

JAPANESE DESIGN MOTIFS AND THEIR SYMBOLISM AS USED ON

*ITAJIME-DYED JUBAN*

by

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(Under the Direction of Patricia Hunt-Hurst)

ABSTRACT

*Itajime* is a little-known process of resist-dyeing that employs sets of wooden boards carved in mirror image of one another to clamp together a piece of folded fabric. Itajime was used extensively to decorate Japanese women's underkimono (*juban*). The objectives of this research were to examine a sample of sixty-five *itajime*-dyed garments, to identify the motifs used to decorate the garments, to ascertain the symbolic meanings of the motifs, and to create a catalog of the sixty-five *itajime*-dyed garments. The motifs appearing on the *itajime*-dyed garments were most often botanical, although other motifs in the following categories were also present: animal/bird/insect motifs, water-related motifs, everyday object motifs, and geometric designs and abstract shapes.

INDEX WORDS: Itajime, Japanese Motifs, Resist Dyeing, Underkimono, Juban

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## CHAPTER 1

### INTRODUCTION

Textiles have played an important role in Japanese society for many centuries. Along with being used for garments and furnishings, textiles in Japan have been granted auspicious qualities through religion and mythology, endowed with medicinal properties through dyes, used as a canvas for visually representing stories and symbols, and seen as a focal point of sumptuary laws governing distinctions between social classes (Harris, 1993; Stinchecum, 1984; Wada, Rice, & Barton, 1999). The study of Japanese textiles and the techniques used to decorate them gives keen insight into a past rich with history and culture.

Numerous techniques have been employed to adorn Japanese textiles, including embroidery, weaving, and resist-dyeing. The oldest extant Japanese textiles show various weave structures (including brocade and twill) and resist dyeing as methods of decoration (Harris, 1993). Resist dyeing, the application of a resist material to cloth in areas where dye should not reach the textile, encompasses a number of different processes, each using a different material as the resist (Collier & Tortora, 2001). *Shibori* uses tied cord or stitched thread to bind areas prior to dyeing. In *rokechi*, cloth is patterned with wax before dyeing, the wax being removed after the dye is applied. *Katazome* uses paste much like wax is used in *rokechi*, but in *katazome*, the paste is applied using stencils. *Katazome* textiles are most often dip-dyed to add color. *Yuzen* also uses paste as the

resist medium, applied either through stencils or with a cone-shaped tube, but rather than being dip-dyed, *yuzen* fabrics are given color by the application of dye with small brushes. The *kasuri* process involves binding and dyeing yarn in certain areas prior to weaving the textile (Wada, Rice, & Barton, 1999). This research focuses on the resist dyeing technique of *itajime*, a process that employs wooden boards as the resist material.

### *Statement of the Problem*

*Itajime* is a little-known Japanese technique of resist-dyeing textiles that utilizes sets of wooden boards carved in mirror image of one another to clamp together a piece of folded fabric. Dye, introduced through holes in the wooden boards, comes into contact with select areas of the textile and produces a design exactly like that carved on the wooden boards. The resulting fabric is usually dichromatic: the motifs retain the color of the undyed cloth while the background takes on the color of the dye (Bühler, 1977; Larsen, 1976). *Itajime* was often used to decorate Japanese women's undergarments (*juban*) (Wada, Rice, and Barton, 1999).

Little scholarly research has been conducted on the *itajime* dyeing process despite its place in the history of Japanese women's fashions. This research sought to understand the history of *itajime* and to examine the motifs and their symbolic meanings used on sixty-five *itajime*-dyed garments and garment fragments from the Charlene Page Kaufman Memorial Textile Collection at the University of Georgia's Lamar Dodd School of Art in order to create a catalog of these unique garments. These garments were purchased in Japan during the 1980s and 1990s by Glen Kaufman, a Professor of Art at the University of Georgia. By conducting this research and establishing a catalog of

*itajime*-dyed garments, it is hoped that this forgotten technique of clamp-resist dyeing and its decorative use on Japanese women's *juban* may be brought to the twenty-first century so that others might discover and appreciate the beauty, craftsmanship, and history of *itajime*.

Through the examination of *itajime*-dyed *juban* and their motifs, this thesis gives insight into a little known technique for adorning Japanese women's underkimono. This research sought to document the motifs used to decorate a sample of sixty-five *itajime*-dyed garments and garment fragments.

### *Objectives*

There were four objectives for this study:

1) To examine a sample of sixty-five *itajime*-dyed garments housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection; 2) To identify motifs used to decorate the garments; 3) To determine any symbolic meaning associated with motifs present, categorized in the following groups: Botanical, Animal/Insect/Bird, Water-related, Everyday objects, and Abstract shapes and geometric designs; 4) To create a catalog of the sixty-five garments and the symbolic meanings of motifs used as decoration for use by students, professors, textile designers, and anyone else interested in learning about *itajime*-dyed *juban*.

### *Limitations*

The following limitations were established:

1. The research included the examination of *itajime*-dyed garments from only one collection.

2. One individual conducted the initial selection of items for purchase for the collection; thus, the sample could be biased by personal preference.
3. The sample of *itajime*-dyed garments used in this study was limited to sixty-five pieces.

### *Definition of Terms*

The researcher, for the purpose of clarification, defined the following terms. The following three sources provided information regarding definition of terms: Harris; 1993, Stinchecum; 1984, and Wada, Rice, & Barton; 1999.

Beni: The red dye obtained from the Benibana flower.

Benibana: A plant whose yellow flowers yield an alkali-soluble red dye used in the itajime dyeing process. Also known as *safflower*.

Chirimen: Crepe weave fabric.

Edo period: 1600-1868 AD.

Geisha: Young women trained in the art of entertaining (e.g., conversation, dancing, and singing).

Han-juban: Short (hip-length) *juban*.

Heian period: 794-1185 AD

Itajime: A resist dyeing process which utilizes carved boards to clamp together folded fabric prior to the introduction of dye.

Juban: a garment worn underneath the outer kosode. Also known as *underkimono*.

Katazome: A resist dyeing technique that utilizes rice paste applied with stencils as the resist medium.

Kara-hana: A mythical flower used in Japanese decorative motifs.

Kimono: Literally translates to “thing worn,” but has come to mean the traditional Japanese garment.

Kosode: The primary outer garment worn by all classes of Japanese society. Kosode are a style of kimono. For example, *kosode* translates to “short sleeves” while *furisode*, another style of kimono, translates to “swinging sleeves.” Thus, the sleeves of the *kosode* are shorter than those of the *furisode*.

Kyokechi: A resist-dyeing process used until the Heian period. *Kyokechi* was similar to and a precursor to *itajime* but used a polychromatic color palette.

Meiji period: 1868-1912 AD.

Naga-juban: Long (ankle-length) *juban*.

Nara period: 646-794 AD.

Resist dyeing: The application of a resist substances to cloth in areas where dye should not reach the textile.

Rinzu: Damask weave fabric.

