

292. *Kosode* fragment with a design of mountains, snowflake roundels, wisteria, and plants of the four seasons mounted on a screen. Momoyama period, early 17th century. Tie-dyeing, silk thread embroidery, and traces of stenciled gold and silver leaf on red, black, white, and blue parti-colored figured silk satin; Screen: 74 $\frac{1}{4}$ x 67 $\frac{1}{2}$ in. (189.9 x 172.4 cm). Nomura Collection, National Museum of Japanese History, Sakura city, Chiba prefecture.

details of the design, however, tend to detract from its desired simplicity: tie-dyeing, silk-thread embroidery, and stenciled gold and silver leaf on red, black, white, and blue parti-colored figured silk satin. Such lavish robes were the taste of samurai ladies, and cheaper versions (or not, depending on their patrons) were worn by the courtesans of the entertainment district. They were also used in the dramatic arts, particularly in Nō theater at this time, but later in the seventeenth century also in the newly emerged Kabuki.

The court aristocracy tended towards more subtle and refined decoration, and in this they were often copied by the older, established families of the *chōnin* class. The latter trend was later reinforced in the Edo period by sumptuary edicts prohibiting those below the samurai class from wearing clothes of excessive luxury. The courtesans of pleasure districts regularly flouted these laws, but the upstanding daughters of wealthy merchants exercised their taste and wealth in ever more subtle and rich shades of the colors they were allowed to wear, and similarly in ever more refined patterns of weaving. Thus developed in textiles, as in the rest of the Japanese arts, the parallel aesthetics that continue to define Japanese culture today: on the one side the bold, dynamic, and colorful, and on the other the subtle, understated, and elegant.

Painting

THE KANŌ SCHOOL

What the Momoyama period is most famous for artistically are the grand compositions painted on gold and spread across the broad canvases of folding screens and *fusuma*, and the uncontested master of this form in the late sixteenth century was the Kanō school of artists. The school had first attracted Ashikaga patronage in the late fifteenth century, and was particularly famous for its ability to paint *kanga*, both in the older professional styles as well as in the more modern styles represented by the Zen monk-painters and also the work of the Chinese Zhe school associated with the Ming imperial court (1368–1644). As the sixteenth century progressed, two distinct types of paintings began to emerge in addition to the genre painting discussed above. In the first, which modern scholars have labeled the blue-and-gold style, landscapes and figural themes were depicted on a monumental scale in brilliant colors on a gold or silver background. The second type maintained the monochromatic tonalities and often the Chinese pictorial themes of the Muromachi period, but the compositions were bolder and more decorative. Both of these styles at the beginning of the Momoyama period were the province of the Kanō school, and were particularly developed by the greatest master of the period, Kanō Eitoku (1543–90).

However, the masters of the Kanō school did not limit themselves only to grand commissions of room interiors and folding screens, and one example of this is a votive plaque (Fig. 293) at the Kamigamo Shrine attributed to Kanō Hideyori, the son of Kanō Motonobu (1476–1559). In the second half of the sixteenth century, it became the fashion amongst the daimyo to pledge at Shinto shrines votive paintings of their

293 *Votive Horse Painting*, attributed to Kanō Hideyori. Dated 1569. Colors on wood; 19 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in. (50 x 58 cm). Kamo Shrine, Shimane.





