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TAMAI, Aya. The Art Historical Status of the *Bugaku Ryōtō Costume Lampas with Peony Arabesque Pattern* owned by Tōyama Memorial Museum: Production Dates of Textile and Costume

When considering the production date for textiles, there are two possibilities: one is the date when the material was produced, and the other is the date when the textile was made into a final product. The *Bugaku Ryōtō Costume Lampas with Peony Arabesque Pattern* owned by Tōyama Memorial Museum is one such piece that raises provocative questions about the relationship between these two production dates. *Ryōtō* is a type of costume used in *Bugaku* performances, and is a large piece of cloth with a hole in the middle for the head. In perfect form, the *ryōtō* featured in this paper appears to have been accompanied by linings and trims, but they are lost; only the outer lampas is present. So far, Yamanobe Tomoyuki, who donated this work to the museum, and Ogasawara Sae have characterized the lampas as an example of a Chinesemade textile with gold thread. In this paper, I identify its *ryōtō* costume features and its position in the history of *Bugaku* costume, an issue which has not been considered before. In addition, I analyze the pattern and weave of the lampas as a material, and propose a possible production date.

First, I will describe the lampas in its context as a *Bugaku* costume. While the present *ryōtō* costume has a round, standing collar, the shape of the neck hole of the lampas is an isosceles triangle, appearing as a V-neck when worn. V-neck *ryōtō* were more common in the medieval period. In order to find out when V-neck *ryōtō* actually fell out of fashion, I conduct a chronological comparison of 10 extant costumes and *Bugaku* illustrations from the twelfth century to the seventeenth century. This comparison reveals that in the second quarter of the sixteenth century, the V-neck *ryōtō* disappeared, and those with standing round collars became mainstream. The *ryōtō* on which I focus thus could have been fabricated before the sixteenth century.

Next, I will describe the historical position of the peony arabesque pattern of the lampas. Comparisons with existing silk textiles from the Southern Song Dynasty (mid-thirteenth century) to the middle of the Ming Dynasty (mid-fifteenth century), reveals similarities with flower arabesques of the mid-fourteenth century in the liveliness of the arabesques and the realism of the flowers. To further substantiate this result, I compared the lampas pattern with flower arabesques found on Chinese blue-and-white porcelain wares. There are clear differences between the *Shisei* (至正) style (mid-fourteenth century) and *Kobu* (洪武) style (late fourteenth century) in the direction of the flowers and the movement of the arabesques. The flower arabesque of the lampas more resembles a *Shisei* style. From the above, I suggest that the production date of the lampas may go back as far as the mid-fourteenth century. In addition, the weave of the lampas also appears to be from the fourteenth century, since it has the same structure as works from at least 1345.

Finally, based on a newly-found document, I discuss the provenance of the lampas. A *ryōtō* thought to have been owned by Koyasan Amano Shrine was published in an auction catalog from 1936; this piece is identical to the lampas under question. Furthermore, the lampas is very similar in form and size to the *ryōtō* recorded as a donation to Amano Shrine in 1378 (owned by Tokyo National Museum). In addition, among the other items auctioned in 1936, other objects made between 1375–79 are included, so it is possible that the lampas under question may have also been donated to Amano Shrine in 1378 as one of a pair of *ryōtō*, the other of which is now owned by Tokyo National Museum.

As described above, the lampas under question is not only a part of a medieval *Bugaku* costume of which few remain, but is also a significant artifact that can be used as a criteria for medieval textile study.

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