Shibori: A resist dyeing technique in which cord is used to bind areas of cloth that dye should not reach.

Shoso-in: The Imperial Repository at Todai-ji Temple in Nara that houses Japanese artifacts (including textiles) dating from the Nara period.

Ukiyo-e: A style of woodblock prints of the Edo period that depict scenes of everyday life as well as the demi-monde of Japan. The term *ukiyo-e* translates to “floating world.”

Underkimono: See *Juban*.

Yuzen: A resist dyeing technique which uses paste as the resist medium. Dye is applied using small brushes.

## CHAPTER 2

### REVIEW OF LITERATURE

This chapter includes a brief summary of the history of resist dyeing, including the process of *itajime*, and its place in the history of Japanese textiles, a brief discussion of the underkimono garment worn by Japanese women and of *beni*, a red dye used to color *itajime*-dyed *juban*. In addition, the Review of Literature includes a brief overview of motifs and their symbolism as used in Japanese art. This chapter also contains a short discussion of the methodology used in this study.

#### *An Overview of Itajime*

Resist dyeing is the process of applying a resist material to a fabric in specific areas, preventing the uptake of dye into those places where the desired motif is located (Collier & Tortora, 2001). A number of different techniques, each using different resist materials, fall into the category of resist dyeing. Among these techniques is *itajime*, a Japanese resist dyeing method which uses carved wooden boards as the resist material. In *itajime*, fabric is folded and sandwiched between these carved wooden boards which are then tightly clamped together before being introduced to the dye (Larsen, 1976). The boards and fabric may either be immersed in a dye liquor, or dye may be poured over stacks of boards and fabric. Either way, the dye reaches the fabric through holes and intricate channels carved in the boards (Larsen, 1976; Stinchecum, 1984). The resulting fabric is usually dichromatic: a white design on a solid, most often red, ground. Larsen

(1976, p.74) describes the effect as “...soft edged but precise motifs [that] have a ghostly image found in no other resist or print media.” Unique to *itajime* is the mirror-image arrangement of the patterns caused by the folding of the fabric prior to clamping between the boards, a quality that readily identifies a fabric as being dyed with the *itajime* technique (Harris, 1993).

### *A History of Itajime*

The earliest examples of resist-dyed fabrics in Japan are found in the Shoso-in, the eighth-century Imperial repository located with the great Buddhist Temple Todai-ji at Nara. Upon the emperor Shomu’s death in 756 A.D., all of his possessions were donated to the Todai-ji, and this vast array of relics—including furniture, weaponry, art, and textiles—remains stored in the Shoso-in today (Wada, Rice, and Barton, 1999). Among the textiles are examples of a number of dyeing techniques, including resist techniques, introduced to Japan from China (Hauge, 1978). It is evident that the most common of the early Heian period textile adornment techniques included brocades, twill weaves, and a predecessor to *itajime* called *kyokechi* (Harris, 1993). *Kyokechi* “produced symmetrical repeat patterns by clamping folded fabric between two carved boards, the dye being introduced through tiny holes” (Harris, 1993, pp. 142-143). Although very similar to *itajime*, *kyokechi* was in fact a variation of *itajime*. The primary distinction between the two techniques was that *kyokechi* utilized a polychromatic palette with several different colors applied to specific areas rather than using one color to dye the entire textile. This process of clamp-resist dyeing was also practiced in T’ang dynasty China (Harris, 1993) as well as in India (Bühler, 1977). Many references to *kyokechi* and other resist-dye techniques were made in records of the Nara period; however, from the early Heian



period until the late nineteenth century, most techniques of resist dyeing, including *kyokechi*, vanished (Harris, 1993; Wada, Barton, and Rice, 1999). It is believed that because the nobility of the Heian period preferred woven fabrics to dyed fabrics, clamp resist (*kyokechi*) and wax resist (*rokechi*) disappeared (Harris, 1993; Wada, Barton, and Rice, 1999), although the resist dyeing technique of *shibori* increased in importance and popularity throughout the following centuries (Wada, Barton, and Rice, 1999).

The Tokugawa shogunate of the early Edo period instigated an isolationist policy in order to exclude foreigners as well as foreign politics, economics, religion, and social mores and morals from Japan (Wada, Barton, and Rice, 1999). This policy allowed aspects of traditional Japanese culture, including textile design, to thrive with little or no influence from Western nations. The 1868 change of political power which began the Meiji Restoration brought drastic changes to the political environment of Japan. This transfer of power not only allowed mass Western cultural influence to permeate the island nation, but also caused the *shibori* industry to wane, especially in the formerly important and prolific dyeing village of Arimatsu (Wada, Barton, and Rice, 1999). In order to compete economically in the fabric dyeing and printing market, one Arimatsu villager, Suzuki Kanezo (b. 1837) discovered new resist dyeing processes that were less labor and time intensive while being fresh and innovative. Among the processes with which he is credited is *itajime* (Wada, Barton, and Rice, 1999), although in her book *Kosode: 16<sup>th</sup>-19<sup>th</sup> Century Textiles from the Nomura Collection*, Amanda Mayer Stinchecum states that *itajime* was used during the Edo period specifically to dye undergarments (Stinchecum, 1984).

### *The Underkimono*

The underkimono (*juban* or *jiban*) is a garment similar in construction to the kimono and worn close to the skin by both men and women (Stinchecum, 1984; Wada, Barton, and Rice, 1999). More specifically, *han-juban* are short (hip length), while *naga-juban* are long (ankle length) (Wada, Barton, and Rice, 1999). Traditionally, *juban* are boldly colored and patterned (Wada, Barton, and Rice, 1999). During the Heian period, the underkimono was typically white in color, although it could be dyed red since red dyes were thought to have healing qualities (Liddell, 1989). In times when sumptuary laws prohibited the wearing of certain colors, brightly dyed undergarments were a clever way to beat the system and express one's creativity (Stinchecum, 1984). The undergarments of imperial ladies-in-waiting of the Edo period are notable for being dyed red with *benibana* (safflower) using the *itajime* technique. The *Ukiyo-e* woodblock prints of the Edo period are noted for their scenes of everyday life. In particular, the erotic *Shunga* woodblock prints by artists such as Yoshitoshi and Utamaro showed intimate views of the lives of courtesans and geishas. In these prints, many women are depicted in various stages of undress, their white design-on-red ground *juban* visible. It can only be speculated that these garments were dyed with the *itajime* technique, as no known records definitely prove or disprove it.

