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ITS ARCHITECTURE, ART, AND
ART MANUFACTURES

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BY

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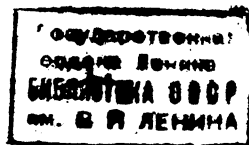


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PREFACE.

AN apology is needed for adding to the number of our books on Japan. We have heard of the ways of the Japanese, of the peculiarities of their manners, of their feasts and festivals, of the food they eat, and of the aspect of the country in which they live. My excuse for writing is a simple one—I am a specialist.

An architect and ornamentist by profession, and having knowledge of many manufacturing processes, I went to Japan to observe what an ordinary visitor would naturally pass unnoticed. As a specialist, and a specialist only, I submit this volume to public notice. When in Japan I engaged the best native photographer that I could find to take views for me ; thus I got not only architectural edifices, but also architectural details. I also engaged the best ornamentist in Kioto to make coloured drawings of temple decorations for me.

Many will be surprised when I say that as yet the English public know almost nothing, and even our architects very little, of Japanese architecture. Coloured illustrations are needed to give anything like a complete idea of the glories of Buddhistic art ; yet I hope that my book may throw some little light on Japanese building, and do something towards revealing the fact that Japan has had a great architectural history, although I have no chromatic illustrations. Ornament springs from architecture. I

have therefore endeavoured to trace its origin and development ; and for the first time, so far as I know, the growth of native conventional ornament is brought before the English reader.

Drawings of flowers, of birds, of fish, of insects, are all familiar to us ; but it is not generally known that just as the Greeks, Moors, and other peoples associated with their architecture certain conventional forms, so the Japanese have a national style of conventional ornament ; yet this is the case. To me the fact was almost unknown up to the time that I visited the country, although I had been an earnest student of Oriental art for nearly thirty years.

In my book I attempt to explain how the architecture resulted from climatic and religious influences, and how the ornaments with which domestic objects are figured, and the very finish of the objects themselves, are traceable to religious teachings.

As a guest of the nation, I was not only permitted to enter sacred edifices (some of which had never before been trodden by European feet), but I had also opportunities for studying all forms of art industry. For the privileges enjoyed I shall ever feel under a debt of gratitude to the members of the Japanese Government. I had also the honour of presentation to His Majesty the Mikado, who himself ordered that I should have every facility for seeing what I wished.

While in Japan I made a daily record of what I saw and did ; and this record was roughly illustrated. I either bought or had taken for me about a thousand photographs, some being fifteen inches by eighteen, the others about nine inches by twelve. I had a multitude of small coloured drawings made of temple ornaments. I visited sixty-eight potteries, and some scores of manufacturers engaged in other industries. I also brought specimens of work from most of the factories visited.

As to the temples and shrines, I saw about a hundred of the finest in the country, to say nothing of the crowd of temples