



JAPANESE STENCILS
IN THE NÁPRSTEK MUSEUM COLLECTION

Part I.

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The relationship of Japanese woodblock prints to French art of the second half of the nineteenth century was long ago recognized and has been generally accepted¹). Much less known is the role of minor Japanese arts and crafts in the formation of Art Nouveau style. One of these modest but strongly appealing crafts which have become known in Europe since the opening of Japan to the Western world in the sixties of the nineteenth century, are paper stencils for dyeing fabric. The beauty of their finely cut patterns attracted attention of French designers of various decorative arts and conspicuously influenced both subject and form of the European fin-de-siècle design²).

Along with other accessible products of Japanese art the *kata-gami*, brown papers used in dyeing fabric for Japanese warriors' and commoners' dresses, were avidly collected in the vogue of the European Japonisme.

It was also to the end of the 19th century that the large majority of the present-day stencil collection was acquired by the Náprstek Museum. Before dealing with it in detail, it is necessary to say a few words about technique and history of the craft.

Paper and rice, two most important components of the Japanese traditional life, offer also basic materials for *katazome*, a specific Japanese method³) of dyeing fabric using a resist paste

applied through a paper stencil, *katagami*. The paste made from a steamed mixture of rice flour and rice bran is allowed to dry, the fabric is sized by soybean liquid and dye is applied by brush or immersion. The resist paste is then rinsed away and the pattern — in positive or negative — is revealed.

In the past the paper for stencils (*katajigami*) was made by the stencil cutters themselves. It was only at the beginning of the Meiji era (1868—1912) that this phase of *katagami* production has become a specialized craft. Today some 15 *jigami* makers are working at Shirako in the Mie prefecture. *Jigami* is produced by pasting together 2—3 layers of high quality hand-made paper made from pure *kōzo* (*Broussonetia Kazinoki*). The sheets are laminated with the juice of unripe persimmons (*Diospyros Kaki*) called *shibu* and laid so that their fibres cross each other.

There are several techniques of cutting the design using different thickness of paper. The stencils with minute *komon* patterns cut in *kiribori* (awl cutting) technique are made of specially thin paper. In cutting or rather piercing these, sometimes astonishingly fine patterns, the cutter uses a tool the point of which is formed by a tiny semi-cylinder. The tool is held upright and turned with the left hand while the thumb and fingers of the right hand direct the position of the blade. *Kiribori* is a very old technique: it was applied by the cutter who made the stencil used for dyeing one of the oldest surviving relics of *katazome*, a garment allegedly worn by the warrior Uesugi Kenshin (1530—1578) as well as for a coat of the first Tokugawa *shōgun* Ieyasu (1542—1616).

The *tsukibori* or thrust cutting technique is also a very old one. It makes the creation of patterns of different kinds and free forms possible. The cutter works with a tool ending with a point in the shape of a tiny triangle. While his right hand moves the tool up and down, the point of the blade is diverted away from him and controlled by the second finger of the left hand. The cutter uses a wooden desk equipped with a small hole into which the point of the knife penetrates.

In *hikibori* (pull cutting) technique used for cutting stripes the cutter draws the knife towards himself. The *ichimaizuki* or blade-width thrusting, too, is an ancient technique of cutting stencils. There is a small chiselpoint — straight or curved —

fixed to the point of the tool which the cutter thrusts vertically into the paper. He works in the same way when using the more recent *dōgubori* (tool-cutting) technique where the tool is equipped with a metal point in the shape of a miniature motif or its detail: a flower petal, small cross etc.

For reinforcing stencils with stripes or with large cut-out areas a special process called *itoire* is used. In this complicated and trying method a silk mesh is first formed on a wooden frame. Then two provisionally laminated layers of partly-cut stencil are separated and applied on each side of the frame. Finally the threads are cut off. The *itoire* was executed by the wives of the cutters; today only two ladies living in the Ise region master this peculiar craft⁴). In the Taishō era (1912—1926) a new and more simple method called *shabari* has been devised: a fine silk mesh is pasted to one side of the stencil using *urushi*, the natural tree-resin laquer.

The oldest surviving *katagami* only come from the Genroku period (1688—1703), the beginnings of *katazome*, however, must be put to much older past.

Among the most ancient treasures kept in Shōsōin, the imperial depository in the Tōdaiji temple of Nara, of the 8th century A. D., there are textiles dyed by three different reserve techniques (two of them undoubtedly of Chinese origin) but none has a direct bearing on *katazome*. A sort of paper stencil, on the other hand, must have been used for the so-called *fukie*, pictures kept also in Shōsōin the design of which was probably cut out of paper, laid on the ground paper and the pigment sprayed over it. It is not possible to decide whether the patterns of the dresses of commoners and warriors illustrated in picture hand-scrolls (*emakimono*) of the late Heian (784—1185) and Kamakura (1185—1333) periods were painted (*kakie*), stamped by wooden stencils (*surie*) or applied through perforated paper stencils. Paper or metal stencils were definitely used in dyeing certain parts of armour, namely the *fukikaeshi*, the turned-up „wings“ of the helmet, and the *tsuruhashiri*, the front part of the cuirass. The stencil was trampled down into the soft deerskin and pigment applied over it.

The first textiles dyed with the use of rice-paste reserve only come from the close of the Muromachi (1333—1573) and of the

Momoyama periods (1573—1603). These are mostly garments of well-known warriors which are kept and revered in respective temples and sanctuaries. The fine pattern on the above-mentioned *katabira*, an unlined garment with family crests of the famous warrior Uesugi Kenshin, or the three-coloured design on a shirt allegedly worn by Uesugi Kagekatsu (1555—1623) under his armour show high technique and aesthetic level of *katazome* in the 16th century.

Another important document is a picture ascribed to Kanō Yoshinobu (1552—1640) showing a *katazome* workshop where the dyer is applying rice paste on cloth through a stencil while the members of his family are engaged in other stages of the dyeing process. It is one picture of a series dedicated to different professions and the fact that the painter included the dyer's workshop in it shows that *katazome* must have been a popular craft occupying an important position in the textile production of the time.

During the following Edo period (1603—1868) the development of *katazome* was enhanced by higher demand for the small-patterned ramie-cloth used for *kamishimo*, a two-part garment of the samurai class⁵). Small patterns (*komon*) for *kamishimo* were officially given, every nobleman having his „fixed“ motif (*kime-komon*), while the tiny patterns for silk *kosode*, the popular attire of townfolk of both sexes and the precursor of the present-day *kimono*, were free. The larger *chūgata* (literally „middle pattern“ or „middle stencil“) was used for dyeing patterns on cotton *yukata*, an unlined summer and night wear.⁶)

Originally, both types of *katazome* ware were dyed by immersion into dye bath. Later on, in *komon* type the pigment mixed with rice-paste was applied to the fabric by hand while the *chūgata* continued to be immersed. To get a clear, contrasting pattern of *chūgata*, it was necessary to apply the reserve on both sides of the fabric.

Kyōto, the former capital of Japan, has always been an important centre of textile art. No wonder then that *katazome*, too, flourished in this city of long cultural tradition. Here the stencil cutters worked in close connection with dyers. The stencil cutting of Ise region (the present-day Mie prefecture), however, concentrated in Jike and Shiroko, the port of the Suzuka city at Ise bay, developed independently of dyers. The flourishing of this craft

was based neither on natural conditions nor on any cultural tradition. It was due exclusively to the fact that since the beginning of Edo period this region was administered by the Kii branch of the ruling Tokugawa family. Through the influential patronage of this family the stencil-dealers acquired a monopoly position in the land and the word *katagami*, the paper dyeing stencil, became synonymous with *isekata*, the stencil from Ise. During the 19th century the stencil production was transferred from Ise region to Edo, the present Tōkyō, but till now Shiroko and Jike, two quiet villages at Ise bay, remain a live centre of the production of *katagami* and of the paper used for their cutting⁷⁾.

The major part of the stencil collection now kept in the Náprstek Museum, was acquired to the end of the 19th century. Unfortunately, it is today not possible to ascertain when each particular stencil actually came to the Museum. The largest stock has been handed down without accessory numbers but the fact that they are interleaved with sheets of newspaper dated mostly round 1900 gives some clue as to when they were acquired.

Vojta Náprstek, the founder of the Museum, and his wife built up their collections from gifts and by purchases made in Prague and other European cities as well as from travellers who went further afield. The basis of their Japanese collection was formed by Josef Kořenský, a teacher and natural historian who went to Japan when travelling round the globe in 1893—4. Some 10 stencils of the Museum collection certainly came from this source. Surprisingly few stencils (53 pieces) come from the well-known writer of Japan-inspired novels Joe Hloucha, although most of the Museum's Japanese collection was derived from him.

In 1956 the Museum bought 23 stencils from a private collector who got them in Japan. Their uniform style shows that they come from one hand or workshop. Several stencils were also acquired in 1969⁹⁾, some coming from late Meiji and Taishō eras, the remainder being modern. Their interest lies as much in design derived from the Okinawan *bingata* as in the exclusive use of silk gauze for reinforcing the white-ground patterns.

As with other European and American collections the Prague *katagami* collection long remained undescribed. The impulse for its cataloguizing and exhibition⁹⁾ was provided by the publication of the Kyōto National Museum collection in 1968¹⁰⁾ which gives

a starting point for the study of this fascinating subject. In perfect reproductions of facsimile character the Museum published 459 pieces of its collection the majority of which was acquired as gift from the former stencil-cutter, Mr. Inosuke Nishimura, shortly before his death. Although the collection is rather limited as to time and place of production it represents, nevertheless, a large scale of types and great diversity of subjects. Being accompanied by a detailed catalogue the publication provides a useful basis for the classification of stencils¹¹). Besides the data concerning the type of the stencil, subject of the design, technique of carving and dimensions, the catalogue contains notes on subject and technique, and registers all, even undecipherable or distorted signs, individual writing characters as well as whole texts found in stencils which bear on cutters, date of production, and technique applied, etc. Less use can be derived from the book as far as the difficult question of dating is concerned. It seems that only a low rate of the surviving stencils contain a (today often hardly legible) note of the cutter giving the date of completing the work. In addition to a series of written historical documents bearing upon the organization and activities of stencil-cutters of the Shiroko-Jike region of the Suzuka city the appendix of the Kyōto Museum publication contains also a list of 243 dated stencils from three public and one private collections¹²) spanning more than two hundred years. This list gives an idea of subjects of patterns and of the techniques used. Nevertheless, only 25 stencils of this list are reproduced in the book and from these no criteria for dating unclassified material can be derived. Should these be drawn from patterns only, the try would be a very daring one even in case of a larger amount of comparative material. Notwithstanding the fact that the stencils were mostly used for dyeing patterns on textile worn by broad strata of plebeian townfolk and must have corresponded to the live, witty spirit of the contemporary city society, it is only understandable — considering the force of common cultural tradition, intensified by the praxis of transmitting the craft from father to son (own or adopted) — that many patterns were repeated both in subject and in stylization. For that reason the stencils, even if mostly rather late (the majority of surviving specimens both in Japanese and Western collections coming probably from the first half of the 19th century), keep besides several patterns of evidently

modern origin many ancient designs which can be traced up to the beginnings of Japanese art. In any case the documentary value of *katagami* is undisputable especially considering the fact that the textiles dyed by stencils were mostly used for every-day wear and survived only in few specimens or in fragments.

From the variety of subjects and diversity of forms found in patterns of the Náprstek Museum *katagami* collection¹³⁾ several general remarks on the characteristics of *katagami* design can be drawn. A comparison with both quoted Japanese collections (Notes 10 and 11) showed that the Náprstek Museum collection contains all basic types of patterns represented in Japanese collections. Considering the enormous range of Japanese decorative motifs it is only natural that the Náprstek Museum collection lacks certain unique themes. On the other hand, several motifs and their specific renderings not represented in the published Japanese collections can be found here.

The Náprstek Museum *katagami* collection consists of 837 items, of which 95 stencils are of the *komon* type, the remainder being of *chūgata* type.

The first conclusion to be drawn when the collection as a whole is contemplated is a conspicuous variety of both subjects and their forms¹⁴⁾. As the peculiar character of *katagami* design is based on the cutting technique, this variety is primarily derived from the difference in the special characteristic of designs based on the cutting techniques or their combinations. For *komon* stencils, made mostly in *kiribori*, *dōgubori* or *ichimaizuki* techniques, patterns composed of very fine dots or other tiny elements are characteristic. Not less astonishing is the fineness of delicate stripe patterns cut in *hikibori* technique, often combined with other techniques providing complementary motifs. The variety of *chūgata* patterns is almost infinite as the *tsukibori* technique which is largely used here, alone or in combination with other techniques, makes the „drawing“ of highly conventionalized as well as realistic motifs possible. The design stands up from the ground in silhouette, it follows the curves and shading of brush-painting or provides a perfect threedimensional effect of the subject. (Stencils of the last-mentioned type often show European influence and thus can be dated to the Meiji era.) Certain types of patterns have a strong optical appeal standing compari-

son with masterpieces of modern op-art. Individual motifs are dynamic or peculiarly inert: they rotate, whirl, swim, float or hang motionless in the space.

A special subgroup of this kind is formed by patterns imitating other textile techniques, namely the *shibori* or tie-dyeing method, and the *kasuri* which is the Japanese version of Indonesian *ikat*.

The ranging of miniature icicle-shaped formations gives a peculiar blurred effect to another group of patterns. Often including other special elements, as „chains“ or „paving“, they probably come from one family-workshop of cutters. In any case they represent an original kind of design not to be found elsewhere in textile or other craft.

The close similarity of certain patterns, based on the same scheme, e. g. the use of „clouds“ or „rain“ for background, shows that they come from one workshop or at least can be derived from one centre of production.

