



between these edifices of the old and new regimes has been interpreted by some scholars as a demonstration of the tensions existing in the city during the pivotal period between the winter of 1614 and the summer of 1615. It also seems likely that, unlike the Rekihaku screens, this set was not commissioned by a daimyo, but instead by a wealthy member of the *chōnin* class.

One of the more famous kinds of genre painting of the Momoyama and early Edo periods, and one which pretty much disappears after 1641, is the so-called *namban* (southern barbarian) screen painting, depicting the Dutch and Portuguese missionaries and traders. Tall, mustachioed Europeans in pantaloons and flowing capes appear occasionally in *rakuchū rakugai* paintings, but they are the principal subject matter of the *namban* screen. In this category there are several types of composition, but the most popular is the arrival in a Japanese port of a many-masted foreign galleon, and the visit of the ship's crew to Nambanji, the Jesuit church in Kyoto. As a nod to European habits, and contrary to normal Japanese practice, these folding screens are clearly intended to be read from left to right (Fig. 282): the right-hand screen's

depiction of the procession of the ship's captain and his crew through the streets of the city to the church in the upper-right corner must be preceded by the arrival in port of the foreign ship in the left screen.

The interest in representing common people in their everyday life, first evident in *emakimono* such as the *Ban Dainagon ekotoba* (see Fig. 146), became in the early Edo period a subject in its own right. An intriguing example of this type is the Hikone screen, a single six-panel screen of figures against a gold-leaf ground (Fig. 283). The setting is a house of courtesans in the city's entertainment district, and the two panels to the right depict its exterior with two courtesans and a child attendant talking to a samurai, who leans languidly on his sword. The remaining four panels depict the interior with groups of men and women passing time in cultural pursuits. Three pluck the strings of their *samisen*, an instrument sometimes described as a three-stringed banjo which had become popular in the course of the sixteenth century for narrative and lyrical music, including folk music. Another three figures play a game of Japanese checkers, and yet a third group of three figures is engaged in reading aloud, listening, and writing as if by dictation. The figures in these left panels may illustrate a version in contemporary dress of a favorite Chinese theme in painting and the decorative arts: the Four Gentlemanly Accomplishments (music, art, scholarship, and games of skill). There are few clues to authorship. However, the superb monochrome ink-landscape screen behind the blind musician appears to be in the Kanō style. The subdued and elegant color scheme as well as the controlled and delicate brushwork that delineates the forms, drapery folds, and textile patterns also suggest the accomplished hand of an artist trained in the Kanō atelier. Dated to between 1624 and 1644, the Hikone screen is perhaps the last of the great genre paintings in the Momoyama tradition. Two of its major themes—the surface expressions that mask powerful human emotions and the pleasure district as a setting for figures—will resurface later in the seventeenth century, when such genre paintings move from the screen to the wood-block print.

## Decorative and Applied Arts

### CERAMICS

During the Momoyama period, ceramic production underwent several profound changes. First of all, the wars of the Sengoku Jidai caused many potters in the important center of Seto near Nagoya to move their kilns further north, away from this main arena of fighting, and into the region known at that time as Mino (present-day Gifu), a more secluded area under the protection of the Toki daimyo. In the relative peace that followed Oda Nobunaga's assumption of power in the 1570s, the Mino kilns began to produce a wide variety of glazed ceramics for the tea ceremony (*chanoyu*), and the associated service of food, the *kaiseki ryōri*, which preceded it. This is a light meal normally consisting of raw and cooked fish, soup, and rice,



284 Tea Ceremony water jar, called Kogan, E Shino Mino ware. 16th century. Stoneware painted with feldspar glaze; height 7 in. (17.8 cm). Hatakeyama Memorial Museum, Tokyo.

although it may also be completely vegetarian. The food is served in small portions on dishes, both ceramic and lacquer, chosen for their understated elegance. Under the influence of such renowned tea masters as Takeno Jōō (1502–55) and Sen no Rikyū (1522–91), simple utensils such as the bamboo ladle and tea scoop and the tea whisk and locally made ceramics came to be preferred for use in the tea ceremony. Their goal was to achieve the aesthetic effects of *wabi* and *sabi*, the beauty of simplicity seen in austerity and age (see pages 212–13). The works produced in Mino in response to their ideas represent a departure from the controlled shapes and modestly decorated surfaces of Ko Seto and the simply articulated large storage vessels of other kiln sites.

