

FUKUSHIMA, Masako

*A Study of the Jinbaori with Trefoil Hollyhock Crests on White and Purple Plain*

*Silk in the Tokyo National Museum*

Fukushima Masako's monograph on the *Jinbaori with Trefoil Hollyhock Crests on White and Purple Plain Silk in the Tokyo National Museum* attempts to reposition the *Jinbaori*, currently thought to be a product of the Edo period during the 17th century, to the first half of the Momoyama period, namely the latter half of the 16th century.

Today the right half of this *jinbaori* is lost, but it has *tsujigahana*-dyed trefoil hollyhock crests and has been handed down with an accompanying wrapping paper that is inscribed in ink, "Tokugawa Ieyasu yori Maejima Yuutoku ga hairyô shita" [Maejima Yuutoku received [this *jinbaori*] from Tokugawa Ieyasu]. And yet there are neither records indicating the date when this gift occurred nor the process by which it was received, and thus details of the work's provenance were unclear.

This article is the first to trace the *jinbaori*'s provenance, through Fukushima's careful investigations, which included visits to the descendants of the original owner, the Maejima family of the former Takada clan. Her investigations revealed that immediately after the Honnôji Incident of 1582, during the so-called Iga Crossing when the escaping Tokugawa Ieyasu sought to return to his own domain of Mikawa from Sakai, the Maejima Yuutoku whose name appears in the inscription, was a Ieyasu vassal who carried Ieyasu on his back to aid the mountain crossing. In thanks for this effort,

Ieyasu presented this *jinbaori* to Yuutoku, and it has since been handed down through generations of the Maejima family.

The investigation of the *jinbaori* itself was conducted both in terms of its physical construct and its decoration.

In terms of physical construct, Fukushima focused on the extensive use of buttons and the tape-shaped edging, identifying this type of Western-garment finishing as part of the Momoyama period tastes when garments in Japan were influenced by Namban garments. Further, given that the directions of the trefoil hollyhock crests on the body front and front of the sleeve are not consistent, and her identification of the original sleeve cap on the front of the present-format sleeve, Fukushima clarified that the current *jinbaori* garment format is a reworking of the original garment, and surmises that the garment was originally made as a *kosode* kimono. Regarding the period when this reconfiguring took place, she posits that judging from the shape of the *jinbaori* and other factors, this re-working took place during the Momoyama period, before the garment was received by Maejima.

Regarding the designs on the garment, using the placement of the trefoil hollyhock crests and how they were expressed as indicators, Fukushima investigated the relative position of the garment within the garments owned and used by Tokugawa Ieyasu. In other words, through a comparison with the six *haori* and *dôfuku* and eight *kosode* that all bear the trefoil hollyhock crest within the group of garments owned and used by Ieyasu, she demonstrates that ??the crests?? on this work are of the earliest period type. Regarding the placement of the trefoil hollyhock crests in particular, and keeping in mind the formation of the so-called five crests or standardization of the positioning of family crests on garments, it can be noted that her inclusion of the

questions of the establishment of the pre-modern era military class garment types within the scope of her investigation of the historical positioning of this garment within the garments owned and used by Ieyasu is richly suggestive.

This article composed of a thorough examination of documentary evidence and careful observation of the work itself is the standard best practice of art historical research, and its reasoning is extremely persuasive. The highly praiseworthy results of this investigation, the positioning of the garment during the early Momoyama period, prior to 1582 (Tenshō 10), not only adds a benchmark *tsujigahana* work to the history of Momoyama period textiles, it also offers a new vantage point regarding the development of garment history in the early pre-modern era. Subjects for further study include further work on the historical documents, such as the quoting of compiled historical documents. But this study is truly a felicitous product that not only elucidates a provenance process that conveys a snapshot of the history of the chaotic times of Japan's Warring States period, it also re-acknowledges the art historical importance of this work.

For these reasons we have awarded the *Bijutsushi* Article Prize to Ms. Fukushima.