There are, on the other hand, certain formal devices and aesthetic principles which were very probably shared by stencil-cutters of all times and places. Only some of them can be mentioned here. The designer often works with contrast in presenting one element in several sizes or degrees of conventionalization, in alternating the orientation of the pattern or the projection of one or several motifs in positive and in negative. The dynamic relation between the for- and background, characteristic for Japanese design in general, can often be found in *katagami* patterns, too. From this relation a sense of space is derived, sometimes even stressing the meaning of the design: regular bands of sripes with winding camellia scrolls in foreground can be understood as bamboo-blinds, and swallows catching butterflies behind vertical lines of tiny beads evoke the illusion of a garden seen through a rope curtain.

These two stencils can also stand as an example of two tendencies, very characteristic for Japanese design in general: the contrasting or harmonic juxtaposition of geometric and pictorial motifs, and the omnipresent dread of regularity. (The expression of the last-mentioned and often quoted quality of Japanese design is sometimes very subtle and can be characterized as „regular irregularity“ or „irregular regularity“.)

There are, as a matter of fact, also patterns of purely geometrical character, based on some of the classical Far Eastern prototypes composed of straight or curved lines. In the general composition of the design the diagonal arrangement is mostly preferred to the vertical one. Often favourite motifs drawn from nature, e. g. bamboo stalks or floral tendrils, are used as structural elements of geometrical designs. The realistic as well as symbolic meaning of objects from which geometric motifs were derived or with which they are associated on the base of likeness account for their frequent use also in stencil patterns. The overlapping semi-circles called *seigaiha*, e. g., stand for waves and are often used with plovers to form the popular *nami ni chidori* design. One of the most frequent motifs of this kind is *kikkō*, the hexagonal net resembling tortoise-shell and having the same auspicious meaning as the long-living animal itself. Another symbol of longevity, the pine, is also often substituted by the graphic form of its scaly bark, the *matsukawabishi* lozenge.

Not less frequent than their geometric symbols the numerous bearers of good omen are represented in their full form: the crane, pine, tortoise, plum, bamboo, mallet of the god of riches Daikoku, robe of invisibility etc. etc. Some of the patterns composed of these motifs have a distinct Chinese flavour, often stressed by the use of the "Chinese grass", *karakusa*. It is interesting that exactly these *karakusa* designs, the most frequent of which is that of conventionalized chrysanthemum flowers and *karakusa* scrolls, are often found in folk, country textiles. Even if very close to *katagami* patterns these "*karakusa*" products, as they are actually called, are mostly not based on stencilling but on applying of the resist-paste by free hand.

Still more than in the last-mentioned motifs the exotic Chinese character is pronounced in stencils with representations of dragons, "Chinese lions" (*karashisi*), phoenixes (*hōō*), inscriptions in ancient script or bronze vessels. These all, as well as the *shokkō* designs composed of regularly arranged floral medallions mean the last tolling of the Chinese influence on Japanese textile in the 16th century, transmitted to the folk artistic tradition, fully assimilated and carried further late into the 19th century.

The stencils of conspicuously and intentionally Chinese character, even if assimilated and rendered according to rules of

domestic stylization, form only a smaller part in the treasury of *katazome* design. In the majority of patterns a distinct Japanese spirit is manifested both in choice of themes and in their treatment. As in all other arts and crafts nature is the main source of inspiration for the artist providing subjects as well as principles of their representation.

Even in the strict medium of a stencil serving for reproduction of patterns with given dimensions and character based on and restricted by the technique of cutting, the specific Japanese liking for natural movement, empty space and irregularity can be traced. Objects are scattered on the surface rather than neatly arranged and if a regular geometric scheme is chosen very often natural elements such as bamboo stalks, wistaria flowers or the most popular, auspicious *shōchikubai* triad: plum blossoms, pine and bamboo, are used as its structural components. Natural forms: flowers, leaves, butterflies, even birds are used as medallions for other, mostly again natural motifs, so that peculiar, "nature in nature" formations of a somewhat pleonastic character arise.

The specimens of the familiar fauna and flora of the land are represented in numerous variations, some of them in a very simplified, almost unintelligible version. Flowers and other plants are chosen not only for their beauty but also as symbols of the respective seasons or for famous sceneries where they are generally enjoyed and admired. It is not possible to enumerate all species of plants and animals pierced into the *katagami* paper. A short notice, however, must be made of water which belongs to the most popular motifs in Japanese art in general and in *katazome* patterns in particular. Waves, rain, haze, snow, clouds are often met with, mostly as complementing motif, while the whirlpool is sufficient as an agreeably cooling design for hot summer wear.

Some animals appearing in *katazome* design have auspicious connotations, other are popular for their elegance or other, more intrinsic virtues, serving as illustrations to proverbs, etc.

Human figures can be found in *katagami* design, too, especially in the form of genre characters, suggestive of woodblock sketch-books of the late Edo period.

The profane and plebeian flavour of the *katazome*-dyed fabric is stressed in patterns made by objects of everyday life. It is

particularly in these that the specific wit of the stencil cutter is revealed. The use of more festive articles — lacquer boxes, court game implements, musical instruments or objects connected with annual events — display a nostalgic liking for the domestic classical tradition.

The Japanese design in general and the textile design in particular are more or less akin to *mon*, the specific unit of Japanese heraldry. No wonder then that even *katagami* patterns often quote these perfect graphic symbols or at least use conventionalized forms derived from them.

The Chinese ideographic script, beautiful in itself, provides another source of inspiration for the cutter and is often used in one or several of its conventionalizations. Individual characters, too, may form a part of a puzzle hidden in the design.

More directly than in these and similar sophisticated "literary" designs, where, e. g. whole sentences can be concealed, the wit of the stencil-cutter can be enjoyed in patterns where more optic or plastic means are applied. Other spiritual qualities of the craftsman are often in play, too: the perfect mastery of the craft enables him to display not only his clever inventiveness but also the inborn sense of poetry and a peculiar tenderness in treating the chosen subject. Even here, however, for full appreciation of the idea of the design a certain grade of intellectual understanding is required.

Notes

- 1) Cf. G. P. Weisberg et al.: Japonisme. Japanese Influence on French Art, 1854—1910. Kent, Ohio, 1975.
- 2) T. Yamanobe (Some, Nihon no bijutsu 7/66, p. 117) states the influence of Art Nouveau style on Japanese textile, esp. on *yūzen* patterns of the end of the 19th century.
- 3) A. Itō (Mingei annai, p. 98) suggests the relation of *katazome* to an analogous Chinese dyeing method originated in the Yang Zi-jiang region some four hundred years ago. T. Yamanobe (Dyeing through the Ages, in: Japan Quarterly XIII (2, 207-13, 1966), however, takes an independent evolution of *katazome* on Japanese soil for granted.
- 4) For a detailed description of *itoire* see interview with the "living cultural property", Mrs. Mie Shironokuchi, in Nihon no kimono, Komon, Tokyo 1976, pp. 77-78.
- 5) *Kamishimo* has been preserved as a historical costume. Today it can be seen on stage and festivals only.
- 6) Stencils were and are still used in dyeing of family crests on kimono for formal occasions, of patterns on towels and in substituting or completing of other dyeing techniques: the *kasuri*, *shibori* and *yūzen*.
- 7) According to N. Sugihara (Nihon no kimono, Komon, 1976, pp. 60-61) there are still more than 400 stencil-cutters working at Shiroko and Jike.
- 8) They were presented by two dyers-artists, Mrs. Kimiko Matsui, Tōkyō, and Mr. Kichisaburō Kuriyama, Kyōto.
- 9) In 1976-77 some 100 stencils of the Náprstek Museum collection were exhibited in Prague. An illustrated guide (Kouzlo katagami, text by L. Boháčková) was published on this occasion.
The catalogue Katagami, Japanese Stencils in the Collection of the Cooper-Hewitt Museum, published by the Smithsonian Institution's National Museum of Design in 1979 (text by E. Evans Dee), contains 31 stencils.
- 10) Some no katagami, Kyōto 1968, with an introductory study by Nobuhiko Sugihara and catalogue by the same author and T. Kirihata.
- 11) The superb three-volume work Isekata, compiled by Shūken Ogura and published by Senshoku bunka kenkyūkai in Kyōto 1964, provides a great amount material but without any text.
- 12) Collections of the Municipal Institute for Education, Suzuka City, of the Institute of Cultural Properties, of the Kyōto National Museum and the collection of Mr. Yutaka Nakamura.

- 13) From the documentary point-of-view there are some gaps in the collection: it lacks, e. g., any pair of the type of mutually complementing stencils either of the *komon* or of the *chūgata* type. Only several specimens can be considered one of such a pair.
- 14) Several of the following notes on aesthetics and iconography of *katagami* will only be illustrated in Parts II, III and IV of the catalogue to be published in the following numbers of the Annals of the NpM.
- 15) The word *komon* had apparently two meanings in Japanese (Textile Designs of Japan, II, p. 34): a) fabric with small patterns (to be distinguished from *ōgara* and *chūgara*) and b) *katagami* with minute pattern (to be distinguished from *chūgata*). Today the word is more generally used in the first sense the dimensions of the patterns varying conspicuously. Considering this practice and encouraged by certain discrepancies found in Japanese authorities I took the liberty of including several stencils with somewhat larger patterns in Part I of the catalogue in view of their general character issuing from the *kiribori* technique.

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CATALOGUE

Part I *Komon*¹⁵⁾ Patterns

Note: The dimension in brackets indicates the width of the perforated area of the stencil.

I Irregular Patterns

a) Clusters of motifs (loosely dispersed or overlapping each other)

- 1 *Komon* stencil
Leaves of *futaba-aoi* or wild ginger
(*Asarum caulescens*)
Technique: *kiribori*
21,2 × 43,4 cm (14,6 cm)
Inv. No. A 10.233

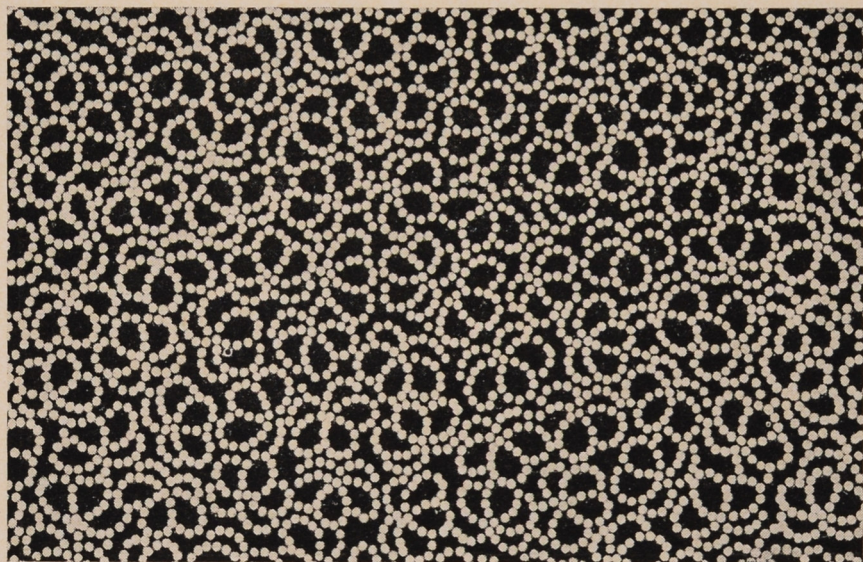
Repaired by sewing with silk thread





- 2 *Komon* stencil
Leaves
Technique: *kiribori*
24,4 × 43,6 cm (15,2 cm)
Inv. No. A 10.229

- 3 *Komon* stencil
Ivy (*tsuta*) leaves
Technique: *kiribori*
23 × 41,7 cm (14,8 cm)
Inv. No. A 10.198
Repaired by sewing





- 4 *Komon stencil*
Hydrangea macrophylla (*ajisai*)
Technique: *kiribori*
24,2 × 43,6 cm (16 cm)
Inv. No. A 10.310

- 5 *Komon stencil*
Flowers composed of arrow-heads and
"lion's fur" (*shishinoge*) motifs
Technique: *kiribori, dōgubori*
24,9 × 44,1 cm (15,1 cm)
Inv. No. A 10.034

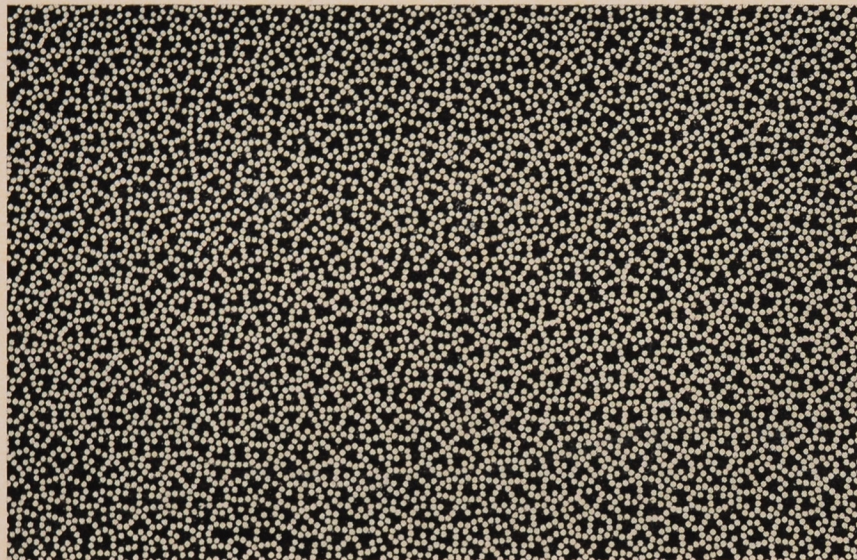




- 6 *Komon* stencil
Mandarin oranges (*tachibana*)
Technique: *kiribori*
23,5 × 42 cm
Inv. No. A 10.190

- 7 *Komon* stencil
Chrysanthemum flowers and butterflies
Technique: *kiribori*, *dōgubori*
24,5 × 44,2 cm (14,8 cm)
Inv. No. A 10.194





- 8 *Komon* stencil
Leaves
Technique: *kiribori*
24,5 × 43,5 cm (15,5 cm)
Inv. No. A 10.195
Perforated "sa" syllable (?) in *katakana*.
Inscription "Seigen" ("Imoto") in ink.
Repaired by sewing.

