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## **Japanese suit of the second half of the XIXth – the first third of the XXth century: war iconography**

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### **Abstract**

The article considers the Japanese suite of the second half of the XIXth – the first third of the XXth century in the context of military history. Due to the results of the semantic analysis ornamental motives aligned with military operations were found out. The comparative and visual stylistic analysis made it possible to determine that until the XXth century the military theme in traditional suits of clothes was poorly represented. There are individual elements of decoration which set up associative links with heroes of by-gone times. Reorientation of furbishers from swords and armor manufacturing to production of accessories promoted development of military topics in suits of clothes.

Under the Taisho and until the Second World War military topics took a major place in design development. We can stand out a variety of typological motives used in men's, women's and children's kimonos. The most commonly encountered among them are: "Japanese aviation", "military weaponry", "three soldiers", "heroes of Port Arthur", national symbols (kimigaio, khi-no maru, chrysanthemum), Momotaro, Yoshitsune and Benkei, samurai helmets and swords.

Along with generalized hero characters and military symbolic the concrete episodes were used in kimono decoration and that turned it into an expanded text. Among them there are images of sinking Russian squadron, successful at-

tacks, Japanese soldiers on the Great Wall of China, and greetings of "Japanese liberators" by locals. A lot of pictures and images were taken from newspapers, post cards, lithographic pictures, posters or approach them in the sense of artistic language.

The ideals of military class, where the readiness to give away life without hesitation was valued above all, proved to be useful in the process of unification of the nation in order to free and emancipate Asia and to build up a co-prosperity sphere. Appearance of patriotic patterns in kimono is determined by the powerful ideological propaganda; however this propaganda was supported by the citizens, who were inspired by real achievements of Japan.

### Keywords

Japanese suit, culture of Samurai estate (class), Chinese-Japanese war, Russian-Japanese war, Asian co-prosperity sphere.

## Introduction

Nearly seven centuries of military class's reign had a visible impact on Japanese culture in general and art of costume in particular. Warlike armor that rightly earned fame for being the most colorful and decorative one in the world, is popularized by quite a vast literature. Samurai armor is considered in the study of K.S. Nosov<sup>1</sup> in context of the Japanese arms' history. Issues on vestments were analyzed as well by scholars such as A.U. Sinitsyn<sup>2</sup>,

S. Turnbull<sup>3</sup>, etc in their cultural studies. Numerous catalogs of collections significantly complete the picture of the Japanese military costume<sup>4</sup>.

However, the issue of "costume and war" goes beyond the frameworks of any armor or corresponding items and accessories of military costumes' complexes. Manifestations of military subject in civilians' costumes are not less interest-

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*and weapons [Samurai – rytsari Strany voskhodyashchego solntsa. Istoriya, traditsii, oruzhie], Paritet, St. Petersburg, 352 p.*

1 Nosov, K.S. (2001), *Samurai weapons [Vooruzhenie samuraev]*, AST, Moscow; Poligon, St. Petersburg, 256 p.

2 Sinitsyn, A.Yu. (2001), *Samurai – knights of the land of the rising sun. History, traditions*

3 Turnbull, S. (1999), *Samurai: military history [Samurai: voennaya istoriya]*, Evraziya, St. Petersburg, 332 p.

4 Burawoy, R. (2006), *Japanese Armour II. 100 pieces selected from the Collection of the Stibbert Museum in Florence*, Paris, 144 p.

ing. In this respect, Japan is a unique discourse. However, in existing studies on the history of Japanese costume design of traditional wartime kimono is insufficiently represented. Some information about the state of the textile industry from the period of the Meiji (1867-1912) and up to 1960 of the twentieth century may be found in publications of Russian researcher O.A. Hovanchuk<sup>5</sup> that allows us to understand the economic context of the problem being studied. The author focuses on austerities and the development of so-called "patriotic clothing", with analysis of textile exhibitions and innovations in the ornamentation of a kimono traced until 1943 being out of the study.

The exception is the publication of a 1930s kimono from private and museum collections<sup>6</sup> and the first directory

of decorative motifs specific for militaristic orientation, prepared by Japanese researcher Yoshiko Inui<sup>7</sup>. These publications represent an extensive factual material that can be used as a source in the context of the subject. Thus, the purpose of this review is to trace the specific features of evolution, art decisions and decor semantics in Japanese traditional costume in the context of the military history in the second half of the nineteenth century and up to Japan's entry into World War II.

