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125 Jahre
Museum der
Kulturen Basel



European Association for
Asian
Art and
Archaeology

Ayumi Harada
Curator
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“Ryūkyū: Maritime Trade through the Asian Sea Lanes”

In this presentation, I will discuss the official compilation of diplomatic documents of the Ryūkyū Kingdom, *Rekidai hōan*, which deals with maritime trade contacts with the Asian sea area from the 15th century to 16th century. The geographical location, at a pivotal point on the maritime seaways connecting both East Asia and Southeast Asia made the transit trade possible and secured its prosperity over a long period of time. I also will describe some Ryūkyū arts as having been cultivated in the Asian maritime world.

Omoro sōshi, a compilation of ancient poems and songs recorded in the Ryūkyū Islands and edited under the royal government of Shuri around the 16th -17th centuries, praises the flourishing Naha port filled with trade ships from China and Southeast Asian countries.

The king who resides in Shuri
Built the harbor of Naha (Ukishima)
Naha harbor where the ships of China and the Namban gather
By the king who lives in the castle
(*Omoro sōshi* vol. 13 no. 753, translated by Shuzen Hokama)

The port of Naha was at “Ukishima” Island in a bay, in the “Map of Ryūkyū Kingdom” (collection of the Okinawa Prefectural Museum and Art Museum) a copy of the original map of ca. 1452. On the map, the shipping lanes taken by Kōnan (China), Namban (Southeast Asia), and Japanese ships converged into this international thriving port.

In 1372, the Ryūkyū Kingdom began tributary trade with the Ming imperial court. Around this time, the Ryūkyū Kingdom was given a number of large-scale ships from Ming China. In the half century up to 1424, they were given a total of no fewer than thirty ships by the Chinese court. Among the objects that were carried from Ryūkyū to Southeast Asia were the celadon ceramics of the type created at the China’s Longquan Kiln. Other trade objects included Chinese brocades and Japanese swords and folding fans. From Southeast Asia, they imported spices and sappanwood, a material used in dyeing fabrics. These were reexported to the Ming court as tributary objects and sold to Japan and Korea. Also the red dyeing material presumed to be sappanwood was imported into the Ryūkyū Kingdom, for use exclusive in the Shō royal Family textiles, an example which was found in Kumejima pongee.

According to an early record, fifteen tons of sappanwood imported from Ayutthaya Kingdom to the Ryūkyū Kingdom in only a year. Considerable amounts of cargo were loaded at that time. The success of such relay trade was based on the relationship with the Ming Dynasty under the tributary system, and on the existence of a Chinese society in Ryūkyū which helped the kingdom. Meanwhile, Japanese monks came to Ryūkyū kingdom to preach the Zen Buddhism in the 15th century and handled diplomatic relations with Japan. The royal class of kingdom accepted the Zen Buddhism, and soon monks from the kingdom went to study in Japan and brought many aspects of Japanese culture back with them.

「琉球 アジアの海と海上交易」

本発表では、琉球王国の外交文書『歴代宝案』に記された15～16世紀の交易記録に焦点をあて、東アジアと東南アジアを結ぶ海上の道の要に位置し、中継貿易で栄えた琉球の海上交易の軌跡をたどる。その上で、海域アジア世界において培われた琉球美術の一端を紹介する。

16世紀から17世紀にかけて、首里王府によって採録された古謡集『おもろさうし』には、那覇港が、中国や東南アジアの貿易船が寄り合う国際性豊かな港として謡われている。

首里にまします国王様が
那覇の港（浮島）をお造りになって
唐 南蛮の船が寄り集まる那覇港よ
ぐすくに まします 国王様が
（『おもろさうし』13巻753 外間守善訳）

1452年頃に製作された絵地図を写した「琉球国図」（沖縄県立博物館・美術館所蔵）にも那覇港は浮島として描かれ、そこには江南（中国）・南蛮（東南アジア）・日本の船が入港する航路が記され、港市那覇の活況を伝えている。

中国・明朝との朝貢貿易は1372年から始まる。それ以後、琉球は明朝から大型海船を下賜され、その数は1424年までの50年間だけで30隻におよんだ。琉球から東南アジアに運ばれた交易品の中心は中国龍泉窯系の青磁で、そのほか中国の絹織物、日本の刀剣や扇などである。東南アジアからの輸入品は染色の原料に用いられる蘇木や香辛料が中心で、これらは明への朝貢品として再輸出されるとともに、日本や朝鮮へ転売された。琉球においても商家伝来の久米島紬などの染織品に蘇芳と推定できる赤色染料が認められる。

琉球船によってアユタヤから運ばれた蘇木はある年の航海で約15トンとの記録があり、当時としてはかなりの量の貨物を積載していたことがわかる。こうした琉球の中継貿易の成功は、明との関係が基軸となり、それを担った華人社会の存在が大きい。一方、対日外交を担ったのは15世紀に琉球に渡来した日本の禅僧たちで、王府は禅宗を受容し、やがて琉球出身の僧侶が日本へ留学し多くの日本文化を琉球にもたらしたのである。

“Kamakura Yoshitarō and the Culture of Ryūkyū and Okinawa”

The purpose of my report is to explain the historical background of the cultural formation of the Ryūkyū Kingdom and Okinawa, and to evaluate the contemporary significance of the documentary materials contained in the archives of Yoshitarō Kamakura.

