



280 View of the gardens seen from the tea house of the abbot's residence, Chishakuin, 17th century.

dressed stones lie next to irregularly shaped rocks. Different patterns of bamboo are juxtaposed in fences and walls. To see Katsura is to experience an almost symphonic variety of patterns, discordant shapes, and surprising contrasts of spatial elements.

Nijō Castle, though in the heart of Kyoto, was also provided with a large park containing a lake, but the miniature gardens meant to be viewed from the veranda of a temple residence or tearoom—first created within the Zen subtemples of the late Muromachi period—also remained an important art form. One of the more beautiful is the garden created beside the abbot's residence of the Chishakuin (Fig. 280). This Shingon temple of the Chizan sect was founded in 1601 at the base of Higashiyama to the west of Kyoto. It was built on the site of a temple destroyed by Hideyoshi in 1585 because its warrior-monks were considered a challenge to the capital's newly reestablished peace. The temple is most famous for a series of wall paintings by Hasegawa Tōhaku (see Fig. 301), but the garden designed by one of its early abbots, Zuio Hakunyo, is a masterpiece of early-Edo garden design. The main part of this viewing garden is a long, narrow pond ranged off the veranda of the residence, which at one end has a tearoom. Although designed for contemplation, this is most definitely not a dry garden of stones and gravel. The pond is

bordered by careful plantings, some of which have been sculpted in shapes to suggest the rolling foothills typical of the Kyoto region.

### Genre Painting

Scenes of contemporary life are an important element of the secular themes in the art of the time. Such genre imagery dates back to at least Heian times, but its revival in the sixteenth century is a consequence of Tosa Mitsunobu's (1434–1525) invention of the *rakuchū rakugai* with its panoramic vision of life in Kyoto. Genre imagery from the *emakimono* was reformatted to the large canvases of screens and door panels favored in the sixteenth and early seventeenth centuries. For the next century and a quarter, genre paintings were a favorite form of pictorial expression, and scenes ranged from panoramas of Kyoto and Edo, through special occasions such as viewing the cherry blossoms in spring or the red-leaved maples in the fall, the festivals such as the Gion, and theatrical performances, to the interiors of samurai and wealthy *chōnin* households, and even of the brothels of the pleasure districts, and also the comings and goings of Europeans in their exotic costumes. The Kanō school, as in the

## Fusuma, Screens, and Shoji

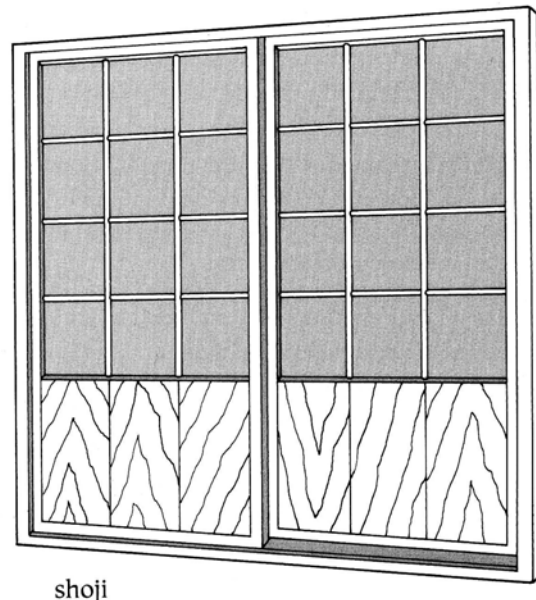
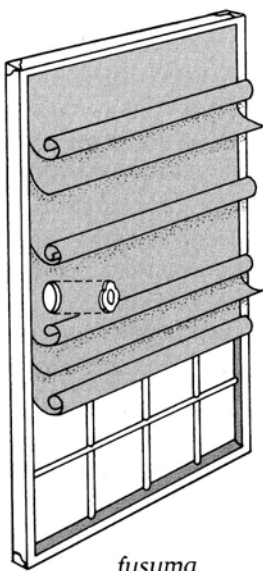
*Shōhekiga* (or *shōbyōga*), paintings on sliding doors (*fusuma*) and freestanding folding screens (*byōbu*), while not unique to Japan, were developed into major formats for painting in the Momoyama and Edo periods. The basic module for both *fusuma* and screens is a panel consisting of a light wood frame enclosing a lattice of thin wood strips. Over this foundation, pieces of paper are pasted to build up a backing that can support the surface, usually paper, but occasionally silk, on which a painting has been executed. Each *fusuma* door is provided with an outer frame, usually black-lacquered wood, and a metal handhold near one edge, enabling the door to be pushed back and forth without damaging the painted surface. Screen panels are narrower than *fusuma* and are joined together with a complicated system of hinges. The perimeter of the whole is framed, usually with wood that is lacquered black.