- 9 *Komon* stencil
Wooping sparrows (*fukura-suzume*)
Technique: *kiribori*
24,4 × 44,2 cm (15,7 cm)
Inv. No. A 10.059

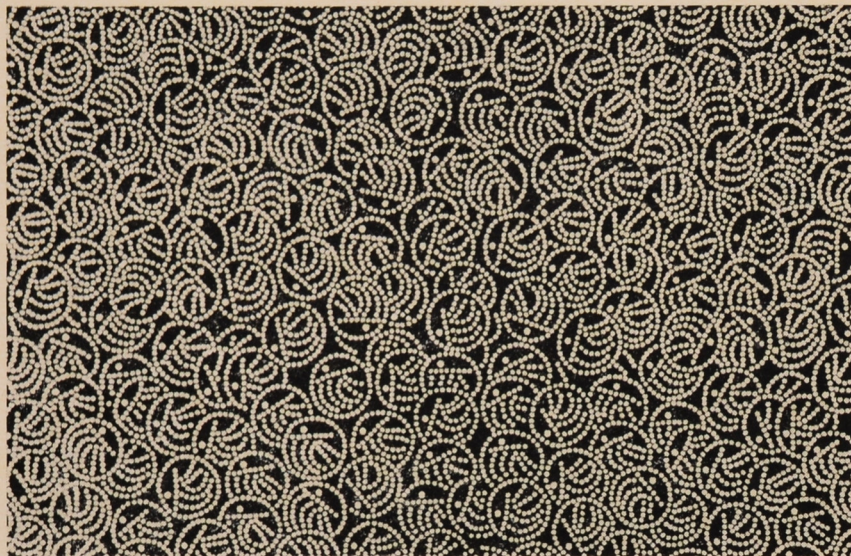




- 10 *Komon* stencil
Folding fans (*ōgi*), fox masks, guns
Technique: *kiribori*
25,5 × 44 cm (15 cm)
Inv. No. A 10.044

- 11 *Komon* stencil
Origami?
Technique: *kiribori*
24 × 44 cm (14,8 cm)
Inv. No. A 10.191
Repaired by sewing





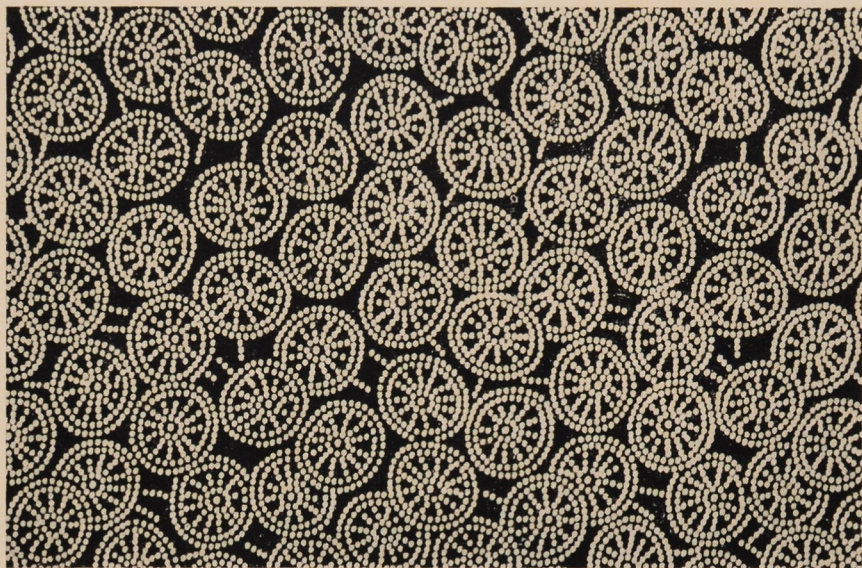
- 12 *Komon* stencil
 Boat sails roundels (*marumon*)
 Technique: *kiribori*
 24,4 × 42,2 cm (14,7 cm)
 Inv. No. A 10.215

In the upper right margin perforated marks indicating (?) the grade of fineness of the pattern (Cf. Some no katagami, Pl. 48, 49).

- 13 *Komon* stencil
 Warriors' helmets (*kabuto*) and hats (*jingasa*)
 Technique: *kiribori*
 24,2 × 42 cm (14,4 cm)
 Inv. No. A 10.248

Inscription "Seigen" ("Imoto") in ink (see Nos. 8, 32).





- 14 *Komon* stencil
Open umbrellas (*janome*)
Technique: *kiribori*
24,6 × 41,4 cm (14,3 cm)
Inv. No. A 10.242

- 15 *Komon* stencil
Closed umbrellas (*janome*)
Technique: *kiribori*, *dōgubori*
23,6 × 41,3 cm (14,8 cm)
Inv. No. A 10.238

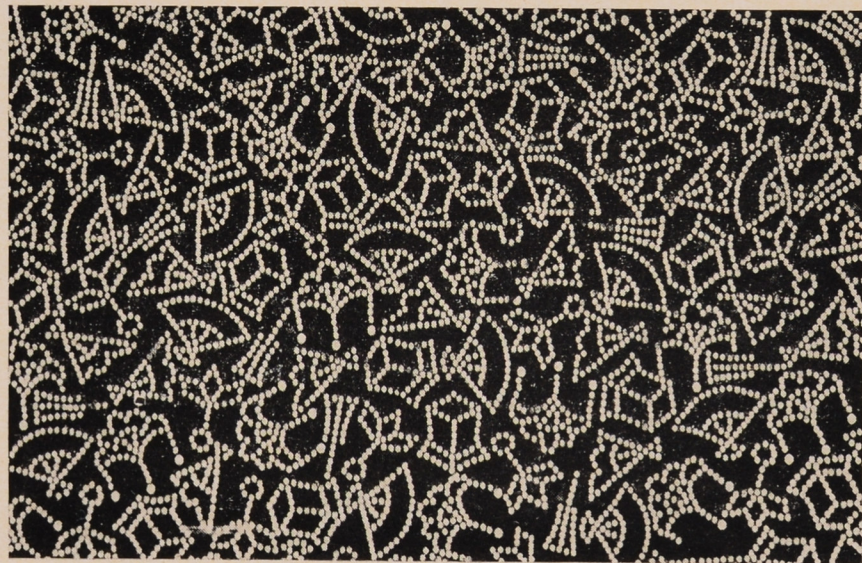


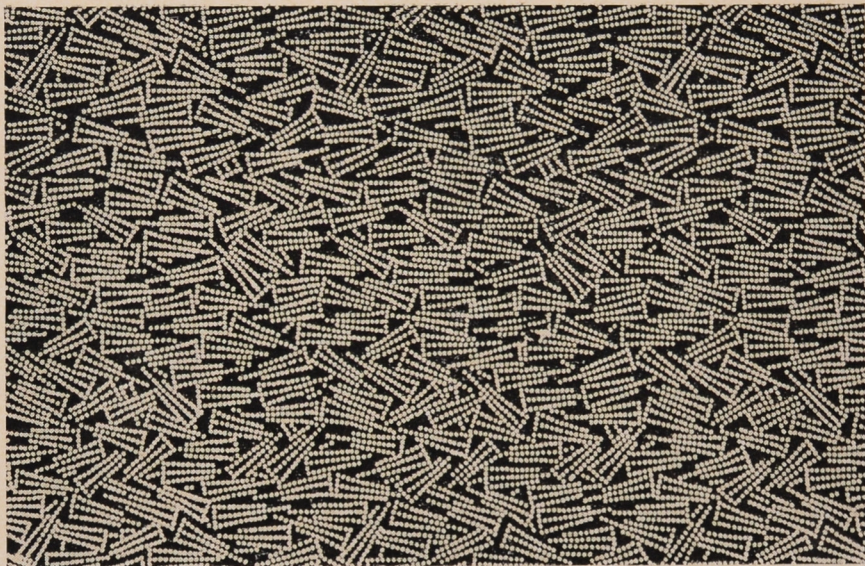


- 16 *Komon* stencil
Fan papers (*ōgi-men*)
Technique: *kiribori*
24,2 × 43,5 cm (16 cm)
Inv. No. A 10.290

In the upper right margin perforated mark indicating (?) the grade of fineness of the pattern (see Nos. 12, 22).

- 17 *Komon* stencil
Game implements: fans and stools for *tōsen* and feathered balls for *hanetsuki*
Technique: *kiribori*
24,2 × 44,2 cm (15,3 cm)
Inv. No. A 10.139





- 18 *Komon* stencil
Closed fans (*ōgi*)
Technique: *kiribori*
22,2 × 40,7 cm (13,4 cm)
Inv. No. A 10.231

- 19 *Komon* stencil
European umbrellas and *sakura* blossoms
Technique: *dōgubori*, *tsukibori*
30,8 × 39,6 cm (20,5 cm)
Inv. No. 35.519

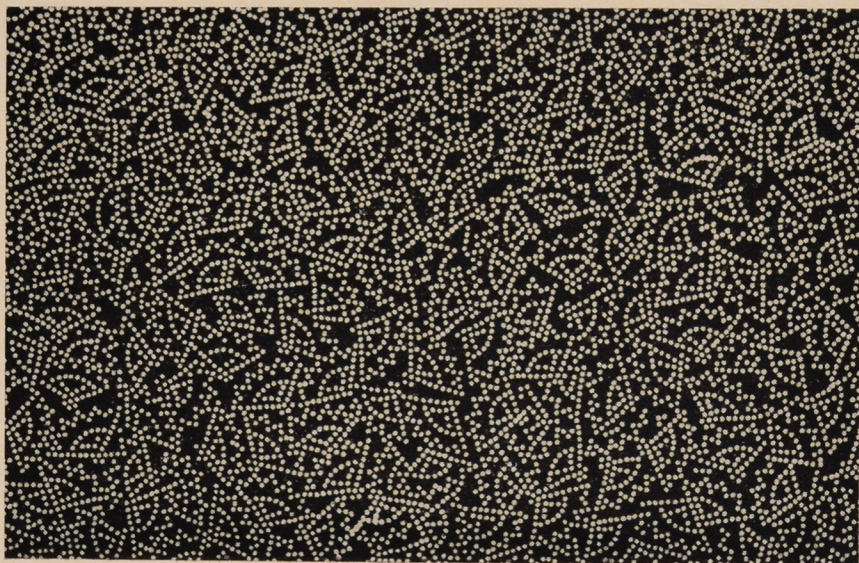
Former J. Hloucha collection.
Old document used for *jigami*.

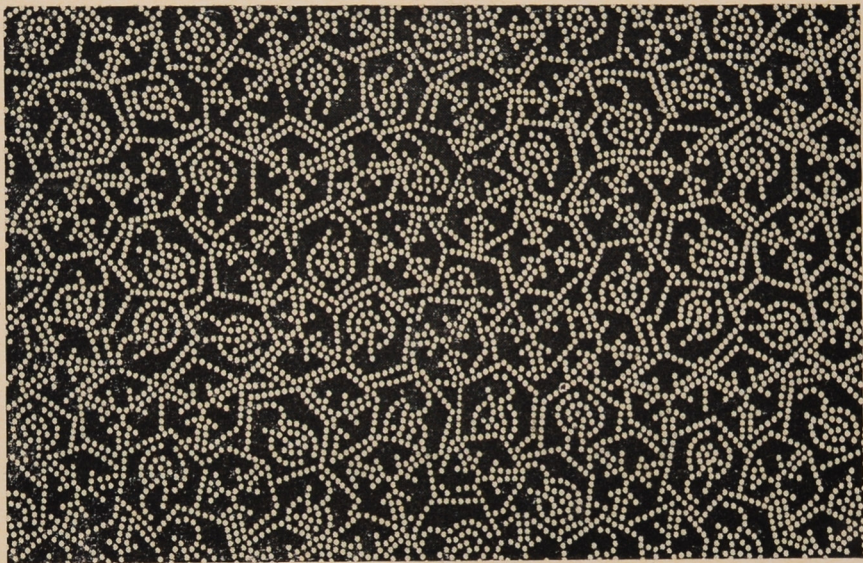




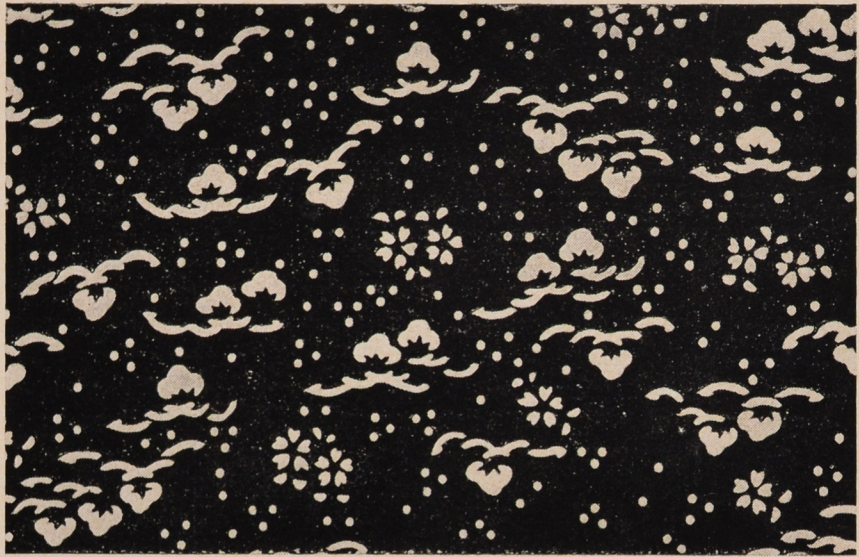
- 20 *Komon* stencil
Noshi (paper stripes bundles, marks of
good-will gifts)
Technique: *kiribori*, *dōgubori*
23,2 × 41,5 cm (14,7 cm)
Inv. No. A 10.189
Repaired by sewing

- 21 *Komon* stencil
Folding fans (*ōgi*)
Technique: *kiribori*
24,5 × 42,3 cm
Inv. No. A 10.196
Repaired by sewing





- 22 *Komon* stencil
Overlapping tortoise-shell hexagons
(*kikkō*) enclosing cranes
Technique: *kiribori*
24,2 × 44 cm (15 cm)
Inv. No. A 10.596
- Perforated mark indicating (?)
the grade of fineness of the pattern
(see Nos. 12, 16)



b) Patterns similar to a), with irregular groups of dots on the background

23 *Komon* stencil

Pine and cherry blossoms

Technique: *kiribori*, *dōgubori*, *tsukibori*

30,3 × 46,5 cm (17,1 cm)

Inv. No. A 10.772

Former K. Matsui collection, cca 1900.