Methods of historical reconstruction, image-stylistic, semantic and comparative analyzes were used in this work. Works of Seyroku Noma<sup>8</sup>, Iwao Nagasaki<sup>9</sup>, Roman Selivachov<sup>10</sup>, Kenzo Fujii<sup>11</sup>,

5 Khovanchuk O.A. (2005), "The development of the Japanese national costume (end of XIX – the 60s of XX century)" ["Razvitiye yaponskogo natsional'nogo kostyuma (konets XIX – 60-e gody XX v.)"], *Vestnik DVO RAN*, No. 4, pp. 70-79; Khovanchuk, O.A. (2005), "Meiji era in the light of history of the Japanese costume. Russia and Japan: studies in the humanities", *Proceedings of the Japan-Russia scientific conferences* ["Epokha Meidzi skvoz' prizmu istorii yaponskogo kostyuma. Rossiya i Yaponiya: gumanitarnye issledovaniya"], *Materialy rossiisko-yaponskikh nauchnykh konferentsii*, Izd. Dal'nevost. un-ta, Vladivostok, pp. 129-146.

6 Annie Van Assche (2005), *Fashioning Kimono: Dress and Modernity in Early*

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*Twentieth-Century Japan*, Milan, 326 p.; Hlomborg, P., Myrdal, E. (2011), *Japan artefacts and images. Tell the story*, Odesshog, Motala, pp. 240-241.

7 Inui, Y. (2007), *Images of War; kimono*, Tokyo, 138 p.

8 Noma Seiroku (1974), *Japanese costume and textile arts*, New York, Tokyo, 170 p.

9 Nagasaki Ivao (1999), *Kimono and patterns (Japanese form and color)*, Tokyo, pp. 3-333.

10 Selivachov, M.R. (2009), *Lexicon of Ukrainian Ornamentation (iconography, nomination, style, typology)* [*Leksikon ukrains'koi ornamentiki (ikonografiya, nominatsiya, stilistika, tipologiya)*], Ant, Kiev, 408 p.

11 Fudzhi, Kenzo (1993), *Japanese modern dress [Yaponskii sovremennyi kostyum]*, Kioto, 96 p.

Maruyama Nobuhiko<sup>12</sup> Methodological were basis for this work. Results of the study can be used for the conceptual development of curricula, textbooks and exhibition projects.

### **Prehistory: costume in samurai society**

Ideals of Samurai environment formed on the basis of Confucian teaching "gyry" (filial piety, unconditional reverence of junior for senior), gradually became the norm of human relations. Military service provided for absolute loyalty, willingness to fight bravely, and if necessary, readiness to give one's life without hesitations. Physical education and cultivation of moral qualities contributed to the spread of various Zen practices. Gradually, under the influence of all these factors a national type of clothing was developed. Unlike the pictorial composition of flowing fabrics in the Heian period (794-1185), referred to as "an ensemble of twelve dresses" the new style of dressing suggested wrapping kimono fitted that created a strict silhouette, required accuracy in gestures and movements, provided for a new way to sit on the floor – tucking one's legs under and putting hands on knees.

Within the moral and ethical complex of bushido clothing embodied the best features of a warrior. For example, a set of men's clothing, consisting of three main elements (kimono, hakama, haori) received the status of reyfuku (correct, polite clothing). Folds of hakama (skirt-pants), behind (2) and in front (5) were treated as the seven virtues of bushido: benevolence, honor, courtesy, wisdom, sincerity, devotion, piety.

Clothing played an extremely important role in Confucian society, and every aristocratic clan kept in his estate a special officer who was responsible for the design of clothing. The famous Onodera Dzyunay was such an officer – one of the 47 loyal ronins who avenged in 1703 for the murder of their prince Asano Naganori (1667-1702). Onodera was responsible for the clothes of the princely family being sewn in accordance with the latest fashion trends. In the XVIII century, the tellers of this story paid extraordinary attention to clothing of avengers in that fateful night, that is probably due to the presence of Onodera Dzyunay among them: "You should have seen the outfit of ronins from Ako that morning! They were dressed in costumes of fire-fighters with the "mountain" pattern of yamamiti on them; neck was tucked in a hood, plated in the form of

