250 View of the garden of the Ryōanj. First established c. 1500.

Katsumoto (1430–73). Like much of the rest of Kyoto, it did not survive the war intact, but by 1488 it had been rebuilt by his son Masamoto and perhaps the astonishing garden, some 75 x 29 feet (23 x 9 m), was created at this time—certainly no later than 1500. The temple burnt down once again in the late eighteenth century, and the present garden dates from that time. Made up entirely of rocks set amidst raked pebbles, one interpretation of its imagery is that it is a seascape, not unlike that seen either in Chinese-style painting or in *yamato-e* images of subjects like the coastline of Shiogama. Another interpretation has been of a tigress leading her cubs across a river. Whatever the image evoked, the spare, simple beauty of the design has seldom been equalled.

Its design has traditionally been accredited to one of Ashikaga no Yoshimasa's artists, Soami (1455–1525), who was famed for his paintings of Chinese-style landscapes, but there is no direct evidence to support this. It has also been credited to various Zen monks of the period, but most curiously credit is perhaps in addition due to two gardeners who inscribed their names on one of the stones, Kotara and Seijiro. Both men belonged to a sub-class of Kyoto citizenry known as *kawaramono*, literally "river bed people." Traditionally they lived along the beds of the Kamo and Katsura rivers and performed the city's most demeaning tasks, such as the skinning and tanning of hides. Some of the Ashikaga's cultural advisers and connoisseurs came from this lowest class, and *kawaramono* had also become noted by the fifteenth century for their placement of decorative stones in gardens, taking on a role formerly allotted to Buddhist monks and Shinto priests. It seems likely that the design of Ryōanji is a collaboration between these two *kawaramono* and a Zen monk of the temple, or perhaps even with Soami.

Among the most complicated gardens in terms of its design elements is the enclosure within the precinct of Daisenin, a subtemple of Daitokuji (Fig. 251). The Daisenin complex was founded in 1509 by Kogaku Sōkō (1465–1548),

251 View of the *hōjō* garden of the Daisenin, Daitokuji, Kyoto. Established *circa* 1513.

upon his retirement as abbot of Daitokuji. Its main building, the *hōjō*, was completed in 1513, and several gardens were arranged around it and are considered also to date from around that time. The design of one of these gardens is attributed to Sōkō himself, and extends along the east and part of the north side of the *hōjō* adjoining the room used for formal gatherings. The river, the organizing motif of this Daisenin garden, begins with two large rocks placed vertically, close to the northeast corner of the enclosing wall. The pattern of the veining in the taller of the rocks suggests water cascading down the side of a mountain, and the pebbles at its base can be interpreted as the river. A thin, flat rock has been laid on two small stones to represent a bridge, and a smooth, humpbacked stone set into the pebbles resembles a fish surfacing as it swims upstream. Viewing the garden in quiet contemplation one can extrapolate endlessly on themes suggested by these basic shapes to construct whatever landscape one prefers, focusing on the central motif of the pebble river as a metaphor for the passage of one's life. This part of Zen meditation practice, imagining a panorama of nature, helps to free the mind of mundane concerns so that one may concentrate on spiritual matters. A favorite activity of Zen monks and the upper echelons of the samurai was to get together to compose *renga*, or linked verses. Thus the room in the northeast corner of the Daisenin *hōjō* was provided with a pleasant contemplative garden as a background for such assemblies. Similarly, the *hōjō* of Ryōanji has a viewing platform onto its dry garden.