A remarkable tendency, especially seen from the field of historical studies, is that the culture of the Ryūkyū Kingdom and Okinawa is usually seen in binary terms, that is, the question of whether it is Japanese or Chinese takes center stage. This tendency is especially conspicuous in early modern Ryūkyū cultural studies. Early modern Ryūkyū is commonly seen as the time from the military invasion of Ryūkyū Kingdom by a group of influential people from early modern Japan in 1609 to the political annexation by modern Japan in 1879. In addition to the political and diplomatic relations with the Chinese Empire that existed prior to this time, this was an era when it also became strongly influenced by Japan.

Surely it is problematic that the evaluation of Ryūkyū and Okinawa culture is solely based on the question of whether it is Japanese or Chinese? While the influences from Japan and China cannot be denied, it should also be necessary to think about the development of Ryūkyū's own culture. With this in mind, I would like to think about the cultural characteristics of the Ryūkyū Kingdom and Okinawa from their written culture and other angles.

Based on such considerations, I would like to introduce the value of the historical material in the archives of Yoshitarō Kamakura. Kamakura was assigned to Okinawa as an art teacher in the early 20th century, and during this time he collected not only art objects such as *bingata* textiles, but also historical materials with a wide range of interests, such as those from the Amami · Okinawa · Miyako Yaeyama areas. His documents also include historical materials on the restoration of the Shuri Castle, which is currently registered as a World Heritage Site. The Kamakura archives contain essential documentary materials not only for historical studies, but also for many other fields. I would like to analyze the importance of analyzing Yoshitarō Kamakura archival materials in considering future studies of the Ryūkyū Kingdom and Okinawa.

「琉球沖縄の文化と鎌倉芳太郎」

わたしの報告の目的は、琉球沖縄の文化形成の歴史的背景を解説するとともに、鎌倉芳太郎資料に含まれる文献史料の今日的意義を評価する点にある。

琉球沖縄の文化を考えると、とくに歴史学の分野では、日本的か中国的かという二項選択的な捉え方が中心となっており、その傾向はとりわけ近世琉球の文化を評価する際に顕著にみられる。近世琉球とは、一般に 1609 年の近世日本の一部有力者による琉球への軍事侵攻から、1879 年の近代日本への政治的併合までの時期を指す。それ以前からあった中国王朝との政治外交的關係に加え、日本からも強い影響を受けるようになった時代である。

はたして琉球沖縄の文化は、日本的か中国的かという評価のみで問題ないのであろうか。日本や中国からの影響を受けつつも、琉球独自の文化は育まれなかったのかを考える必要があるだろう。そのため、琉球沖縄の文化的特質を文字文化などから考えてみたい。

それを踏まえ、鎌倉芳太郎資料の歴史史料としての価値を紹介する。20 世紀初期に沖縄に美術教師として赴任してきた鎌倉は、紅型といった美術品のみならず、幅広い興味を持って奄美・沖縄・宮古八重山地域の史料を蒐集した。そのなかには、現在世界遺産に登録された首里城の復元に活用された史料なども含まれている。鎌倉芳太郎資料は、歴史学のみならず多くの分野にとって不可欠な史料といえる。鎌倉芳太郎資料の分析が今後の琉球沖縄の文化を検討するうえでの重要性を、数点の史料を取りあげてみたい。

Amanda Mayer Stinchecum
Independent scholar

“Invented Tradition,’ Legend and History: Yaeyama Minsaa, Tiisaaji and the Spiritual Power of Women”

「「作られた伝統」、伝承、歴史：八重山ミンサー、ティサージ、とをなり神のこと」

According to a legend attached to a sash from the Yaeyama islands of Okinawa, for the past 300 years every woman on one of the islands wove such a sash for her love, patterning it with clusters of five (*itsu*) and four (*yo*) white rectangles read as a rebus, “*Itsu yo made mo*” (Yours forever more). Now recognized as an invented tradition created in the mid-1960s, the legend echoes associations with another cloth object, a scarf, gifted by a woman to a man.

The scarf is closely tied to a narrative once common throughout the Ryūkyū: the gift of a scarf by the weaver to a man in her care as a protective talisman or a love token. Pre-war ethnographic writings associated this with beliefs in the spiritual power of women. In Ryūkyū poetry, the scarf appears frequently as a love token. Gifts of cloth that bestow power and spiritual protection on the recipient are found far beyond the Ryūkyū, in East, South, and Southeast Asia, linking the Ryūkyū scarf and Yaeyama sash, and pointing to the strategic location and history of the Ryūkyū Islands as a maritime crossroads for human migration, culture, and trade.

I will focus on sources in Ryūkyū and Japanese ethnographic writings and in literature connecting the invented tradition of the sash to the scarf; on experiences and memories of living weavers, and to the broader notion of the gift of cloth from a woman as a love token; and, more significantly, as a protective talisman.

“Ryūkyū and Okinawa Textile Collections through Western Receptions”

Although the Ryūkyū Kingdom has been known to the Western world since at least the sixteenth century, collections of its textiles were relatively slow to materialize. In contrast, Japanese and Chinese textiles were eagerly collected, as can be seen on the walls of Western painting galleries. Japanese textiles were brought back through Dutch and Chinese trading networks and Chinese textiles had long been collected, mainly through Chinese trading ports. In contrast to China and Japan, the Ryūkyū Kingdom was considered a separate and largely unknown entity and Western appreciation for its unique culture and sophisticated textile arts appeared relatively late.