12 Maruyama Nobukhiko (1994), *Samurai costume [Samuraiskii kostyum]*, Kyoto, 96 p.

silver stars, a signal whistle used in the Yamagaryu school was attached to a thin cord of a belt; the tandzaku strip made of silver paper was attached to the back, on the legs were straw sandals waraji, which are worn in the army of Hojo"<sup>13</sup>. It is not how fictitious these details are, according to Mikhail Uspensky<sup>14</sup>, it is how sophisticated and well-thought the apparel of Avengers should have been from the perspective of narrators, precisely because there was a professional of dressing among the ronins. Anyway, in the further written kabuki play "Kanadehon Tyusingura" (Treasury of samurai devotion) and numerous engravings dedicated to the heroes of Ako, a suit necessarily contained the "mountain" pattern. Sharp apexes of large triangles located on the sleeves boldly ornament the haori that had not only decorative, but also menacing effect. Imaginary costume of the legendary avengers was supplemented by the bandage of hatimaki on their forehead that meant willingness to fight to the last breath.

These above-mentioned costumes' features are not confirmed documentari-

13 Uspenskii, M.V. (1997), *Samurai of Eastern capital in the engravings of Itiyusay Kuniyoshi* [*Samurai Vostochnoi stolitsy v gravyurakh Itiyusaya Kuniesi*], Yantarnyi skaz, Kaliningrad, p. 20.

14 Ibid.

ly, as the available written evidences of the 47 ronins revenge are of later origin and often contradict each other. Gradually the biography of 47 ronins turned into canonized "lives", which became an important source for the development of both artistic and military culture. In further events of Japanese history images of the Ako soldiers immortalized in literature, theater and engraving would be used more than once. Thus, in the years of turmoil that preceded the revolution of Meiji the warriors of Sinsengumi<sup>15</sup> summoned up memories of the brave and loyal ronins by the "mountain" pattern on their uniform. Headbands being mandatory for all soldiers of Sinsengumi also evoke associations on the avengers of Ako.

### Images of bygone era

The Meiji reforms abolished the samurai caste and its privileges. In an instant the military class has gone by the board of history. The ban on wearing public swords brought an image of a proud warrior in wide hakama with a pigtail on his head and two swords in his belt to an area of family stories. Euro-

15 Sinsengumi – a military unit, which operated from 1863 to 1869. Sinsengumi acted for the Shogun against the supporters of the emperor.

pean costume, introduced as the official clothing symbolized the new Japan and its future.

However costume reforms could not be provided by the Japanese industry. The Japanese did not know how to sew European dress, and for a long time suits were brought from abroad, making them accessible only to officials of high rank. The majority of Japanese were still wearing usual kimonos, combining them with hats and Western-style footwear. Due to a lack of pockets in traditional costumes most of the population had to use usual accessories to wear necessary things at the waist: Netsuke (trinkets), pipes, ashtrays, inkstones. Metal smiths now worked among the manufacturers of accessories – all those who produced swords, armor and decorative details to them one day ago, now were thrown idle. It was this time when there was a large number of netsukes demonstrating virtuoso techniques for working with metal. In addition, masters of weapons brought into the plot and thematic repertoire of netsuke new motifs: netsuke in the form of a samurai helmet, tsuba, netsuke-knives etc.

Nostalgia for the outgoing samurai era is also traced in the popularization of long metal smoking pipes. Being attached to the belt they protruded flaps

of the haori, as if recreating the familiar silhouette of samurai with swords on his belt.

Japan wanted to enter the European community on equal terms. In the latter dominated state-empires, so to catch up with the West, along with material achievements it was needed to turn the island nation into a mighty empire with colonies, and this needed the army. Reforming the army demanded the overall situation in Asia, which was almost completely colonized by western countries. The situation was accurately described by Akiyama Kenzoo: "... Four Seas having defended Nippon and its people for more than 25 centuries, are now swarming with warships of many nations. Foreign flags are seen on many eastern countries. Nippon, the last fortress of Asian independence, was forced to sign unequal agreements, with the most humiliating of them being convention tariff and the extraterritoriality of foreign residents"<sup>16</sup>.

Preventing colonization and revising humiliating conditions of trade agreements with Europe and the U.S. could only be achieved by a high level of economic

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16 Akiyama, Kenzo (2010), "Nippon History", *History of Japan: collection of historical works* ["Istoriya Nippon", *Istoriya Yaponii: sb. istorich. proizvedenii*], Russkaya panorama-SPSL, Moscow, p. 493.

and military development. Strengthening the armed forces demanded the internal situation in the country as well. The uprising of 1877 led by Satsuma Takamori Saigo (1827-1877) was the last attempt of protest against the new order and the propagation of European culture. And although the uprising having been brutally suppressed, Saigo Takamori became a national hero for the Japanese. After the rebellion Tokyo was suffused with vogue of clothes associated with the image of the hero – ornament of Satsuma-Kasuri and olive – brown color of *uguisutya* that was called color of Saigo.