294 View of *hōjō* (central room) of the Jukōin, Daitokuji, Kyoto, showing plum tree panels by Kanō Eitoku. 1566.

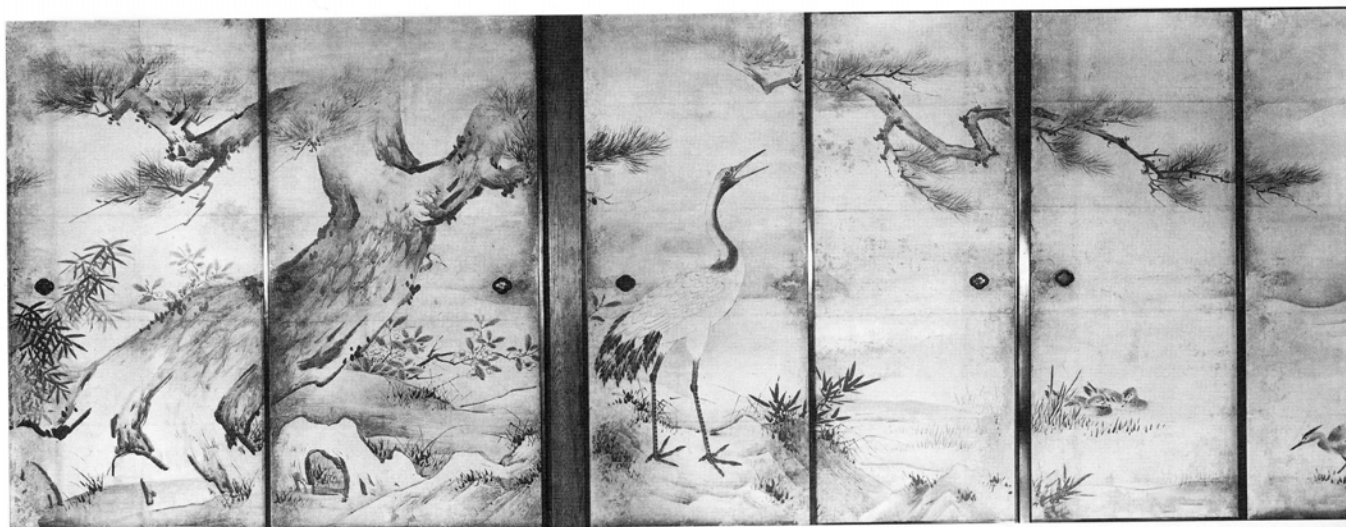
prize horses. If they could afford it, they would commission a Kanō master to paint the image. The plaque bears a date equivalent to 1569, and the signature “Kanō Jibu Shōyū.” Jibu Shōyū is an imperial court rank, and the only Kanō master to hold it at this time was Hideyori, whose exact dates are uncertain. Such horse imagery comes ultimately from Chinese prototypes of the Tang dynasty (618–907), and the Japanese emperors and *insei* of the eleventh to thirteenth centuries were known to have images painted of their prize bulls (oxen having been the essential drawer of the aristocratic carriage throughout Japanese history). Votive images of samurai war steeds are meant to convey fierceness and vigor, and this the artist has achieved by combining the Chinese tradition for depicting such images with a native Japanese taste for strong outlines.

Kanō Eitoku

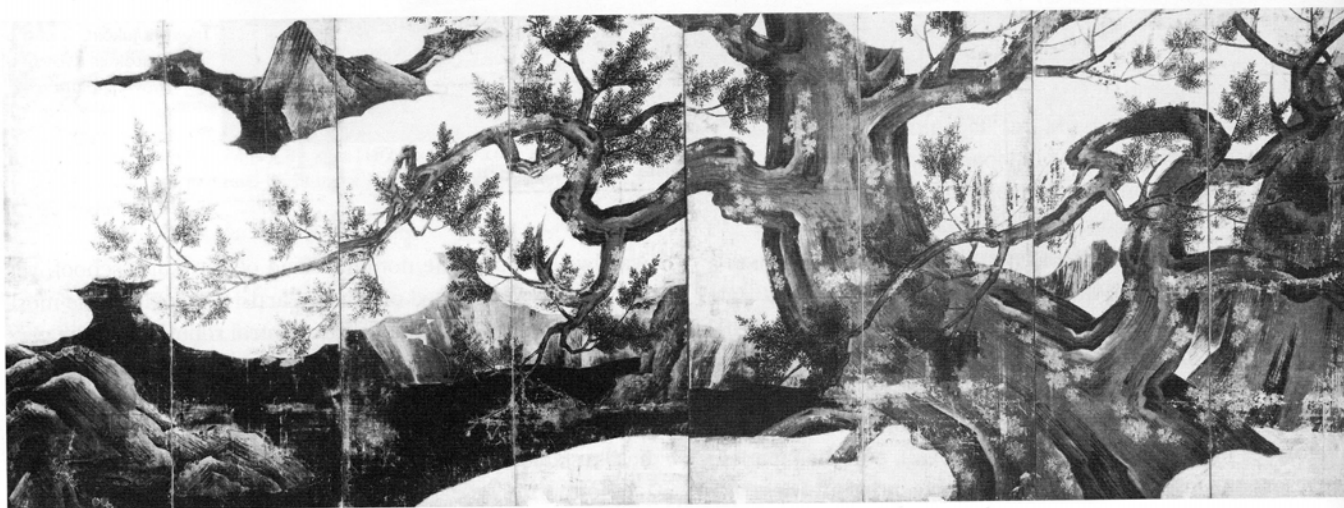
The artist who single-handedly created the two major pictorial styles of the first phase of the Momoyama period was Kanō Eitoku. Grandson of Kanō Motonobu and nephew of Hideyori, Eitoku was trained by Motonobu and his father Shōei and introduced to the daimyo who patronized the Kanō workshop. While still in his early twenties, Eitoku began receiving commissions from several of the most powerful daimyo in the Ashikaga *bakufu*. One of these was that given by Miyoshi Yoshitsugu, steward to the Hosokawa family, to Eitoku and Shōei in 1566 to paint *fusuma* panels for the Jukōin, a small compound within the Zen temple of Daitokuji in Kyoto. Shōei