As an example from the nineteenth century, the comprehensive Baelz Textile Collection in the University of Reutlingen with its 800 examples of textile samples collected by Erwin von Baelz (1849-1913) in Japan during the early 1870s, does not contain a single piece of textile from the Ryūkyū Kingdom. For von Baelz and others, Ryūkyū culture was a separate world than that of Japan.

One of the first attempts to make a comprehensive collection of Ryūkyū culture, including its textiles, were made through the Prussian government in the 1880s. On instructions from Berlin, objects were collected between 1881 and 1884 by representatives of the imperial Japanese government in Okinawa, and a collection of 469 items arrived in Berlin at the Königliches Museum für Völkerkunde in Berlin (today's Ethnological Museum of Berlin). Due to losses during the Second World War, the collection was significantly reduced, but still contained seventy pieces of textiles. In 2013, after extensive surveys, a team of experts from the Okinawa Prefectural University of Arts in Naha was able to publish the entire Berlin collection in a two-volume catalogue.

This presentation will look at some of the routes by which the textiles of Ryūkyū and Okinawa arrived in Western collections and will explore the roles of key actors who were involved in the process. It will examine the routes of the Berlin collection and other twentieth-century agents active in introducing Ryūkyū culture to the West, including Sōetsu Yanagi (1889-1961), Langdon Warner (1881-1955), and Jaap Langewis (1902-73).

Ichiko Yonamine
Chief Curator,
Okinawa Prefectural Museum & Art Museum

Textiles of Ryūkyū: The Background of *Bingata* Dyeing

The textiles of Ryūkyū are known for their variety of materials and techniques, and also for the fact that the traditional dyeing and weaving techniques are still performed today on the remote islands of Okinawa. Up to now, many of our predecessors who devoted themselves to textiles have studied the techniques and dyeing materials, and have explained the unique and attractive characteristics of Ryūkyū textiles.

However, such explanations do not tell the entire story of Ryūkyū textiles. The dyed textiles that have been passed down from the Ryūkyū Kingdom include the products arriving by ship from China (Ming and Qing Dynasties) and the Japanese mainland that were used for the wardrobes and household furnishings of the royalty and high-ranking elites. In addition, by examining the textile products made in Ryūkyū Kingdom, it is clear that some of the techniques have been lost at some time between the end of the early modern and the modern eras; some include drawing, embroidery, tie-dye, and stencil printing.

A technique used in *bingata* is to repeat dyeing with colored materials after paste-resisting with stencils. I will present on the background of *bingata* by looking at the similarities and differences between *bingata* and the textiles brought by ship to the Ryūkyū Kingdom and the discontinued textile traditions.

與那嶺一子
学芸員
沖縄県立博物館

「琉球の染織 — 紅型誕生の背景 —」

琉球の染織は素材、技法が多岐に渡り、また小さな島々に伝統的な染織の技が今も残っていることで知られています。これまで、多くの先達は、これらの染織の技法や色材の解明し、沖縄の染織の特異性と魅力について語ってきました。

しかし、それだけでは、沖縄の染織の全容を語ることはできません。琉球王国時代から伝世する染織品には、中国（明・清代）、大和などからの舶載品があり、王族や高位の士族たちの衣裳や調度品に使われている様子がみられます。また、琉球で製作された染織品には、近世末から近代にかけて、その技法が途絶えてしまったものがあります。描き絵、刺繍、絞り染め、孔版型の染色などです。

紅型の技法は、型紙を使って糊防染した後に色材を染め重ねる技法です。私は、舶載染織品や今は途絶えた染織品、これらと紅型との類似点と違いなどから、紅型の背景についてお話しをします。

Keynote Speech

Prof. Dr. Yoshikuni Yanagi
Okinawa Prefectural University of Arts

“Okinawan Textiles with Woven Patterns at the Japan Folk Crafts Museum”

Many high quality Okinawan crafts are stored in the Japan Folk Crafts Museum in Tokyo. They were mainly collected in 1939 - 1940 by Muneyoshi Yanagi and a group of *mingei* artists. The collection numbers 380 fabrics with woven patterns, 413 *bingata* fabrics, and 657 textile fragments. From 1990 onward, the presenter surveyed the museum's collection, taking detailed photographs and noting minute details of all Okinawan textiles. In 2018 the survey was completed with the publication of a three-volume report.

The collection of the Japan Folk Crafts Museum was gathered with reference to the artistic sensibilities of Yanagi Muneyoshi, and its aesthetic value is widely known. Nonetheless, except for its better-known representative objects, no detailed survey or research have been performed on the museum's objects in storage, except to determine their status as folk art.

As a result of his research on the fabrics with woven fabrics in the museum, the presenter was able to conclusively demonstrate various points regarding the unique beauty of Okinawan textiles.

Raw materials for Okinawan fabrics include materials such as ramie, banana fiber, silk, and cotton. The woven fabrics created at Shuri used various materials such as silk, cotton, and banana fiber were used in an especially free manner. Among these, the material *tejima* was composed of a complicated mixture of grids and patterns. The grids were made with many colors, utilizing silk with good color-binding properties, and cotton that had a good compatibility with indigo for the patterns. In *ayanaka*, with its distinctive warp pattern, the warped portions were arranged with fine, densely arranged threads, causing the pattern to stand out.