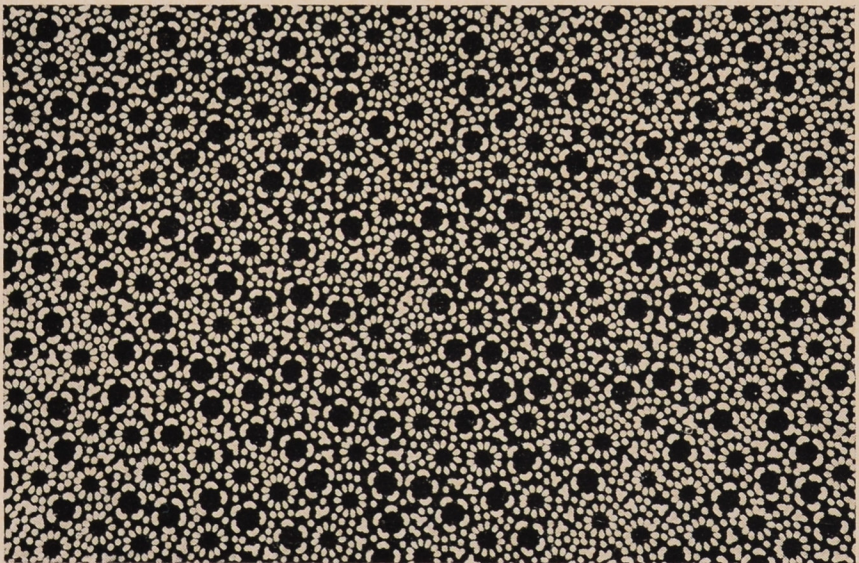
24 *Komon* stencil

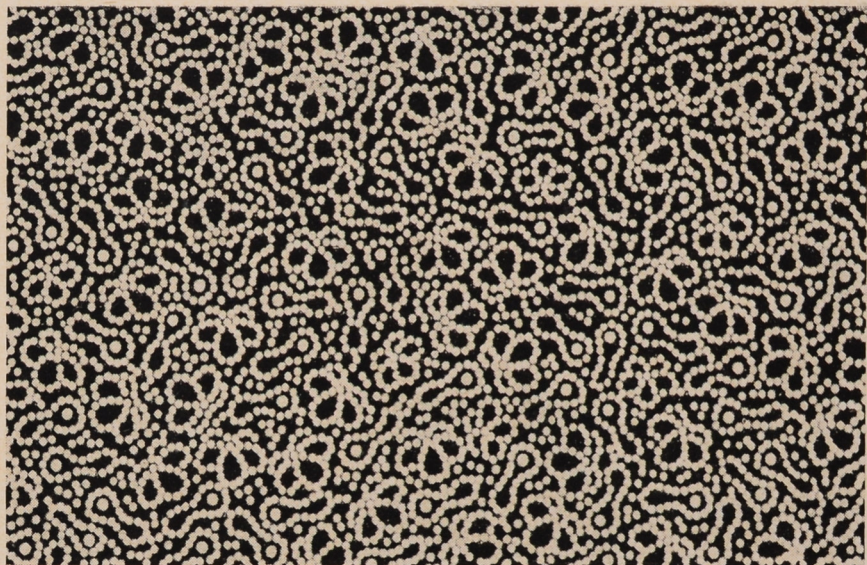
Chrysanthemum flowers and plum blossoms

Technique: *kiribori*, *dōgubori*

24,5 × 43,4 cm (15,1 cm)

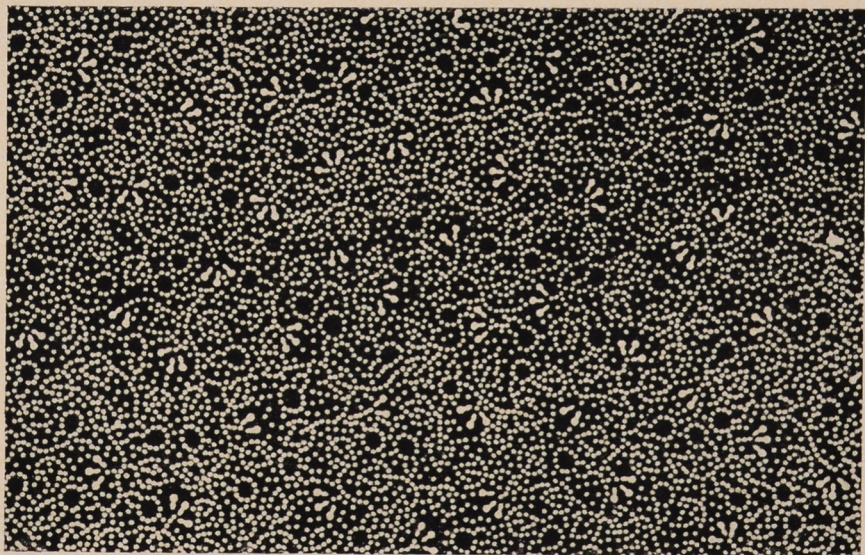
Inv. No. A 10.227





- 25 *Komon* stencil
Gourd (*hyōtan*)
Technique: *kiribori*
24,3 × 42,5 cm [14,8 cm]
Inv. No. A 10.199
Repaired by sewing with silk thread

- 26 *Komon* stencil
Gourd (*hyōtan*) in two dimensions
Technique: *kiribori*, *dōgubori*
23,8 × 44,2 cm [15,3 cm]
Inv. No. A 10.597
Black seal "chū" ("naka").





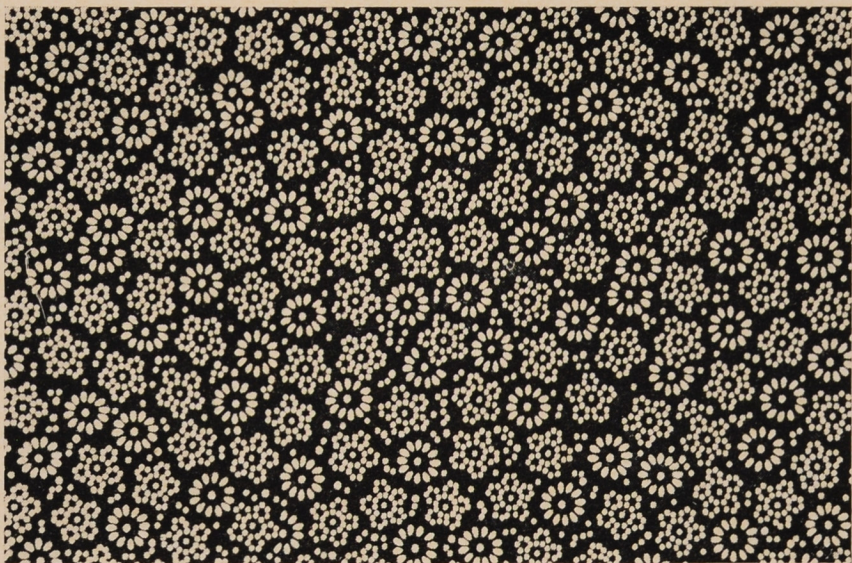
- 27 *Komon* stencil
Gourds and flowers?
Technique: *kiribori, dōgubori*
24,4 × 40,3 cm [14 cm]
Inv. No. A 10.183
Repaired by sewing
- 28 *Komon* stencil
Chrysanthemum flowers in irregular
roundels
Technique: *kiribori, dōgubori*
25 × 42 cm [14,3 cm]
Inv. No. A 10.135
Perforated mark indicating
the grade of fineness of the pattern [see Nos. 12, 16, 22].





- 29 *Komon* stencil
Pine sprouts (*wakamatsu*) with roots
and *noshi* papers
Technique: *kiribori*, *dōgubori*
24,5 × 43,9 cm (15,5 cm)
Inv. No. A 10.214
Perforated "sa" syllable (?) [see No. 8].

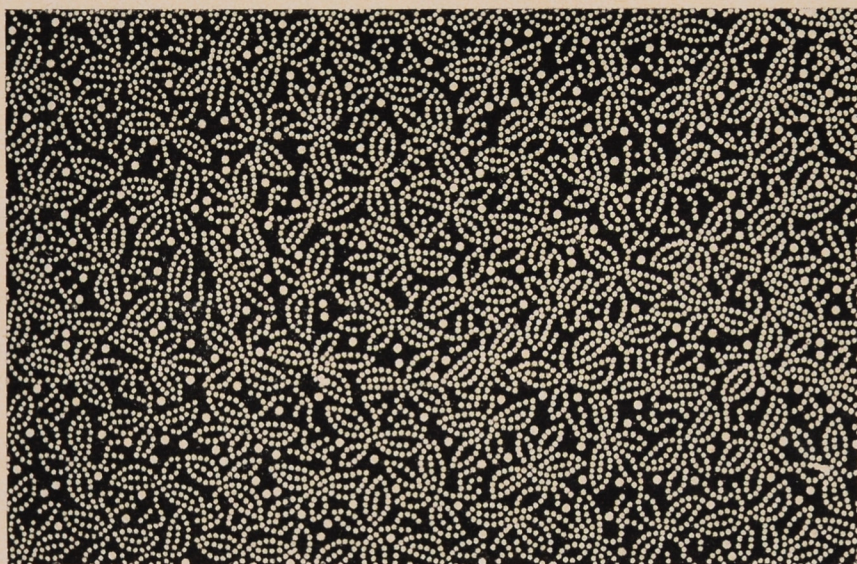
- 30 *Komon* stencil
Chrysanthemum flowers and plum blossoms
Technique: *kiribori*, *dōgubori*
24,7 × 43,5 cm (14,5 cm)
Inv. No. A 10.216
Perforated "sa" syllable (?), black seal
"Shiroko...", character "gen", other illegible.





- 31 *Komon* stencil
Noshi bundles
Technique: *kiribori*, *dōgubori*
24,5 × 41,4 cm (14 cm)
Inv. No. A 10.118
Three characters written in ink: ...“gen”...

- 32 *Komon* stencil
Leaves
Technique: *kiribori*
25 × 42,3 cm (14,5 cm)
Inv. No. A 10.188
Inscription “Seigen” (“Imoto”) in ink
[see Nos. 8, 13].





- 33 *Komon* stencil
Chrysanthemum flowers in two dimensions, in positive and negative projection (*kiku-zukushi*)
Technique: *kiribori*, *dōgubori*
23,7 × 41,7 cm (14,7 cm)
Inv. No. A 10.243
Repaired by sewing with silk thread



c) Flowers and *karakusa* tendrils

34 *Komon* stencil

Karakusa, fern, cherry blossoms,
chrysanthemum flowers

Technique: *kiribori*, *dōgubori*

24,3 × 44,2 cm (13,6 cm)

Inv. No. A 10.150

Illegible inscription in ink.