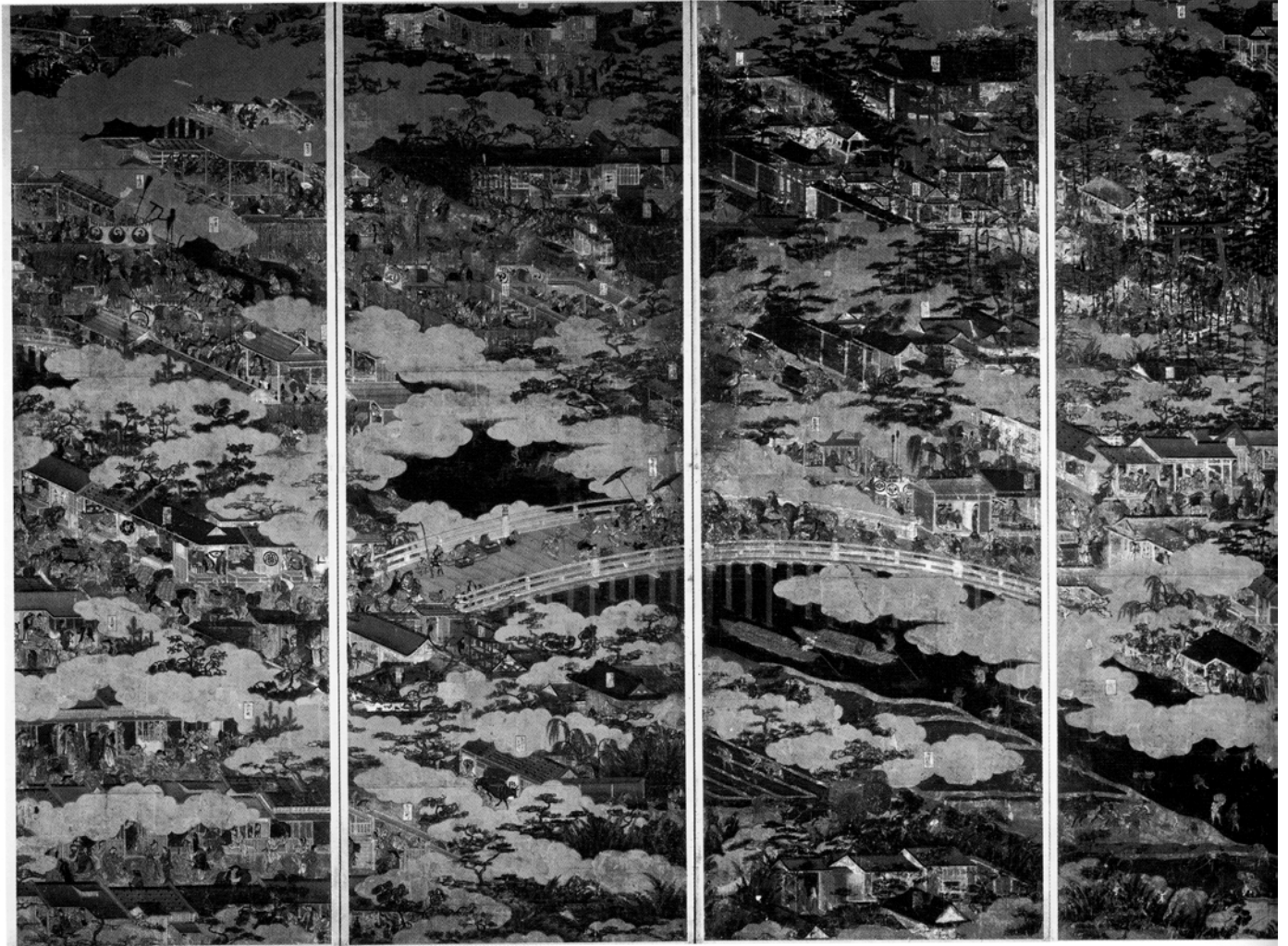
During the Momoyama period, screens and *fusuma* came into wide use in residential architecture for the nobility, the daimyo and samurai, and wealthy townsmen. In conjunction there developed a new aesthetic of bright colors, including gold and silver paint on a ground of gold leaf or occasionally silver leaf. It has been suggested that gold leaf became popular because it reflected and augmented the dim light in castles. Another theory is that specific landscape screens using gold leaf and bright colors were intended to suggest the gold and jeweled environment of Amida's Western Paradise. While both of these conjectures are justifiable, it is also true that gold grounds were a natural expression of the sudden affluence of the Momoyama period.