was by this point the nominal head of the Kanō school, yet Eitoku, the more gifted of the two artists, was given the most important area to decorate—the central room facing the garden (Fig. 294). In this three-sided space he created a new architectonic formula for distributing motifs around the three interior walls. Landscapes of the four seasons are depicted across sixteen panels enclosing the east, north, and west walls of the room. They are executed in vigorous ink brushstrokes against a ground delicately streaked with gold.

Eitoku’s formula for *fusuma* decoration differs from earlier treatments in that he chose not to place vertical motifs, such as tree trunks, at the four corners of the room to echo the wooden corner posts. Instead, he used three massive trees—a gnarled plum symbolizing spring, and two pines suggesting winter—in diagonally opposite corners of the room, southeast and northwest, and distributed other motifs—ducks swimming in the water, rocks, and marsh grasses—so as to draw the viewer’s eye deeper into the pictorial space. Motifs in the middle ground and foreground are increasingly emphasized, and the composition climaxes in the pine tree panels (Fig. 295). So, while the artist makes dramatic use of large-scale motifs and strong brushwork, at the same time he subtly depicts space and delicately contrasts gray ink, white paper, and pale gold mists. Quite probably Eitoku used some of Motonobu’s paintings as his point of departure, but his *fusuma* panels go beyond the more reserved spatial formulas of his grandfather’s work and establish the direction for later Momoyama painting.



295 *Pine Tree and Crane*, six of sixteen *fusuma* panels, by Kanō Eitoku. 1566. Ink on paper; height of each panel 69 $\frac{1}{8}$ in. (175.5 cm), width varies. Central room facing garden, Jūkōin, Daitokuji, Kyoto.