35 *Komon* stencil

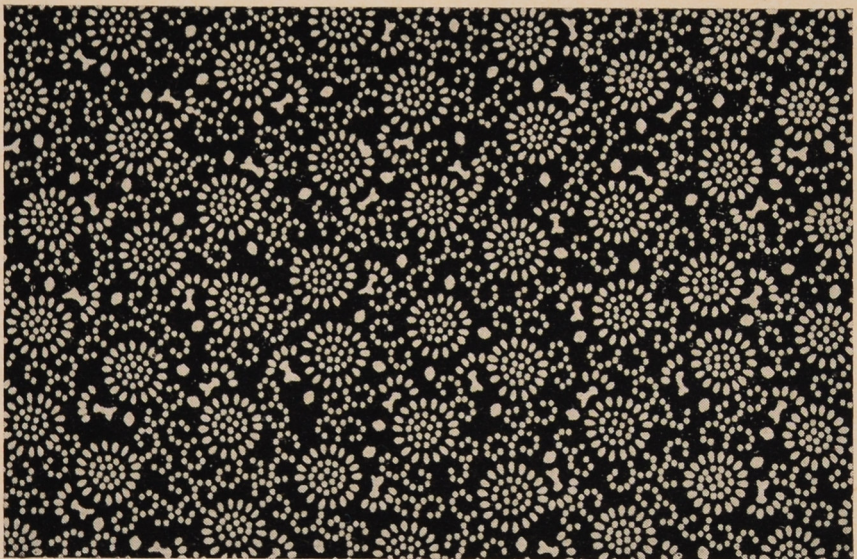
Chrysanthemum flowers and *karakusa*

Technique: *kiribori*, *dōgubori*

22,8 × 41,8 cm (13,8 cm)

Inv. No. A 10.197

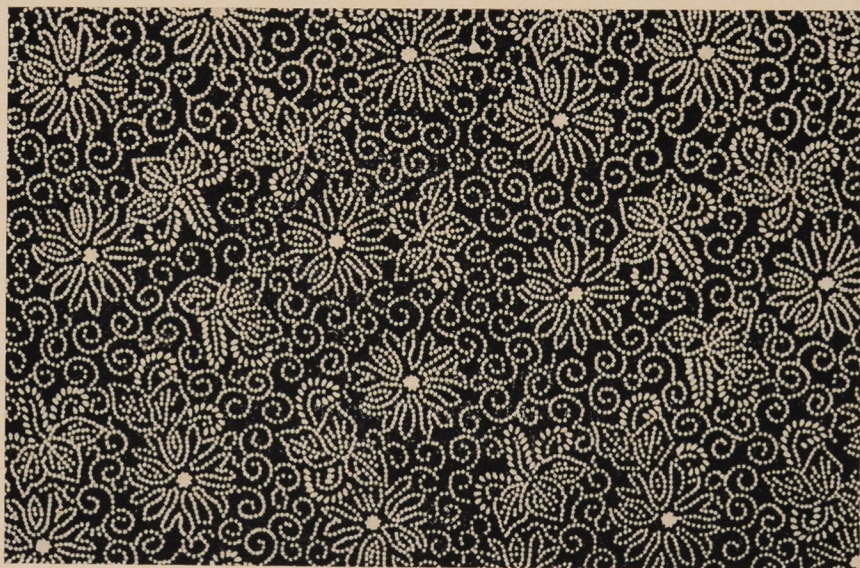
Repaired by sewing





- 36 *Komon* stencil
Chrysanthemum flowers, *karakusa*
Technique: *kiribori*, *dōgubori*
24,1 × 41,2 cm [14 cm]
Inv. No. A 10.232

- 37 *Komon* stencil (extraordinarily fine)
Kiri [Paulownia imperialis], *karakusa*
Technique: *kiribori*, *dōgubori*
24 × 43 cm [15 cm]
Inv. No. A 10.060

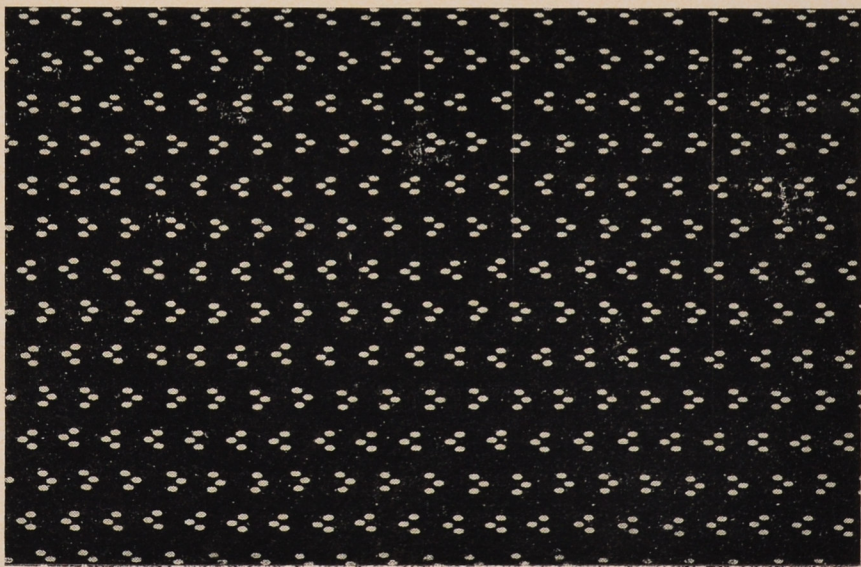


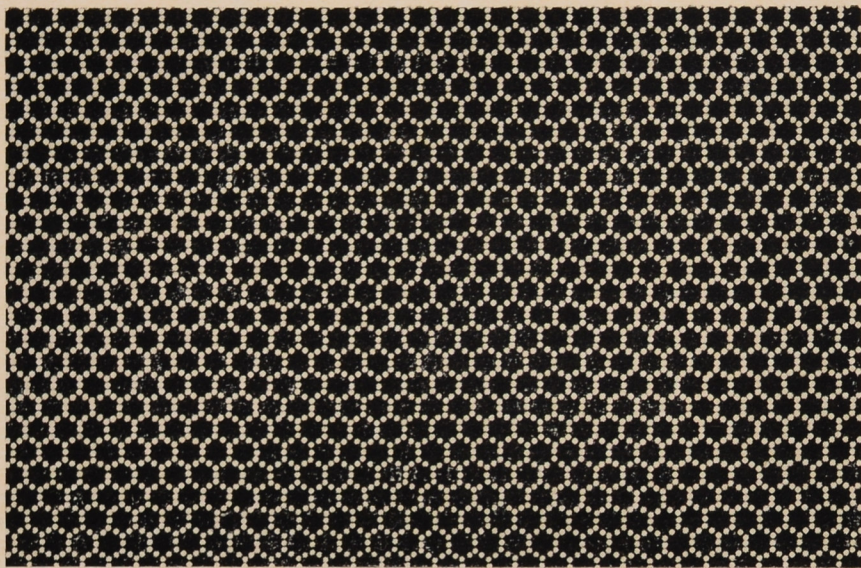


38 *Komon* stencil
Chrysanthemum flowers, *karakusa*
Technique: *kiribori*, *dōgubori*
23,4 × 39,3 cm (12,5 cm)
Inv. No. A 10.062

II Geometric Patterns

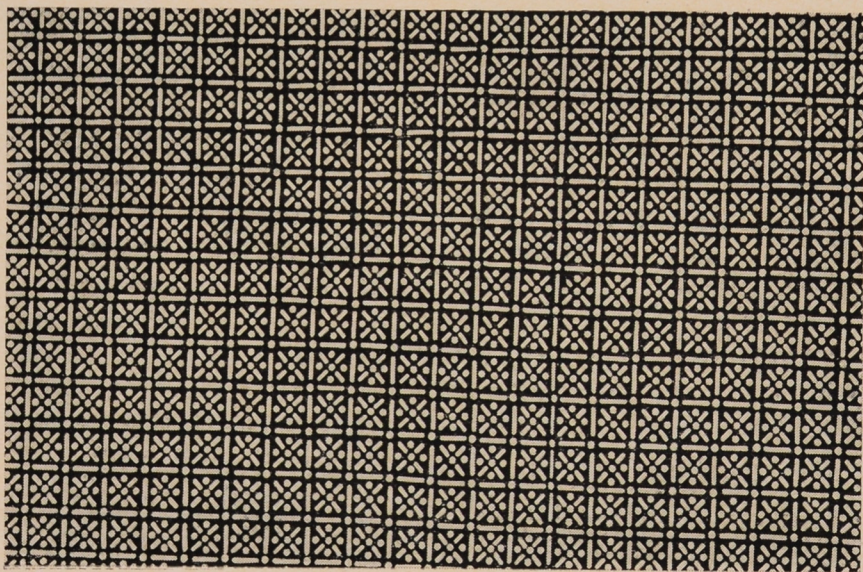
- 39 *Komon* stencil
Lines composed of alternately oriented
groups of three dots
Technique: *kiribori*
30,1 × 47,3 cm (16,8 cm)
Inv. No. A 10.771
Former collection of K. Matsui

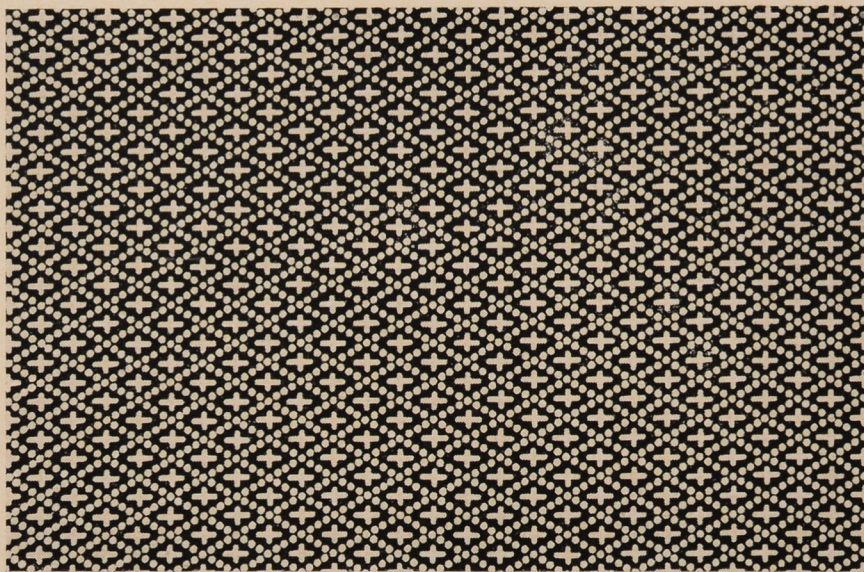




- 40 *Komon* stencil
Kikkō [tortoise-shell hexagons]
Technique: *kiribori*
31,1 × 48 cm [18,3 cm]
Inv. No. A 10.770
Former collection of K. Matsui

- 41 *Komon* stencil
Lattice (*kōshi*) enclosing conventionali-
zed flowers
Technique: *kiribori*, *ichimaizuki*
24,5 × 43,1 cm [15 cm]
Inv. No. A 10.228

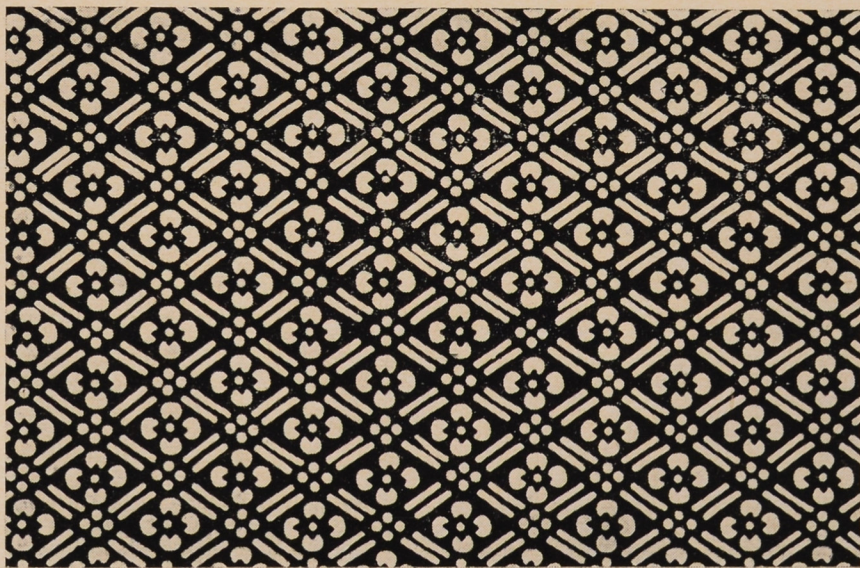




- 42 *Komon* stencil
 Diagonal diaper (*tasuki*) enclosing small crosses
 Technique: *kiribori*, *ichimaizuki*
 24,5 × 43,5 cm (16,1 cm)
 Inv. No. A 10.249

- 43 *Komon* stencil
 Diagonal diaper of double lines (*tasuki*)
 enclosing conventionalized flowers
 (*karahana*) and four-point "flowers" at crossings
 Technique: *kiribori*, *dōgubori*, *ichimaizuki*
 24,6 × 40,3 cm (12,8 cm)
 Inv. No. A 10.152

Seal "Shiroko, Ise province, Ōtoshi",
 smaller seal "...den" (see No. 70).

