The Costume of Hachi-tataki and That of Kane-tataki: Symbolism and Shape of Clothes

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Hachi-tataki and Kane-tataki have been frequently discussed in the context of their resemblance. This paper takes a look at hachi-tataki and kane-tataki, which have been treated in this manner, from the perspective of the history of clothing and accessories, and discusses their costumes and the issues that these have generated.

Although many studies have been shown undertaken on hachi-tataki and kane-tataki, they have been little interest in their costumes, resulting in an absence of more detailed information. For this reason, I first examine the costumes that they wear.

It has been observed that the costumes worn by hachi-tataki developed after having been initially based on the "jittoku", a kind of haori. Hachi-tataki seen in the "Mibu Jizo Engi" (six scrolls about the founding and renovation of Mibu-dera Temple held in the collection at Mibu-dera Temple in Kyoto and thought to have been produced around 1530) wear jittoku confined to the more traditional style. This predates the "Rakuchu Rakugai Zu-Byobu" (folding screens of inside and outside Kyoto held in the collection of the National Museum of Japanese History and produced between 1525—1535), and though the costumes worn by hachi-tataki seen in drawings after this period have the same external appearance as jittoku, they are wearing costumes that have patterns that are different from those that are characteristic of jittoku. In other words, a unique style has been added to jittoku, whereby they followed a process in which they became separate from jittoku. The costumes worn by kane-tataki, on the other hand, were basically "jikitotsu" (outfits worn by monks).

In this way, we discover that the hachi-tataki and kane-tataki, which had been viewed in the same light, wore two different styles of costume: jittoku and jikitotsu. Jittoku and jikitotsu probably appear completely different viewed through present-day eyes. However, at the time the significance of both these costumes lay in their being symbols of costumes that lay "outside the framework of everyday life", and in this respect we may say that they were costumes that possessed an extremely close resemblance.

By tracing historical developments related to fabrics, tailoring and the ways that they were worn, it is possible to perceive the acquisition of a resemblance in their outer appear-
ance over the course of the development of these two costumes, which were originally completely different in their outer appearance. A major factor that facilitated this tendency is the similar symbolism that these two had originally possessed.

When studying the shape of “objects” that are costumes we cannot afford to overlook the role of symbolism. This is because there is an inextricable link between the selection of the various elements that give form to shape and their significance, which is expressed as symbolism. Consequently, there are times when symbolism deepens our understanding and provides a key to the history of clothing, which assumes complex aspects. This paper is an attempt at this kind of experimental examination.