The samurai caste was shorn of ancient privileges by the Meiji government, but at the end of the nineteenth century due to the grand plans of Asia conquest Japan again needed samurai virtues and willingness to die for the emperor without hesitation. Since the late 1870s the complex of bushido was actively introduced in the new army. Two decades after his death Saigo Takamori was rehabilitated. The Government referred to the prominent role of Saigo Takamori in returning full power to the Emperor, and his image has become a model of service to the emperor in the ideological indoctrination of man who initiated the Meiji reconstruction. "Uncomfortable" details in the hero's biography were not consid-

ered by making the decision to erect a monument, which was inaugurated in 1898 in Ueno Park.

Promptly appeared the graphic series of Yositosi Tsukioka (1839-1892) dedicated to heroes of Japan. In color prints figures of Saigo Takamori (also in the form of an offended Spirit calling for action), the famous archer and rebel Tametomo Minamoto (1139-1170)<sup>17</sup> seem to come to life. 47 Ronins were also given honors, with the head of the clan Asano Naganori having been rehabilitated as well.

In an atmosphere of glorifying historical persons loyal to the emperor, the interest in the famed warrior of XIV century Yosisada Nitta (1301-1338) revived, who served faithfully the Emperor Go – Daigo (1288-1339) in the fight

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17 The image of Tametomo exiled for conspiracy to Oshima island (Izu archipelago) and again rebelled, as a result of defeat made the first ever Japanese seppuku, willingly exploited ideologues. According to one legend the hero didn't die, but escaped to the Ryukyu Islands, where he married and became the father of the first king Sunten, i.e. the ancestor-founder of the first royal dynasty. In the context of Japan's annexation of the Ryukyu Islands in the late nineteenth century the legend justified the new political realities by "historical" context: the imperial dynasty is a successor of Ryukyu kings and Japanese emperors (Tametomo belonged to a branch of the Minamoto, leading genealogy from the Emperor Seiwa).

against the Ashikaga clan. His life full of exploits and heroic death shrouded in legends. One of them tells that the warrior surrounded by enemies in order to avoid capture cut off his own head with the sword. This story gave rise to the creation of netsuke with a naturalistic image of the Nitta's severed head. Grimace, protruding tongue, blood – it's difficult to imagine this composition as an accessory of clothing. However, for soldiers participating in the Sino-Japanese War severed heads were a daily routine. Though the army started using the firearm, every officer necessarily had a sword to behead a killed enemy (in Asia, this custom was the norm). It seems possible that such netsukes adorned purses, knapsacks and sagemono of militants. The current rector of the Yasukuni shrine in a private conversation with the author of the article confirmed the prevalence of similar symbols in the military. A flag with a skull is preserved in the temple museum that meant the willingness to give a life without hesitation<sup>18</sup>.

### **Kimono in context of ideological propaganda**

Progress towards modernization of the country, victories in wars with the

<sup>18</sup> The conversation came off in March 2011.

powerful empires of China and Russia caused the revaluation of national clothing. At the beginning of the Meiji reforms that established European costume as an official one, traditional Japanese costume complexes were seen as a symbol of the bygone era, a sign of provincialism. In that period menswear was a European civil or military uniform regarded as the epitome of the dynamics and progress. Women's clothing – Kimono – personified home, family, clan, that are waiting for a worthy service of a soldier. No wonder that pictorial rhetoric for means of visual information operated primarily with female images in a kimono.

The new policy was also reflected in the design of kimono. For example, decor based on repetitive images of pilgrims climbing the Mount Fuji, completed with images of samurai swords symbolized the willingness to overcome difficulties and to fight for the country, whose image was embodied by the Fujisan.

Over time, the ideological meaning in kimono decor is enhanced and ways of its representation are often borrowed from the poster graphics. For example, a set of postcards devoted to the Russian-Japanese War adorns a male juban: images that were scattered throughout the fabric visually merged



with ribbons of text. Postcards and the accompanying text described the main stages of modernization in Japan: The opening of port Redzyun (Port Arthur); the opening ceremony of the railway; the Earl Iwakura Tomomi (1825-1883) departs with the mission from Yokohama, the thirtieth anniversary of the capital having been transferred from Kyoto to Tokyo. The juban is connected with the Russian – Japanese war by a plot about the opening of Port Arthur, whose siege triggered the war.