As such examples amply demonstrate, Okinawan textiles with woven patterns were created through complex weaving techniques and creative ingenuity. In this presentation, I will present the special characteristics of the Okinawan textiles with woven patterns in the collections of the Japan Folk Crafts Museum and, additionally, in the Museum der Kulturen in Basel.

「日本民藝館所蔵の沖縄織物」

東京の日本民藝館には質の高い沖縄の工芸品が多数所蔵されている。それらは、主に1939-1940年に柳宗悦と民藝同人の一行によって蒐集された。その数は、織物では380点、紅型では413点、織物裂地657点である。発表者は1990年より、同館に所蔵されている沖縄染織品について、すべて詳細な写真撮影と綿密な調査を継続し、2018年に報告書全三巻として刊行が完結した。

日本民藝館のコレクションは、柳宗悦の審美眼によって蒐集され、その美的価値は広く知られている。しかし代表的な所蔵品を除き、収蔵品個々の詳細な調査研究は、民藝という性格上あまり行われてこなかった。

発表者は、同館に所蔵されている織物の調査研究より、沖縄の織物の独特な美しさの理由について、実証的に様々な点を明らかにする事ができた。

沖縄織物の糸素材は、苧麻、芭蕉、絹、木綿等の原料が使われている。特に首里の織物では、絹と木綿、芭蕉等という複数の素材を自在に使い分けていた。複雑な格子と緋で構成されたティジマでは、多色の格子部分は発色性の良い絹が、緋部分は藍と相性の良い木綿が使われていた。また経縞が特徴的なアヤナカでは、経縞部分は細い糸を密度高く配置し、縞が目立つよう工夫されていた。

この例からも分かるように、沖縄の織物は、織り手の高い技術と創意工夫が込められている。本発表では、日本民藝館の沖縄織物の特徴について発表し、MKB所蔵沖縄織物の特徴についても言及したい。

Minako Hirata
Research Associate
Okinawa Prefectural University of Arts

“The *Bingata* Textiles of the Museum der Kulturen”

Bingata is one of the traditional crafts of Japan. Its history starts from the Ryūkyū Kingdom at the time it was an independent country. A unique tradition of the kingdom, it is the representative dyed textile of the kingdom culture and possesses a characteristic beauty, due to its development within a unique, non-Japanese culture, customs, climate and history.

In August 2017, the presenter conducted a survey on the Ryūkyū textiles stored in Museum der Kulturen Basel. We confirmed four types of *bingata* materials during the survey: clothing, *uchikui* (wrapping cloth), textile fragments, and stencils. The survey recorded photographic images and details such as: measurements, patterns, composition, color materials, color arrangements, and so on. As a result of the detailed investigations, we were able to determine the key characteristics of each object. However, in the first survey, due to the lack of time, we were not able to finish the investigation of the stencils that are used as a tool for attaching the *bingata* patterns. In this presentation, I would therefore like to introduce the materials in the Museum der Kulturen Basel that we were able to survey, namely the clothing, *uchikui* (wrapping cloth), and the textile fragments.

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「Museum Der Kulturen Basel 所蔵の紅型について」

紅型は、日本の伝統工芸のひとつである。その歴史は、独立国であった琉球王国時代より始まる。王国文化の代表的な染め物として、一つの王国のみで染められた紅型には、日本とは異なる独自の文化や、習俗・気候・歴史により育まれた美しさをみることができる。

発表者は、2017年の8月に、Museum der Kulturen Basel に収蔵されている琉球染織品調査を行った。その内の紅型資料に、着物・ウチクイ（風呂敷）・裂・型紙の4種類の形態を確認した。紅型資料の調査内容は、撮影・採寸や、模様・構成・色材・配色などの観察調査である。詳細な調査を行った結果、各資料の特徴を知ることができた。しかし、第一回目の調査では、時間的な問題から、紅型の模様を付けるための道具である型紙の調査のみ、終えることができなかった。そのため本発表では、着物・ウチクイ（風呂敷）・裂を中心に、調査を通じて分かったことについて、Museum der Kulturen Basel の紅型資料を紹介したい。

Prof. Dr. Setsuko Nitta
Okinawa Prefectural University of Arts

“Okinawa Textiles with Woven Patterns in the Collection of the Museum der Kulturen”

In August 2017, the presenter conducted a survey of 28 pieces of clothing, numerous textile fragments, and other objects at the Museum der Kulturen Basel (MKB). Out of the materials surveyed at that time, I will report today on the 28 pieces of clothing. I will first highlight the formats, materials, patterns and preservation state of these 28 objects, and will then consider the production period of the MKB materials. It was initially possible to determine that the formats of the MKB objects were created in a Ryūkyū style during the time of the Ryūkyū Kingdom and an eclectic kimono style brought over from mainland Japan during modern times. The materials used in the clothing includes warp of silk (four items), cotton (six items), ramie (three items), mechanically spun ramie (one item), banana fiber (ten items), and *tunbyan* (four items). The patterns include stripes, lattices, *kasuri*, brocade, and gauze. The preservation states of the bamboo fiber and the *tunbyan* material were remarkably fine.