### *Benibana*

Prior to the invention of synthetic dyes, it was necessary for the Japanese, like dyers the world over, to rely on natural dyestuffs to give color to textiles. Among the natural dyes used by the Japanese was a red color derived from *benibana* (safflower), a plant very similar to the thistle (Stinchecum, 1984). Dye from this plant was originally

used in ancient Egypt in the mummification process (Stinchecum, 1984). Both a water-soluble yellow dye and an alkali-soluble red dye, known as *beni*, come from *benibana*, and it is necessary to first remove the yellow dye before obtaining the *beni* (Stinchecum, 1984). The red dye is removed by an alkali substance (traditionally wood-ash or straw-ash lye) and is clarified by an acidic neutralizing agent (traditionally a vinegar made from smoked plum skins known as *Ubai*) (Stinchecum, 1984). Dye from the *benibana* is known to act as a natural pesticide and was thought to have medicinal properties (Stinchecum, 1984; Liddell, 1989). Both commoners and nobility are known to have worn *beni*-decorated *kosode*, with the upper classes using *beni*-dyed silk and the lower orders using *beni*-dyed cotton (Stinchecum, 1984). However, when sumptuary laws prohibited the wearing of *beni*-decorated *kosode*, the color continued to be used for linings and undergarments (Stinchecum, 1984), and became a somewhat risqué or sexy aspect of Japanese women's dress, visible only as a teasing glimpse of what lay under her outer costume (Liddell, 1989).

After the invention of synthetic dyes in the 1800s, a brighter, more intense synthetic red dye became available in Japan and was used to give color to itajime-dyed *juban*. *Juban* in existence today may be seen dyed with either the traditional *beni* dye or with the brighter synthetic red dye.

#### *Motifs in Japanese Art*

Symbolic motifs have long played an important part in Japanese art and culture. The Asuka and Nara periods saw the beginnings of a full imitation and adoption of symbols used in the highly advanced T'ang dynasty China of the same time. Among the most influential origins of symbol meaning were religions introduced by or via China.

Buddhism, Confucianism, and Taoism all greatly impacted Japan's design vocabulary. For example, Taoism inspired motifs of supernatural powers and of longevity. Buddhism, the most influential religion on design, brought motifs such as the accoutrements associated with esoteric Buddhist sects. Confucian values are evident in motifs such as Three Friends in Winter, a traditional Chinese plant grouping which includes the pine, bamboo, and plum (Baird, 2001).

Through the centuries, Japan's vocabulary of motifs and symbolic meanings grew very large and varied, largely due to the relatively isolated nature of the country. With the Meiji Restoration in 1868, however, Western culture was ushered into Japan and interest in developing new symbols waned. Japan's design vocabulary continued to be used; it was just not as quick to grow and proliferate as in previous times. As a highly traditional culture with much respect for past customs and common feelings about previous experiences, Japan continues to be enriched by the use of symbols in everyday life (Baird, 2001). Although Japan's repertoire of symbolism is large and diverse, several motifs are seen very frequently in numerous aspects of Japanese art. Among the most popular and prominent motifs are the bamboo, pine, cherry blossoms, plum blossoms, maple leaves, peony, camellia, crane, and *chidori* (plover).

### *Methodology*

In order to systematically examine and document the motifs used on a sample of sixty-five *itajime*-dyed *juban* and garment fragments, the research method of form analysis was employed. Form analysis is concerned with the visual representation of non-verbal elements and the context in which they are used (Jung and Paoletti, 1987).

Form analysis is often employed in the study of clothing and adornment. For example, Wilson (1991) utilized form analysis in the study of differences in clothing worn by Montana cowboys in posed and unposed photographs. Form analysis was also employed by Pederson (2001) to examine head and facial hairstyles of Nevada politicians of the late nineteenth century.

## CHAPTER 3

### PROCEDURE

This research sought primarily to examine and document the motifs used to decorate a sample of sixty-five *itajime*-dyed garments and garment fragments from the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection. These garments were purchased in Japan during the 1980s and 1990s by Professor Glen Kaufman and have never been previously studied in an in-depth manner. Of the sixty-five pieces, forty-six were *naga-juban*, nine were *han-juban*, two were sleeveless under-vests, three were child-size *juban*, two were child-size sleeveless under-vests, and three were garment fragments.

The objectives of this study were: 1) To examine a sample of sixty-five *itajime*-dyed garments housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection; 2) To identify motifs used to decorate the garments; 3) To determine any symbolic meaning associated with motifs present, categorized in the following groups: Botanical, Animal/Insect/Bird, Water-related, Everyday objects, and Abstract shapes and geometric designs; 4) To create a catalog of the sixty-five garments and the symbolic meanings of motifs used as decoration. Form analysis was used to systematically document the motifs used in the decoration of the garments and each piece was digitally photographed and assigned an accession number. This research consisted of five parts: 1) Each *itajime*-dyed garment

was individually removed from storage and visually examined; 2) Notes were made on the primary fabric used in construction of the garment (in most cases the fabric was silk; however, cotton was seen once), the date and specific place of purchase and price paid (if known), and the motifs used as decoration and an accession sheet was constructed and filled in using this information (see Appendix B); 3) Secondary sources were then consulted to ascertain the symbolic meanings of the motifs used; 4) A list was created of motifs from each accession sheet and a note was made whether a motif appeared individually or in a group with other motifs; 5) A catalog of the sixty-five *itajime*-dyed *juban* was created using the information garnered through this procedure. The catalog consists of each garment's accession sheet, which includes the assigned accession number, the type of garment, a space for the size when measured, the fabric used (silk or cotton), the country of origin (Japan), the dyeing process used (*itajime*), and a description of the motifs present, as well as a description of any secondary fabric present, the store where purchased and price paid (if known). This catalog will provide a valuable resource for students, designers, professors, and others who wish to learn about the *itajime* dyeing technique as used on *juban*.

During the process of examining the garments, Professor Glen Kaufman, considered to be an authority on Japanese textile design, was consulted regarding the motifs and fabrics used. Glen Kaufman is the Chair of the Fabric Design Department at the University of Georgia's Lamar Dodd School of Art and is an internationally renowned artist with works in the permanent collections of museums such as The Art Institute of Chicago (Illinois), Renwick Gallery of the National Museum of Art, Smithsonian Institution (Washington, D.C.), National Museum of Modern Art (Kyoto,

Japan), Ba Tang Gol Art Center (Seoul, Korea), Cleveland Museum of Art (Ohio), and M.H. de Young Memorial Museum (San Francisco, California), as well as in solo and group exhibitions in a number of other museums and galleries. Glen Kaufman has lived, studied, and traveled extensively in Japan, and draws imagery, materials, and traditional processes from Japanese culture for use in his artwork. He has also contributed to and been mentioned in books and articles on the subject of textile history and textile design.

#### *Data Selection*

The University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection houses sixty-five *itajime*-dyed garments and garment fragments purchased in Japan during the 1980s and 1990s by Professor Glen Kaufman. The sample used for this research included all sixty-five pieces.

#### *Data Analysis*

The sample, housed at the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Historic Textile Collection, consisted of nine *han-juban*, 46 *naga-juban*, two sleeveless vests, three child-size *juban*, two child-size sleeveless vests, and three garment fragments. Each of the sixty-five pieces was examined individually in order to determine the motif or motifs employed as decoration. With the assistance of Professor Glen Kaufman, the motifs were identified and secondary sources were consulted to ascertain symbolic meanings associated with the motifs used on the garments. The motifs used to decorate the sixty-five pieces were categorized into the following five groups: Botanical motifs, Animal/Insect/Bird motifs, Water-related motifs, Everyday object motifs, and Abstract shapes and geometric designs.



