



人文科学研究院 Kyushu University, Graduate School of Humanities
人文学国際研究センター International Research Center for the Humanities

九州大学 Transformation of East Asian Cloth: Transnational and Translocal Textiles

International Research Center for the Humanities 2020–21 Public Lecture Series
Organizers: the International Research Center for Japanese Humanities, Kyushu University
in collaboration with the Kyoto National Museum

All presentations will be in Japanese in a 70-minute Zoom Webinar; Q&A follows each lecture(s) event.
Registration details are located at the bottom of this page.

Session 3 | March 6, 2021 10:00 – 11:10 (JST), 1:00 – 2:10 (UTC)

Transformations of the Symbolic Functions of Cloth in the Worship of the Old Hag Datsueba (50 mins.)

Speaker: Saka Chihiro, Research Assistant, Center for World Buddhist Cultures, Ryukoku University

Session 4 | March 13, 2021 10:00 – 11:10 (JST), 1:00 – 2:10 (UTC)

Japnese Rok: “Nippon Kimono” Traded to Europe in the Edo Period (25 mins.)

*Speaker: Oyama Yuzuruha, Chief Curator of Decorative Arts (Asian Textile History), Curatorial Research
Department, Tokyo National Museum*

The Transnational Transformation of Japanese Buddhist Textiles: *Kesa* in American Collections (25 mins.)

*Speaker: Melissa M. Rinne, Specialist, Department of Research and International Collaboration,
Curatorial Division, Kyoto National Museum*

Please register using the link or the QR code.

https://us02web.zoom.us/webinar/register/WN_4vj2CTuIRPiKqi6PITgIGQ



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Ubason (Datsueba) statues, Kotokuji, Niigata, with permission

"Transformations of the Symbolic Functions of Cloth in the Worship of the Old Hag Datsueba"

This presentation examines the functions of cloth in beliefs surrounding the deity Datsueba, an old hag who appears in popular conceptions of hell in Japan. Her character relates to the notion of "translocal" featured in this lecture series, for she appears at the intersection of the world of the living and that of the dead and is often pictured or placed to mark a border between here and the otherworld. In literature and paintings, Datsueba is usually represented as a terrifying old woman who removes the clothes of the dead at the Sanzu River, which the newly deceased are required to cross. In religious texts from the eleventh and twelfth century, clothes symbolize the deeds of the deceased. By the Edo period, however, cloth came to be presented to Datsueba as an offering, some Datsueba statues are dressed in clothing, and she is even worshiped by women who aimed to develop their tailoring skills. This lecture explores how cloth and clothing were interpreted in rites to connect Datsueba to believers and how cloth and clothing transformed the popular recognition of Datsueba.



Saka Chihiro is Research Assistant at the Center for World Buddhist Cultures, Ryukoku University. After completing her M.A. in Pacific and Asian Studies at the University of Victoria, Saka earned her Ph.D. in Japanese Studies at the Graduate University for Advanced Studies (SOKENDAI), Kyoto. She also teaches at Osaka City University. Saka is particularly interested in the development of hell imagery and the representation of women, including the old hag Datsueba. She recently received the 2020 First Book Subvention Prize from the Japanese Art History Forum (JAHF) for her manuscript titled *From Old Hag in Hell to Guide to the Pure Land. An Examination of the Representation of Datsueba in Literature and Visual Imagery Together with Rituals and Worship Practices*, to be published by Brill.

"Japanese Rok: 'Nippon Kimono' Traded to Europe in the Edo Period"

During the Edo period, not only porcelains and lacquers but also Japanese textiles made their way to Europe onboard Dutch trading ships. Padded kimono-like garments dubbed in Dutch as *Japouse rok* came to be favored among the wealthy and cultured elite for use as dressing gowns. In Japanese export records relating to these trade items, however, *Japouse rok* are listed as "Nippon kimono." This presentation will introduce these early export "kimono" by looking at Japanese and European documentary sources as well as actual surviving textiles.



Oyama Yuzuruha is Chief Curator of the Department of Decorative and Applied Arts at the Tokyo National Museum, where she is in charge of Japanese and Asian textiles. Her specialty is Japanese and East Asian textile history. She earned her doctorate from the University of Tokyo. Prior to coming to the Tokyo National Museum, she worked as a curator at the Nara Prefectural Museum of Art. She has written numerous books and articles on Japanese textiles. Her book "Tsujigahana" no tanjō: kotoba to senshoku gihō o meguru bunka shigen gaku (The Birth of Tsujigahana: A Cultural Resource Study on "Words" and "Textile Techniques," University of Tokyo Press, 2012) was awarded the 2015 JSPS Prize. Most recently, she was lead curator for the major 2020 special exhibition *Kimono: Fashioning Identities* at the Tokyo National Museum.

"The Transnational Transformation of Japanese Buddhist Textiles: Kesa in American Collections"

Though it is highly unusual for Japanese museums to house Buddhist priest robes (*kesa*) from the Edo period in their collections, many museums in the United States, including The Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the RISD Museum have dozens if not over a hundred such textiles in their storage. This presentation will examine some of the American collectors who donated these Buddhist textiles in the late nineteenth and early to mid-twentieth century, as well as Japanese dealers such as Nomura Shōjirō and Yamanaka and Co., from whom they were acquired.



Melissa M. Rinne is Specialist at the Kyoto National Museum, where she is in charge of English interpretation of the collections and international collaborations. Her area of expertise is Japanese art history with a focus on textiles and decorative arts. She was previously Associate Curator of Japanese Art at the Asian Art Museum of San Francisco (2005–2013). She is currently a Board Member of ICOM-ICDAD (International Committee for Museums and Collections of Decorative Arts and Design) and Part-Time Lecturer at Kyoto City University of Arts. She has written numerous articles on Japanese textiles as well as museum books on Japanese art, including bamboo art, woodblock prints, and painting; her most recent article is in Japanese and concerns *jōfu* (bast fiber) summer kimono for the catalogue *Kimono: Fashioning Identities* (Tokyo National Museum, 2020).

