CH. 17+34

50

DATE DUE: _____

THEME: CONVERGING CULTURES and BELIEFS

FOCUS: Horyuji complex and Todaiji complex, Shaka Triad, *Tamamushi Shrine*, Ryoan-ji

READING ASSIGNMENT: KLEINER: pp. 480-483, and *SEE BELOW*

POWERPOINT: CONVERGING CULTURES and BELIEFS: BUDDHIST ART and ARCHITECTURE in JAPAN (Buddhist temple complexes and gardens at Nara and Kyoto)

READ THE FOLLOWING:

Horuyuji complex with kondo, or Golden Hall (Nara, Japan), and pagdoga, Hakuho period, c. 680

1. "Unlike the Shinto deities, which were venerated in nature or at most in modest-sized shrines, Buddha and his host of bodhisattvas required the faithful to construct large temples and religious complexes. The most important surviving temple complex period, the **Horyu-ji** (ji means 'temple'), is located at **Nara**, the cradle of Buddhist-Japanese civilization. It was founded in 607 by **Prince Shotoku Taishi** (574-622), an early champion of Buddhism in Japan, and rebuilt in 670. Many of the artists and architects working in Japan at this date at Nara were Korean or trained by Korean masters. As a result, the tiled roofs with upturned eaves of the buildings and the symmetrical plan of the complex reflect the contemporary building practices of the Six Dynasties in China and the Three Kingdoms period in Korea- and do so better than any surviving buildings on the Asiatic mainland" (O'Riley 168).

2. "Visitors to the complex proceed along a pebble-strewn avenue leading the **chumon** ('middle gate') in the wall and covered corridor around the precinct. Inside the gate, the *Kongo Rikishi*, fierce guardian deities, protect the tall pagoda and the **kondo** ('golden hall') within" (168). "Worshipers may enter the kondo, which houses many important early Buddhist treasures. Conversely, this and other Japanese pagodas are reliquaries holding sacred objects and symbolize the vertical pathway uniting the terrestrial and supernatural worlds, and they are venerated from the outside like stupas... Generally, a kondo is filled with statues on a raised platform around which a pilgrim can walk in a clockwise direction. An intricate system of flexible, interlocking brackets allows the wooden supports under the roof to expand and contract with changes in the weather as they transfer the weight of the wide, upturned and tiled roofs onto the thin engaged posts below. The porch on the lower levels is a Japanese addition to the structural type found on the mainland, one that will remain an important feature in Japanese palaces and temples" (169). "In 1949, the two-storied kondo in the center of the enclosed court was damaged by fire and heavily reconstructed from photographs. Luckily, a number of building parts had been temporarily removed for repairs and they escaped damage" (169). "The Horyuji kondo dates from around 680, making it the oldest surviving wooden building in the world. Although periodically repaired and somewhat altered..., the structure retains its graceful but muscular forms beneath the additions. The main pillars decrease in diameter from bottom to top, as in classical architecture. The tapering made an effective transition between the more delicate brackets above and the columns' stout muscularity, but such tapering was a short-lived feature in Japan" (Kleiner, Mamiya, and Tansey 220).

3. "The arrival of Buddhism also coincided with a rise of the powerful Soga clan, whose leaders had been instrumental in centralizing Yamato court government. Buddhism thus entered court life in part so as to inspire it with new spiritual and ethical authority. They found its place in the context of a traditional Shinto religion whose flexible and contemplative aesthetic would prove sympathetic to both the dynamism and serenity of the Buddhist Dharma. However, the initial struggle between Buddhists and Shinto traditionalists led to periodic destruction, until the end of the seventh century, of the earliest Buddhist monuments. A brief civil war in 588 CE had seen defeat for the traditionalists, and in the peace that followed, the charismatic Shotoku commissioned temple building and encouraged a devotional Buddhism based on the worship of the historical Buddha and divine beings such as the future Buddha, Maitreya (Japanese, Miroku), and the compassionate bodhisattva Avalokiteshvara (Japanese, Kannon or Kwannon). Shotoku's influence suffered at the hands of his own clan in the late seventh century, and the Wakakusadera, the temple he built next to his own residence outside Nara, was burned down in 670 CE. But the new religion had taken hold among the Yamato aristocracy and they soon constructed the celebrated Horyuji monastery on the site of the Wakakusadera" (Lowenstein 146-147).

4. "Chinese temples from early times had been modeled on palace architecture, and this model, transmitted via Korea, was now reproduced and modified by Korean architects and craftsmen at Horyuji near Nara. Oriented on a north-south axis, the Chinese temple consisted of tiled wooden buildings raised on terraces in a walled courtyard. Entering through a ceremonial gateway, the worshipper was led in a straight line to a main hall and to a pagoda which together dominated the compound. At Horyuji, worshippers entered at a gate to the south and then turned either to the east to approach the magnificent five-storied pagoda, or west to face the 'Golden Hall.' This modification of mainland layout established a prototype for almost all later Japanese temples

and suggests an early beginning to the formalized symmetry that characterized other genres of Japanese Buddhist art" (147-148). "Built to replace an earlier temple burnt in 670 CE, Horyuji was inspired by Chinese models by way of Korea; it was largely designed and constructed by Korean hands. The hall (***kondo***) and the nearby five-storied pagoda are among the world's oldest wooden buildings" (148). "One surprising stylistic throwback at Horyuji lay in the styles of sculpture that adorned the temple buildings. These were from the hand of Shiba Tori and his assistants and include works in camphor wood, red pine (imported from Korea), and bronze. Some of these are in the austere, stiff, somewhat archaic but spiritually exalted manner achieved by Koguryo monks of the previous century in northern Korea. Other pieces, such as a figure of Maitreya and a bodhisattva in the Chuguji convent at Horyuji, are similarly archaic in style, but rounder in form and softly expressive of profound states of meditation. These figures alone attest to the extraordinary impact of the Japanese mind that Buddhism had already achieved" (148-149).

5. "The most significant surviving early Japanese temple is Horyuji, located on Japan's central plains not far from Nara. The temple was founded in 607 by Prince Shotoku (574-622), who ruled Japan as a regent and became the most influential early proponent of Buddhism. Rebuilt after a fire in 670, Horyuji is the oldest wooden temple in the world" (Stokstad and Cothren 365-366). "The **kondo**, filled with Buddhist images, is used for worship and ceremonies, while the pagoda serves as a reliquary and is not entered. Other monastery buildings lie outside the main compound, including an outer gate, a lecture hall, a repository for sacred texts, a belfry, and dormitories for monks" (366). "Among the many treasures still preserved in Horyuji is a portable shrine decorated with paintings in lacquer. It is known as the **Tamamushi Shrine** after the *tamamushi* beetle, whose iridescent wings were originally affixed to the shrine to make it glitter, much like mother-of-pearl. Its architectural form replicates an ancient palace-form building type that pre-dates Horyuji itself" (366-367). "Paintings on the sides of the Tamamushi Shrine are among the few two-dimensional works of art to survive from the Asuka period. Most celebrated among them are two that illustrate Jataka tales, stories about former lives of the Buddha. One depicts the future Buddha nobly sacrificing his life in order to feed his body to a starving tigress and her cubs. Since the tigers are too weak to eat him, he jumps off a cliff to break open his flesh. The painter has created a full narrative within a single frame. The graceful form of the Buddha appears three times in three sequential stages of the story, harmonized by the curves of the rocky cliff and tall wands of bamboo. First, he hangs his shirt on a tree, then he dives downward onto the rocks, and finally the starving animals devour his body. The elegantly slender renditions of the figure and stylized treatment of the cliff, trees, and bamboo represent an international Buddhist style that was transmitted to Japan via China and Korea. Such illustrations of Jataka tales helped popularize Buddhism in Japan" (367).