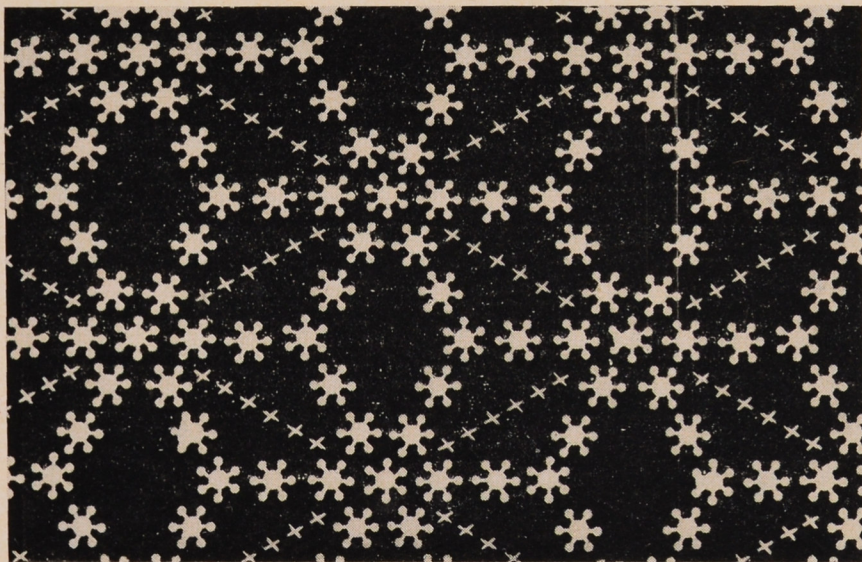


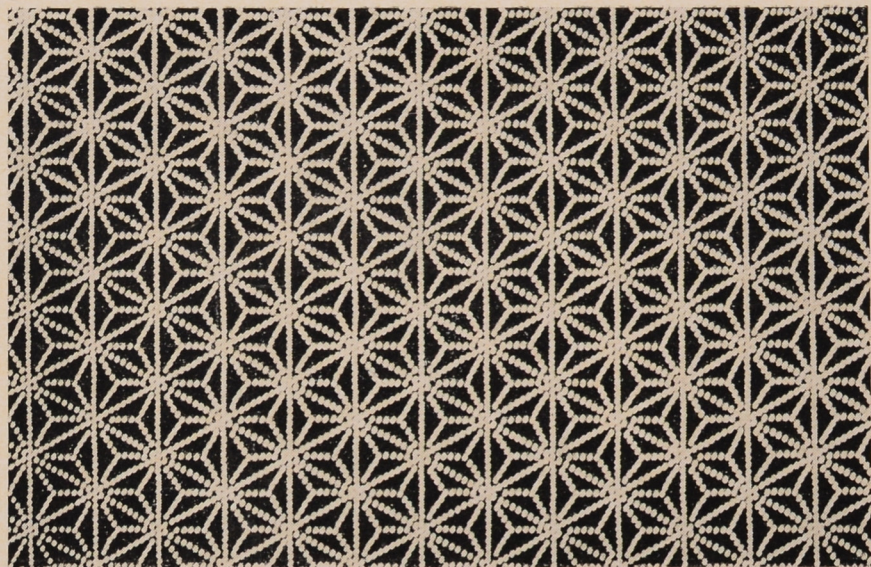


- 44 *Komon* stencil
Shokkō pattern with conventionalized
 chrysanthemum flowers
 Technique: *kiribori*
 19 × 38,5 cm (14,5 cm)
 Inv. No. A 10.022

- 45 *Komon* stencil
Asanoha [hemp-leaf] design composed
 of small snow-crystals, diagonal diaper
 of small crosses
 Technique: *dōgubori*, *ichimaizuki* ?
 29,3 × 40,9 cm (18,4 cm)
 Inv. No. A 10.079

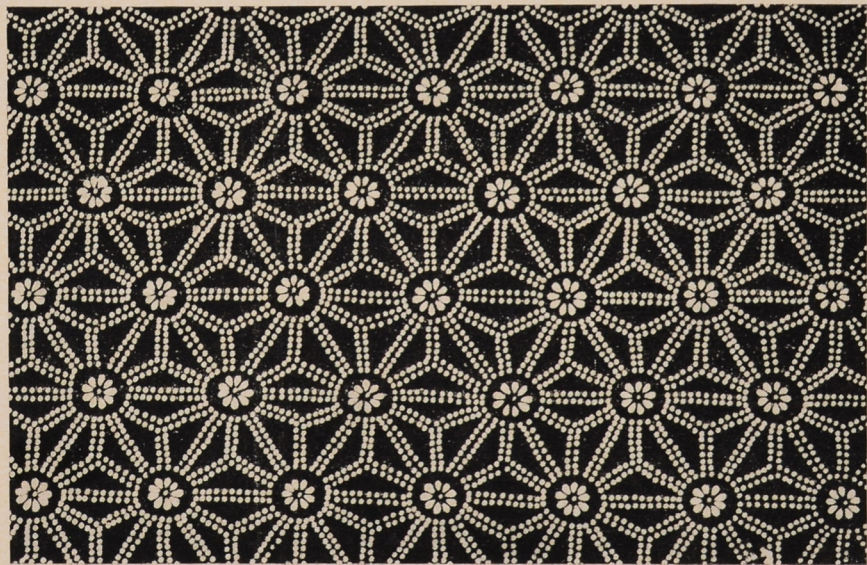
Two "ka" *katakana* syllables in ink.





- 46 *Komon* stencil
Asanoha [conventionalized hemp-leaf]
design
Technique: *kiribori*
26,1 × 39,2 cm [18,7 cm]
Inv. No. A 10.459
Illegible seal

- 47 *Komon* stencil
Asanoha pattern, small chrysanthemum
flowers
Technique: *kiribori*, *dōgubori*
23,2 × 40,3 cm [14,2 cm]
Inv. No. A 10.282

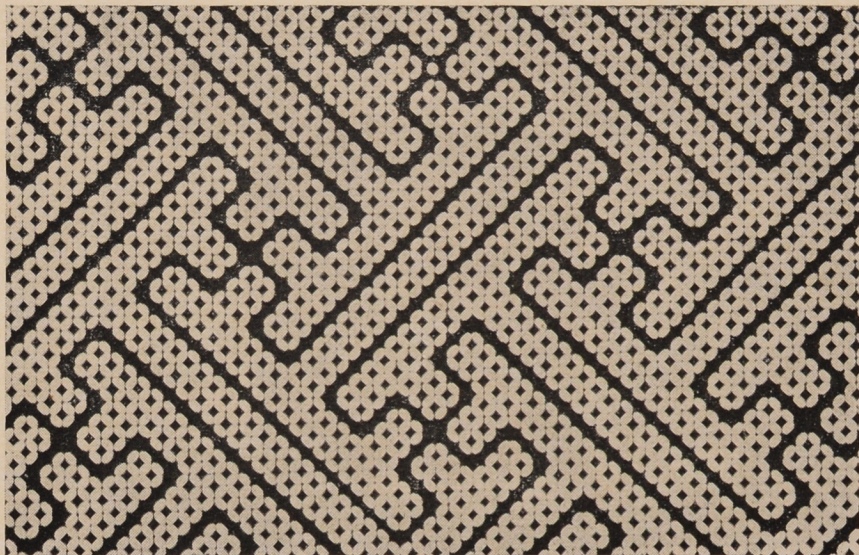




- 48 *Komon* stencil
Diagonal diaper, chrysanthemum flowers
enclosed and at crossings
Technique: *kiribori*, *dōgubori*
23,5 × 40,7 cm [13,5 cm]
Inv. No. A 10.205
Illegible seal

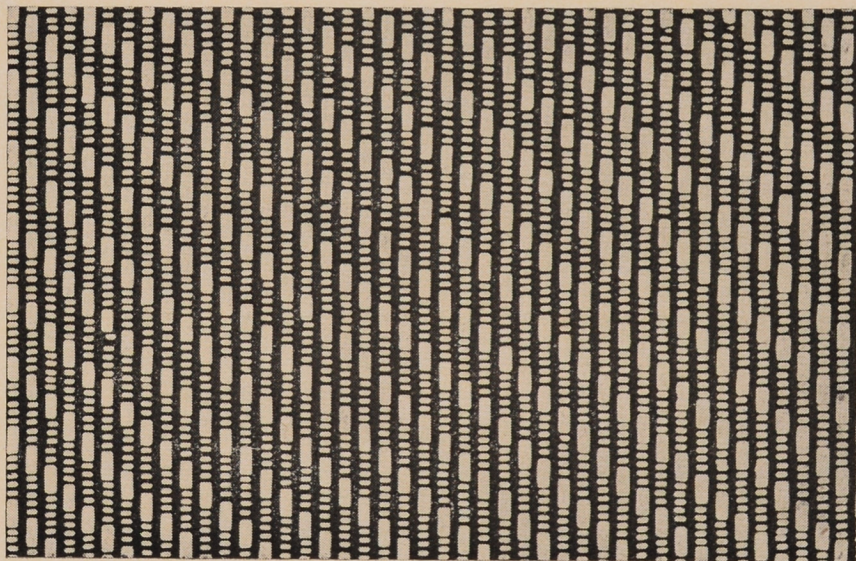
- 49 *Komon* stencil
Swastika fret
(*manji-tsunagi*)
Technique: *kiribori*
22,3 × 43,4 cm [15 cm]
Inv. No. A 10.217

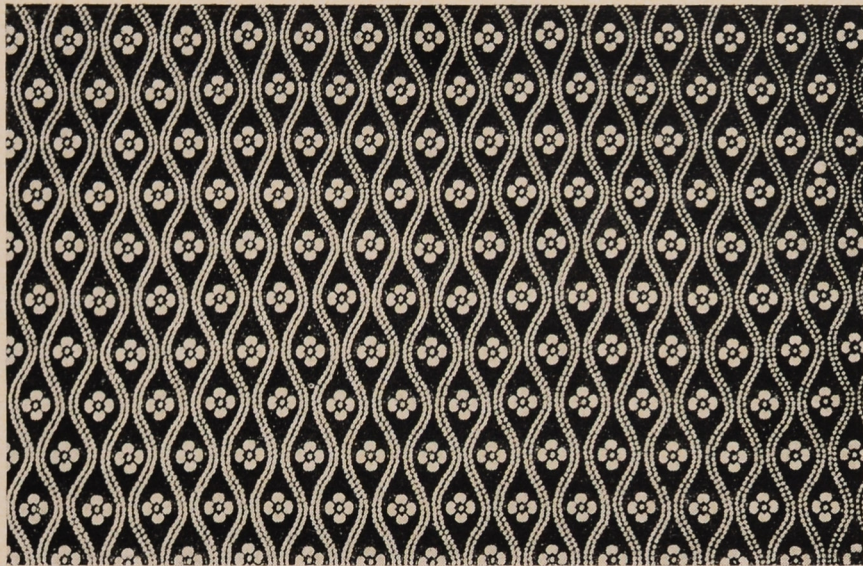




- 50 *Komon* stencil, *jiochi* type (ground perforated leaving the pattern to be presented in colour)
Swastika (*manji-tsunagi*)
Technique: *dōgubori*
25,5 × 41,4 m (12,5 m)
Inv. No. A 10.293

- 51 *Komon* stencil
Rope curtain (*nawa noren*)
with diagonal stripes
Technique: *ichimaizuki*, *tsukibori*?
30 × 41,2 cm (17,3 cm)
Inv. No. A 10.402





- 52 *Komon* stencil
Opposed wave-lines (*tatewaku*), small
conventionalized flowers (*karahana*)
Technique: *kiribori*, *dōgubori*
24,6 × 41,1 cm (12,6 cm)
Inv. No. A 10.262

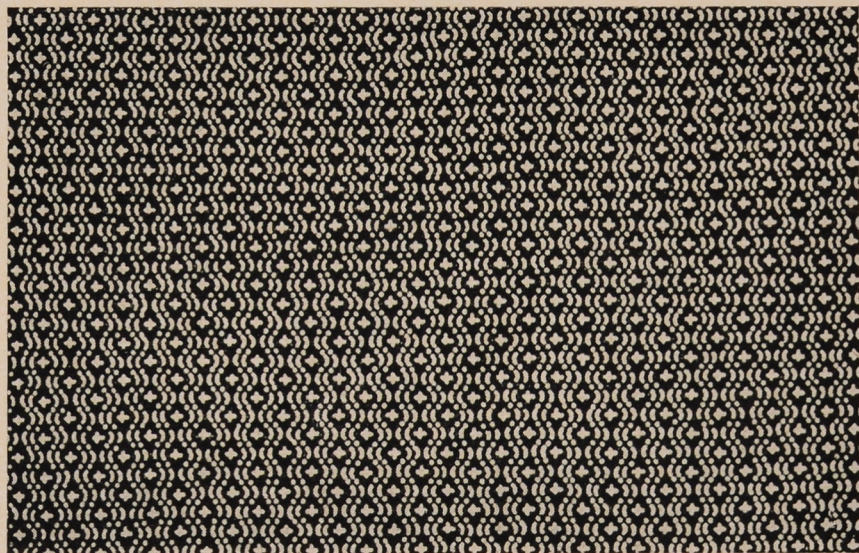
- 53 *Komon* stencil
Waves of alternatively arranged gen-
tian (*sasa-rindō*) *mon*
Technique: *kiribori*, *dōgubori*
24,2 × 42,4 cm (14,2 cm)
Inv. No. A 10.230

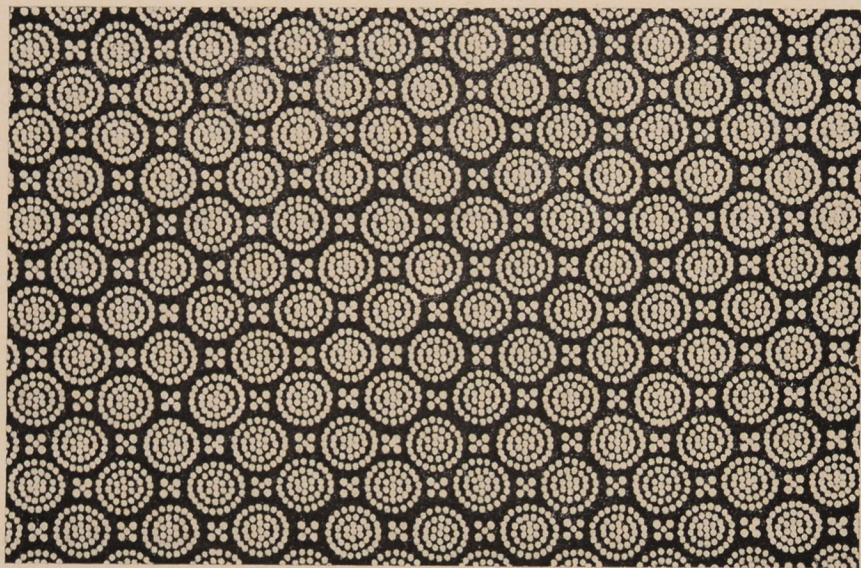




- 54 *Komon* stencil
Interlocking circles (*shippō*)
Technique: *kiribori*
24,6 × 42,4 cm (14,5 cm)
Inv. No. A 10.250
Repaired by sewing