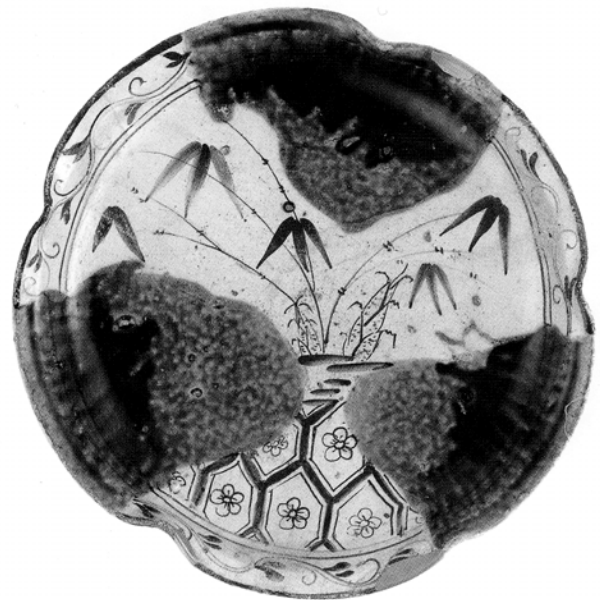
The new creative energy at Mino coincided with a rather surprising development, the popularization of the tea ceremony by Hideyoshi and Sen no Rikyū. In the Muromachi period, this ritual was practiced primarily by the upper echelons of the samurai and the Zen clergy, but, in the course of the sixteenth century, the correct performance of the tea ceremony became an essential attribute of cultural sophistication for all of the rough new daimyo emerging from the civil wars. Both Nobunaga and Hideyoshi associated themselves with the tea ceremony to demonstrate their appreciation of culture and thereby their right to rule. In 1587, after Hideyoshi returned from a campaign in Kyūshū, he held a gigantic tea ceremony on the grounds of the Kitano Shrine, which was planned to last for ten days and was open to the entire population of Kyoto to attend. A proclamation issued before the Kitano event stated that:

...devotees, whether they are military attendants, townspeople, farmers or others should come and each should bring a kettle, a water bucket, a drinking bowl and either tea or *kogashi* [a poorer grade of tea]

Murai Yasuhiko, "The Development of Chanoyu: Before Rikyū," in *Tea in Japan*, Honolulu, 1989, 40.

With this kind of stimulation, the production of ceramics for the tea ceremony burgeoned. The kilns at Mino responded to the demand by developing several new kinds of ceramics: Yellow Seto (Ki Seto) and Black Seto (Seto Guro)—which are variations of traditional *setomono*, and Shino and Oribe wares. Among these, Shino ware was the most distinctive and popular in the Momoyama and early Edo periods. Even within the Shino designation there are several different types: unornamented or White Shino; E Shino, decorated with representational motifs; and Nezumi Shino, so-called because the surface is the color of a mouse (*nezumi*). One of the most famous pieces of E Shino ware is a tea-ceremony water jar called *Kogan*, or *The Bank of an Ancient Stream*, a reference to the design painted on the surface (Fig. 284). Like most Shino ware, this piece is made from fine white potting clay and is coated with a thick, crackled, white glaze containing feldspar. Over this a design of marsh grass has been painted in iron brown. The combination of the simply sketched motif, the thick white glaze that seems almost like water, and the cracks in the fabric of the vessel, as well as the crazing in the glaze, suggest at once great age and a quality of agelessness.

The other outstanding type of ceramic produced at Mino is Oribe ware, which takes its name from the tea master Furuta Oribe (1544–1615). Oribe, a disciple of Sen no Rikyū, was well known for his preference for ceramics newly made in Japan and reflective of Japanese taste in contrast to the older tea master's appreciation of both locally-made wares and imported Chinese ceramics. They are the most colorful of the wares used in the tea ceremony, providing a strong contrast with the sober pieces of an earlier age. Oribe ware juxtaposes an unevenly applied, bright copper-green glaze with recognizable



285. Lobed dish, Oribe Mino ware. Early 17th century. Stoneware painted and glazed; diameter 14 1/4 in. (37.1 cm). The Freer Gallery of Art, Smithsonian Institution, Washington DC. (Purchase F1973.6).

designs, such as sailboats or plants, executed in brown against a white or softly colored surface. Usually Oribe ware is molded rather than thrown on a wheel and retains traces of the weaving patterns of the cloth used to line the molds. One of the best extant examples of Oribe ware is a five-lobed dish with floral and geometric decoration (Fig. 285). Bamboo stalks and leaves cover about two-thirds of the flat circle of the dish, while a geometric pattern of hexagons, each with a five-petaled blossom at its center, fills the remainder. The rim is decorated with a garland of vines and small flowers. Irregular flows of green glaze at three places on the surface contrast strongly with the representational aspects of the decoration.