Portraits of Japanese ministers and generals or images of samurai helmets, sometimes accompanied by texts such as "Banzai" were often used in decor of the kimono. Other plots tell of the success in the modernization policy that contributed to the deployment of military actions.

In the 1930s of the twentieth century there was a change in the leadership of the country: many prominent figures of politics and economics have been removed from power, and by 1936, due to rebellion power was fully in hands of the military. In the wake of the victorious military campaigns in China, Korea and Taiwan, Japan concluded an alliance with Nazi Germany and began to prepare for military action in the Pacific region. Several decades of active reforms have

given the country a modernized army, armed with the most modern technology, but significantly weakened the economy. At that time economic factors determined the project of "Great Japanese Empire" not less than the desire to catch up with the West. Patriotic slogans and sense of unity of the nation in a big fight had to compensate for the limitations that touched many areas of life.

Visuals images of Japanese antiquities appear in the media propaganda that emphasized the sacred tradition of faithful, dedicated service. The decor for one of men's haori is indicative in this sense: a picture of the Amaterasu temple in Ise (the main Shinto shrine in Japan), next – a cartouche with the text: "The Rise and Decline of the Empire depends on this one fight. Every citizen of the empire should strive even more [to win]. "The painting embroidered with silk thread reaches almost a poster sound, clearly establishes priorities in life and calls for action. Also noteworthy is the fact that the visual message does not appeal to a wide audience, but only to its owner, because image adorns a silk lining of haori.

As far as its content is concerned said message is a paraphrase of the famous order by Admiral Horatio Nelson (1758-1805) – one of the most charis-

matic figures of English history. Having been voiced before Trafalgar these words were almost verbatim repeated 36 years later in front of Tsushima by Admiral Togo (1848-1834).

Art solutions in these examples partly inherit the ancient traditions, when the content is transmitted through the images and allusions, read through the understanding of interdisciplinary relationships. Over time, the decor of kimono was intensified by propaganda overtones. Thus, in 1930 there were festive kimono for boys with the image of plane, with a red solar disk – the emblem of Japanese aircraft proudly flaunting on its dark-blue wings. Mighty silhouette of the "iron bird" is balanced by medallions, in which graphics of the Fujisan, the Tower Bridge in London, a fragment of a world map, French and British flags are placed.

Said kimono documents the historic event – the first non-stop flight from Japan to Europe, made by Masaaki Iinuma (1912-1941) and Kenji Tsukagocy (1900-1943). For example, a font inscription in kimono ornament tells that on April 9, 1937, his plane covered 15,357 km and landed at the London airport Croydon. This motif had a quite clear and propagandistic subtext. The progress for the Japanese was embodied primarily by urbanization, industrializa-

tion, strengthening of the armed forces. Technical advances demonstrated the great victories of Japan, which caught up with the leading countries of the Western world. Hence, urban landscapes with busy road and tram traffic, subway tunnels and aircraft in the sky became vogue of fabrics' design.

The famous flight was sponsored by the government's newspaper "Asahi". The aircraft was a civilian version of a military aircraft Mitsubishi Ki – 15 "Kamikaze". Thus, the successful flight testified not the distance covered between countries, as well as the development of cultural contacts but rather Japan's readiness for war. Revealing is the name of the aircraft, the action itself and the story of a kimono – "kamikaze go". Of course, in 1937 there were no kamikaze special units (they appeared only in October 1944) in the Japanese army yet, but the name of the "divine wind" recalls the events of Japanese history, when a typhoon twice destroyed the enemies' army on their way to the Japanese islands. In July 1937, a full-scale war with China started. At the end of the month, Japanese troops captured Beijing and Tianjin, in August there were fights for Shanghai, and in September Mitsubishi planes being famous for their transcontinental flight bombarded Nanjing.