- 55 *Komon* stencil
Double *tatewaku* waves, small crosses
Technique: *kiribori*, *ichimaiwa*,
dōgubori
24 × 43,3 cm (15,6 cm)
Inv. No. A 10.193
Inscription in *katakana*





56 *Komon* stencil
Diagonally arranged chrysanthemum
flowers and small conventionalized
flowers
Technique: *kiribori*
23,8 × 42,3 cm (14,3 cm)
Inv. No. A 10.251
Repaired by sewing

III Patterns with dotted background

a) irregularly arranged dots

57 *Komon* stencil

Arare (hailstorm, dots of two sizes)

Technique: *kiribori*, *dōgubori*

31,3 × 45,2 cm (18,5 cm)

Inv. No. A 10. 769

Former collection of K. Matsui





- 58 *Komon* stencil
Futaba-aoi (*Asarum caulescens*) sprays
on dotted background of same type
("shark's skin")
Technique: *kiribori*
25,3 × 40,2 cm (14,5 cm)
Inv. No. A 10.061

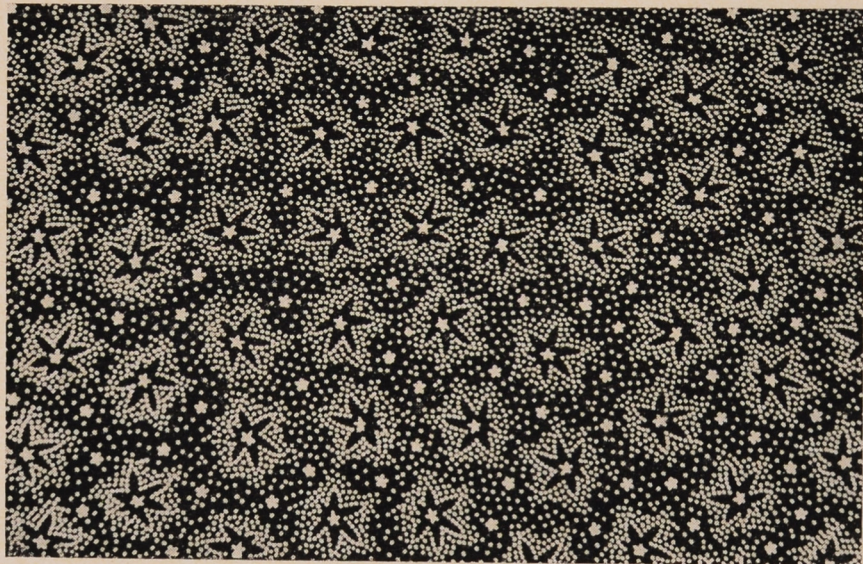
- 59 *Komon* stencil
Cherry blossoms and leaves surrounded
by "mist", on dotted background with
small snow crystals
Technique: *kiribori*, *ichimaizuki*
25,6 × 41,2 cm (14 cm)
Inv. No. A 10.186





- 60 *Komon* stencil
 Cockle-shells, star-fish, sea-weed,
 enclosed in "mist", on dotted background of same type
 Technique: *kiribori*, *dōgubori*, *tsukibori*
 25 × 40,7 cm (14 cm)
 Inv. No. A 10.084
 Seal "Kyō — Ishikawa-dōri"

- 61 *Komon* stencil
 Maple leaves (*momiji*), enclosed in
 "mist", on dotted background with small snow-crystals (flowers?)
 Technique: *kiribori*, *dōgubori*
 24,9 × 43 cm (14,8 cm)
 Inv. No. A 10.292





- 62 *Komon* stencil
Wild pink (*nadeshiko*) flowers on
dotted background of same type
Technique: *kiribori*, *dōgubori*
24,6 × 44,2 cm (15,4 cm)
Inv. No. A 10.285

- 63 *Komon* stencil
Chrysanthemum flowers and plum blossoms, *karakusa*, on dotted background
Technique: *kiribori*, *dōgubori*
24,6 × 44,2 cm (15,4 cm)
Inv. No. A 10.162
Illegible inscription



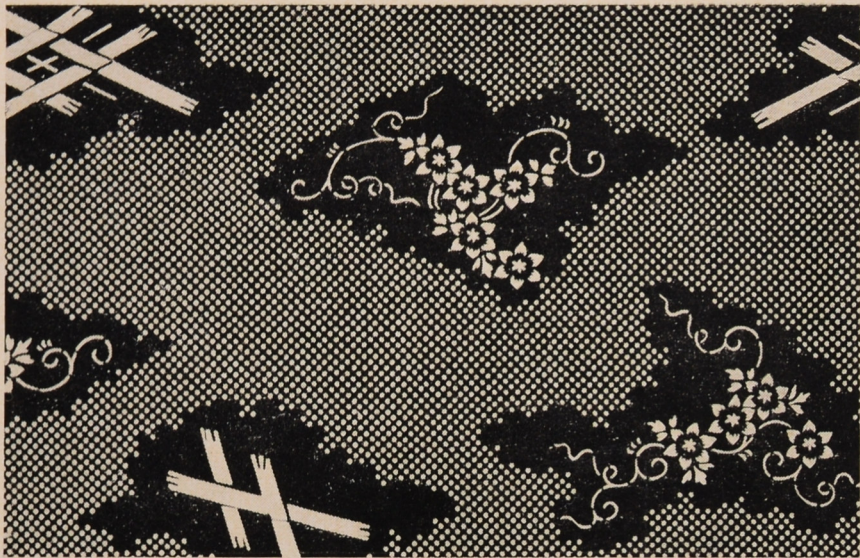


- 64 *Komon* stencil
 Ivy scrolls with leaves in two sizes, in
 positive and negative
 Technique: *kiribori*, *tsukibori*
 26,3 × 41,4 cm (13,7 cm)
 Inv .No. A 8.608

b) Dots arranged in oblique lines (*gyōgi*)

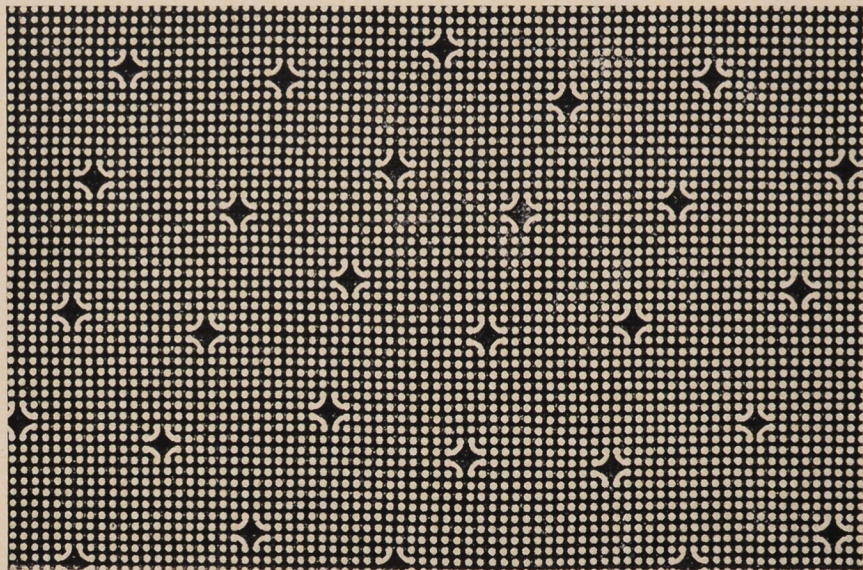
- 65 *Komon* (?) stencil
Asagao (morning-glory) on *gyōgi* ground
 Technique: *kiribori*, *tsukibori*
 24,1 × 41,5 cm (13,7 cm)
 Inv. No. A 10.284





66a *Komon* stencil (?)
Clematis, fragments of diagonal diaper
(*yabure kōshi*), *gyōgi* background
Technique: *kiribori*, *tsukibori*
25 × 41, cm (13,9 cm)
Inv. No. A 10.120

66b *Komon* stencil
The same design as 66a
26,3 × 41,4 cm (13,7 cm)
Inv. No. A 8.608



c) Dots regularly arranged in vertical lines (*toshi*)

67 *Komon* stencil

Small irregularly arranged asterisks
formed by four handles (*kan*) on *toshi*
background

Technique: *kiribori*, *dogubori*

24,2 × 43,8 cm (16,4 cm)

Inv. No. A 10.103

68 *Komon* stencil

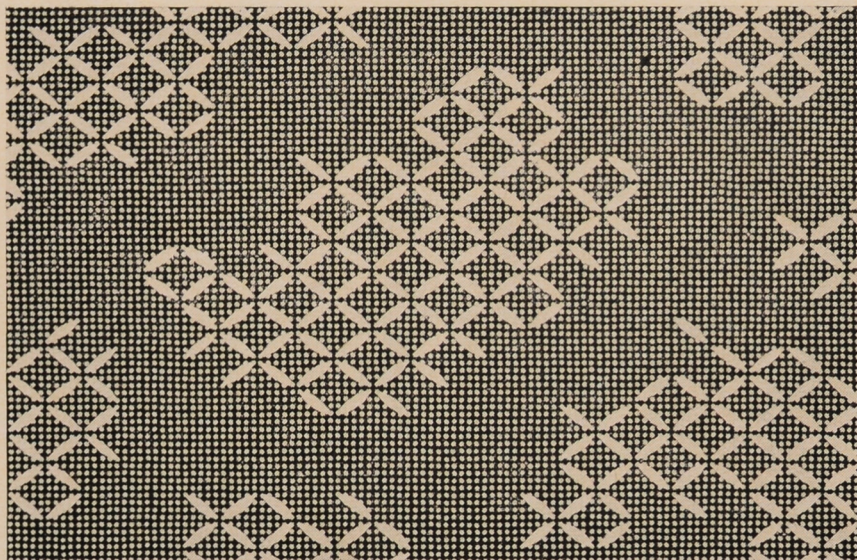
Floral roundels on *toshi* ground

Technique: *kiribori*, *tsukibori*

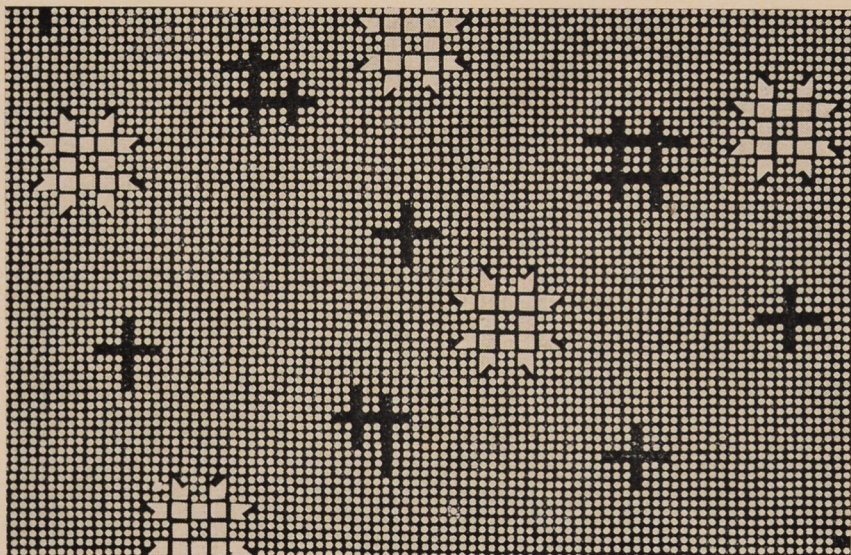
16 × 41,2 cm (13,2 cm)

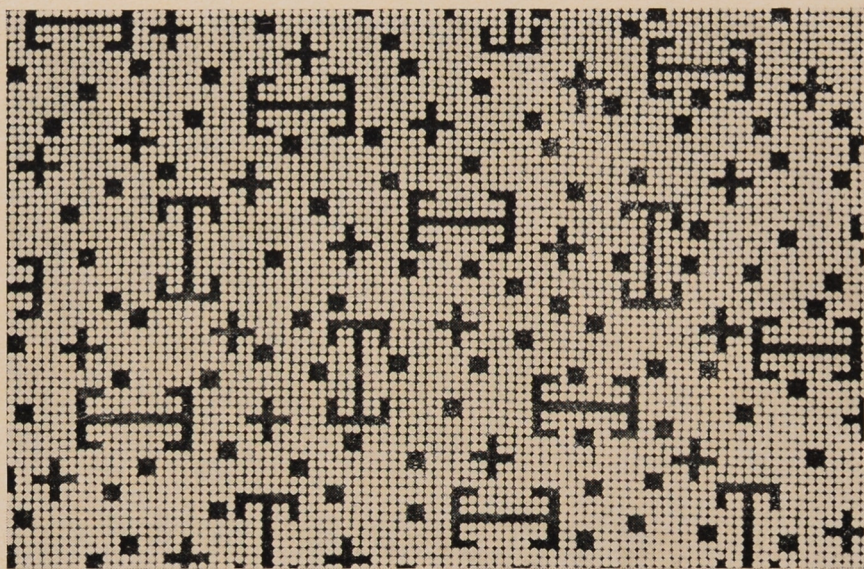
Inv. No. A 10.296





- 69 *Komon* stencil
 Fragments of diamond lattice (*hishi-koshi*) on *tōshi* background
 Technique: *kiribori*, *tsukibori*
 23,3 × 41,4 cm (13,6 cm)
 Inv. No. A 10.182
- 70 *Komon* (?) stencil
 Well-bordering (*izutsumi*), in positive and negative (*jiochi*), in *kasuri* effect, *tōshi* background
 Technique: *kiribori*, *ichimaizuki*
 24,7 × 40,3 cm (14,1 cm)
 Inv. No. A 10.180
- Seal "Shiroko, Ise province, O..."
 (see No. 43)