Another ceramic innovation of the Momoyama period was *raku* ware, which originated in Kyoto for use in the tea ceremony and was associated with the aesthetic principles of Sen no Rikyū. The name *raku*, originally designating both the type of ceramic and also the specific line of potters making it, was bestowed by Hideyoshi. *Raku* simply translated means "pleasure," but it was also the middle character in the name of Hideyoshi's Kyoto palace, Jurakudai. *Raku* ware is coated with a black, a transparent, or occasionally a white glaze, and is fired in a small, single-chamber oxidation kiln at relatively low temperatures. But unlike most other ceramics, it is removed from the kiln while it is still hot, which introduces an element of chance into the process. The potter cannot know exactly what effect the cooler air outside the kiln will have on a bowl, and can further enhance the unpredictability by placing the vessel in a reduction kiln, submerging it in cold water, or placing it in organic matter like straw, which is ignited by the pot's heat. All these processes affect the glaze and the surface of the vessel. The aesthetic of sudden change seemed to fit with the idea of Zen Enlightenment, and the roughly modeled quality



287 Tea bowl, called *Muichimotsu* ("Holding Nothing") by Sasaki Chōjirō, *Raku* ware. Late 16th century. Earthenware with transparent glaze; height 3 3/8 in. (8.5 cm). Egawa Museum, Hyōgo prefecture.

of the *raku* tea bowl agreed with Sen no Rikyū's preference for simple, unelaborate ceramics.

The potter credited with the development of *raku* ware is Sasaki Chōjirō (1516–92), who began as a specialist in the making of roof tiles, particularly the animal shapes placed along ridgelines. An ornamental lion figure dated by inscription to 1574 has been preserved and is of particular interest since it bears Chōjirō's name (Fig. 286). One of Chōjirō's most famous tea bowls is the red *raku* piece named *Muichimotsu*, translatable as "Holding Nothing" (Fig. 287). It is made of red clay, hand-formed rather than wheel-thrown, like all classic *raku* tea bowls, and coated with a transparent glaze. It is the epitome of simplicity, rising abruptly from a narrow base to a cylindrical bowl with a wide mouth.

Because the technical means for producing *raku* ware was relatively simple and did not require large or elaborate kilns, it was possible for "gentleman potters" to dabble in its manufacture. Hon'ami Kōetsu, known for his collaboration with Sōtatsu in the revival of *yamato-e* style in painting, was also an accomplished amateur potter who experimented with *raku* ware. The tea bowl called *Mount Fuji* is unquestionably his premier ceramic work (Fig. 288). Like the mountain for which it is named, the bowl is white around the top and grayish black below. It has been shaped by hand and the crude marks of the shaving knife around the base and the lip are proudly on display. To fully appreciate the aesthetic of this bowl, it must be visualized at the moment when it is raised to the lips half full of foamy green tea—the liquid is then drunk from within the crater of the volcano.

The last major innovation in ceramics of this period is the high-fired, glazed pieces produced in northern Kyūshū and named *Karatsu*, after the city around which the kilns were distributed. Unlike the other ceramics used in the tea ceremony, *Karatsu* wares were made by Korean, not Japanese, potters.



286. *Chinese Lion*, by Sasaki Chōjirō, *Raku* ware. 1574. Earthenware with transparent glaze; height 14 in. (35.5 cm). Raku Museum, Kyoto.



288 Tea bowl, called *Mount Fuji*, by Honami Kōetsu, *Raku* ware. Early 17th century. Earthenware with glaze; height 3  $\frac{1}{8}$  in. (8.5 cm). Private collection.



289 Plate with pine tree design, Karatsu ware. Late 16th to 17th century. Earthenware with glaze; diameter 14  $\frac{1}{8}$  in. (36.3 cm). Idemitsu Art Museum, Tokyo.

Some of these had certainly emigrated before Hideyoshi's invasions, though the earliest dated piece of Karatsu ware is a jar inscribed with a date equivalent to 1592, the year of the first campaign. A particularly charming example of painted Karatsu ware is a plate with a slightly raised outer rim (Fig. 289). The piece is formed of sandy clay with a high iron content. It is decorated with an image of a pine tree painted in an iron-brown glaze, and then coated with a white glaze. The

290 Two gold *tenmonku* tea bowls. Momoyama period, 16th century. Gold plate on wood; each: height 2  $\frac{1}{2}$  in. (5.9 cm), diameter 5 in. (12.6 cm). Daigoji, Kyoto.

curving lines of the tree trunk and limbs complement the circular depression of the bowl of the plate and its regular, curved rim. Although its early history in Japan is hard to document, it is clear that Karatsu ware, with its simple painted decoration and warm, yellow-brown color, fits very well with the aesthetics of the tea ceremony. That there was considerable demand for it is demonstrated by the fact that in 1592 and 1597, when Hideyoshi launched his campaigns against Korea, the daimyo of Kyūshū and western Honshū accompanying his troops took hundreds of potters as prisoners of war with the intention of establishing their own profit-making kilns. Due to the efforts of these captive potters, Japan's important porcelain industry would be born in the next century.