Based on the above items, an attempt was made to determine the age of the textiles in the MKB collection. The drawing of the silk and hemp textile designs matched the ones that had been specially ordered during the Ryukyu Kingdom, and it is extremely likely that they were made during this period. On the other hand, mechanically spun ramie threads and cotton spun threads are materials and techniques that were imported from mainland Japan during the modern period. Therefore it can be said that some of the textiles in the MKB collection were produced during the Ryukyu Kingdom era (up to 1879) and others were produced afterwards.

The Battle of Okinawa in 1945 was tremendously destructive to human life and cultural heritage of Okinawa Prefecture. Therefore it is tremendously important for even one piece of Ryūkyū textile to survive unto the present. Furthermore, the preservation status of the banana fiber and *tunbyan* textiles in the MKB collection is of an even higher level than those preserved within Japan. Perhaps this single fact can be said to be the single most important feature of the MKB collection.

「Museum Der Kulturen Basel 所蔵の沖縄織物について」

発表者は2017年8月に Museum Der Kulturen Basel において、計28点の着物資料及び、裂資料、その他の調査を行った。本発表では、調査済みの資料のうち、着物資料28点についての報告を行う。本発表では、この28点の形態、素材、模様、保存状態について整理し、MKB資料の製作年代について考察する。始めに、MKB資料の着物資料形態は、琉球王府時代に完成した琉装スタイル、及び近代に日本本土からもたらされた和装との折衷スタイルが確認できた。素材は、経糸の素材が絹4点、木綿6点、苧麻3点、ラミー1点、芭蕉10点、桐板4点であった。模様は、縞、格子、緋、浮織、紹織がみられた。また、特に芭蕉と桐板資料は、保存状態が大変素晴らしい資料があった。

以上の項目より、MKBコレクションの着物資料の製作年代について考察した。絹、苧麻の御絵図柄は、王府時代に特注された織物デザインであり、王府時代に製作された可能性が極めて高い。一方で、機械紡績されたラミー糸、木綿紡績糸は、近代に日本本土から移入された素材や技法である。以上の理由より、MKBコレクションの中には、琉球王府時代に製作されたものと、琉球王府以後に製作された資料が混在しているといえよう。

1945年の沖縄戦により、多くの人命、さらには文化的遺産を失った沖縄県にとって、琉球王府時代の織物を一つでも多く確認できたことは、大変意義深いものである。さらに、MKBコレクションの芭蕉、桐板資料の保存状態は、日本国内のコレクションよりも高い水準にあり、MKBコレクションの最大の特徴であるといえるだろう。

Stephanie Lovász
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“Textile Treasures from Japan in the Collection of the MKB: Collectors of the Okinawa Textiles”

The Okinawa textile collection of the MKB comprises sewn objects as well as textile samples. A special feature of the museum’s textile collection is an emphasis on production methods, a direction that was established by Alfred Bühler (1900-1981), who served as the museum director from 1950 to 1964.

His frequent travels in the Pacific and to Southeast Asia (in 1931/32, 1935, 1949, 1955/56, and 1959) led to Bühler’s interest in local textile traditions and in their production methods. In addition to the wide-ranging textile collection of the Swiss textile expert Fritz Huber-Iklé (1877-1946), which arrived to the museum collection in 1947, Bühler focused on the systematic expansion of the collection. Resist dyeing techniques became one of his research topics, and, in a trip to Japan in 1964, he documented various *shibori* techniques.

Other collectors, in addition to Bühler und Iklé-Huber, were active in expanding the Japanese textile collection. Among these, by the far the most important was the Dutchman Jaap Langewis, who had lived several years in Japan, where he had documented various reserve dyeing techniques. During the 1950s and the 1960s, the MKB bought numerous textiles and textile equipment from Langewis. In addition, Ernst Hofmann and Carl Schuster should be mentioned.

The Okinawa collection of textiles at the includes apart from garments also *katagami*, *tenugui*, *furoshiki*, and numerous textile fragments relating of *bingata* and *kasuri* techniques. Apart from *bingata* textiles and stencils, textiles made of banana fiber (*Musa basjoo*) and agave fibers (*Agave americana* L.) should be mentioned.

“Regarding the Techniques of Decoration and Restoration of Ryūkyū Lacquer Arts”

Until 140 years ago, Okinawa existed as the independent Kingdom of the Ryūkyū, and developed a different history and culture from those of mainland Japan. It was located in the middle of China, Japan, Korea, and the Southeast Asian countries, and due to its superb geographic location and lucrative trade, developed its own unique culture while absorbing the culture of other countries.

The Ryūkyū lacquer arts were cultivated in such an environment and underwent a different development than the Japanese lacquer arts, and came to express its own unique techniques. In terms of the decorative techniques, such as the creation of those not practiced in other prefectures, beginning with *tsuikin* (pigment paste), this included *chinkin* (gold inlay lacquer), *raden* (mother-of-pearl inlay), *hakue* (gold foil painting), *mitsudae* (litharge painting), and so on. Among them, *shinkin* and *raden* were called “old Ryūkyū,” that is, the arts that were said to have flourished in the sixteenth century. The technique was used to decorate not only the ritual objects of the royalty, but also the decorated gifts presented to the Chinese emperor and to the Japanese shogun.