6. "Another example of the international style of early Buddhist art at Horyuji is the sculpture called the **Shaka Triad**, traditionally attributed to sculptor **Tori Busshi**. (Shaka is the Japanese name for Shakyamuni, the historical Buddha.). Tori Busshi (Busshi means Buddhist image-maker) may have been a descendant of Korean craftsmakers who emigrated to Japan as part of an influx of Buddhists and artisans from Korea. The Shaka Triad reflects the strong influence of Chinese art of the Northern Wei dynasty. The frontal pose, the outsized face and hands, and the linear treatment of the drapery all suggest that the maker of this statue was well aware of earlier continental models, while the fine bronze casting of the figures shows his advanced technical skill" (367). "The three buildings which have been preserved intact (though doubtless continually renewed, and sometimes radically restored as was the kondo after a fire in 1949) are of Chinese design, roofed with ceramic tiles rather than the thatch normal in Japan. So too is the eighth-century octagonal *yumedono* or 'hall of dreams' in another part of the monastery" (Honour and Fleming 279). "The Horyuji kondo appears from outside to have two stories but, in fact, has only one; the function of the elaborately constructed upper part is to indicate the building's importance. Inside, statues facing the four cardinal points to suggest the cosmic centrality of the Buddha are placed on a raised platform surrounded by a narrow ambulatory so that the faithful could make their circumambulation as round the stupa in an Indian chaitya-hall" (279).

7. "The arrival of Buddhism also prompted some formalization of Shinto, the loose collection of indigenous Japanese beliefs and practices. Shinto is a religion that connects people to nature. Its rites are shamanistic and emphasize ceremonial purification. These include the invocation and appeasement of spirits (*kami*), including those of the recently dead. Many Shinto deities are thought to inhabit various aspects of nature, such as particularly magnificent trees, rocks, and waterfalls, and living creatures such as deer. Shinto and Buddhism have in common an intense awareness of the transience of life, and as their goals are complementary- purification in the case of Shinto, enlightenment in the case of Buddhism- they have generally existed comfortably alongside each other to the present day" (Stokstad and Cothren 819).

Daibutsuden, Todaiji, Nara, Japan, Nara period, 743, rebuilt c. 1700

1. "In 720 CE the capital moved to Nara and the new imperial city, with its grid pattern of wide streets, temples, and palaces, and was laid out along the lines of the Chinese capital of Chang-an (Xi'an). During the Nara period (710-794 CE), Buddhism would become a national religion, and the Japanese aristocracy would increasingly adopt the cultural values of China. Just as Chang'an during this period became a cosmopolitan city, so Nara was filled with Chinese and Korean monks, scholars, and artists whose teaching, craftsmanship, and styles of dress were taken up by the Nara elite" (Lowenstein 149). "The institutionalization of Buddhism was a major component in this process of acculturation. As in Korea, Buddhism was adopted in the interest of protecting the welfare state.

Hence, a smallpox epidemic in 738 CE prompted the emperor Shomu (701-756) – who later abdicated to become a Buddhist monk – to order the construction of the immense Todaiji temple complex. Priests and scholars had already bought six schools of the Mahayana from China to Japan, but the sect that found favor with the Nara court was Kegon (The Chinese Huayan), which centered on the universal Buddha Vairochana (Japanese, Rushana). Todaiji's gargantuan Vairochana Buddha not only absorbed the energies of thousands of craftsmen but also used up all the copper in Japan, almost bankrupting the state it was designed to protect. The copper was gilded when gold was discovered in Japan as the statue was being completed. The all-pervasive power of the Vairochana Buddha was given extra national significance when the emperor proclaimed that his ancestor, the great Shinto sun deity Amaterasu, had revealed to him that she and the Buddha were one. On imperial orders, temples and monasteries were built throughout Japan which would be controlled by Todaiji and where the Kegon sutras (verses) would be copied and further disseminated. So, while Buddhism was at first the preserve of a Nara elite, the centralization of Buddhist power in the capital gradually resulted in its spread" (149-151).

2. "The Great Buddha Hall (*Daibutsuden*) is distinguished today as the largest wooden structure in the world. Yet the present Great Buddha Hall, dating to a reconstruction of 1707, is 30 percent smaller than the original, which towered nearly 90 feet in height. Since it was first erected in 752 CE, natural disasters and intentional destruction by foes of the imperial family have necessitated its reconstruction four times. It was first destroyed during civil wars in the twelfth century and rebuilt in 1203, then destroyed in yet another civil war in 1567. Reconstruction did not next occur until the late seventeenth century" (Stokstad and Cothren 370). "By the late nineteenth century its condition had deteriorated so profoundly that restoration finally undertaken between 1906 and 1913 entailed completely dismantling it and putting it back together, this time utilizing steel (imported from England) and concrete to provide invisible support to the roof, which had nearly collapsed. Architects adopted this nontraditional solution mainly because no trees of sufficiently large dimensions could be found, and no traditional carpenters then living possessed knowledge of ancient construction techniques" (370). "Like the building, the Great Buddha (*Daibutsu*) statue has not survived intact. Its head was completely destroyed in the late sixteenth century and replaced as part of the hall's reconstruction in the late seventeenth century, when its torso and lotus petal throne also required extensive restoration. The present statue, though impressive in scale, appears stiff and rigid. Its more lyrical and original appearance may have approximated engraved images of seated Buddhist deities found on a massive cast-bronze lotus petal from the original statue that has survived in fragmentary form" (370).

3. "After the transfer of the administrative centre of government from Kyoto to Kamakura, the rule of the few immensely rich, highly cultivated and pleasure-loving families gave way to a more broadly based feudal regime of Daimyo or barons among whom vigorous, virile simplicity was the order of the day. No artist expressed this more forcibly than the leading sculptor Unkei whose most famous work is the pair of colossal wooden statues of Buddhist guardian figures in the gateway to the Todaiji at Nara, built in 1199 as part of the reconstruction of the monastery after the civil war and following the revival of Buddhism at Nara promoted by the Shogun. With fiercely glowering eyes, tensed muscles and swirling draperies, these guardians are gigantically demonic to the tips of their extended fingers. Despite their huge scale- and also the number of different sculptors or carvers who worked on them under Unkei's direction- they have an almost unique intensity of vigor, as of some explosive volcanic force" (Honour and Fleming 286).

4. "Todaiji served as both a state-supported central monastic training center and as the setting for public religious ceremonies. The most spectacular of these took place in 752 and celebrated the consecration of the main Buddhist statue of the temple in a traditional 'eye-opening' ceremony, in its newly constructed Great Buddha Hall. The statue, a giant gilt-bronze image of the Buddha Birushana (Vairochana in Sanskrit), was inspired by the Chinese tradition of erecting monumental stone Buddhist statues in cave-temples" (367). "The ceremony, which took place in the vast courtyard in front of the Great Buddha Hall, was presided over by an illustrious Indian monk and included sutra chanting by over 10,000 Japanese Buddhist monks and sacred performances by 4,000 court musicians and dancers. Vast numbers of Japanese courtiers and emissaries from the Asian continent comprised the audience. Numerous ritual objects used in the ceremony came from exotic Asian and Near Eastern lands. The resulting cosmopolitan atmosphere reflected the position Nara then held as the eastern terminus of the Central Asian Silk Road. Many of these treasures have been preserved in the Shosoin Imperial Repository at Todaiji, which today contains some 9,000 objects. The Shosoin came into being in the year 756, when Emperor Shomu died and his widow Empress Komyo, a devout Buddhist, donated some 600 of his possessions to the temple, including a number of objects used during the Great Buddha's consecration ceremony. Many years later, objects used in Buddhist rituals and previously stored elsewhere at Todaiji were incorporated into the collection. The objects formerly owned by Emperor Shomu consisted mainly of his personal possessions, such as documents, furniture, musical instruments, games, clothing, medicine, weapons, food and beverage vessels of metal, glass, and lacquer, and some Buddhist ritual objects. Some of these were made in Japan while others came from as far away as China, India, Iran, Greece, Rome, and Egypt. They reflect the vast international trade network that existed at this early date" (367-369).