During the examination process, accession sheets were made for each of the sixty-five pieces to serve as the basis for a catalog documenting this collection of *itajime*-dyed *juban*. The accession sheets contained the following information: accession number, type of garment, a space for size when measured, fabric (silk or cotton), country of origin (Japan), technique of decoration (*itajime*), and notes on the motifs present as well as information regarding place and date of purchase and price paid (if known) (see Appendix B).

## CHAPTER 4

### RESULTS AND DISCUSSION

The purpose of this research was to examine a sample of sixty-five *itajime*-dyed garments and document the motifs used as decoration and to ascertain the symbolic meanings of the motifs used. This chapter will present information obtained from the analysis of primary and secondary sources focusing on *itajime*-dyed *juban* and the motifs used to decorate them.

There were four objectives for this study: 1) To examine a sample of sixty-five *itajime*-dyed garments and textile fragments housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection; 2) To identify motifs used to decorate the garments; 3) To determine any symbolic meaning associated with motifs present, categorized in the following groups: Botanical, Animal/Insect/Bird, Water-related, Everyday objects, and Abstract shapes and geometric designs; 4) To create a catalog of the sixty-five garments and the symbolic meanings of motifs used as decoration.

Each objective will be discussed individually.

#### *Examination of Itajime-dyed Garments*

Sixty-five *itajime*-dyed *juban* and garment fragments were examined. Nine pieces were *han-juban*, forty-six pieces were *naga-juban*, two pieces were sleeveless under vests, three pieces were child-size *juban*, two pieces were child-size sleeveless under

vests, and three pieces were garment fragments. Of the sixty-five pieces, sixty-four were made of silk while one (a fragment) was made of plain-weave cotton. The types of weaves used in construction of the silk pieces were plain weave, crepe weave (*chirimen*), and damask weave (*rinzu*).

*Secondary fabrics.*

Thirty of the fifty-five *naga-juban* and *han-juban* were found to employ a secondary fabric, along with the itajime-dyed fabric, to construct the garment. The secondary fabrics were most often patterned using printing, *yuzen*, or *katazome*, but one undecorated *rinzu* and two undecorated *chirimen* secondary fabrics were also seen. Ten garments used secondary fabric decorated with the *yuzen* technique, eighteen garments used secondary fabric on which designs were printed, and seven garments used secondary fabric decorated with the *katazome* technique. When employed, the placement of the secondary fabrics varied greatly among the pieces. Secondary fabric placement included the bottom hem, areas of the sleeves, areas of the front of the body of the garment, and areas of the back of the body of the garment. Three types of weaves were evident in the secondary fabrics. Twenty-two garments employed a secondary plain weave secondary fabric, ten garments used a secondary fabric of a crepe (*chirimen*) weave, and three garments used secondary fabric of a damask (*rinzu*) weave. Additionally, small areas of embroidery were evident on the secondary fabric of three garments, and eleven of the garments were patchwork, utilizing a variety of secondary fabrics yet always including some pieces of *itajime*-dyed fabric. Because of the wide variety of secondary fabric placement and weave type, it appeared that the use of a secondary fabric reflected either

the creative whims of the designer or the utilization of what fabrics were available, possibly re-using fabrics from old garments that had worn out or no longer fit the wearer.

*Padded garments.*

The vast majority of the garments were single-layer silk. However, one child size under vest and one adult *naga-juban* were fully padded, meaning that two layers of fabric enclosed batting or some other fabric filling, possibly for added warmth. In addition, one adult *naga-juban* had a heavily padded hem, a characteristic that would have given the bottom of the garment added body and fullness.

*Motif Identification*

Motifs within five different categories occurred a total of 148 times on the *juban* and garment fragments. The motifs used on the sixty-five garments were grouped into five categories: botanical motifs, animal/insect/bird motifs, water-related motifs, everyday object motifs, and abstract shapes and geometric designs. Some garments were decorated with only one motif, while other pieces featured several motifs together. The motifs were identified with the assistance of Professor Glen Kaufman and by using pictures and descriptions in Merrily Baird's *Symbols of Japan: Thematic Motifs in Art and Design*. In the cases where a particular motif could not be specifically identified, a separate heading was made under the appropriate category to list the number of unidentified items found.

*Botanical motifs.*

The majority of motifs were found in the Botanical category, a reflection of the respect and admiration for plants and nature traditionally held by the Japanese. Botanical motifs occurred in the sample of *itajime*-dyed garments and garment fragments eighty-

four times. The most prevalent botanical motifs were cherry blossoms (sixteen examples were present) and chrysanthemum flowers (fourteen were present). Nine examples each of the following botanical motifs were present: plum blossoms, hemp leaves, and various types of leaves which were unidentified. The peony flower was documented six times, while bamboo was seen on four occasions and the maple leaf on three occasions. The pine branch, floral sprays of unidentified flowers, and the mythical Karahana were each used as a decorative motif three times. The following botanical motifs were each used only once on the itajime-dyed pieces: chrysanthemum leaves, wisteria, cherry petals, vines, pines needles, grape leaves, aster, and camellia.

*Bird, animal, and insect motifs.*

A total of thirteen bird, animal, and insect motifs occurred in the sample of sixty-five itajime-dyed pieces. Documented six times, the butterfly motif was the most prevalent in this category. The plover (*chidori*), a migratory shore bird, was seen three times, while cranes were observed twice. Bats and bird wings were each noted once.

*Water-related motifs.*

The sample of sixty-five itajime-dyed garments and garment fragments contained seven examples of water-related motifs. Stylized waves were evident on four occasions. Streams were present twice, while the fisherman motif was seen once.

*Everyday object motifs.*

Everyday object motifs occurred eleven times on the *itajime*-dyed garments of this sample. The majority of the everyday object motifs appeared only one time; however, fan motifs were evident on three occasions and mouth bits (part of equine tack) were seen twice. The following everyday object motifs were each observed once: feather

brush, wheeled carts, tassels, ropes/ribbons, incense-related objects, and the Myriad Treasures motif. The Myriad Treasures motif may contain any of a number of singular motifs, including naturally occurring items such as shells, mythical symbols associated with Taoism such as the purse of inexhaustible riches, practical objects such as coins, and cultural articles such as fans. The Myriad Treasures motif present on a *naga-juban* in this sample of *itajime-dyed* pieces contains the hat of invisibility, scrolls, drums, the purse of inexhaustible riches, ropes and ribbons, coins, and the raincoat of invisibility.