In my presentation, I will first introduce contemporary decorative techniques used in Okinawa, and will then describe the restoration projects in which I have been involved. Regarding the restoration of the *chinkin* deposit in particular, contemporary tools are different than the ones used in the Ryūkyū period, so a proper restoration needs to start with the recreation of period tools. In addition, in the restoration of *raden*, it was possible to reproduce the correct light color shade used in the past by adhering the shell with the rarely used *nikawa* animal glue.

"Restoration" is not just to make something resemble in its appearance, but to reproduce as thoroughly as possible with the methods available at the present time. Restoration needs to be based on the historical background of the object and on research into all its elements, from the structure of the wooden core to the lacquer decoration. In the process of the restoration, it is possible to clarify techniques and solutions that had been unknown until now, and to connect the preservation of traditional techniques with their inheritance into the future. In addition, restoration projects create new forms of employment, which give new strength to the overall field of lacquer production.

當眞茂
准教授
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「琉球漆芸の加飾技法とその復元について」

沖縄は約140年前まで琉球王国として独立体制を維持していたこともあり、日本本土とは違う歴史と文化を築いてきた。また、中国や日本、韓国、その他東南アジア諸国のほぼ中央に位置しており、その地理的優位性を活かした交易を通じて、他国の文化を吸収しながら独自の琉球文化を華開かせてきた。

そのような環境の中で育まれてきた琉球漆芸は、日本の漆芸とは異なった変遷を辿り、独特な技法が発展してきた。特に加飾技法においては、他県にはない堆錦（ついきん）をはじめ、沈金（ちんきん）や螺鈿（らでん）、箔絵（はくえ）、密陀絵（みつだえ）などが製作されてきた。中でも沈金と螺鈿は古琉球と呼ばれる16世紀頃から行われていたのではないかとされており、王府内での祭祀道具に加飾されたり、中国皇帝や日本の将軍への献上品に用いられたりしていた。

今回の会議では、まず最初に沖縄で現在行われている加飾技法を紹介した後、私が今まで携わって来た復元事業について話を進めていこうと思う。特に沈金の復元に関しては、現在使用されている道具と琉球時代の道具は異なっていたことが分かっており、道具の復元から検討し製作された。また、螺鈿の復元においては、現在ではあまり使用されていない膠での貝接着を行い、往時の淡い色合いの螺鈿を再現することができた。

「復元」とは外見のみ似せて作るものではなく、その復元する遺産品の時代背景も踏まえた上で、木地の構造や下地作り、そして塗りと加飾に至る全ての工程において研究を行い、現時点でできる限りの再現を行うことである。復元をすることによってそれまで分からなかった技法の解明や、伝統的な技法の保存から継承へと繋げていくことができる。加えて復元事業が新たな雇用を生み出し、漆器産業界への活性化も見込まれるのである。

Yōko Yamada
Curator
Naha City Museum of History

“Documentary Materials Related to the Royal Shō Family of the Ryūkyū Kingdom in the Collection of Naha City Museum of History”

The “Documents Related to the Royal Shō Family of the Ryūkyū Kingdom” in the collection of Naha City Museum of History consists of 1166 written documents and 85 pieces of arts and crafts that stem from the Royal Shō family that ruled the Ryūkyū Kingdom for about four hundred years. Due to its historical value, the collection was designated as National Treasure in 2006. At present this collection is the only National Treasure of documents in Okinawa Prefecture.

The 85 pieces of arts and crafts in the collection consist of eight royal costumes, forty-two *bingata* textiles, fifteen textiles with woven patterns, five metalwork objects, nine lacquered objects, three ceramic vessels, and three swords. Although the production age varies depending on the materials, all objects date to a time between the 15th to the 19th centuries.

The royal costumes were worn by the king wore at ceremonies with importance to the kingdom, such as a crowns, Chinese costumes (Chinese ceremonial costumes), and accessories. This archival collection contains the only existing crowns and royal costumes and document the tributary connection between the Ryūkyū Kingdom and China.

A special characteristic of the *bingata* costumes are compositions that combine a bright yellow ground with large patterns. Another one of the special features is the use of dragon and phoenix patterns that were regarded as symbols of Ryūkyū royalty.

Woven textile costumes are characterized by geometric *kasuri* patterns developed in the Ryūkyū Kingdom. The banana fiber used for some of the costumes in the collection was a material that was widely used for costumes for everyone in the kingdom, including the royal family, the warrior class, and commoners. The texture of the banana fiber used for the royal family, however, is especially fine and required advanced techniques that have since been lost: as a result, it is impossible to restore these costumes.

The metal ritual objects used for royal ceremonies were made with precise forging techniques. The royal jewel crown was made of a tin bottle with winding glass beads; it is likely that the beads were imported from China or Southeast Asia.

Lacquerware consist of royal ceremonial utensils and furniture used in the palace. Red lacquerware with inlaid gold was used for rituals, and are decorated with a dense decoration of peonies, spindle chains patterns, and the royal family crest, *hidarimitsudomoe*, or the three *tomoe* design.

The ceramic objects in the collection all stem from local Ryūkyū production. Each of the objects can be said to have Japanese, Chinese, or Southeast Asian characteristics.

Although the three swords in the collection were made in Japan, the mounts of two of the swords were made in the Ryūkyū Kingdom. The two local mounts were made with metal and lacquer and display the character “heaven” indicating royal ownership and bear traces of engravings.