5. "By the beginning of the eighth-century Buddhism had become the dominant religion of the Japanese empire, while Confucianism, introduced at the same time, provided a model for the reorganization of its government on Chinese lines. Both were promoted by the imperial family. When the city of Nara was founded as a permanent capital in 710 (breaking the Shinto tradition of moving the capital after the death of each emperor to avoid spiritual pollution) it was laid out on a grid plan in emulation of Tang

dynasty Chang'an in China. And the same amount of space was given to the palace and to the main monastery, Todaiji, which was made the administrative centre for all Japanese monasteries" (Honour and Fleming 280). "The Japanese were as orthodox architecturally as theologically and strictly followed Chinese precedents in design if not in scale. Todaiji was laid out on a symmetrical plan, more extensive than any monastery in China, with twin pagodas and, in the centre, the 'great Buddha Hall' or *daibutsuden* erected to house a 53-foot high bronze statue commissioned by the emperor Shomu in 743" (280).

Stone and gravel garden at the temple of Ryoan-ji (Kyoto) c. 1480

1. "Toward the end of the twelfth century the political and cultural dominance of the emperor and his court gave way to rule by warriors, or **samurai,** under the leadership of the **shogun,** the general-in-chief. In 1392 the Ashikaga family gained control of the shogunate and moved their headquarters to the **Muromachi** district in Kyoto. They reunited northern and southern Japan and retained their grasp on the office for more than 150 years. The Muromachi Period after the reunion (1392-1568) is also known as the Ashikaga era" (Stokstad 855). "The Muromachi period is especially marked by the ascendance of Zen Buddhism, whose austere ideals particularly appealed to the highly disciplined samurai. While Pure Land Buddhism, which had spread widely during the later part of the Heian period (794-1185), remained popular, Zen, patronized by the samurai, became the dominant cultural force in Japan" (855). "One of the most renowned Zen creations in Japan is the 'dry garden' at the temple of **Ryoan-ji** in Kyoto. There is a record of a famous cherry tree at this spot, so the completely severe nature of the garden may have come about some time after its original founding in the late fifteenth century. Nevertheless, today the garden is celebrated for its serene sense of space and emptiness. Fifteen rocks are set in a long rectangle of raked white gravel" (859).

3. "Temple verandas border the garden on the north and east sides, while clay-and-tile walls define the south and west. Only a part of the larger grounds of Ryoan-ji, the garden has provoked so much interest and curiosity that there have been numerous attempts to 'explain' it. Some people see the rocks as land and the gravel as sea. Others imagine animal forms in certain of the rock groupings. However, perhaps it is best to see the rocks and gravel as...rocks and gravel. The asymmetrical balance in the placement of the rocks and the austere beauty of the raked gravel have led many people to meditation" (859). "The American composer John Cage once exclaimed that every stone at Ryoan-ji was in just the right place. He then said, 'and every other place would also be just right.' His remark is thoroughly Zen in spirit. There are many ways to experience Ryoan-ji. For example, we can imagine the rocks as having different visual 'pulls' that relate them to one another. Yet there is also enough space between them to give each one a sense of self-sufficiency and permanence" (858). "Zen monks led austere lives in their quest for the attainment of enlightenment. In addition to daily meditation, they engaged in manual labor to provide for themselves and maintain their temple properties. Many Zen temples constructed dry landscape courtyard gardens, not for strolling but for contemplative viewing. Cleaning and maintaining these gardens- pulling weeds, tweaking unruly shoots, and raking the gravel – was a kind of active meditation. It helped to keep their minds grounded. The dry landscape gardens of Japan, *karesansui* ('dried-up mountains and water'), exist in perfect harmony with Zen Buddhism. The dry garden in front of the abbot's quarters in the Zen temple at Ryoanji is one of the most renowned Zen creations in Japan. A flat rectangle of raked gravel, about 29 by 70 feet, surrounds 15 stones of different sizes in islands of moss. The stones are set in asymmetrical groups of two, three, and five. Low, plaster-covered walls establish the garden's boundaries, but beyond the perimeter wall maple, pine, and cherry trees add color and texture to the scene. Called 'borrowed scenery,' these elements are a considered part of the design even though they grown outside the garden. The garden is celebrated for its severity and its emptiness" (Stokstad and Cothren 818).

4. "Dry gardens began to be built in the fifteenth and sixteenth centuries in Japan. By the sixteenth century, Chinese landscape painting influenced the gardens' composition, and miniature clipped plants and beautiful stones were arranged to resemble famous paintings. Especially fine and unusual stones were coveted and even carried off as war booty, such was the cultural value of these seemingly mundane objects. The Ryoanji garden's design, as we see it today, probably dates from the mid-seventeenth century, at which point such stone and gravel gardens had become highly intellectualized, abstract reflections of nature. This garden has been interpreted as representing islands in the sea, or mountain peaks rising above the clouds, perhaps a swimming tigress with her cubs, or constellations of stars and planets. All or none of these interpretations may be equally satisfying – or irrelevant- to a monk seeking clarity of mind through contemplation" (818). "Undogmatic and unsystematic, anti-logical, intuitive, non-theological to the point of being almost irreligious, Zen made a direct appeal to the *daimyo* and *samurai* (barons and knights in European terms) who despised the effete ceremonial life of the imperial court and seem to have had little time for the arcane rituals and esoteric doctrines of Mahayanist Buddhism. It provided a strenuous practical discipline to fortify the individual's struggle for self-knowledge and against self-ness. Frugal simplicity of life and indifference to both sensual pleasure and physical pain were extolled. Book learning, rational argument and philosophy were dismissed as valueless. Zen masters taught by baffling the disciple's mind with paradoxes of inconsequential discourse –the *koans* or problems- until it broke through to direct vision of 'things as they are,' the ultimate reality. Warfare could be seen as a life-and-death struggle, uninhibited by fear, not only with the enemy but also with the self- for to the Zen Buddhist the self is the greatest enemy" (Honour and Fleming 558).

5. "The garden does not ask to be understood, nor does it symbolize anything: that would defeat its true purpose, which is that of helping the mind reach the state of 'no-mind' or 'no-thought,' the gateway to an intuitive grasp of higher truth. But these are special gardens for a special purpose and for the less pious, with human failings, the sight of water and greenery and the feel of the earth underfoot provide a softer route to the appreciation of Zen" (Fahr-Becker 640).

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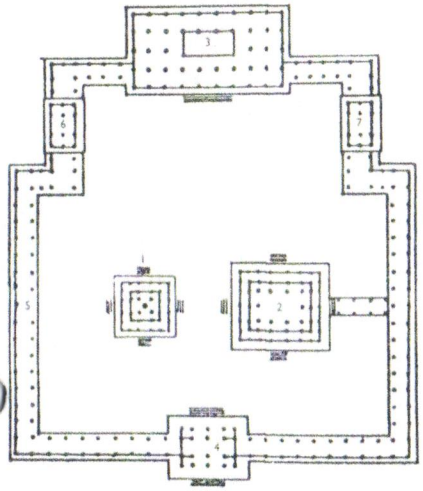
Based on the reading above, discuss how each of the following reflects of convergence of cultures or beliefs. Also, discuss why this convergence may have occurred.