*Geometric designs and abstract shapes.*

Geometric designs and abstract shapes occurred thirty-three times on pieces within the sample used in this research. Geometric designs and abstract shapes are often used as a purely decorative element of design rather than being assigned a symbolic meaning. However, some designs and shapes do indeed carry symbolic meaning, as with the cloud motif. In Japanese art, the cloud may or may not be a symbolic motif; it is necessary to look at any other motifs present in order to gain an understanding of the meaning of the design. The cloud motif is often represented in a stylized manner and is thus included in the geometric designs and abstract shapes category of this research. Cloud motifs and stripes occurred the most often in this sample of *itajime-dyed* pieces; clouds were seen six times while stripes were evident five times. Dotted lines, square-within-square, and undulating lines each appeared twice. The following geometric designs and abstract shapes each appeared once: lines and bows, lattice, hexagons, brick-like shapes, crescents, circular shapes, diamond grids, fine lines, interlocking rings, large-scale arcs, triple comma and arrow, squares, grids, diamonds, horizontal bars and an unidentified abstract shape.

*Grouped motifs.*

Although eight *juban* of the sample of sixty-five *itajime*-dyed pieces depicted single motifs, the remaining fifty-seven pieces showed two or motifs together on one garment. This grouping of motifs appeared to be random in some instances while decided at other times, as certain motifs placed together in Japanese art and design have a particular meaning beyond that of the individual motifs. Such meaningful grouped motifs include Three Friends in Winter (pine, bamboo, and plum), Four Gentlemen (pine, bamboo, plum, and chrysanthemum), Ten Friends of the Literati (chrysanthemum, rose, plum, gardenia, sweet olive, white jasmine, lotus, cherry-apple, peony, and sweet-smelling daphne), Four Loved Ones (orchid, lotus, plum, and chrysanthemum), and Four Nobilities (plum, cinnamon, chrysanthemum, and narcissus). The following two groups of motifs having their own specific meaning appeared in the sample used in this research: the Myriad Treasures motif (including hats, scrolls, drums, the purse of inexhaustible riches, ropes and ribbons, coins, and the raincoat of invisibility) and the Three Friends in Winter motif (pine, bamboo, and plum). The symbolic meanings of these and other motifs will be discussed in the next section.

*Symbolic Meanings of Motifs*

For many centuries, the ascription of symbolic meanings to various motifs has been an integral part of Japanese society and culture. Many Japanese motifs and their symbolic meanings were borrowed from Chinese culture; this, coupled with the invention of symbolic motifs unique to Japan, allowed Japan's design repertoire to proliferate. In this research, a sample of sixty-five *itajime*-dyed garments and garment fragments was examined, the motifs identified, and the symbolic meanings of the motifs ascertained.

This section will explore the symbolic meanings of the most prevalent motifs within the categories of botanical motifs, animal/Insect/Bird motifs, water-related motifs, everyday object motifs, and abstract shapes and geometric designs. Additionally, the symbolic meanings of the grouped motifs Myriad Treasures and Four Friends in Winter will be discussed. Please see Appendix C for a brief overview of the symbolic meanings of other motifs present on *itajime*-dyed pieces in the sample used in this research. Information regarding symbolic meanings of motifs was gained from Baird, 2001.

*Symbolic meanings of prevalent botanical motifs.*

The botanical motifs category contained the most frequently seen motifs in the sample of sixty-five *itajime*-dyed pieces used in this research. The three motifs that appeared the most often were cherry blossoms (see Figure 1), chrysanthemums (see Figure 2), and hemp leaves (see Figure 3).

The flowering cherry has been admired in Japan since the Heian period, when it was especially noted for its fragility and beauty, as well as for being native to Japan. Because of the flowering cherry tree's brief blooming time, the flowers were likened to the Buddhist sentiments regarding the fragility and transience of life. Additionally, a metaphor was established comparing falling cherry blossoms to Japanese warriors slain early in life. In a purely artistic sense, cherry blossoms are thought to resemble both clouds and snow. Cherry blossoms have appeared frequently in textile designs and are often shown with running water, such as streams or waterfalls. This particular motif combination was especially popular during the Edo period. The cherry blossom also symbolizes ephemerality and thus has not been a popular motif for use on articles (such as family crests) where a symbol for endurance would be appropriate.





Figure 1. Silk *itajime*-dyed *naga-juban* employing cherry blossoms of two sizes and an unidentified flower with jagged edges and tendrils as decorative motifs.

Photograph courtesy of Professor Glen Kaufman, (2002-1-15).



Figure 2. Silk *itajime*-dyed *naga-juban* employing chrysanthemums and pine bark as decorative motifs.

Photograph courtesy of Professor Glen Kaufman, (2002-2-4).

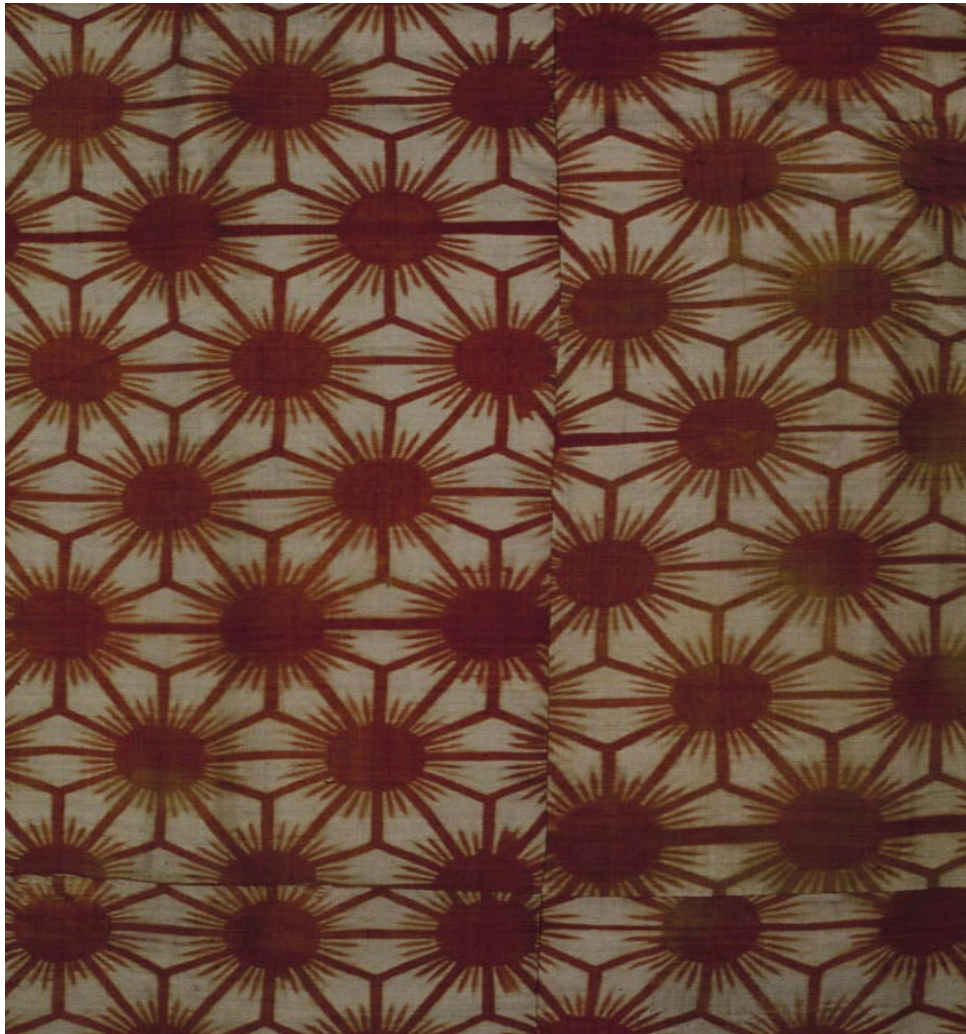


Figure 3. Detail of silk *itajime*-dyed *naga-juban* employing the stylized hemp leaf as a decorative motif.