Accordingly, we can say that the art objects stemming from the Royal Shō family are important for their ability to display a range of craft techniques that were developed in the Ryūkyū Kingdom.

「那覇市歴史博物館所蔵「琉球国王尚家関係資料」の美術工芸品について」

那覇市歴史博物館が所蔵する「琉球国王尚家関係資料」は、琉球王国を約400年統治した尚王家に伝来した文書資料1166点、美術工芸資料85点からなる資料群である。その歴史的価値から、2006年に国宝に指定された。現在、沖縄県の国宝資料はこの「琉球国王尚家関係資料」のみである。

尚家資料の85点の美術工芸品の内訳は、王衣裳が8点、紅型衣裳が42点、織物衣裳が15点、金工品が5点、漆器が9点、陶器が3点、刀剣が3点である。製作年代は資料により異なるが、15世紀から19世紀とされる。

王衣裳は、国王が王国の重要な儀式で着用した玉冠と唐衣裳（中国式の儀式用衣裳）及び装飾品である。玉冠と王衣裳は現存する唯一の資料であり、中国と琉球の冊封関係を示す重要な歴史資料でもある。

紅型衣裳で特徴的なのは、鮮やかな黄色地と大型の文様を組み合わせた文様構成である。また、琉球で王権の象徴とされた龍と鳳凰の文様が使用されている事も特徴の一つである。

織物衣裳は、琉球で発達した幾何学的な緋文様が特徴的である。一部の衣裳に使用された芭蕉は、琉球では王家や士族、庶民まで広く衣裳に使用された素材である。尚家の芭蕉衣裳の繊維は非常に細く、製作に高度な技術を要するため現在では復元不可能である。

金工品は、王家の儀式に使用された用具類で、緻密な鍛金技術を見ることができる。御玉貫は、錫製の瓶にガラスビーズを編んで巻き付けたもので、ビーズは中国または東南アジアから輸入されたとみられる。

漆器は、王家の儀式用具と邸宅内の調度品がある。朱漆に沈金の漆器は儀式用で、全面に緻密な牡丹七宝繫紋と王家の紋の左三つ巴紋が施されている。

陶器はいずれも琉球で製作されたもので、それぞれ日本的、中国的、東南アジア的な特徴を備えている。

刀剣は、刀身は日本製だが、拵は3点中2点が一部分を除き琉球で製作された。金工や漆芸で製作された拵には、王家の所有物を示す「天」の字や、分胴型等の印が彫られている。

このように、尚家伝来の美術工芸品は、琉球王国で発達した様々な工芸技術の特徴を示す重要な資料群である。

Tarō Kuranari
Curator
Naha City Museum of History

“History and Special Characteristics of Okinawa Ceramics”

From the 13th century to the present day, large amounts of ceramics from China and Japan were imported to Okinawa. Imported ceramics were initially used by royalty and upper-class families and gradually came to be used by the entire Okinawa society.

In the 17th century ceramic production technology was introduced from the Korean Peninsula, marking the start of Okinawa ceramic production. Okinawa ceramics were produced for the domestic market in competition with imported objects. Therefore, the majority of the local products was centered on the creation of storage pots and jars.

In addition, Okinawa ceramics have the following characteristics. (1) They were made in the forms of the vessels necessary for Okinawa's unique religious ceremonies that could be filled with imported ceramics. (2) Despite the beauty expressed by imported ceramics, Okinawa ceramics were made according to the local aesthetic sense in ways that could not be satisfied by imported objects. In a sense, the imported porcelains and the Okinawa ceramics came complement each other and created a single world of beauty. (3) Domestic production reversed due to the collapse of the Ryukyu Kingdom, causing the development of export ware for foreign markets during the 20th century. The ceramic artists at Tsuboya included an awareness of the reception of Okinawa from outside its borders into the design and development of their products.

In my report, I will refer to objects in the collection of the Naha Municipal Tsuboya Pottery Museum. I will also describe the religious ceremonies and ceramic characteristics related to the Okinawa *zushi* burial urn. In addition, I will compare the decoration of early modern Ryūkyū ceramics with that of imported porcelains and will describe how they complement each other. Finally, I will introduce a type of export pottery called the “Ryukyus classical ceramics” which was established in the 20th century and report on how tourism and taste for the exotic has influenced contemporary Okinawa pottery.

厨子 *zushi* = burial urn

琉球古典焼 *Ryūkyū koten-yaki* = Ryūkyū classical ceramics

壺屋 Tsuboya = Location in Okinawa known for its ceramic production

「沖縄陶磁の歴史と特徴」

沖縄には13世紀から今日まで、中国と日本から大量の陶磁器が輸入された。輸入された陶磁器は王族や上級士族によって使用され、徐々に沖縄社会全体に浸透した。

17世紀に朝鮮半島の生産技術を導入して沖縄産陶器の生産を開始した。沖縄産陶器はこれらの輸入陶磁器と競合しながら、国内向け製品として生産された。それゆえ、生産物の大半は貯蔵するための壺や甕が中心である。