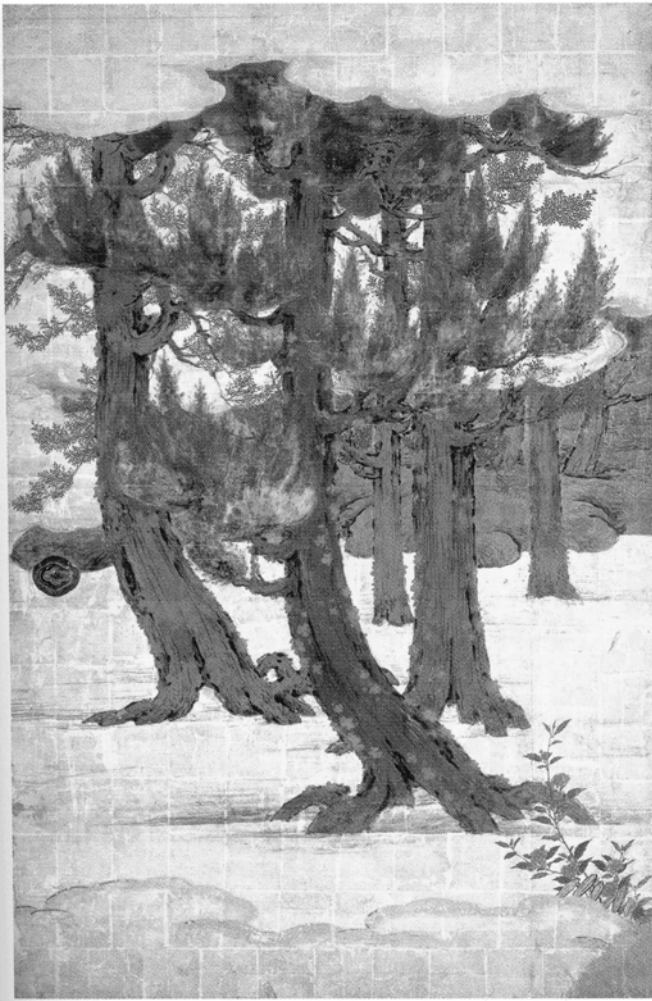


296 *Cypress*, an eight-panel *byōbu* attributed to Kanō Eitoku. 1590. Color, ink, and gold leaf on paper; 66 $\frac{1}{8}$ x 181 $\frac{1}{2}$ in. (170 x 460 cm). Tokyo National Museum.

The high point of Eitoku's creativity was reached in the screens and wall paintings he made for Nobunaga's Azuchi Castle between 1576 and 1579. They perished when the castle was destroyed in 1582, but descriptions of Eitoku's paintings are preserved in documents of the period. On the first four floors were decorations with familiar landscape and figural motifs, including birds and flowers and the classic Chinese theme of Confucian sages, mostly executed in bright colors on a gold ground. A hexagonal room on the fifth floor was used as a Buddhist worship hall. The pillars were lacquered in red, and on the walls were paintings showing Shaka Buddha and his ten disciples, the path to Buddhahood, and *rokudō-e* images of hungry ghosts and demons. A small room on the sixth floor was covered inside and out with gold leaf, the pillars decorated with dragons and the walls ornamented with Confucian themes, such as the Ten Wise Men and the Seven Sages of the

Bamboo Grove. Eitoku devoted three years to this project, and, although he must have relied heavily on assistants for some of the work, one painting is identified in descriptions of Azuchi Castle as entirely his own creation, a depiction in ink of plum trees, presumably against a gold ground. It is interesting to imagine how his style would have changed during the ten years since he had painted the same subject on the *fusuma* panels of the Jūkōin.

In the last eight years of his life, Eitoku and his studio undertook a great number of paintings for two of Hideyoshi's newly constructed living quarters, Jurakudai in Kyoto and Osaka Castle. In addition, many daimyo called upon him to paint *fusuma* and folding screens for their residences. In 1588, he was asked to restore the enormous ceiling painting in the main worship hall of the first great Zen complex, Tōfukuji—a dragon amidst clouds, first executed about two hundred years



297 *Cedars and Flowering Cherry Trees*, on two *fusuma* panels, by Kanō Mitsunobu. c. 1600. Ink, color, and gold leaf on paper; each panel 70 1/2 x 44 in. (179 x 111.6 cm). South wall of room in *kyakuden*, Kangakuin, Onjōji, Shigo prefecture.

before by the monk–artist Kichizan Minchō (1352–1431). Eitoku began the assignment, but became ill and had to turn over the job to his adopted son, Kanō Sanraku. Although Eitoku had the support of a large studio of assistants, the records of his many commissions make it clear that he was forced to work at an almost inhuman pace during his two remaining years. To meet these heavy demands he developed a formulaic style for his blue-and-gold works, exemplified by *Cypress*, a single, eight-panel screen (Fig. 296). Scholars question whether this work was by Eitoku himself or by a pupil, but it is generally accepted as representative of his late style. It is thought that the painting was executed in 1590 as a series of *fusuma* for the mansion of Prince Toshihito, who commissioned the Katsura Villa thirty years later. Subsequently remodeled into an eight-panel folding screen, the painting has been trimmed along its short sides, somewhat distorting our view of the original composition. Today, the right half is



dominated by a massive tree, the left by a pond and sharply faceted rocks, and the whole is unified by a gold-leaf ground. The elements are arranged much as in the *Jukōin* paintings, but the naturalism and playfulness of the 1566 work are absent here. Now the emphasis is on solid sculptural forms against a flat backdrop of gold.