Japanese gold leaf is known to be the thinnest in the world, and the technique for making it is labor intensive. There are three stages in the process: the preparation of the alloy and its shaping into squares; the *zumiuchi*, the initial beating process, in which the squares are thinned out; and the final beatings and finishing of the leaves. At the *zumiuchi* stage, thin sheets of gold are placed between specially prepared leaves of paper, bundled in paper and then in cat skin, and beaten by hand or machine. The whole process is repeated about five times and is very time-consuming. The process of preparing the beating papers alone takes a total of six months.

The application of gold leaf to the papered surface of a screen changed over time. The size of the individual leaves decreased from about 5 x 5 inches (12 x 12 cm) in the fifteenth and sixteenth centuries to 4 x 4 inches (9 x 9 cm) in the Edo period. In the sixteenth century, the paper to which the leaf was adhered was usually painted red to give the gold a richer tint. The edges of gold clouds were scalloped and slightly raised over a narrow rim of gesso.

Another door and window treatment popular from the Momoyama period onward is the *shoji*. What distinguishes the *shoji*, whether fixed in place or used as sliding doors, is the translucent white paper pasted over one side of a wood lattice-work, like that at the core of the *fusuma*. *Shoji* give a Japanese room a soft, diffuse light and a sense of separation from the outdoors or the adjoining space.





281 Right screen of a pair of six-panel *rakuchū rakugai* screens known as the Funaki screens. 1614–15. Ink and color with gold leaf on paper; each screen: 63 ¾ x 134 in. (162 x 340 cm). Tokyo National Museum.

rest of painting, led the way in genre subjects, but there was a great mass of independent painters and minor schools also actively engaged in producing these images. Unfortunately their names have been lost to history.

The pair of *rakuchū rakugai* screens known as the Funaki set (Fig. 281) are dated to the years 1614 to 1615, when the Tokugawa were making their final assault on Osaka Castle to the south of the capital. However, the images of the city depicted in these screens could not be more different than those shown on the Rekihaku screens of the 1530s (see Fig. 203) and are some of our best evidence for Hideyoshi's reconstruction of the city. Both are idealized visions of Kyoto, but where in the Rekihaku screens large banks of clouds or fields covered areas that more than likely were instead barren wasteland, in the Funaki screens there are no fields and the clouds are ranged in ranks to frame a city replete with well-kept edifices and streets teeming with people. Of course, part of this

effect is created by the more intimate view of the city provided in the Funaki screens. Where, for the Rekihaku screens, the bird's-eye view was taken at quite a height above the city, the viewer for the Funaki screens flies, as it were, at a much lower altitude. One consequence is that much less of the city is covered by the Funaki set, but it also gives the impression that the city is now of such dimensions that it could hardly be encompassed by two almost 7 feet (2 m) long screens.