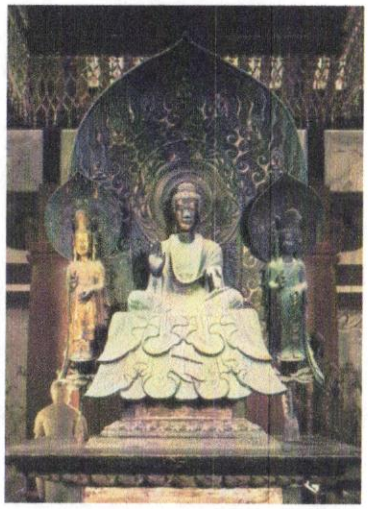


1 pagoda
2 kondo
3 kodo
4 chumon
5 roofed corridor
6 sutra repository
7 belfry

Kondo and Pagoda ant Horyuji, Nara, Japan, c. 680

HOW the structures and their surroundings reflect a convergence of cultures or beliefs:

WHY the structures and their surroundings reflect a convergence of cultures or beliefs:



Tori Busshi. Shaka Triad, Horyuji kondo, Asuka Period, 623, bronze

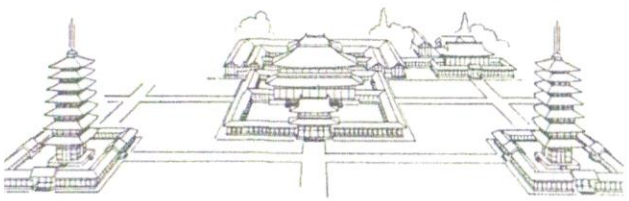
HOW the statues and their surroundings reflect a convergence of cultures or beliefs:

WHY the statues and their surroundings reflect a convergence of cultures or beliefs:

Jataka Image of Hungry Tigress, lacquer on wood panel of the *Tamamushi Shrine*, 7th century CE

HOW the image and the object it belongs to reflect a convergence of cultures or beliefs:

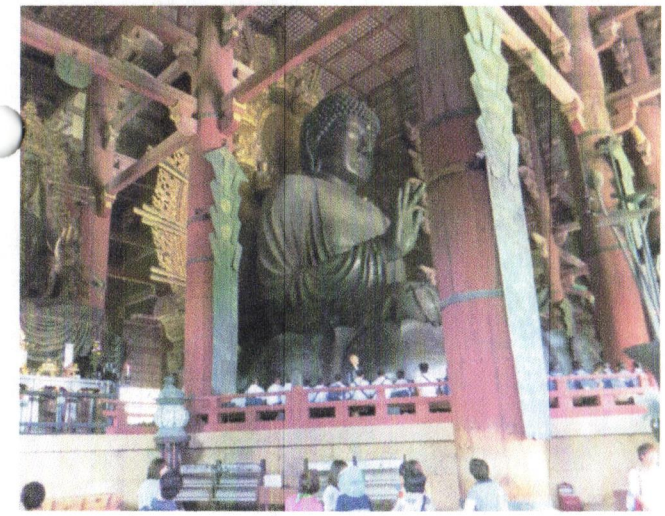
WHY the image and the object it belongs to reflect a convergence of cultures or beliefs:



Daibutsuden, Todaiji, Nara, Japa, Nara period, 743, rebuilt c. 1700

HOW the structure and its surroundings reflect a convergence of cultures or beliefs:

WHY the structure and its surroundings reflect a convergence of cultures or beliefs:



Great Buddha at Todai-ji, Nara, Reconstructed from fragments of an 8th century original

HOW the statue and its surroundings reflect a convergence of cultures or beliefs:

WHY the statue and its surroundings reflect a convergence of cultures or beliefs:

Ryoan-ji Gardens at Kyoto, Japan, Muromachi Period, Japan, c. 1480 CE

HOW these rock gardens reflect a convergence of cultures or beliefs:

WHY these rock gardens reflect a convergence of cultures or beliefs:

ADDITIONAL THEMATIC APPROACH: MAN and the NATURAL WORLD

Discuss at least three ways in which the rock gardens of Ryoan-ji expresses a view of man's relationship with the natural world.

(1)

(2)

(3)

THEME: IMAGES of WAR and VIOLENCE

FOCUS: *Night Attack on the Sanjo Palace*

ONLINE ASSIGNMENT: http://learn.bowdoin.edu/heijiscroll/

READING ASSIGNMENT: KLEINER: p. 488 and *SEE BELOW*

POWERPOINT: IMAGES of WAR and VIOLENCE (Kamakura Japanese scrolls)

51

DATE DUE: _____

READ THE FOLLOWING:

Section of *Night Attack on the Sanjo Palace* from the *Events of the Heiji Period*, Kamakura period, 13th century, handscroll, ink and colors on paper

1. "Another illustrated scroll set that grew out of the nobility's interest in the recent past is the *Heiji monogatari emaki*, dated to the second half of the 13th century. The tale deals with the events of 1160 that led to the defeat of the Minamoto clan at the hands of the Taira. So decisively were the Minamoto put down that it took the clan twenty years to rebuild to the point of successfully challenging the Taira again. One of the most dramatic episodes in the Heiji Rebellion is the burning of the retired emperor Goshirakawa's Sanjo Palace. The **emaki** depicting this phase of the uprising is owned by the Museum of Fine Arts in Boston. According to the text at the beginning of the scroll, the troops of Fujiwara Nobuyori attacked the retired emperor's palace in the middle of the night. Drawing a carriage up to the front door, they took Goshirakawa prisoner, killed the two palace majordomos, and then set fire to the buildings. The servants and ladies-in-waiting in the palace all tried to flee from the flames, many jumping into a well in the courtyard. The first to try this were drowned, the last were burned by the flames. Others of the palace staff were trampled under the hooves of the horses ridden by Nobuyori's men. Finally, their mission to kidnap Goshirakawa accomplished, the soldiers rode out of the palace gates and reassembled in proper formation to escort the carriage containing the retired emperor to the Imperial Palace" (Mason 164).

2. "The picture illustrating this episode is unusually long and is uninterrupted by text. In the organization of motifs, the unidentified artist owes a debt to the *Ban Dainagon ekotoba* attributed to Tokiwa Mitsunaga. The illustration begins with a group of people moving to the left until they are interrupted by the wall enclosing the Sanjo Palace, an arrangement similar to the opening passage of the older scroll. Also, the climax of the painting is the fire that engulfed the buildings. However, the 13th century *Hieji monogatari* artist has established a much faster pace for the events, concentrating the flames in the upper part of the scroll, but continuing the human action in a narrow register along the lower edge. The painting technique relies on bright pigments for the armor, the costumes of the women, and, of course, the flames, but the artist allows his brushwork to show in the description of the grotesque faces of the warriors. The burning of the Sanjo Palace is one of the finest extant examples of Japanese narrative illustration. No information can be gleaned about the scroll's artist, calligrapher, or patron, which is unfortunate considering the quality of their collaborative creation" (164). "The sense of energy and violence is pervasive, conveyed with sweeping power. There is no trace here of courtly poetic refinement and melancholy; the new world of the samurai is dominating the secular arts" (Stokstad and Cothren 377).

3. "Battles such as the one depicted in *Night Attack on the Sanjo Palace* were fought largely by archers on horseback. Samurai archers charged the enemy at full gallop and loosed their arrows just before they wheeled away. The scroll clearly shows their distinctive bow, with its asymmetrically placed handgrip. The lower portion of the bow is shorter than the upper so it can clear the horse's neck. The samurai wear long, curved swords at their waists. By the tenth century, Japanese swordsmiths had perfected techniques for crafting their legendary sharp swords. Sword-makers face a fundamental difficulty; steel hard enough to hold a razor-sharp edge is brittle and breaks easily, but steel resilient enough to withstand rough use is too soft to hold a keen edge. The Japanese ingeniously forged a blade which laminated a hard cutting edge with less brittle support layers. The earliest form of samurai armor,... known as **yoroi**, was intended for use by warriors on horseback... It was made of overlapping iron and lacquered leather scales, punched with holes and laced together with leather thongs and brightly colored silk braids. The principal piece wrapped around the chest, left side, and back. Padded shoulder straps hooked it together back to front. A separate piece of armor was tied to the body to protect the right side. The upper legs were protected by a four-sided skirt that attached to the body armor, while two large rectangular panels tied on with cords guarded the arms. The helmet was made of iron plates riveted together. From it hung a neckguard flared sharply outward to protect the face from arrows shot at close range as the samurai wheeled away from an attack" (377).