Photography courtesy of Professor Glen Kaufman, (2002-1-13).

The chrysanthemum was revered not only for its beauty and elegance, but also for its medicinal properties. The flower was thought to remedy nervousness and drunkenness and in Taoist thought was equated with everlasting youth. Because the chrysanthemum symbolized reclusion and was associated with endurance and integrity, the flower was associated with Taoists, poets, and scholars who found solace in the mountainous regions of Japan. The chrysanthemum was often associated with drinking wine and writing poetry in isolated mountain areas. During the Heian period, the chrysanthemum became one of the most important symbols of autumn, the season in which it blooms. Along with the bamboo, orchid, and plum, the chrysanthemum was included in the grouped motif of the Four Gentlemen because of its beauty and elegance.

The hemp leaf motif is frequently used in Japanese design to create a stylized pattern often seen on textiles and other applied arts. Hemp has long been used in Japan for religious offerings as well as the source of strong fiber.

*Symbolic meanings of prevalent bird, insect, and animal motifs.*

Bird, insect, and animal motifs occurred thirteen times in the sample of sixty-five *itajime*-dyed pieces used in this research. The three motifs in the bird, insect, and animal motifs category that appeared the most often were the butterfly, the *chidori*, and the crane.

Butterflies, introduced as a symbol from China to Japan, have been a popular motif since the Nara period. They are symbolic to the Japanese as signs of joy and longevity. The permanence ascribed to the butterfly is also evident in the belief that they represent the “souls of the living and the dead” (Baird, 2001, p.101). Butterflies are often



Figure 4. Detail of silk *itajime*-dyed *naga-juban* employing *chidori* (plover) and wave motifs as decoration.

Photograph courtesy of Professor Glen Kaufman, (2002-3-1).

employed as a design motif on marriage ceremony *sake* (a Japanese alcoholic beverage) servers where they symbolize the married couple's concurrent rebirth after death.

The *chidori*, or plover, is a shorebird that migrates during the spring and autumn seasons in Japan. *Chidori*, especially in flight, have been a popular motif in Japan for many centuries and are often shown with depictions of shores, waves, or rivers (see Figure 4). The warrior class in Japan was symbolized by this auspicious bird in several ways. First, by conquering strong winds and high waves during migration, the *chidori* showed perseverance and an ability to overcome obstacles, much like a Japanese warrior. Second, when writing the word "*chidori*" using two ideographs, one translates to "one thousand" while the second is a homophone for "seize" and "capture." The *chidori* is also associated with Yamato Takeru, a celebrated fighter who supposedly took flight as a giant white *chidori* upon his death.

Cranes are one of the most popular symbols of good fortune and longevity, not only in Japan, but also in all of East Asia. The Chinese have held that cranes are able to pass between heaven and earth for more than two thousand years. Taoist thought includes cranes as companions of the Taoist Immortals (*sennin*) and often pictures the birds with two other symbols of longevity, the tortoise and the pine. The Japanese associate the crane with marriage ceremonies and with the New Year, events that symbolically begin a new life. Additionally, cranes are associated with Fukurokuju and Jurojin, two of the Seven Gods of Good Luck.

*Symbolic meanings of prevalent water-related motifs.*

Water-related motifs occurred seven times in the sample of sixty-five *itajime*-dyed pieces used in this research. Waves made the most appearances as decoration, but streams were also pictured.

Water, including waves, is a common motif in Japanese art of all media and is usually represented in a stylized manner. Most often, other motifs carrying symbolic meanings, such as plants or birds, are featured with waves. Water-related motifs may also be used as solitary decoration; for example, the roofs of traditional Japanese house may feature a water motif as protection from fire. Designs depicting rough water (i.e. ocean) motifs are often used where daring and masculinity should be implied; for example, on the aprons of *sumo* wrestlers.

*Symbolic meanings of prevalent everyday object motifs.*

Everyday object motifs were represented eleven times in the sample of sixty-five *itajime*-dyed pieces used in this research. The most prevalent design in this category was the fan motif.

Several types of fans were used in Japan throughout the past several centuries and have thus been portrayed in Japanese textile design. The folding fan was often used as a symbol in a family crest, an emblem denoting a particular family. A design showing multiple folding fans is known as the scattered fan motif. The folding fan motif was first used during the Heian period but became most popular in the Edo period. During the Edo period, folding fans were symbols of the New Year, a time when gifts of boxed folding fans were exchanged. The flat fan is rigid and symmetrical and may take different shapes such as circular or trapezoidal. The flat fan is often associated with

religious or Chinese figures. It should be noted that the three instances of fan motifs used in this sample of *itajime*-dyed garments were all folding fans.

*Symbolic meanings of prevalent geometric designs and abstract shapes.*

Despite the frequent occurrence of geometric designs and abstract shapes in the sample of sixty-five *itajime*-dyed pieces used in this research, the vast majority possessed no known symbolic meaning; the motifs simply acted as decoration.

The most frequently pictured of the motifs in this category was the cloud motif. Clouds may be used as a symbol of Buddhist or Taoist religious meaning, utilized as a background in order to put another motif into context, or shown as a sign of divine authority. However, clouds may simply act as background decoration or pictorial dividers. Upon inspection of companion motifs in the garments decorated with the cloud motif, no known symbolic link between motifs was established. Thus, the six occurrences of cloud motifs in this sample of sixty-five *itajime*-dyed pieces were for decorative, non-symbolic use.

*Symbolic meanings of grouped motifs.*

In Japanese art and design, a number of motifs placed together in established groupings exist that have a particular meaning beyond that of the individual motifs. In the sample of sixty-five *itajime*-dyed *juban* and garment fragments used in this research, two sets of grouped motifs having their own specific symbolic meanings appeared: the Myriad Treasures motif and the Three Friends in Winter motif.

The Myriad Treasure motif (see Figures 5 and 6) is associated with the Seven Gods of Good Luck, a grouping of gods that has been popular in Japan since the Edo





Figure 5. Silk *itajime*-dyed *naga-juban* employing Myriad Treasures as a decorative motif.

