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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.

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「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。