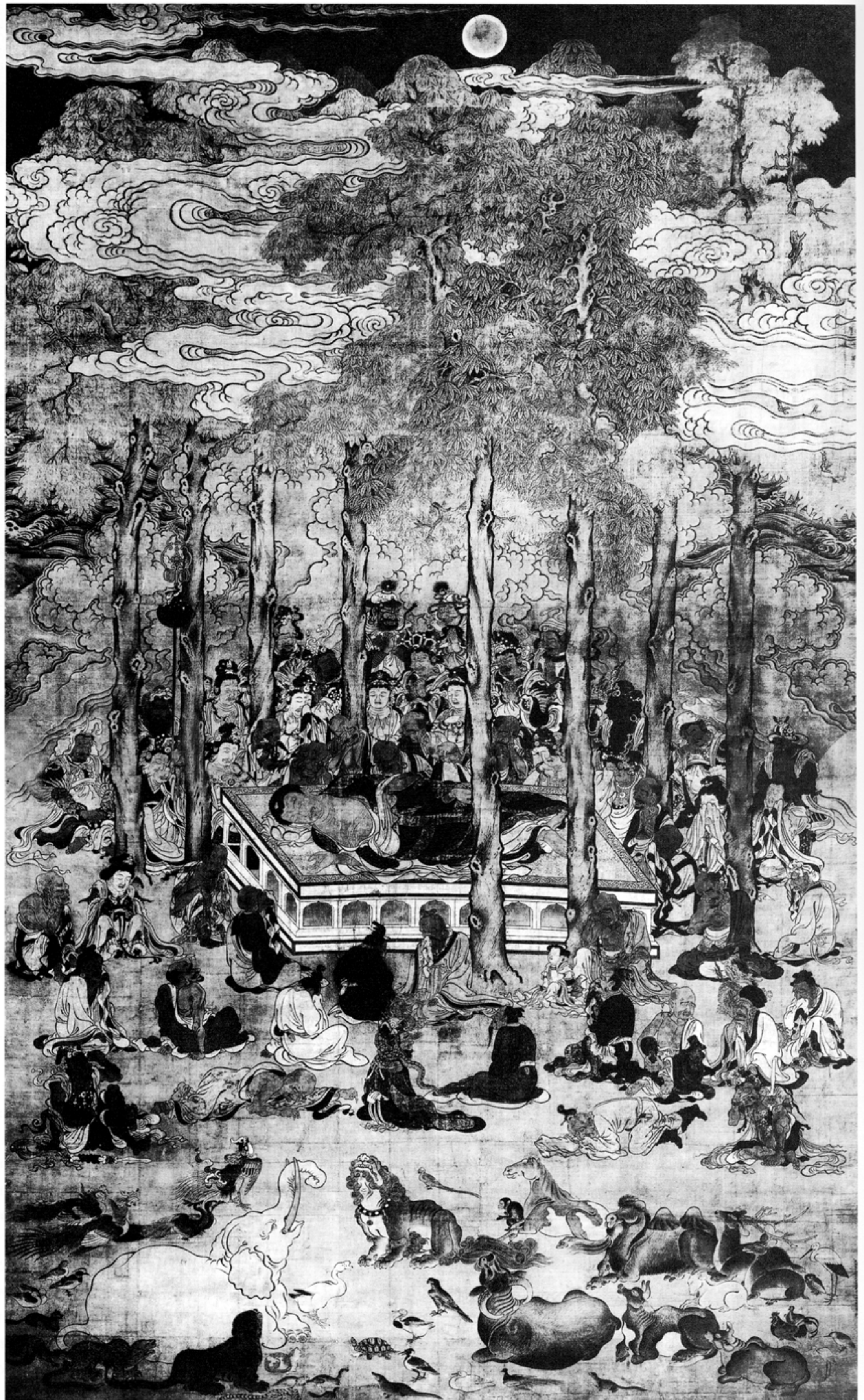
Zen Painting

The division of the temple into public and private sectors permitted several different kinds of imagery to coexist in Zen paintings: traditional Buddhist themes being used for objects on public view, motifs and styles more directly related to Zen thought for objects in the subtemples. Zen Buddhism's focus on universal truth expressed in the present moment vastly widened the range of themes painted by monks and for temples—from paintings of famous Zen eccentrics to evocative landscapes and themes reflecting the evanescence of nature. Furthermore, artists connected with particular temples developed considerable skill at working in very different styles and using different kinds of materials.

The monk–painter Kichizan Minchō (1352–1431), a remarkably versatile artist, flourished in this environment. He was born on the island of Awaji, which is located in the Inland Sea between Honshū and Shikoku, and there became a student of the island's Zen master. When the latter was appointed to Tōfukuji in Kyoto, Minchō accompanied him and became *chōdensu*, the superintendent of buildings and supplies for the entire temple compound. It was his responsibility to see that the proper Buddhist equipment was provided for public worship. In this connection he produced a very important painting, an extraordinarily large depiction of the death of the Shaka Buddha to be displayed each February on the anniversary of his death (Fig. 252). Executed in 1408, according to its inscription, the picture is essentially conservative in style and treatment, and necessarily so given its use in public ceremonies. Even so, it also displays a somewhat free style of brushwork, using outlines of slightly varying width and some shading to model the old and emaciated faces of the Buddha's disciples, and the color scheme, while certainly not monochromatic, relies primarily on red as an accent against the different flesh tones of the humans and divinities and the black of their hair and robes.

