolls and even in Noh theatre costumes.

Kinsha, simple gauze weave with gold brocade



Kinsha is a type of open-weave gauze using flat gilded thread to create patterns either with embroidery or an embroidery-like raised weave. *Sha* gauze weave is created by twisting two vertical warp threads and weaving the weft thread through them and is distinguished by the roughness of the spacing of the weave. The technique arrived in Japan in the Genna era (1615–1624) of the Edo period and was modeled after a Chinese fabric. In Japan, it is called *takeyamachi* from the place name in Kyoto where it was produced. In addition to being used for summer monks’ robes, *kinsha* was also used as a scroll mounting silk.

Inkin, printed gold



Inkin is a light *sha* or *ra* gauze silk ground decorated with designs in gold foil. First, a stencil was used to apply an adhesive, such as *nikawa* animal glue, lacquer, or paste, then gold foil was pressed onto the adhesive. When it dried, the areas gold foil outside the stenciled area was brushed away to reveal the stenciled pattern. In China, the technique was called *xiaojin* and it developed before *kinran*. *Inkin* designs are more vivid than *kinran*, producing a brilliant visual effect, but since the gold foil is only attached to the surface of the cloth, the disadvantage is that it peels off easily. For this reason, rather than using it for pouches for tea utensils and other things that were easily abraded, it was primarily usually used as a mounting silk in Japan. Purple *ra* gauze *inkin* was particularly highly prized, perhaps because the gold stood out exceptionally well against this color.

Nishiki brocade



Nishiki is a fabric with a woven pattern created from two or more colors. There are two types of *nishiki* brocade; one with the pattern and ground defined by the vertical warp thread, known as *tate-nishiki*, and the other with the pattern and ground formed from the horizontal weft thread, known as *yoko-nishiki*.

The vertical warp *nishiki* is said to have begun in Han-dynasty China and horizontal weft *nishiki* is said to have begun in Tang-dynasty China and the techniques came to Japan very early. The *nishiki* brocades that were included among the famed *meibutsugire* fabrics were horizontal weft thread brocades that were woven in China in the Ming dynasty.

Since *nishiki* has a sumptuous and dignified beauty, it

has been used not only for tea utensils, but also as wrapping cloths for various *daimyō* utensils and furnishings as well as for mounting silks and various other purposes.



Exhibit No.52
Tablecover
Octagonal design
Shokkō-Nishiki brocade, silk
China, Ming dynasty, 15th c.
Owned by Tokugawa Ieyasu
<The Tokugawa Art Museum>

Donsu damask



Donsu is a fabric that creates patterns through a satin weave using warp and weft threads dyed different colors. There are also some variations that use warp and weft threads of the same color as well as some variations using a twill weave. It is unclear precisely when *donsu* was first produced, but it is said that it began sometime in China’s Song dynasty.

Similar to *kinran*, *donsu* has been used in numerous *meibutsugire* famous fabrics. Compared to *kinran*, it has a slightly more subdued beauty and due to the softness of the fabric resulting from the satin weave, *donsu* became used almost exclusively for pouches for ceramic tea containers from the Muromachi period onward. There are many *meibutsugire* fabrics in this type, such as *Jōō donsū*, that are associated with the names of great tea masters.

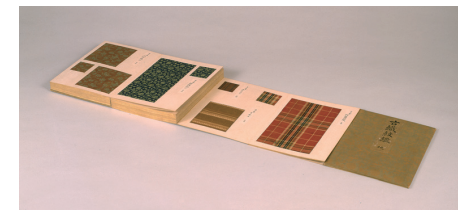


Exhibit No.66
Album of Textile Fragment
Folding book
The 2nd of five volumes set
Edo period, 19th c.
<The Tokugawa Art Museum>