また、沖縄産陶磁器は次の特徴を持っている。(1) 輸入陶磁器では充填することができない沖縄固有の宗教儀礼に必要な形や器が作られたこと。(2) 輸入陶磁器が表現する美とは別に、輸入陶磁器では満足させることができない沖縄特有の美意識に基づく作品が作られ、そして、輸入陶磁器と沖縄産陶磁器が相互に補完しながらひとつの美的世界を作っていること。(3) 琉球王国の崩壊により国内向け生産が反転し、20世紀には国外向け輸出商品の開発が行われる。外部から与えられた沖縄のイメージを壺屋の陶工たちは取り込み図案化し製品開発をおこなったこと。

私の報告では、那覇市立壺屋焼物博物館のコレクションを活用し報告を行う。厨子とよばれる納骨器から沖縄の宗教儀礼と陶器について報告する。また近世沖縄産陶器の装飾と輸入陶磁器とを比較し、お互いが補完しあう関係であることを報告する。最後に20世紀に成立した琉球古典焼と呼ばれる輸出用陶器を紹介し沖縄陶器に観光と異国趣味が与えた影響について報告する。

Jonas Rüegg
Harvard University

“Pictograms and Knot-Ropes: Administrative Records in the Borderlands of Early Modern Ryūkyū”

Yonaguni Island in the Yaeyama Archipelago was the westernmost point in Tokugawa Japan’s sphere of influence. Conquered by the Ryūkyū Kingdom as late as 1520, the island remained a borderland hard to control, defined by the dangerous Kuroshio current. Historical discussions of Yonaguni’s early modern experience usually rely on scarce textual sources of the Japanese-language administration imposed by outside rulers with limited access to local society.

Local elites became mediators between tax-collecting authorities and a local society hard to fix in the grids of early modern administration. One of the most surprising features of this borderland’s administration is its reliance on non-textual documents for demography, tax submission and trade. While knot-ropes for numerical records were once used widely in the Ryūkyū Kingdom, the creation of pictographic writing or *kaidā-di* was a unique product of state formation in the Yaeyama Islands.

This paper discusses the value of such alternative sources in narrating borderland society in the bent of the Kuroshio. Responding to the problem of the subaltern, historians have recently come to explore new archives that account for local agency in pre-literate societies. The task of *deep history* is to configure processes of cultural formation and environmental change with the specific data produced by complex outside administration. In virtual absence of written accounts, the study of material environments, cultural affinities and non-textual sources can shed light on how the mechanisms of power were adapted to a maritime borderland.

"Object Description of a Ryūkyū Textile"

The Ryūkyū Kingdom (琉球王国) turned its geographical position and historical background to its advantage and benefited from a flourishing trade. As a result, Ryūkyū created its own values and perspectives outside of the Japanese feudal state, but still shared some of the same principles as Japan. This is especially apparent in textiles, for which Ryūkyū is well known. The Ryūkyū *ryūsō* (琉装) may share some similarities with the Japanese kimono, but its appearances are distinctively different. The central goal of this presentation is to show the historical and social contexts behind a typical Ryūkyū *ryūsō*.

In this presentation, the characteristics of Ryūkyū textiles will be discussed with the aid of a *ryūsō* from the 19th century in the collection of the Museum der Kulturen in Basel. In the first part of this paper, I will systematically analyze the technical aspects of this *ryūsō*. The unusual mixture of fibers used as well as the intentions behind this choice will be discussed. Additionally, I will take a closer look at the weaving technique and the usage of gauze. The next part of the presentation will determine the age of the textile through indicators such as the usage of natural dyes, as well as the quality of the handwork.

The difference between the usage of a Japanese obi belt and a simple rope, which was custom in Ryūkyū, will also be illuminated. Additionally, the different cuts and size-differences between the two textile traditions will be examined. In the final part of my presentation, I intend to discuss the importance of the fiber mixture as well as the color choice in the creation of the *ryūsō*.

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“As Seen on Woodblock Prints: Banana Fiber *Bashō-fu* from Museum der Kulturen Basel”

The historical background of the Ryūkyū Kingdom textiles is very rich and complex. The geographical location of the kingdom and its trade affairs have a large influence on the development of the patterns and the weaving traditions. The kingdom had trade relationships with China, Japan and Korea as well as other nearby countries. Consequently, the kingdom engaged in cultural exchange and displayed an ability to absorb customs from surrounding cultures, resulting in the unique character of its arts and crafts. However, there are some works of art that display the interlacement of the multicultural traditions, thus, raising the issues of their origins and purpose.

One of such works of art is stored in the Museum der Kulturen Basel and will be discussed in detail during this presentation.

Bashō-fu or banana fiber garments were favored by both royalty and commoners for their airiness and the fact that the textile does not stick to skin. This characteristic is one that the banana fiber textiles shares with those made of linen, hemp, and vegetable fibers. Such garments, compared to Okinawan *bingata*, typically display simpler patterns and more reserved colors schemes. However, the cut of the fabrics and their overall style stay within the kingdom's textile traditions, which allows easy identification most of the time.

The *bashō-fu* garment that was discovered in the Museum der Kulturen Basel demonstrates a very unusual cut, length, and style for an Okinawa textile. Some of its characteristics point to the strong influence of mainland Japan and its fashions. Additionally, the color pattern of the garment is very distinctive and can be seen in numerous woodblock prints from mainland Japan. Thus, the uniqueness of this garment demonstrates the interlacing of multicultural traditions and gives birth to uncertainties of identification: for example, the questions of how to name and define such a textile.