The types of Zen paintings found in the private subtemples are exemplified by two monochrome ink paintings by Minchō: a 1421 painting of Kannon in a white robe (Fig. 253) and a landscape of 1413 attributed to him (Fig. 254). The white-robed Kannon belongs to the ***dōshakuga*** tradition of imagery—depictions of Buddhist themes intended to convey the subjective experience of receiving spiritual insights or revelations. The subject matter of *dōshakuga* includes bodhisattvas such as Kannon, as well as great Zen masters and eccentrics such as the Chinese eccentric Kanzan (CH. Hanshan) and his friend Jittoku (CH. Shide), who in the seventh century worked in the kitchen of a Chan temple in addition to composing poetry immortal in the simplicity of its form and depth of its concepts. These two embody the Zen concept of the untrammeled soul. Other such eccentric figures are the monk Bukan (CH. Fenggan), who raised Jittoku and was reputed to ride in the mountains on a tiger; Hotei (CH. Putai), another monk thought to be an incarnation of Miroku, the Future Buddha; and the school's founder Daruma—as well as patriarchs of the Chinese and Japanese lineages shown at the moment they achieved Enlightenment. Minchō's white-robed Kannon, typical of the treatment of this theme, sits in an informal pose in a grotto, her traditional abode, and gazes out over the ocean. The bodhisattva is treated as a beautiful, languid and feminine figure, clad in a simple white robe and bedecked with gold jewelry, divinity suggested only by the crown and halo, the latter being a perfect circle of mist through which part of the rock behind can be seen. This image also serves as a useful marker for the feminization of Kannon, a process that had begun earlier on the continent, and which, with paintings such as this, is almost complete. The Bodhisattva of Compassion will from this point onward usually be depicted as a beautiful but matronly figure.

Minchō's landscape is an example of another type of painting: ***shigajiku***, a hanging scroll combining poetry—often composed and copied by several different priests—with a monochrome image of an imaginary landscape. Such landscapes derive from Chinese precedents. China's educated elite had long expressed themselves through poetry and calligraphy, but during the Tang dynasty (618–907) they had also begun to turn the calligraphic brush to painting landscapes (and less frequently figures) as another way of expressing their feelings on a subject, or to commemorate a particular event, such as an informal literary gathering. Such paintings would often have colophons of poems or comments by the painter's friends brushed directly onto their surface. The subsequent



252 *Death of the Buddha*, by Minchō. 1408. Hanging scroll, color on silk; height 344 x 208 ¾ in. (876 x 531 cm). Tōfukuji, Kyoto.

253 *White-robed Kannon*, by Minchō. 1421. Hanging scroll, ink on paper; 24 x 10 ⅞ in. (60.9 x 27.6 cm). Museum of Art, Atami, Shizuoka prefecture.

Song dynasty (960–1279) was the first great golden age of landscape painting by these scholar–officials, known in Japanese as ***bunjin*** (CH. *wenren*; or literati) During this period the Chan school in China was culturally very close to the *bunjin*, and Chinese monk–painters also began to paint personal calligraphically-brushed monochrome landscapes as expressions of Zen thought and practice. The relationship between the Chinese intelligentsia and Chan became so close that literati painters later adopted Chan terminology to describe the difference between themselves and professional, and relatively uneducated, artisan painters.

254 *Cottage by a Mountain Stream*, by Minchō. 1413. Hanging scroll, ink on paper; 40 x 13 ⅝ in. (101.5 x 34.5 cm). Konchiin, Kyoto.

Kakemono and Ink Painting

Like the hand scroll (*emakimono*), the *kakemono*, or **hanging scroll**, consists of a painting or a piece of calligraphy executed on paper or silk mounted on a paper backing that is strong enough to support the weight of the artwork yet flexible enough to be rolled for storage.

To prepare the artwork for display, it is set into a frame of figured silk or brocade. Above and below this rectangular frame, contrasting pieces of silk are attached. The lower edge of the whole is provided with a round dowel, around which the scroll can be rolled; at the top there is a much lighter wooden slat, from which the painting is suspended when exhibited. Traditional Japanese mountings have *futai*, two narrow bands of silk that hang from the top of the hanging scrolls when it is displayed. Mountings for Chinese-style paintings do not use *futai*.

Kakemono produced under the influence of Zen Buddhism were usually *suibokuga*—paintings executed in black ink (*sumi*). This type of ink is made by collecting the soot from burning pine twigs and, after the addition of resin, forming it into a long, flat-sided ink stick. To produce ink, the stick is dipped in a little water in the well of the flat inkstone and then rubbed on the adjacent slope of the stone. The process is repeated until the desired ratio of pigment to water has been achieved.

The hanging scroll format first appeared in the Heian period in conjunction with Buddhist painting but came into its own in the thirteenth to fifteenth centuries in association with Zen imagery and the practice of the tea ceremony. The chief advantage of the hanging scroll is that it is small and lightweight enough to be easily hung or re-rolled and replaced by another.