4. "The Boston scroll dates to the third quarter of the thirteenth century, and its long composition representing the attack on the palace is the most striking of all. It deals with the coup d'etat organized by Fujiwara Nobuyori with the army of Minamoto-no-

Yoshitomo. In the night of December 9, 1159, the Sanjo palace was taken by storm and the ex-emperor Goshirakawa made a prisoner in a sector of the imperial palace. The scene begins with a bustle of carts bringing noblemen and their valets to the palace at the news of the nocturnal attack. The Sanjo palace, already burning, is surrounded by the Minamoto warriors who acting on the orders of Nobuyori, compel the ex-emperor to get into the cart which is to carry him away. Within the palace walls, there is bloodshed on all sides; imperial guards beheaded, courtiers hunted down and killed, ladies-in-waiting drowned in a well, as they flee distractedly from the fire, or trampled to death by fierce warriors running amuck. The horrors of war are delineated uncompromisingly, as seen through the eyes of an objective, realistic-minded artist. But the harmony of colors and forms, set to an agreeable rhythm, gives the scene a sheer pictorial beauty which deservedly ranks this scroll among the world's masterpieces of military art. Less metaphysical than the Hell scrolls, less calculated to move and harrow us to the depths, this war picture nevertheless appeals directly to the eye, and its epic beauty precisely corresponds to the position occupied by these novels in Japanese literature" (Terukazu 97-98).

5. "The art of narrative painting on scrolls, originally introduced to Japan from China with Buddhism, was secularized in about the eleventh century, when works of fiction were illustrated, notably Lady Murasaki's famous *Tale of Genji*. Such paintings are called **yamato-e**, 'Japanese paintings,' to distinguish them from those in the Chinese manner" (Honour and Fleming 556). "As a Chinese writer of the time remarked, Japanese painters 'portray the natural objects, landscapes and intimate scenes of their own country. Their pigments are laid on very thick, and they make much use of gold and jade colors.' Dismayed by its complete lack of philosophical content, he was able to commend this type of painting only 'for the way it shows the people and customs of a foreign land in an unfamiliar quarter, a country which is rude and out of the way, uncivilized, lacking ceremonies and propriety.' Recent events were recorded on several *Yamato-e* scrolls of the thirteenth century, such as the war between rival branches of the imperial family which broke out in Kyoto in 1159 and ended with the establishment of the dictatorship at Kamakura. A succession of scenes is presented in bright, sharply contrasting colors, all painted from a bird's eye viewpoint with architecture slanting diagonally across the paper and sometimes open to show interiors – a characteristic of *Yamato-e*. Emphasis is on telling circumstantial details, especially of military costume, and on swift energetic action which leads the eye excitedly forward from one turbulent episode to the next" (556). "Bullocks draw carriages with whirling wheels, horses gallop, running soldiers rattle sabres and brandish long bows in a melee, which is, none the less, composed with decorative aplomb and great narrative skill to suggest constant movement from right to left. Glorifying the thrill of battle and expressing a love of martial pageantry, which members of the Japanese upper class shared with contemporary chivalry in Europe, these scrolls are a very far cry from the reveries of Chinese scholar-painters of about the same time. Before the end of the Kamakura period, however, the influence of Chinese painting was reasserted" (556).

6. "By about 1180 this refined Fujiwara courtly world of fine manners was drawing to a close. Economic problems caused by the absence of valuable properties held by the nobles and temples from the tax rolls contributed to the outbreak of the Genpei Civil War (1180-1185). The Fujiwara forces were no match for those of the powerful feuding clans which clashed in this bloody war and reshaped the art and culture of Japan for centuries to come" (O'Riley 176-177). "Freed from many of the weighty traditions of the Japanese past, the Kamakura rulers rejected the refined aesthetics of their Fujiwara predecessors in Kyoto to lead more functional, active lives as they attempted to bring order to Japanese society and find new sets of values in life and art. The restrained actions and sentiments of Lady Murasaki's *The Tale of Genji* give way to novels about heroic warriors, feuding clans, and violent deaths. No single work of art better demonstrates the changes that took place at the beginning of the Kamakura period than a section of a hand scroll illustrating the *Night Attack on the Sanjo Palace*. The scroll (to be read from right to left) is from a novel about the Heiji insurrection near the end of the Fujiwara period (1160), when Minamoto rebels attacked the palace of a retired emperor "(177). "With the traditional bird's-eye view, the viewer can look down upon the brilliantly colored, swirling masses of stylized flames and surging horsemen as they destroy the wooden buildings of the palace complex" (177-178).

7. "*The Tale of Heiji,* describing the events of January 1160 (during the calendrical era known as Heiji), was first written down some fifty years after the battle and soon thereafter pictorialized. The Heiji scrolls now in the Boston, Seikado and Tokyo National Museum collections are thought to have been painted in a court atelier between 1250 and 1275. As such, they were luxury items intended for an elite, aristocratic clientele and never destined for wide consumption. (It was not until the seventeenth century, when illustrated, woodblock-printed versions of the tale came into circulation, that inexpensive and mass-produced pictorial versions were available for the general public.) Originally these scrolls may have belonged to a set of fifteen, perhaps paired with a now-lost illustration set of fifteen *Tale of Hogen* scrolls. This hypothesis is based on a reference to an illustrated set of Hogen battle scrolls in the *Kammon Gyoki*, the diary of Gosuko-in, father of Emperor Go-Hanazono (1419-71), for the year 1436. Gosuko-in was shown in a set of fifteen illustrated Hogen scrolls, in a set of three boxes, five per box, stored in the precincts of the Enryaku-ji, the powerful Tendai temple of Mount Hiei, in the outskirts of Kyoto. He wanted very much to see the set of Heiji scrolls, also stored at Enryaku-ji, but found them to be virtually inaccessible. They could be shown only on command of the emperor or retired emperor" (Meech "Reflections"). "These are not only the earliest surviving illustrations of the tale, but also the first extant Japanese battle paintings. A highly developed pictorial narrative tradition allowed Japanese artists to document warfare in bloodcurdling detail, and they did so with considerable relish (Meech "Reflections"). "Obviously, the action-packed story and dramatic style of the Heiji scrolls were well suited to the period of a rising warrior class, just as romantic, static scenes illustratring the *Tale of Genji* were appropriate for the last

days of the courtier a century earlier. In the Hieji scrolls the typical soldier is characterized as brutal, ruthless and ugly. The famous scene of the burning of the Sanjo Palace in the Museum of Fine Arts, for example, shows the retired emperor's palace consumed by swirling flames, ignited by bestial samurai who push inside the courtyard to slaughter women and defenseless courtiers. In the Tokyo National Museum scroll, on the other hand, the warriors are elegantly drawn with fine lines and dressed in gorgeous multi-colored armour. The shift in characterization from coarse villain to romantic hero may be due to the participation of a number of different artists working in a large atelier where labour was subdivided. In such studios, a supervisor would draw the basic outline but the color and details were finished by several assistants. The scrolls are unsigned and the painter (or painters) and calligrapher have not been identified" (Meech "Reflections"). "The *Tale of Heiji* is a romanticized and embellished retelling of an attempted coup d'etat, the story of rival factions at court, both of whom enlisted mercenary troops to fight on their behalf, the end result being the strengthening of the position of the warriors themselves. Two generals, Minamoto no Yoshitomo (1123-60) and Taira no Kiyomori (1118-81), shared the military victory in the Hogen Rebellion of 1156, but Kiyomori received greater rewards and, together with the minor Fujiwara nobleman Shinzei (1106-60), exerted great influence over Go-Shirakawa. When Kiyomori left the capital on a pilgrimage, Yoshitomo took advantage of his absence to seize power. He worked together with the disaffected courtier Fujiwara no Nobuyori (1133-60), who was already in control of the imperial palace and the teenage Emperor Nijo (1143-65), but sought to control the powerful Go-Shirakawa as well. To this end he enlisted some five hundred Minamoto warriors for a mid-night attack on Go-Shirakawa's Sanjo palace- the episode depicted in the Museum of Fine Arts scroll. The soldiers, having set fire to the retired emperor's palace, force him into a carriage, and take him to the imperial palace. They also seize as trophies the heads of two of the retired emperor's bodyguards" (Meech "Reflections"). "The text preceding the painting conveys only the bare bones of this drama: 'Soldiers blockaded the [Sanjo] Palace on all four sides and set fire to it. Those who fled out they shot or hacked to death. Many jumped into the wells, hoping that they might save themselves. The ladies-in-waiting of high and low rank and the girls of the women's quarters, running out screaming and shouting, fell and lay prostrate, stepped on by the horse and trampled by the men. It was more than terrible. No one knows the number of persons who lost their lives'. The artist is like a stage director taking his cue from these few sentences. The episode is extended horizontally in one long, uninterrupted flow of action composed with cinematic skill" (Meech "Reflections").