In terms of buildings, the focal point of the right-hand screen is the image in the first two panels of Hōkōji, Hideyoshi's challenge to the Daibutsuden of Tōdaiji. Begun in 1584 and finished in 1587, the temple contained a monumental bronze image of the Buddha even larger than the one in Nara, and furthermore was completed in three years instead of twenty. Destroyed in 1596 in an earthquake, it was put up again in 1612, but once again destroyed by an earthquake in 1622. At the top of the two middle panels is his mausoleum, the shinto shrine known as the Hōkōkubyō. On the last two panels of the left screen is depicted Nijō Castle of the Tokugawa, and in the first panels of this screen the portable shrines of the Gion procession. The sandwiching of the city



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

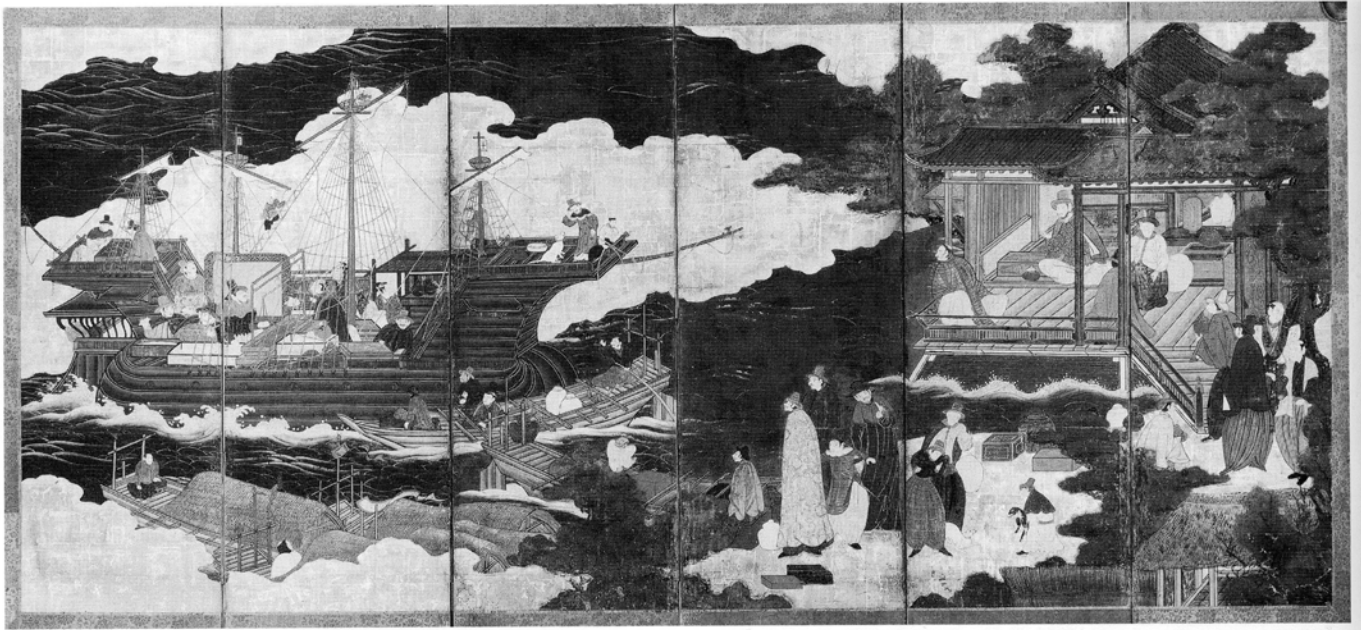
depiction of the procession of the ship's captain and his crew through the streets of the city to the church in the upper-right corner must be preceded by the arrival in port of the foreign ship in the left screen.

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.



282 Pair of six-panel *namban byōbu*. Early 17th century. Color and gold leaf on paper; each screen: 61 x 132 in. (155 x 334 cm). Imperial Household Agency.



283 Hikone screen, a six-panel *byōbu*. Between 1624 and 1644. Color, ink and gold leaf on paper; each panel: 37 x 18 7/8 in. (94 x 48 cm). Li Naoyoashi, Hikone, Shiga prefecture.