Photograph courtesy of Professor Glen Kaufman, (2002-3-1)



Figure 6. Detail of silk *itajime*-dyed *naga-juban* employing the Myriad Treasures as a decorative motif.

Photograph courtesy of Professor Glen Kaufman, (2002-3-1)

period but whose foundations include beliefs and characters associated with Chinese Buddhism, Indian religion, and Japanese animism. The Myriad Treasures are usually carried by the Seven Gods of Good Luck and may include a number of different items such as coral branches, mandarin oranges, the purse of inexhaustible riches, the Key to the Storehouse of the Gods, the raincoat of invisibility, brocades, coins, fans, an anchor, and scrolls. All of these articles are thought to guarantee good fortune, long life, and prosperity. The Myriad Treasures motif present on a *naga-juban* in this sample of *itajime-dyed* pieces contained the hat of invisibility, scrolls, drums, the purse of inexhaustible riches, ropes and ribbons, coins, and the raincoat of invisibility. Both the hat of invisibility and the raincoat of invisibility are associated with Taoists, who believed that being invisible would aid them in navigating between heaven and earth. Fans represent a life of culture and scrolls are associated with one of the Seven Gods of Good Luck, as well as with Taoist philosophy. Drums are a common motif in Japanese art and may represent the cultured life or peace. Ropes and ribbons were assigned magical properties, such as the ability to create areas into which evil spirits and negativity could not enter. Ropes and ribbons also symbolized purification or general good fortune and were commonly associated with Taoist and Buddhist thought. In Buddhist thought, coins placed near the mouth of the deceased were thought to guide the individual into the afterlife.

The Three Friends in Winter motif, which groups together the pine, bamboo, and plum, originated as a grouped motif in China. The pine, bamboo, and plum all represent longevity, the cultured gentleman, and the winter season. The Three Friends in Winter

motif has long been a popular aspect of Japanese design and is even used today as an elegant title for such things as menu options or banquet rooms.

### *Creation of a Catalog*

The examination of the sample of sixty-five *itajime*-dyed pieces housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection, as well as the identification of motifs and their symbolic meanings used to decorate the pieces, culminated with the creation of a catalog documenting the information collected from this research. This catalog will be a valuable resource for students, professors, and textile designers who wish to study the little-known technique of *itajime* and its use to decorate *juban*. It is hoped that this catalog will one day be the basis of a formal exhibition of the collection of these sixty-five *itajime*-dyed *juban*.

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

The major purposes of this research were to examine a sample of sixty-five *itajime*-dyed *juban* and garment fragments housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection and to identify the motifs and the associated symbolic meanings used as decoration on the garments and garment fragments.

Secondary sources were consulted to determine the motifs present in the decoration of the *juban* and five tables were constructed that included botanical motifs, animal, bird, and insect motifs, water-related motifs, everyday object motifs, and abstract designs and geometric shape in order to ascertain which motifs appeared the most often in the sample of sixty-five *itajime*-dyed *juban* and garment fragments used in this research. Additionally, any symbolic meanings attached to the motifs which occurred in this sample were determined.

#### *Major Findings*

1. The most frequently appearing motifs on the sixty-five *itajime*-dyed *juban* and garment fragments fell in the botanical motifs category. Of the designs in the botanical motif category, cherry blossoms, chrysanthemums, plum blossoms, and hemp leaves were the most often pictured motifs.

2. The most frequently occurring motifs within the bird, animal, and insect category were butterflies and *chidori* (plover).

3. Waves occurred the most often of the motifs within the water-related motifs category.

4. Of the motifs within the everyday object motif category, fans and mouth bits (part of equine tack) were seen the most frequently although only three times and twice, respectively.

5. Motifs in the abstract designs and geometric shapes category were also frequently represented, with waves occurring the most often, followed by stripes. However, the majority of the motifs within this category had no known symbolic meaning assigned to them; they functioned as purely decorative designs.

6. The most prevalent fiber used in the construction of *juban* and garment fragments was silk. Only one piece, a garment fragment, was made of cotton.

7. The majority of the *itajime*-dyed *juban* utilized a secondary fabric, either plain weave silk, crepe weave silk, or damask weave silk, in the construction of the garments. These secondary fabrics were often decorated with other design methods, such as printing, *yuzen*, or *katazome*. Because of the wide variety of secondary fabric placement and weave type, it appeared that the use of a secondary fabric reflected either the creative whims of the designer or the utilization of what fabrics were available, possibly re-using fabrics from old garments that had worn out or no longer fit the wearer.

8. The majority of the *itajime*-dyed *juban* and fragments in the sample used for this research contained ensembles of two or more motifs on one garment. The decision for grouping motifs appeared to be random in some instances while decided at other

times, as some Japanese motif ensembles have a symbolic meaning in addition to the symbolic meaning of the individual motifs.

### *Objectives Examined*

Objective 1. To examine a sample of sixty-five *itajime*-dyed garments housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection. A sample of sixty-five *itajime*-dyed *juban* and garment fragments housed in the University of Georgia Lamar Dodd School of Art's Charlene Page Kaufman Memorial Textile Collection in Athens, Georgia were examined for this thesis. Of the sixty-five pieces, forty-six were *naga-juban*, nine were *han-juban*, two were sleeveless under-vests, three were child-size *juban*, two were child-size sleeveless under-vests, and three were garment fragments

Objective 2. To identify motifs used to decorate the garments. Motifs within five different categories, botanical motifs, bird, animal, and insect motifs, water-related motifs, everyday object motifs, and abstract shapes and geometric designs, occurred a total of 148 times on the *juban* and garment fragments. Secondary sources were consulted in order to establish the identity of the motifs. In some cases, a particular motif could not be identified. Five tables, including botanical motifs, bird, animal, and insect motifs, water-related motifs, everyday object motifs, and abstract shapes and geometric designs were constructed in order to ascertain which motifs appeared the most often in the sample of sixty-five *itajime*-dyed *juban* and garment fragments used in this research.

Objective 3. To determine any symbolic meaning associated with motifs present, categorized in the following groups: Botanical, Animal/Insect/Bird, Water-related, Everyday objects, and Abstract shapes and geometric designs. Secondary sources were

consulted to ascertain the symbolic meanings of motifs present. A number of motifs were not found to possess a symbolic meaning; they simply acted as decoration.

Objective 4. To create a catalog of the sixty-five garments and the symbolic meanings of motifs used as decoration. The culmination of this research resulted in the creation of a catalog of the sixty-five *itajime*-dyed *juban* and garment fragments. This catalog will be a valuable resource for professors, students, designers, costume historians, and anyone else who would like to study this little-known resist dyeing technique. Additionally, it is hoped that this catalog will serve as the basis for a formal museum exhibition of the *itajime*-dyed *juban*.