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1. Stylistically, how does this Japanese scroll demonstrate the influence of a samurai culture, shifting away from the poetic refinement of earlier Japanese court painting? Cite at least three details of the *Night Attack on Sanjo Palace* in which this is visually demonstrated.

(1)

(2)

(3)

2. Compare and contrast the Japanese scroll with the *Bayeux Tapestry* but discussing visual similarities and differences in the narrative scenes of battle.

VISUAL (FORMAL) **SIMILARITIES** between the *Night Attack on the Sanjo Palace* and the *Bayeux Tapestry*	VISUAL (FORMAL) **DIFFERENCES** between the *Night Attack on the Sanjo Palace* and the *Bayeux Tapestry*

3. *Night Attack on the Sanjo Palace* is read from right to left, and all action flows to the left. What function does the calligraphic text serve in the scroll?

Why may be a possible reason for placing the text at the beginning and at the end of the pictorial narrative (as opposed to throughout the image)?

THEME: MAN and the NATURAL WORLD

FOCUS: Katsura Imperial Villa, Musashi's *Shrike on a Dead Branch*, Ogata Korin's *White and Red Plum Blossoms*, Hokusai's *Under the Wave Off Kanagawa*

ONLINE ASSIGNMENT: http://en.wikipedia.org/wiki/Miyamoto_Musashi

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/art-asia/korea-japan/japanese-art/a/hokusai-under-the-wave-off-kanagawa-the-great-wave

READING ASSIGNMENT: KLEINER, pp. 988-989, 992-995 and *SEE BELOW*

POWERPOINT: MAN and the NATURAL WORLD: JAPANESE ART and ARCHITECTURE (Japanese Art of the Edo Period)

117

DATE DUE: _____

Katsura Imperial Villa (Kyoto) 1620-1663

1. "The Tokugawa period is known for its founder, **Tokugawa Ieyasu** (1542-1616), who became shogun in 1603, but it is sometimes called the '**Edo Period**' after his new capital (present-day Tokyo). Tokugawa Ieyasu's castle in Edo (destroyed in 1657) was 192 feet tall and had about 181 acres of ground. Edo now housed Ieyasu's entourage or about 50,000 samurai and their staffs and the mansions of roughly 260 daimyo. Keeping these influential men in Edo, away from their homes in the provinces, half the year, or every second year, weakened them politically. This helped to centralize and stabilize the shogunate, which followed a neo-Confucian philosophy that required the unquestioned loyalty of all to the shogun and state. While the government, which forbade the Japanese to travel outside the country, was often very repressive, this period was relatively peaceful and highly prosperous. The new era saw the growth of large cities, a money economy, the rise of literacy, and a new middle class" (O'Riley 192). "The enduring Japanese interest in refinement, the reduction of elements to their most essential forms, seems to reach its ultimate point of development in the design of the **Katsura Detached Palace in Kyoto**. The palace, which is still used by the Imperial family today, was not a full-time residence, but an elegant retreat built for a prince" (192-193). "Unlike many earlier country homes, temples, and religious complexes laid out along symmetrical lines, the palace is asymmetrical in plan. It consists of three sections or **shoins** joined at the corners, giving the ground plan of the palace an irregular, staggered, or stepped outline. The proportional relationships of all the parts are based on the **tatami** module, but within this system of thought the designers created a very wide variety of spaces" (193).

2. "Approaching the palace, visitors may notice that the doorways and the windows are not centered in the walls or symmetrically arranged, and there is no grand palatial façade to tell them where to enter. Inside, there is no grand hallway or hierarchy of spaces leading one to a single all-important destination such as a grand audience hall. In fact, the idea of a fully enclosed hall or room with four walls hardly exists, and moving from one semi-enclosed place to another in U- and L-shaped patterns, the visitor cannot anticipate what will come next. The spaces are remarkably open and flow one to the other, in part because the Japanese sit and sleep on the floor, using very little furniture. This openness is further enhanced by the sliding panels (**fusuma**) set in wooden frames so that they can be moved to open or close spaces. Thus, the occupants of the palace have the freedom to reconfigure the design of each shoin to meet the needs of any day or moment" (193). "Moving through the palace, the visitor experiences a constantly shifting composition of open and closed spaces, surrounding geometries, and exterior views of the surrounding gardens and small, rustic teahouse-style buildings nestled within them. With its many verandas under broad overhanging roofs, there is often no clear distinction between inside and outside spaces. The verandas, designed to offer the Imperial family a wide variety of views of nature as it changes with the seasons, reflect the interests of the *haiku* poets who recorded elegant images of their experience with nature" (193-194). "As opposed to the mathematically predictable character of symmetrical designs, asymmetrical compositions such as the Katsura Palace have an inherent vitality that captures the spirit of life, growth, and change. Its design engages the viewer to be an active participant in an experience of it. In fact, the vitality and flow of these 'empty' spaces may be the 'fullest' and most important experience the palace has to offer. They may reflect the Japanese belief that all things flow freely through the past, present, and future. Time does not march on in linear fashion to a steady beat. Nothing is permanent, nothing is predictable- only change is certain; the event's in one's life are not part of a grand and logical plan. These important cultural ideals seem to be deeply embedded in the design of the palace. No single part of it tells a visitor what the rest of the palace will hold, and his or her individual and sequential movements through it are not part of a grand plan for the whole" (194).

3. "Katsura was built- and perhaps even designed- by **Prince Toshihito** (1579-1629), the younger brother of the Emperor Go-yozei, and extended or completed by his son, Prince Noritada (d. 1662). As a child, Toshihito had been adopted by Toyotomi Hideyoshi, the

great general who managed to unify Japan after generations of internecine fighting. Then, as now, the role of the Japanese emperor was largely ceremonial, and in terms of political power this early connection with Hideyoshi promised much more than Toshihito's blood-relationship with Go-yozei. However, the boy's prospects came to an abrupt end when the general fathered a son of his own, and in compensation, Toshihito was created a prince in 1590. By the time he was in his early thirties he had become personal adviser to his nephew GoMizuno-o, who came to the throne in 1611. He was an urbane and accomplished diplomat who spent much of the 1610s mediating between the imperial court and the Tokugawa shoguns, who had seized power after Hideyoshi's death in 1598 and who were in effect the military dictators of Japan. His greatest success came in 1620, when after protracted negotiations, GoMixuno-o married Tokugawa Kazuko, a daughter of Shogun Hidetada; and with the bride's entry into court he all but abandoned politics to devote himself to literature, the arts, and the summer villa at Katsura which he began to build in that year as a retreat from worldly affairs" (Tinniswood 100). "Moon-watching was a favorite pastime among the cultured nobility; long before the Prince began his villa, Katsura was already famous in literature for 'its beautiful moon,' and it is quite possible that this was a decisive factor in Toshihito's choice of site. It may well be that the unusual alignment of the residential buildings, which face 19 degrees south-east rather than conforming to the usual Japanese practice of an exact north-south or east-west axis, is the result of an attempt to ensure the best views of the harvest moon as it rose over the waters of the pool" (101-102). "In another reference to the family's passion for moon-watching, the door-pulls of the room-dividers are stylized versions of the Chinese ideogram for 'moon'" (102).