The image of Japanese aircraft hovering over a map of the Japanese empire, in particular, over the annexed territories (the island of Taiwan and Okinawa, later Korea and Manchuria) emphasizes the idea of Asia as an area of shared prosperity. The content and style of kimono's design solutions meet the spirit of those years, the figurative and narrative repertoire of propaganda posters with images of smiling children – representatives of the Asian people, or the world map with marked radii of Japanese bombers' flies. After the adoption of the law on general mobilization 1938 the propaganda machine worked on full force. Design of kimono became exaggeratedly militaristic. There were yukata decorated with rhythmically arranged silhouettes of soldiers, military equipment, etc. The stylized figures constitute a pattern that resembles the Ainu geometric patterns. At the same time it is read as a message on a victorious movement of Japanese troops with their menacing tanks and other equipment to the West.

Militaristic ornamentation adorns not only men's clothes, but also women, and children clothes. Patterns being unusual for children occurred due to the new concept of education, which prioritized the education of patriotism, loyalty, obedience to authority, fighting samurai

spirit of self-sacrifice in the name of the state, loyalty to the emperor. Within the new concept of education every boy was the future warrior who would soon become a soldier of the emperor. So there were many children's kimonos designed for a holiday visit to the temple on Sitigosan. A considerable number of black kimonos with the characteristic painted central part may be an example: big Japanese warplane with red sun on wings that hover over the clouds.

New concept of childhood as a preparatory step to the army life was epitomized by the characters. In the literature recommended for reading – a fabulous baby Momotaro, famed for dexterity and strength, along with his friends fought against the demons. Children dressed in armor decorated by monomial in the form of a peach, with his helmet and sword Momotaro has become one of the most popular characters in a miniature plastic that decorated the interior. His image was reflected in children's clothes as well. The same popularity in the design of clothing for boys got Yoshitsune (1159-1189) and Benkey (1155-1189) – historical figures, famous for martial art. It is interesting to note that the characters of ancient times are presented by designers to audience in modernized form: the heroes are presented in medieval armor with sword and

flag of the Navy, on the background with aircraft, ships, and bombs.

The development of military actions required ideological support. Besides fabulous and historic heroes, Japan needed new, modern ones. That was Admiral Togo, the hero of Port Arthur, whose portraits and scenes of the Russian squadron destroyed under his leadership adorn men's jackets and kimonos. After the end of Russian – Japanese War the pantheon of national heroes was extended with the General Nogi (1849-1912), whose leadership effectiveness at the siege of Port Arthur was questionable, but his participation in the peace agreement, personal dignity, and the protection of the emperor turned him into one of the symbols of the Russian – Japanese War and the samurai spirit. Yoshiko Inui shows textile samples with the plot of "the meeting between Russian General and General Nogi"<sup>19</sup>. Obviously, the "Russian general" refers to the Adjutant-General A.M. Stoessel (1848-1915). His meeting with General Nogi after the surrender of Port Arthur has spawned numerous lithographs that had been spread both in Japan and Russia.

The large half of kimonos with these plots appeared in the 1930s, to the

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<sup>19</sup> Inui, Y. (2007), *Images of War; kimono*, Tokyo, p. 51.

thirtieth anniversary of the Russian – Japanese war. This design of kimonos featured at that time images of heroes distinguished in Chinese front. They were three soldiers – engineers of 84 regiment Takezo Isita, Inosuke Saku and Yuzuru Kitagawa. In 1932, during the battle for Shanghai, they died, having blown the enemy fortifications and paved the way for an attack of their army. There is a constant discussion around this feat. Opinions are expressed about the accidental death of soldiers who misused the device with explosives. However, it is important that the propaganda presented them as heroes, and they joined the mythological pantheon of war, received a widespread public veneration. This story (with a heroic death in the final) is reflected in the motif of "three soldiers", which was the basis for the play, radio shows and, of course, design of some elements for the costume complex – from lower jubans, pads of man's haori to woman's belts and kimono.

Propagandistic idea was carried also by images of exploits and victories of Japanese weapons. These are usually the scenes of successful attacks with characteristic gestures of victory and surrender of the enemy. Several plots were illustrations of specific episodes in various victorious military campaigns.

Among them one should note an expressive painting of the Russian squadron's death during the Russian-Japanese war. A kimono is conventionally divided into two parts – the surface and underwater. Russian Military Navy ships proudly standing on the roads are shown at the top of the composition. At the bottom – the same ships, but at the bottom of the sea, with fishes swimming by on the background.

Military operations in China, renewed in 1931, coincided with a period of innovations and experimentation in the design of kimono. Success of the Japanese army in China was fast and widely reflected in the decor of the kimono. Japanese soldiers standing on the Great Wall of China, as if they were transferred from multiple cards, adorn man's kimono. Taking of Wuhan, joyful meeting between Japanese soldiers and local citizens – real events were documented, but interpretation ideologically differed from the reality.

