

A Study on the Creation Process and Reception of Ornamental Design in Costume in the late Edo Era
-Its Relationships between Edo Literature, Fine Art, Performing Arts, and its Extension into the Modern Age-

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This paper is a study on the creation process and reception of ornamental design seen in late-Edo costumes mainly in the Edo area. It focuses on its relationship between literature, fine arts, performing arts, and its extension into the modern era. The materials used for this study are literary works such as *gesaku* and artworks such as *ehon* and *ukiyoe*. These publications had important roles in the development of design in this period. The role of the *ukiyoe* artists in the creation process of ornamental design, have also been analyzed.

In chapters 1 to 5, I studied how the devotion for kabuki, paintings and *mitate*-devices influenced the creation and reception of design. In Chapter 1, the cultural background -- in which elaborate *yakusha-monyō*, *inzukushi* or *yoraiigaki* by famous artists were devised-- is explained through the descriptions found in the *ninjōbon* of the early 19th century. In *ukiyoe* and pattern design books we see the diffusion of the same kind of design, but the descriptions in the *ninjōbon* indicate that these devices were first created among groups that were fond of *kabuki* or fine arts itself, such as the *hi'ikireenchū* or the *shogakai*. In Chapter 2 and 3, I studied the picture-like designs in textile which characterize the late Edo period, by focusing on its relations with the publishing world. In Chapter 2, I have tried to clarify the reasons for the preference for painterly devices and the participation of the artists in the creation of such designs. The descriptions in *ninjōbon* show that designs copied from the works of popular artists were favored. The artists obtained popularity through their published works such as *surimono*. The preference for *shōutsushi* ("copying" existing things or other artworks) contributed to the influence of these published works and prints in design. In Chapter 3, I studied the relations between the *ukiyoe* artists' activities and designs based on *kachōga* (flowers-and-birds painting). *Kachōga* design in costumes depicted in *ukiyoe* appeared in late 18th century, when *ukiyoe kachōga* was established as a genre. The *kachō-ehon* by Shigemasa and other previous works that influenced Shigemasa became considered as models for textile design. This signifies that the contents of picture books that were originally printed for aesthetic appreciation were applied to costume design in the real world. In the early 19th century, *ukiyoe* artists represented more characteristic *kachōga*-designs in female images. They also published many *edehon* in order to supply craftsmen with designs. Through various material published during this time, *ukiyoe* artists influenced the diffusion of picture-like designs. In Chapter 4 and 5, I studied the device of *mutate* design nurtured within *gesaku* and *ukiyoe*. In Chapter 4, I analyzed the designs in the *mitate komon* (small pattern) books by Santo Kyōden to comprehend its features as *mitate* textile design. Up till early Edo, *mitate* meant to liken one form to some completely different thing. Some of the Kyōden's designs were composed of imitations of classical or contemporary textile patterns, but we also see a large amount of patterns free of imitation in form that have more creative compositions. What

characterize the *mitate*-devices in Kyōden's works are the daring sense of design based on observation and the conceptual aspect of *mitate* that transformed unusual themes for textile design. For example, the subjects in *Komonsai* are noted places and things in Edo. One can imagine that the readers in Edo shared great pleasure in "decoding" the images the *mitate* conveying. In Chapter 5, I analyzed Kyōden's position in the history of textile design. Kyōden's taste for sophisticated devices that can be "decoded" and his interest as a *gesaku* writer and *ukiyo*e artist in contemporary topics in Edo is something that remained at the border between fiction and real design in the late 18th century. However, in the early 19th century, the designs similar to Kyōden's works became visible in costume pattern design. *Gesaku* writers and *ukiyo*e artists of the generation that followed were also interested in those kinds of designs. *Ukiyo*e artists, who had been trained in drawing pattern designs, were a link between fictitious design and real design. In chapter 6 and 7, I studied the *mitate*-device design in the Meiji period in order to investigate the diffusion of elements peculiar to Edo pre-modern design in the modern age. Chapter 6 is an analysis of *Tokyojiman Meibutsu-e*, a *nishikie* series printed in mid Meiji era. Each *nishikie* contains a part dedicated to a *mitate-moyō* which represents noted places and things in Edo and Tokyo. The designer of the *mitate-moyō*, Baiso Kaoru, was also an illustrator like many of the "designers" in Edo. The *mitate-moyō* which represent multi-layered images of Edo and Tokyo were designs created for pleasure that inherited the cultural traditions of Edo, and at the same time they were original patterns that could be applied to textiles in real life. In Chapter 7, I analyzed the developments of the *mitate* device used in the design patterns created in mid to late Meiji. In mid Meiji, *mitate-komon* books by Kyōden began to be recognized as a collection of *zuan* (designs), due to the influence of modern European design. The artists, who came into contact with Western design, created designs that applied the *mitate*-device concept: the fusion of two different things or concepts into one whole. The result was a fusion of foreign style designs and traditional elements familiar to the Japanese. The element of allegory peculiar to the *mitate*-device helped introduce various images, and as a result, led to the creation of daring design.

The borderless state between pleasure and practical use analyzed in chapters 1 to 5 shows the characteristic of design in late Edo art forms. Creating and enjoying design devices were considered as art as well as entertainment in those times. In chapter 6 and 7, the differences in the concept of design between that of Edo and that of the modern age have been discussed. In the modern age, designs were clearly made for practical use. The inheritance of the Edo design concepts however, served to form the peculiarity of modern design in Japan.