Kanō Mitsunobu

Within less than thirty years, Kanō Eitoku had established himself as the commanding artistic presence of the early part of the Momoyama period. His work evolved from a somewhat predictable combination of elements from the Kanō and Tosa traditions to a new compositional scheme for the *Jukōin*, and it seems probable that his work at Azuchi Castle was the best expression of his mature style. After Eitoku's death in 1590, his son Mitsunobu (1561 or 1565–1608) became head of the main branch of the Kanō school. Before emerging into the limelight, Mitsunobu seems to have learned his craft in relative obscurity. In 1571, at the age of ten, he was designated Eitoku's direct successor, and in the 1570s he worked with Eitoku on the Azuchi Castle paintings, while Eitoku's brother Sōshu (1551–1601) took charge of the Kanō school.



298 View into room of *kyakuden* (guest hall), Kangakuin precinct, Onjōji, Shiga prefecture, showing *tokonoma* flanked by *fusuma* panels by Kanō Mitsunobu. c. 1600.

Collaboration with his father seems to have been the pattern of Mitsunobu's activity until Eitoku's death; it is known that they worked together on the decoration of commissions in Hideyoshi's rebuilding of the imperial palace and at his residences of Jurakudai and Osaka Castle. However, when Mitsunobu took charge of the Kanō studio, it became clear that his was a very different artistic temperament. He was a less ambitious entrepreneur than his father, and, though he inherited a number of Toyotomi family commissions, he lost some of the best of them to a former pupil in the atelier, Hasegawa Tōhaku, and to his own adoptive brother, Sanraku. He turned away from his father's dramatic monumental style, preferring to work in a flatter, more elegant and detailed manner, depicting such *yamato-e* themes as birds and flowers of the four seasons. During the first decade of the seventeenth century, he worked for both the Toyotomi clan and the Tokugawa. His work for the latter required him to make frequent trips to Edo, and it was while returning from such a trip that he died.

One of Mitsunobu's most successful paintings is the series of designs he executed for the *tokonoma* and *fusuma* panels in the main room of the *kyakuden* in the Kangakuin enclosure of Onjōji on Lake Biwa (Fig. 298). The building, commissioned in 1600 by Hideyoshi's son Hideyori, is very similar in plan to the *kyakuden* of the neighboring Kōjōin enclosure (see Fig. 276) except that the Kangakuin building lacks a *tsuke-shoin*, *chigaidana*, and *chōdaigamae*. Instead, the room is dominated by the *tokonoma* occupying the entire west wall. Mitsunobu's solution for decorating this space was the antithesis of his father's preferred formula. Instead of trying to unify the room as a single architectural entity, and to create the impression of

walls dissolving into natural space, Mitsunobu stressed the differences between various parts of the room—the tall, wide *tokonoma* and the shorter, smaller *fusuma*—and reasserted the flatness and unitary quality of the individual *fusuma* panels. His pictorial theme, flowers and trees of the four seasons, begins on the east wall to the right of the *tokonoma* with plum blossoms and camellias followed on the south by a grove of cedar and flowering cherry trees (Fig. 297). The west wall of the room is devoted to the flowers of summer and the russet leaves of the fall. The sequence climaxes in the last *fusuma* panel, on the north wall, and the focal point of the room: the winter landscape of the *tokonoma* is a waterfall descending between evergreens and mixing with roiled waters along a snow-rimmed shore. Broad areas of flat gold leaf indicate ground or clouds and contain the floral motifs within a shallow space. Through the frequent use of gold, the isolated flowers and trees, and their organization in a sequence that unfolds right to left, against the usual direction, Mitsunobu has stressed the flatness of the wall surface and the somewhat awkward proportions of the room at the Kangakuin, presenting an interesting counterpoint to his father's handling of the similar space of the Jūkōin some thirty-five years earlier.