#### LACQUERWARE

Sen no Rikyū's organization of the paraphernalia for the tea ceremony and its *kaiseki ryōri* meal also produced a great deal of business for the lacquer industry. Daigoji on Mount Kasatori, to the southeast of Kyoto, preserves a set of lacquer implements for the tea ceremony bearing Hideyoshi's crest as well as one of the more classic examples of Hideyoshi's flamboyant taste—a pair of gold *tenmoku* tea bowls (Fig. 290).





Hideyoshi's relationship with Daigoji began very late in his life, in fact in the year of his death. The monk Shōbō's great ninth-century foundation for the practice of Shugendō, the way of the mountain ascetic, had by the late sixteenth century fallen on very hard times. Its only items of note were its tenth-century pagoda (see Fig. 167) and a grove of cherry trees. It was to see the latter in bloom that Hideyoshi traveled to the temple, and he was so charmed by the location that its abbot Gien (1558–1626) was able to persuade him to rebuild the lower, Shimo, part of the mountain temple complex. This he did by moving halls from other temples and constructing several new ones. The most important of these new buildings is the rebuilt Sambo-in, which was intended to serve as his pavilion for future cherry-blossom viewings. As such it was fitted out in true Hideyoshi style with walls covered with paintings, and a garden graced with eight hundred ornamental rocks.

That same year, however, the *taikō* fell ill with the sickness that would ultimately prove fatal. The pair of gold *tenmoku* bowls were given to the abbot Gien in thanks for his prayers for Hideyoshi's recovery. Although aping the ash-glazed stoneware tea bowls of the Chinese and then Seto traditions, these bowls have wooden cores covered with hammered sheets of gold. The gold plating very cleverly imitates the dripping of the glaze down the sides of the bowl as found on ceramic examples. The pair originally also had gilt-bronze cup stands, of which one remains. Hideyoshi created a famous tearoom completely covered with gold at Momoyama Castle, and it is possible that these bowls were originally intended as part of its furnishings.

#### ARMOR AND COSTUME

Another example of the flamboyant imagination that prevailed in the Momoyama period is a samurai helmet, or *kabuto*, of the late sixteenth century (Fig. 291). Instead of the standard design of the medieval period—a metal bowl surrounded by a skirt of leather and silk padding—this example takes the relatively whimsical form of an old man's cloth cap. The main difference being, however, that this cloth cap is made out of gilded iron alloy and fronted by a three-pronged flame bearing an image of Fudō Myōō. It is unclear whom this helmet was made for, but at least one aspect of the message is clear. Whatever other attributes of an old man were appropriate to the wearer, weakness and feebleness are not among them.

The Hikone screen gives some idea of how both men and women dressed during this period (see Fig. 283). Although the women are courtesans and the men either *chōnin* or samurai, their garments nevertheless indicate the general cut of robes and how they were worn on a day-to-day basis in all ranks of society. With the return of peace and stability, clothing as much as screens and *fusuma* became an important surface for painting and decoration. Textile weavers and decorators were—like the other craftsmen of the time—virtuosos and eager to demonstrate their talents. One of the more interesting textile



291 *Kabuto* helmet in the shape of an old man's hat. Momoyama period, late 16th century. Lacquered iron and copper; height 16 1/4 in. (41 cm). The Metropolitan Museum of Art. Bequest of George C. Stone. (36.25.81a-c).

survivals from the Momoyama period is a fragment of a robe mounted on a screen (Fig. 292). The practice of taking a treasured robe and mounting it on a two-paneled screen as if it were hanging on a lacquer clothes rod began around this time and continued throughout the Edo period. In this example is the robe of a samurai lady, decorated with plants of the four seasons, in addition to wisteria branches, mountain shapes, and snowflake roundels. The robe is known as a *kosode*, a term applied since the Meiji period (1868–1912) to traditional robes antedating the end of the Edo period. Literally meaning "small sleeves," *kosode* began in the Nara and Heian periods as an undergarment of the elite, and the primary over-garment of the lower orders. By the sixteenth century it had become the topmost layer of costume in all classes. Since the Meiji period, these traditional robes have been known as kimono. The particular style of this textile is known as Keichō-Kan'ei, indicating that it was fashionable during two imperial reigns: Keichō (1596–1614) and Kan'ei (1624–44). The style is distinguished by a palette of crimson, black, purple, and brown for the ground of the design. Compared with other fashions of the Momoyama period, it was intended to represent a relative sobriety. The techniques and materials used to create the