

## **Horse Cover (*Umakake*)**

Western Japan, Meiji period (late 19<sup>th</sup>-early 20<sup>th</sup> c.)

Cotton, indigo, pigments; plain weave,  
tube-drawn paste resist (*tsutsugaki*)

Purchase, 1990 (6031.1)

The dynamic composition of this *umakake*, or celebratory horse trapping, reflects the influence of the Chinese dragon robe (*qifu*) on Japanese textile design. The indigo blue ground is decorated with auspicious dragons, one in full view and the other with its head turned away, pictured in the heavens (over waves and ocean spray) in an abbreviated form of the Chinese cosmological diagram. A column of seven small identical family crests anchors the center of the composition.

## **Bed Cover (*Futonji*)**

Saga Prefecture, Kyushu Island, Meiji period (1868-1912)

Cotton; plain weave, rice paste resist, painted pigments,  
indigo, ink calligraphy

Purchase, 1985 (5336.1)

This is a late example of the Mount Hōrai motif, in which large figures and elaborate design elements compete for the viewer's attention. The gathering of cranes and tortoises makes even the everlasting world appear crowded. The mountain's peak is dwarfed by its surroundings and scarcely rises above typical ocean waves that recall *ukiyo-e* prints. Two long-tailed tortoises appear to walk on the waves, swaying sea-grass tails that are decoratively divided into three. Three cranes fly overhead, while branches from a slanting pine trunk extend like a canopy over the scene below.

## **Gardener's Ceremonial Jacket (*Hanten*)**

Meiji period (19<sup>th</sup> c.)

Cotton; plain weave, rice paste resist, painted pigments, indigo, quilting

Purchased with funds from the Beatrice Watson Parrent Memorial Fund, 1995

(7902.1)

This type of reversible jacket was worn by tradesmen on ceremonial occasions. Made of several layers of indigo-dyed cotton cloth, it has been quilted together in horizontal parallel lines using the *sashiko* technique. One side of the jacket is solid blue and the other is decorated with bold pictorial images created in *tsutsugaki* (paste-resist) technique: Mt. Fuji, ocean waves, and a fire-breathing dragon. The wearer's name and occupation, "Uesa" (Gardener Sa) appear on both sides of the collar.

## **Fisherman's Ceremonial Coat (*Maiwai*)**

Bōsō Peninsula, Chiba, late Meiji-early Taishō period (early 20<sup>th</sup> c.)  
Cotton, indigo, pigments; plain weave, stenciled and hand-drawn paste resist (*katazome* and *tsutsugaki*), hand painted  
Purchase, 1984 (5243.1)

The *maiwai* was worn by fishermen of the Bōsō Peninsula to inaugurate the New Year or celebrate a good catch. At the bottom of the kimono, three dancer-musicians perform what is probably the Kashima dance, an auspicious folk dance that celebrates the religious world of Miroku Bosatsu (Bodhisattva Maitreya). The central figure carries a Shintō paper offering and a fan on which appear the characters for "Great Catch" (*tairyō*). The figure on the right beats a drum, and the one on the left plays a flute. At the top, a large red family crest (*mokkō*) is superimposed over a crane in flight.

## **Kimono-Shaped Bed Cover (*Yogi*)**

Saga Prefecture, late Edo period (mid 19<sup>th</sup> c.)

Cotton, plain weave, indigo, pigments; tube-drawn paste resist (*tsutsugaki*), hand painted

Gift of Eleanor Burts in memory of Alexandra Coffman, Dr. and Mrs. C. Montague Cooke, Jr., and Jeanette Thompson Bush, 1985 (5364.1)

This beautiful *yogi* was an heirloom preserved by a wealthy family from Saga, northern Kyushu. Its spaciousness results from a reconstruction of the original lining. The motif is the familiar *shōchikubai* (bamboo, plum, and pine), the longevity symbols of the “three friends of the cold season.” The lively yet careful execution of the three trees, and the subtle coloring of the pigments testify to the exceptional skill of the *tsutsugaki* craftsman who created this sophisticated bed cover.