Kanō Sanraku

The most talented artist of the Kanō school who continued to work in the dramatic style pioneered by Eitoku was Kanō Sanraku (1559–1635). Originally Sanraku was a page in the service of Hideyoshi, who recognized the boy's artistic talent and placed him in Eitoku's studio. Eitoku subsequently adopted him. Sanraku's contribution was to retreat from some of



299. *The Carriage Fight*, a scene from the Hollyhock chapter of the *Tale of Genji*, remounted on a four-panel *byōbu*, by Kanō Sanraku. Early 17th century. Color and ink on paper; 68 7/8 x 145 1/2 in. (175 x 370 cm). Tokyo National Museum.

Eitoku's dynamic imagery, substituting first a naturalism of expression and then a quality of elegant ornamentation. This brought the Kanō style into line with the second phase of painting at this time as it reassessed the *kanga-e* and *yamato-e* styles of the Heian and medieval periods. It was a phase that represents a more intellectual approach to pictorial content on the part of the artist—and often also of the commissioner—whether in reworking *yamato-e* themes or in interpreting complex and unfamiliar subjects from Chinese literature.

After Eitoku's death, Sanraku remained closely associated with Hideyoshi and his son. From 1590 to 1615 he was kept busy with commissions for the Toyotomi family, including wall paintings for the castle at Momoyama, and for many temples and shrines in the Kyoto area. When the Toyotomi clan was destroyed in 1615, Sanraku removed himself from Kyoto's artistic circles and took the tonsure, changing his name from Mitsuyori to the priestly Sanraku. He spent several years in seclusion in remote country temples, but was back in Kyoto by 1619, at work on a commission from the shogun Tokugawa Hidetada (1579–1632) for *fusuma* panels to be used in the latest refurbishment of the imperial palace—in preparation for the marriage of his daughter Kazuko to the emperor Go Mizuno (1596–1680; r. 1611–29). For fifteen years more Sanraku continued to paint in the style he had developed in his heyday, a style less dramatic than Eitoku's, but more natural in composition and more elegant in detail. This style became the model for the Kyoto branch of the Kanō school in the seventeenth and subsequent eighteenth centuries.

In the early seventeenth century, Sanraku was asked by the Kujō family, one of the five houses of the most prestigious branch of the Fujiwara clan, to paint *fusuma* panels depicting scenes from the *Genji monogatari*. Four panels from the set still exist, now refashioned into a single screen. The episode depicted is "The Carriage Fight" (Fig. 299), one of the most famous incidents of the first part of the novel. Sanraku has successfully adapted the techniques of narrative *emakimono* to the large-scale format of the *fusuma*. The essentials of the story in these screens are clear from a distance, but a closer view brings a wealth of interesting details. The carriage attendants of Lady Rokujō, a lover of Prince Genji, scuffle with those accompanying that of Genji's wife, Lady Aoi, as both groups jockey for a good vantage point along the route of the Kamigamo festival parade. In the right half of the screen, the procession of noblemen escorting the vestal virgin of the Kamigamo, an unmarried young woman from a noble family, moves leftward, toward the mêlée of carriage attendants that dominates the left half. The composition and style of the painting, as well as the figure types and poses, are reminiscent of *emaki* of the Tosa style of the mid-thirteenth century—not the tightly contained *tsukuri-e* style of the early twelfth-century *Genji* illustrations. Government officials and the nobility are clearly distinguished by their fine features, elegant costumes, and stately poses from the coarse-featured, brawling, lower-class attendants clad in plain white garments. But the artist goes beyond class distinctions, individualizing each image.

INDEPENDENT MASTERS OF THE KANGA STYLE

Hasegawa Tōhaku

A great independent practitioner of the decorative style in the Momoyama period was Hasegawa Tōhaku (1539–1610). His