4. The influence of Zen "was expressed at its most sophisticated in the tiny and uncluttered rooms designed for **cha-no-yu**, the tea ceremony. A tea room measured between two and four and a half tatami in the standardized Edo system of measurements. A tatami is a traditional rice-straw mat measuring six feet by three feet. The tea ceremony had been invented by Zen Buddhist monks: drinking tea kept them awake during long prayer vigils. The idea was to make a ritual ceremony of drinking tea in a room lit ideally by sunlight filtering through translucent paper screens (the moveable walls that characterized Japanese houses from early on)" (Glancey 109). "Like most cultured nobles in 17th century Kyoto, both Toshihito and Noritada were devotees of the cult of tea, and four pavilions are scattered along the banks of the pool, where the two Princes could celebrate the tea ceremony, a complex and highly formalized Zen ritual in which like-minded friends would withdraw from worldly cares for a while to drink tea and ponder over the beauty of a particular object- a flower arrangement, perhaps, or a glazed pot, or even one of the utensils which the host has just used to make the tea" (Tinniswood 102). The little austere room where "the tea ceremony was conducted (and which guests reached from the outside, in traditional fashion, via an uncomfortably low 'creeping-in door,' which was intended as a symbol of their renunciation of the outer world) somehow reminds one of Marie-Antoinette playing shepherdess at the Petit Trianon" (103). Light would filter into the shoin through "**shoji** screens- translucent, rice paper-covered wood frames" (Stokstad, *Art History* 862). In shoin architecture, "one of the alcoves would contain a hanging scroll, an arrangement of flowers, or a large painted screen. Seated in front of that alcove, called **tokonoma**, the owner of the house would receive guests, who could contemplate the object above the head of their host. Another alcove contained staggered shelves, often for writing instruments. A writing space fitted with a low writing desk was on the veranda side of a room, with shoji that could open to the outside" (862).

The Japanese Tea Ceremony

1. "Formal tea ceremonies may last up to four hours. Very little is said while the guests partake of tea served with what appear to be the simplest implements. These are, in fact, carefully crafted, with subtle forms and textures. Nothing in the ceremony is precisely planned, yet the rules governing the performance of the tea ceremony dictate every movement, word, and thought of the participants. The tea ceremony is a sublime ritual, one that appears to be very simple, but, in truth, like almost everything about Zen thinking, it is deceptively complicated. The ceremony combines the highly refined aesthetics of Noh theater with tanka and haiku poetry, the arts of gardening, architecture, painting, sculpture, theater, and Japanese etiquette to stand as a ritualized expression of the finest Zen sensibility" (O'Riley 188-189). "The ceremony, which began to develop in the Ashikaga period, reached the classic stage of its development under **Sen no Rikyu** (1521-1591), tea master to the warlords Nobunaga and Hideyoshi. Sen no Rikyu explained that the ceremony fostered harmony, respect, purity, tranquility, and an appreciation of natural beauty without artifice" (189).

2. The men and women invited to attend tea ceremonies "normally approached the houses along a winding flagstone path that led through the shrubbery and moss-covered rocks of a surrounding garden. Following an old Shinto tradition, participants in the ritual washed their hands and mouths in a natural spring or creek before entering the house... Inside, the already small area was further subdivided and the section where the host prepared the tea ceremony was hidden from the view of the guests. The actual brewing of the tea was part of the ritual and performed in the presence of the guests. Tea houses had very small windows, and were therefore quite dark, like architectural caves, a fully enclosed world divorced from the spaces around it" (190). "With the growing admiration for Chinese customs and culture in the early eighteenth century, chanoyu was overshadowed in popularity by gatherings in which *sencha* (steeped tea) was served. *Sencha* was prepared in a small teapot and served in tiny individual cups. *Sencha* drinking, which originated in China, fostered a more informal gathering compatible with the cultivated spirit of the learned class. It also helped to revitalize ceramic production in Kyoto and elsewhere" (Guth 38).

Classes and Artists in Edo Society

1. "A further part of the Tokugawa's government's effort to foster stability and order was the creation of an official social hierarchy, with samurai at the top, followed in descending order by farmers, artisans, and merchants. Farmers were honored above artisans because they were the primary producers of rice, the harvest of which was the source of the annual stipends received by the samurai class. Merchants were relegated to the bottom of the hierarchy because it was held that they produced nothing of value to society. This class, along with craftsmen, became the lifeblood of the city. Together they were often referred to as **chonin**, literally 'residents of the block'" (Guth 10). "In the Edo period, the phenomenal growth of urban centers with large concentrations of wealthy townspeople (chonin) challenged efforts by the ruling elite to maintain centralized control over artistic production. The economic power of the bourgeoisie, especially in Edo, Kyoto, and Osaka, not only undermined the shogunate's artistic hegemony but, by enabling aesthetic choice, contributed to a new artistic pluralism" (11). "Since artistic accomplishment was a sign of personal cultivation that was highly regarded at all levels of the increasingly literate Edo society, men and women of all classes took up the practice of one or more art forms. They had a wide range of specialties from which to choose. The 'Four Accomplishments' of music, painting, calligraphy, and games of skill enjoyed the greatest popularity and cachet, partly because they were so highly esteemed in China, traditionally Japan's cultural mentor" (11). "Most artists lived in urban centers, clustered together in districts where potential clients, equipped with the guides to the city- which were issued in great numbers over the course of the Edo period- could readily find them. Although there were social distinctions among them, there was no clear-cut differentiation between the 'craftsmen' and 'artist' or the 'decorative' and 'fine arts,' such as developed in Renaissance Europe. Calligraphy and painting were regarded as sister arts. Their practitioners, who employed the same tools, materials, and techniques, were the most highly esteemed among artists because of their ability to apprehend the 'spirit' or 'essence' of things and transmit it through their brush" (39-40)."The most important division in the Edo art world was between the amateur and professional artist, a distinction, however, that was generally more ideal that real. Amateur artistic status conferred prestige because of its association with the cultivated Chinese scholar-gentleman or literatus (40).

Miyamoto Musashi. *Shrike*, early seventeenth century, hanging scroll, ink on paper

1. "**Miyamoto Musashi** was in his prime when Tokugawa Ieyasu established his government at Edo. As one of the early Edo-period **ronin**, or masterless samurai, he lived a violent life devoted to the practice of **kendo**, the Way of the Sword. His treatise on swordplay *A book of Five Rings* (*Go rin no sho*), written just one week before his death in 1645, states that he had killed sixty swordsmen in single combat by the time he was twenty-nine. Realizing that he was invincible, he used only wooden swords from then on, as he roamed Japan in a quest for understanding. At about the age of fifty he became enlightened, and of the years after that he said, 'Since then I have lived without following any particular Way. Thus with the virtue of strategy I practice many arts and abilities- all things with no teacher'"(Singer 147). "This is perhaps the best known of all Musashi's paintings. The shrike appears to rest nonchalantly, but a second glance shows that he sits back to maintain the branch in a tense curve along which a caterpillar approaches. Our attention shifts from the foliage in the lower corner to the bird and then to what is not immediately evident: the shrike's prey. We are invited to consider how the world of the shrike transcends that of the caterpillar in an allusion to the stages of Buddhist enlightenment" (147).