2600-th anniversary of Japanese emperors' continuous dynasty, which was widely celebrated in Japan in 1940, stimulated the presentation of new design proposals expressed in patriotic manner. Among design solutions of the time two male nagajubans of synthetic silk (silk used in the production of parachutes)

should be mentioned. Design of the first juban is based on rhythmic images of planes, tanks and warships. Expressive silhouettes of military equipment combined with blue stripes constitute a coherent composition. The second sample demonstrates a bold, uninhibited design decision, where the fragment of fabric is divided like by spotlights on the large color segments where missiles, tanks and flags of the Army are depicted. Solemn gammas of red, blue and ocher colors as well as large picture elements summon up the memory of kimono specific for the Taisho era (1912-1926).

In the woman's clothing military theme was less expressed. Haoris with silverwinged aircraft was worn only by the so-called modern girls, whose adventurous lifestyle fitted to such a bold design. Usually women who wanted to show solidarity with the army tied belts (obi) with woven images of ships, planes, bombs. Unfeminine clothing motives are explained by the general surge of patriotism and a massive propaganda that appealed to ordinary Japanese by numerous posters, movie screens, cards, etc. However, traditional motifs were more often used in women's clothes that got patriotic connotations thanks to the latest element. So images of sakura flowers, the Mount Fuji were supplemented

by images of state and military flags. Lines of the national anthem (kimigayo) formed a decor being combined with images of chrysanthemums. Such a combination, except decorative one, also had an informative aspect: text of the anthem expresses praise and loyalty to the emperor, and chrysanthemums – mon (crest) of the imperial house. It will not be an exaggeration to say that the flags or their informative substitutes – fans of "hee – no maru" – were the most popular motif in the decoration of clothes.

## Conclusions

War affects the clothes of many people, but only in Japan the military theme was so widely reflected in special design developments. This publication does not purport to fully illuminate problems, which certainly deserve a separate study. However, even the most cursory review of the material allows distinguishing the following points:

– Up to the twentieth century the military themes were weakly represented in traditional costume complexes. Often those were the individual elements of decor establishing an association with the heroes of the past. Meiji reforms, abolishing samurai caste as a class, have promoted the samurai culture to the mass-

es. Reorientation of metal smiths from swords and armor manufacturing to accessories production contributed to the development of military themes in costume complexes.

– In the Meiji era military theme was presented mainly in the accessories and only after the victory in the Russian – Japanese war it was reflected in textiles, in the Taisho era and before the Second World War, it had a significant place in the design development. A wide range of typological motifs were used in man's, women's and children's kimono. The most common among them were: "Japanese aviation", "military equipment", "three soldiers", "heroes of Port Arthur", state symbols (kimigayo, he-no maru, chrysanthemums), Momotaro, Yoshitsune and Benkey, samurai helmet and swords.

Along with general images of heroes and military symbols some specific episodes were used in the decoration of kimonos as well, turning it into the expanded text. These are images of sunken Russian squadron, successful attacks, the Japanese soldiers on the Great Wall of China, the local citizens' meeting "Japanese liberators". Many of the images are taken from newspapers, postcards, lithographs, posters or are close to them in frames of artistic language.

Ideals of the military class, where the willingness to give one's life without hesitation was mostly appreciated proved to be useful in bringing the nation to the task of liberation in Asia and building co – prosperity sphere. Emergence of patriotic patterns in kimono was due to powerful ideological propaganda, but this propaganda resonated with citizens, who were

inspired by the real achievements of Japan. In this regard, quite indicative is the fact that the patterns being treated as uniquely patriotic were worn not on the upper layer of clothing, but at the bottom. Thus, there was no demonstration of loyalty senses. Rather, it is evidence of the unity between a man and the state which takes place at the intimate, personal level.

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## **Японский костюм второй половины XIX – первой трети XX столетия: иконография войны**

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### **Аннотация**

В статье рассматриваются японские костюмные комплексы второй половины XIX – первой трети XX столетия в контексте военной истории. Автором показано влияние реформ Мэйдзи и идеологии 1930-х годов на развитие военной тематики в текстиле и аксессуарах, выявлена типология орнаментов, используемых в кимоно изучаемого периода.

### **Ключевые слова**

Японский костюм, культура самурайского сословия, китайско-японская война, русско-японская война, сфера азиатского со-процветания.

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