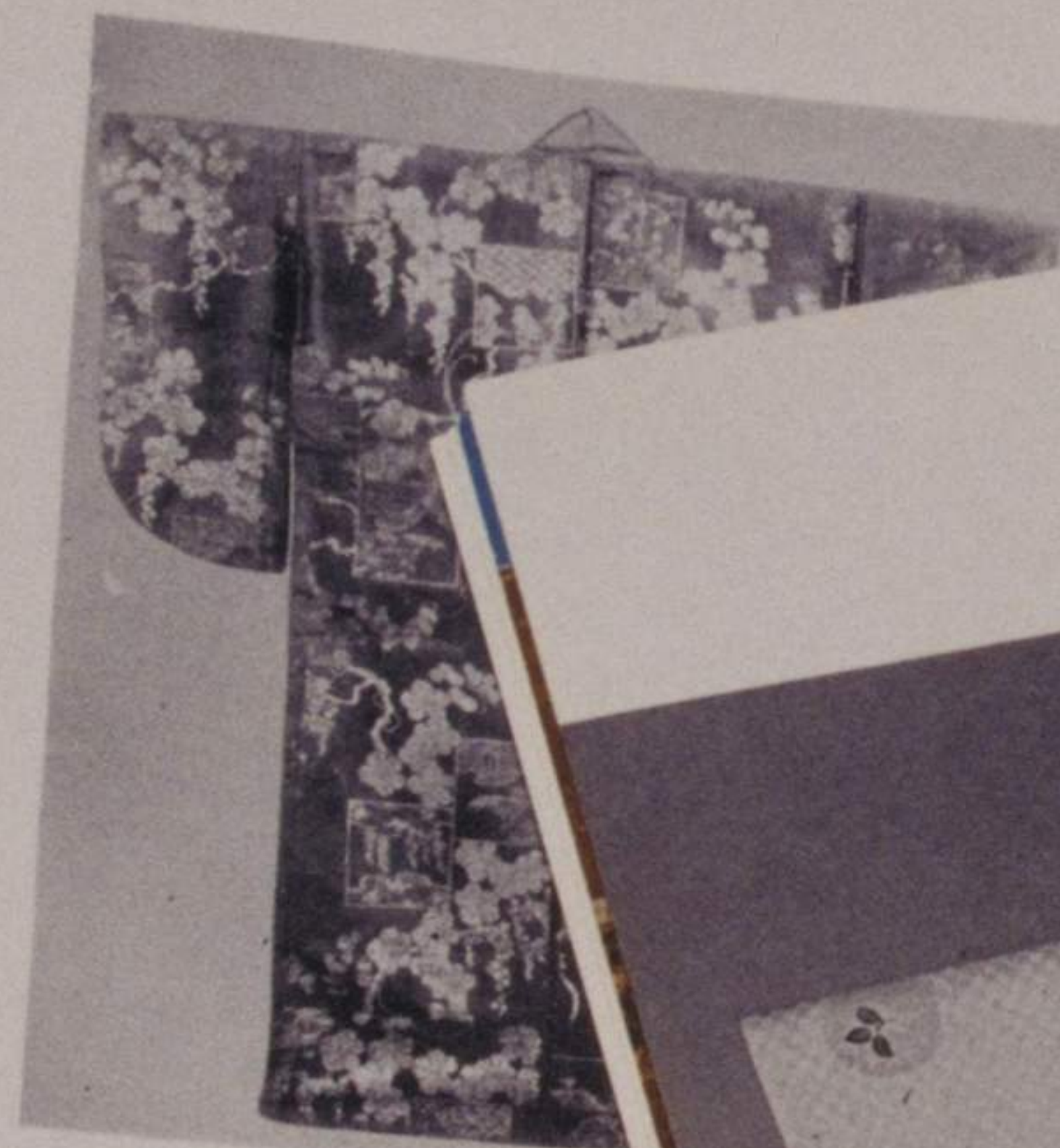




91. Noh costume (surihaku) grapes and shikigasa on a dark background.

in gold-leaf appliqué of grapes and shikigasa (Fig. 91, 97). The grapes are represented accurately, and the vines exhibit great freshness. This design is on an artistic background that does not suffer by comparison with extant designs from the Momoyama period. Next we have a *nuihaku* Noh costume with a design in gold embroidery of pines and butterfly medallions (Fig. 93). In the varied forms of the butterflies we recognize something out of the ordinary, and in the vigorous form of the pine we feel something of the power of the large picture areas of folding screens. Another *nuihaku* (Fig. 114) has a design of courtly carriages and lilies. The lilies are shown the same size as the carriages, but surprisingly enough, these unnatural proportions make the stylized design more effective. What we have here is not merely a mastery of painting technique but also a rich sense

100. Noh costume (atsuita). Design of wisteria medallions and chrysanthemums on a banded ground of chessboard checks and trellis. Seventeenth or eighteenth century (Edo period). Itsukushima Shrine, Hiroshima Prefecture.



101. Kosode. Figured satin; composite *nuihaku* design of flowers and trees. Late sixteenth century (Momoyama period).