#### *Implications*

Because little scholarly research has been conducted on the *itajime* dyeing process despite its place in the history of Japanese women's fashions, it is hoped that the present research sheds light on this unique manner of decorating *juban*. The culmination of this study, the catalog of the sixty-five *itajime*-dyed *juban* and garment fragments, will be a prime resource for students, professors, textile designers, costume historians and others who wish to learn about the resist dyeing technique of *itajime* and its use on *juban*. Additionally, this study illustrated the usefulness of form analysis as a research tool.

#### *Recommendations for Further Research*

1. It is recommended that additional *juban* be obtained, the fabrics used be identified, the motifs employed on those pieces be examined, and the symbolic meanings of the motifs be ascertained as a comparison to the sample of sixty-five pieces used in this research and to further add to the body of knowledge surrounding the motifs used to decorate *itajime*-dyed *juban*.



2. It is recommended that dyes used to color *itajime*-dyed *juban* and garment fragments be scientifically analyzed to determine any differences in dyes employed in the process of *itajime*.
3. It is recommended that comparisons be made between motifs employed on *itajime*-dyed *juban* of different eras in order to determine if particular motifs were more popular to use in the decoration of undergarments in certain times periods than in others.

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## APPENDICES

## APPENDIX A

**MOTIFS EMPLOYED ON ITAJIME-DYED JUBAN****TABLE ONE**

Botanical motifs present on the sample of sixty-five *itajime*-dyed *juban* and fragments

<u>Botanical Motifs</u>	<u>Number Present</u>
Cherry blossoms	16
Cherry petals	1
Chrysanthemum	14
Chrysanthemum (leaves only)	1
Plum blossoms	9
Pine branch	2
Bamboo	4
Hemp leaf	9
Wisteria	1
Maple leaf	3
Peony	6
Karihana	2
Floral spray	2
Camellia	1
Vines	1

**TABLE ONE (continued)**

Botanical motifs present on the sample of sixty-five *itajime*-dyed *juban* and fragments

<u>Botanical Motifs</u>	<u>Number Present</u>
Pine needles	1
Grape leaves	1
Aster	1
Unidentified leaves	9
<b>Botanical motifs total</b>	<b>84</b>

Appendix A (continued)

**TABLE TWO**

Bird, animal, and insect motifs present on the sample of sixty-five *itajime*-dyed *juban* and fragments

Bird/animal/insect motifs	Number Present
Butterflies	6
Bats	1
Plover	3
Bird wings	1
Cranes	2
<b>Bird/animal/insect motifs total</b>	<b>13</b>

## Appendix A (continued)

**TABLE THREE**

Water-related motifs present on the sample of sixty-five *itajime*-dyed *juban* and fragments

Water-related motifs	Number Present
Waves	4
Streams	2
Fishermen	1
<b>Water-related motifs total</b>	<b>7</b>

Appendix A (continued)

**TABLE FOUR**

Everyday object motifs present on the sample of sixty-five *itajime*-dyed *juban* and fragments

<u>Everyday object motifs</u>	<u>Number Present</u>
Feather brush	1
Mouth bits (equine)	2
Incense-related	1
Wheeled carts	1
Tassels	1
Fans	3
Myriad Treasures	1
Ropes/ribbons	1
<b>Everyday object motifs total</b>	<b>11</b>



## Appendix A (continued)

**TABLE FIVE**

Geometric designs and abstract shapes present on the sample of sixty-five *itajime*-dyed *juban* and fragments

<u>Geometric designs and abstract shapes</u>	<u>Number present</u>
Undulating lines	2
Stripes	5
Lines and bows	1
Lattice	1
Hexagons	1
Clouds	6
Brick-like	1
Crescents	1
Circular shapes	1
Diamond grid	1
Dotted lines	2
Fine lines	1
Square-within-square	2
Interlocking rings	1
Large-scale arc	1
Triple comma and arrow	1
Square	1

**TABLE FIVE (continued)**

Geometric designs and abstract shapes present on the sample of sixty-five *itajime*-dyed *juban* and fragments

<u>Geometric designs and abstract shapes</u>	<u>Number Present</u>
Grid	1
Diamond	1
Horizontal bars	1
Unidentified abstract shapes	1
<b>Geometric designs and abstract shapes total</b>	<b>33</b>

## APPENDIX B

## ACCESSION SHEET EXAMPLE

An example of the accession sheets used to record information about each of the sixty-five *itajime*-dyed *juban* and garments fragments. Each *itajime*-dyed piece received its own accession sheet.

Accession number assigned to piece
Type of garment ( <i>naga-juban</i> , <i>han-juban</i> , under vest, child's <i>naga-juban</i> , child's under vest, or garment fragment.
Size (to be measured in inches)
Garment material
Country of origin (Japan)
Dyeing technique used ( <i>itajime</i> )
Description of the piece, including motifs employed, description of secondary fabric used, placement of secondary fabric, Place and date purchased and amount paid (if known).

## APPENDIX C

**SYMBOLIC MEANINGS OF OTHER MOTIFS USED TO DECORATE *JUBAN*  
EXAMINED IN THIS RESEARCH**

A brief overview of the symbolic meanings of other motifs used to decorate the *juban* and garment fragments examined in this research. It should be noted that the symbolism of some motifs appearing on the research sample of *juban* could not be identified; those motifs are not included in this section.

Pine: Auspiciously associated with good fortune, dedication, and longevity.

Bamboo: A symbol of the positive Taoist idea of emptiness and is associated with the cultured gentleman.

Wisteria: Associated with the Wisteria Maiden, a subject of doll-making in Japan, as well as of the Fujiwara family, a prominent family of upper class Nara and Heian periods.

Maple leaf: An important symbol of the autumn season.

Peony: Symbolized the spring season, high honor, and good fortune.

Karahana: A mythical flower of Chinese origin that has remained a part of the Japanese design repertoire for many centuries.

Camellia: Closely related to the Japanese tea ceremony and a symbol of the months of November and December.

Vines: Symbolize continuity in both human relationships and in general.

Grape leaves: No symbolic meaning in Japan, but is frequently used as a decorative motif.

Bats: Symbolizes good fortune. The ideograph for “bat” is a homophone for “luck.”

Additionally, Taoists equated bats with longevity.

Incense-related motifs: Incense appreciation was a fashionable cultural pursuit during the Heian and Edo periods. The popularity of the formal incense ceremony has since waned, but incense, when paired with butterflies, is associated with wedding ceremonies.

Wheeled carts: Ox-drawn carts were used by the imperial household as well as by aristocrats during the Heian period. When pictured with a straw hat, the cart symbolizes a poetess of the Nara-period, suggesting an aura both sadness and elegance.

Crescents: As a representation of the moon, the crescent symbolizes the passing of time. The crescent moon was also thought to possess protective energies and was sometimes equated with the warrior’s bow.

Commas: An auspicious symbol derived from religious thought. Commas are also used on homes as protection from thunder and lightning.

Arrows: Thought to eliminate evil spirits, thus bringing good fortune.