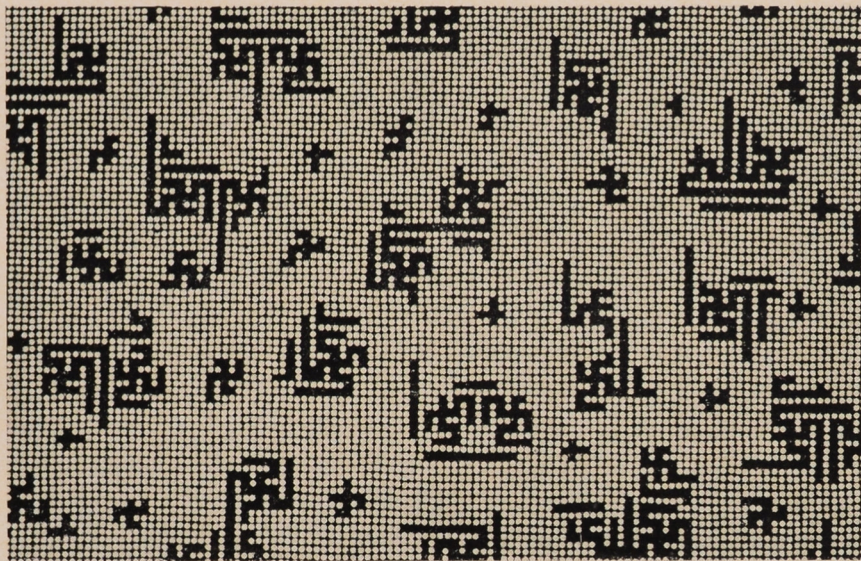




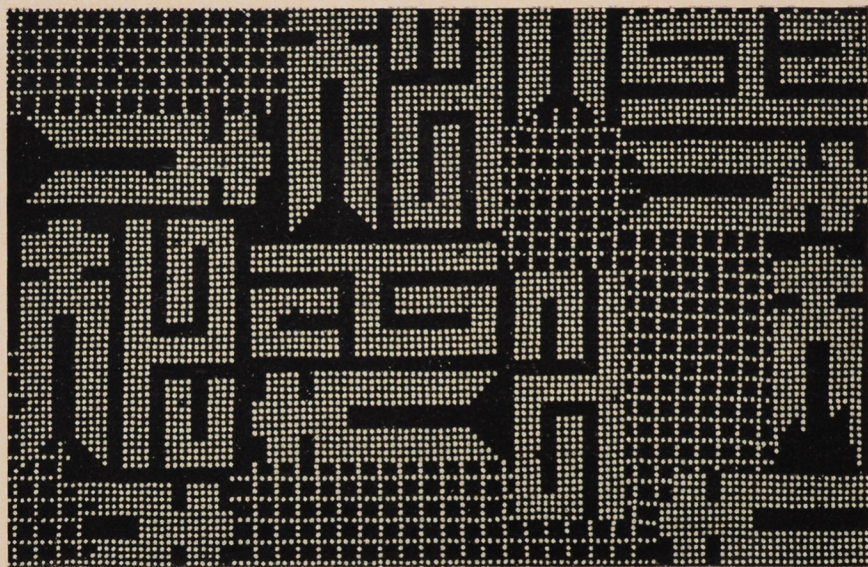
71a *Komon* (?) stencil, *jiochi* type
[see No. 50]
Alternated "kō" characters, small crosses and dots, *tōshi* ground
Technique: *kiribori*
26,1 × 41,5 cm (13,5 cm)
Inv. No. A 10.147

Small seal in a diamond

71b *Komon* stencil
Design composed of identical but differently arranged motifs as No. 71a
26,1 × 41,5 cm (13,5 cm)
Inv. No. A 10.146



72 *Komon* stencil, *jiochi* type
Fragments of swastika fret
(*yabure manji-tsunagi*) on *tōshi* back-
ground
Technique: *kiribori*
24,2 × 41 cm (13,8 cm)
Inv. No. A 10.187



73a *Komon* stencil
Ideogram and its parts separated by
fine square lattice.
Technique: *kiribori*
31,8 × 40 cm [18,7 cm]
Inv. No. A 10.375

73b *Komon* stencil
The same design as No. 73a
27,3 × 39,8 cm [18,7 cm]
Inv. No. A 10.081



- 74 *Komon* (?) stencil
Snow-laden pine branches and pine
needles on *tōshi* ground
Technique: *kiribori*, *tsukibori*
25,6 × 41,6 cm (13,8 cm)
Inv. No. A 10.132

- 75 *Komon* (?) stencil
Couples of butterflies in positive and
negative on *tōshi* ground
Technique: *kiribori*, *tsukibori*
26 × 41,2 cm (13,9 cm)
Inv. No. A 10.099



IV Larger and more complex designs

a) Pattern in pattern type

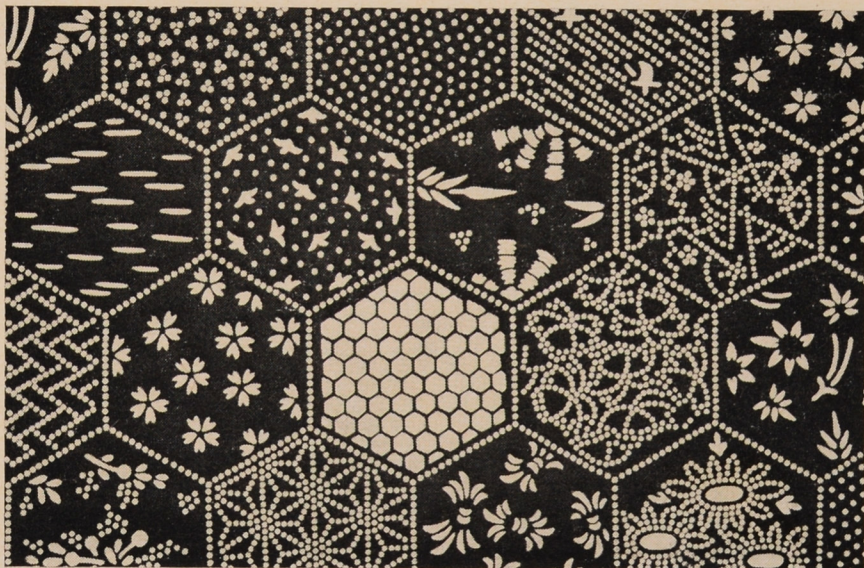
76 *Komon* stencil

Regular hexagonal diaper (*kikkō*) with
various kinds of motifs inscribed

Technique: *kiribori*, *dōgubori*, *ichimai-*
zuki, *tsukibori*

25,9 × 41,5 cm (17 cm)

Inv. No. A 10.144





- 77 *Komon* stencil
 Irregular fields with various motifs inscribed
 Technique: *kiribori*, *dōgubori*, *ichimai-zuki*, *tsukibori*
 24,7 × 42,5 cm (14 cm)
 Inv. No. A 10.106

Seal "Shō (matsu) — tōhaku (higashi-shiro) sakanaya-mise — kata — u (bō)"

- 78 *Komon* stencil
 Fans (*uchiwa*) with different floral and geometric motifs inscribed
 Technique: *kiribori*, *dōgubori*
 24,8 × 42,7 cm (14,1 cm)
 Inv. No. A 10.149





b) Pictorial designs with more or less pronounced three-dimensional effect

79 *Komon* stencil

Genjikō marks, butterflies, *hagi*
 [*Lespedeza* bicolor], *shippō* [interlocking circles]

Technique: *kiribori*

29,7 × 40,8 cm (20,3 cm)

Inv. No. 35.522 Former J. Hloucha collection

80 *Komon* stencil

Three-claw dragons and clouds

Technique: *kiribori*

25,2 × 41,7 cm (14,3 cm)

Inv. No. 35.522 Former J. Hloucha collection





- 81 *Komon* stencil (see No. 80)
Three-claw dragons and clouds on dotted background
Technique: *kiribori*, *dōgubori*
25,2 × 40,6 cm (14,3 cm)
Inv. No. A 10.033

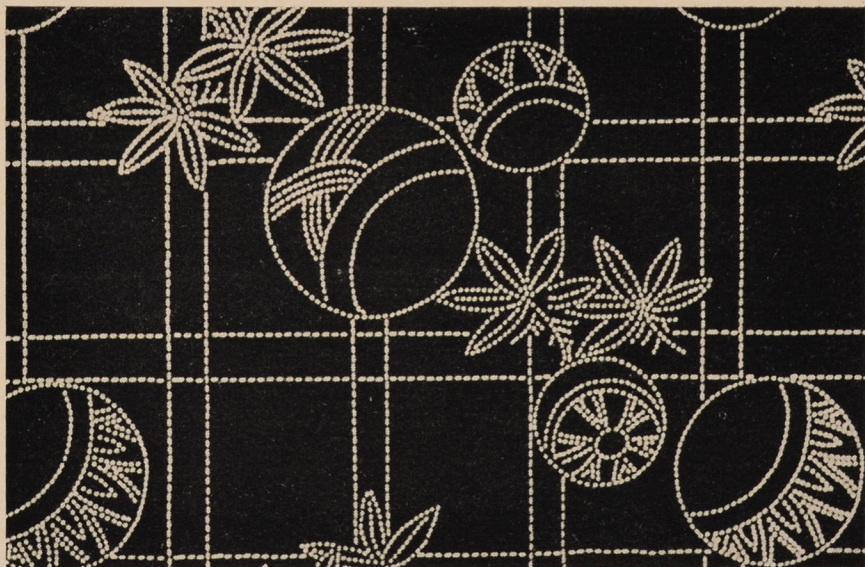
- 82 *Komon* stencil
Leaves of different plants
Technique: *kiribori*
26,1 × 41,8 cm (14 cm)
Inv. No. A 10.273





83 *Komon* stencil
 Grass and butterflies
 Technique: *kiribori*, *tsukibori*
 25,3 × 41,3 cm [14 cm]
 Inv. No. A 10.065

84 *Komon* stencil
Temari balls (plaything for girls) and
 bamboo (?) leaves against oblong lattice
 Technique: *dōgubori*, *ichimaizuki*
 31,1 × 40,3 cm [21,3 cm]
 Inv. No. A 10.359





- 85 *Komon* (?) stencil
 Butterflies and swallows behind a rope
 curtain
 Technique: *dōgubori*, *kiribori*, *tsukibori*
 24,2 × 40,9 cm (13,3 cm)
 Inv. No. A 10.244

- 86 *Komon* (?) stencil
 Clematis and pine-bark lozenges
 (*matsukawa-bishi*) with Chinese bell-
 flower and pine, on oblong lattice,
 dotted background
 Technique: *kiribori*
 25,5 × 41,7 cm (14,2 cm)
 Inv. No. A 10.213

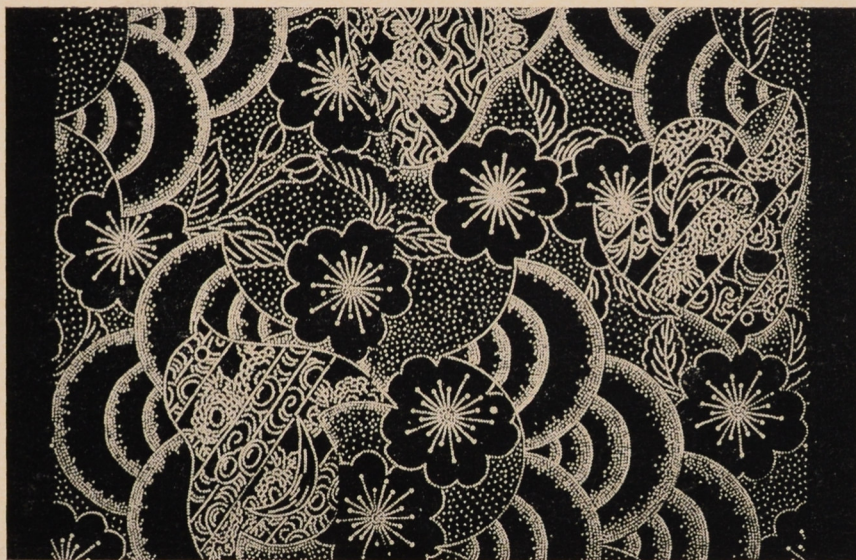




- 87 *Komon* (?) stencil
 Flying cranes and snow-ball medallions
 with pine and plum branches, "mist",
 dotted background
 Technique: *kiribori*
 25,6 × 41,6 cm (14,4 cm)
 Inv. No. A 10.235

- 88 *Komon* (?) stencil
 Robe of invisibility (*kakure-mino*),
 phoenixes and peonies, on dotted
 background
 Technique: *kiribori*, *dōgubori*
 40,5 × 49,6 cm (31,3 cm)
 Inv. No. A 10.017





89a *Komon* (?) stencil

Plovers covered with stripes of chrysanthemum, water and *fundō* (weight) motifs, *seigaiha* waves, cherry blossoms, on dotted background

Technique: *kiribori*

40,5 × 48,3 cm (33,3 cm)

Inv. No. A 10.713

89b *Komon* stencil

The same design as No 89a

41 × 49 cm (33,6 cm)

Inv. No. A 10.754



- 90 *Komon* stencil
Shōchikubai (plum, pine, bamboo),
 paper cranes (*ori-tsuru*), *shippō*, stripes,
 on dotted background
 Technique: *kiribori*, *dōgubori*
 28,4 × 40,3 cm (19,6 cm)
 Inv. No. A 10.426

- 91 *Komon* (?) stencil
Hagi (*Lespedeza bicolor*) in positive
 and negative projection, on dotted background
 Technique: *kiribori*, *tsukibori*
 25,6 × 41,1 cm (16,1 cm)
 Inv. No. A 10.064

[To be continued]