Ogata Korin. *White Plum Blossoms in the Spring*, Tokugawa period, late seventeenth to early eighteenth centuries, screen, color on gold paper

1.The **Rinpa School** "was a loose coalition of artists who identified with each other on the basis of self-chosen artistic orientation... Rinpa artists freely adapted and reinterpreted the themes and styles of their predecessors for use in various media. In addition to painting and calligraphy, Korin and his brother Kenzan were involved in lacquer, textiles, and ceramics. Their designs influenced generations of artists of all schools" (Guth 62-63). "**Ogata Korin** and Kenzan belonged to a distinguished Kyoto family whose drapery shop, the **Kariganeya** ('Wild Goose'), had supplied luxury textiles to warriors and courtiers since the sixteenth century... Its total collapse in 1703, caused by the failure of daimyo to repay loans, eventually led the Ogata brothers to become professional artists and to travel to Edo in search of patronage. Their stays, though brief, laid the foundations for the Rinpa movement that would flower in the shogunal city in the nineteenth century" (63). "One of Korin's painted masterpieces is a pair of twofold screens depicting red and white blossoming plum trees separated by a stream... Korin reduced the motifs to a minimum to offer a dramatic contrast of forms and visual textures. Beneath delicate, slender branches, the gnarled, aged tree trunks exhibit flashes of bright color as they flank the stream's smooth, precise curves and muted tones. The contrast reaches even to the painting techniques. The mottling of the trees comes from a signature Rinpa technique called ***tarashikomi***, the dropping of ink and pigments onto surfaces still wet with previously applied ink and pigments. In striking contrast, the pattern in the stream has the precision and elegant stylization of a textile design produced by applying pigment through the forms cut in a paper stencil" (826, 828).

2. "The Rinpa school traces its ancestry back to Sotatsu in the Momoyama period, but it takes its name from Ogata Korin, who was probably a third-generation descendant. Rinpa means literally the School of Rin. Sotatsu and Korin came from the *machishu*, a class of merchants and artists who rose to positions of wealth and power in Kyoto at the end of the period known as Sengoku, the country at war (1467-1568). They allied themselves with the impoverished nobility, frequently lending them money to refurbish their

mansions and also absorbing their cultural values. In the subsequent Tokugawa period, the *machishu* became the cultural aristocracy of the *chonin* class, which developed primarily in Osaka and Edo in the 17th century. Because of their affiliation with court culture, Sotatsu and Korin both chose to depict themes from the literature favored by the nobility: the *Tale of Genji*, the *Tales of Ise*, the poetry of the thirty-six great poets of ancient times, and so on. Other subjects these artists often treated were the birds and flowers of the four seasons. The Rinpa school is also distinguished by its lavish use of bright colors and gold and silver, reminiscent of the gorgeousness of Heian-period art, when the nobility was in its prime. Surprisingly, neither master produced an heir apparent of significant talent, and when the school was revived in the late Edo period, the leaders – Sakai Hoitsu and Suzuki Kiitsu – were too young to have known Korin" (Mason 273). "His family had long been acquainted with shoguns and daimyo, and had been closely associated with some of the most respected connoisseurs in the country. From the Momoyama period on, the family had owned a textile shop in Kyoto, the Kariganeya, which supplied fabrics and garments to the wives of Toyotomi Hideyoshi and Tokugawa Hidetada as well as to an imperial consort" (273). "In spite of the early prosperity of the Ogata family, by the time Korin's father died, the business had lost its prestigious contacts with the shogunate and the imperial family and was encumbered by bad debts. Consequently, although Korin was able to live in an extravagant manner for a few years after he came into his inheritance, he was soon forced to sell family treasures and, in 1696, his large house" (273).

3. "Korin and his younger brother Kenzan began to make their living working for newly weathly *chonin*. Korin by designing textiles and painting *kakemono* and *byobu*, and Kenzan by making ceramics. Something of Korin's feelings about his diminished status can be inferred from a well-known incident in which he and a member of the Mitsui family, proprietors of the Echigoya, a forerunner of the modern department store, were walking together dressed in their finest clothes. Suddenly it began to rain. Mitsui ran for shelter to save his clothing from damage, but Korin continued to amble slowly along and even stopped to talk to an old beggar sitting beside the road. His arrogance and his disdain for *nouveaux riches* townsmen like Mitsui, with their down-to-earth pragmatism and their concern for business, must have played a role in his art. He did not cater to the *chonin*'s interest in the theater and the pleasure district. Instead he chose to work in the Kano style favored by the military class and in the decorative style pioneered by Sotatsu, thereby maintaining the artistic traditions of his family" (273). "Although he made numerous drawings of plants and birds from life, attempting to capture accurately the visual reality of the natural world, the motifs in his more formal paintings are treated like decorative textile designs rather than recreations from life. This element of his style is particularly well displaying in the striking Iris screens. Korin painted the flowers in *mokkotsu*, the boneless method, a style of painting without ink outlines that had originated in China and been exploited by Sotatsu" (274). "A third major element of Korin's art is his love of luxury and flamboyant display. Anecdotes abound regarding his penchant for extravagant indulgence, but the one that conveys some of the flavor of his image of himself as an aristocrat among the bourgeoisie deals with an outing he attended in which display was *de rigueur*. Korin produced from his picnic basket leaves coated with gold, and he used them as saucers on which to float brim-full sake cups on a nearby stream, in the manner of ancient Chinese noblemen who invented the custom and who required guests to compose a poem before taking a sip. Something of this same love of luxurious display can be seen in the Red and White Plum Blossoms, a pair of screens depicting a plum tree on either side of a curving stream, the surface of which is treated as a series of flat decorative wave patterns in ink and silver. The plum branches are slender, angular forms with small, rarely emerging blossoms, while the stream in the center is a wide, curvilinear shape, rich in pattern and contrasts of light and dark; the whole design is set against a background of glistening gold" (275-276). "Korin's dream of making a fortune in Edo seems not to have materialized, and his independence as a painter, the freedom to develop his talents as he wished, was frustrated by the need to satisfy samurai patrons who wanted works in the officially sanctioned Kano style. Consequently, in 1710 he renounced his path to success and returned to Kyoto where he could work with fewer constraints. The Red and White Plum Blossoms screens, which are from this last period, reflect his assurance in their successful combination of seemingly inappropriate motifs, their tension between the real and the unreal, and their barely controlled sense of flamboyance" (276).

Katsushika Hokusai. *The Great Wave off Kanagawa*, from *Thirty-six Views of Mount Fuji*, c. 1826-33, woodblock print oban, ink and colors on paper

1. "During this era, woodblock prints, long considered to be among Edo's distinctive products, were increasingly marketed as inexpensive souvenirs of a visit to the capital. Publishers catered to this changing audience by issuing prints that required less arcane knowledge of the theater and Yoshiwara. Tapping into the rich literary and visual vein of **meishoe**, previously exploited primarily in painting and guidebooks, they began publishing single-sheet prints featuring landmarks in the nation's major urban centers as well as those in more remote rural locales.... While prints of courtesans and actors still attracted a large audience, they were overshadowed by these newer genres" (Guth 112-113). "With an output numbering in the thousands, **Katsushika Hokusai** (1760-1849) was one of the most prolific, versatile, and influential of all print designers" (113). "Although he was not as widely traveled as his younger contemporary Hiroshige, in 1812 he visited Nagoya, where he met Eirakuya, the city's leading publisher. At his suggestion, Hokusai began preparing a series of sketchbooks, ***Manga***, containing perceptive and often droll illustrations of every possible subject. Hokusai intended his *Manga* to serve as a source-book for amateur painters and artisans, but its visual delights gained it a much wider audience" (113-114). The title of this print, "the first in Hokusai's series of *Thirty-six Views of Mount Fuji*, translated literally means

'Kanagawa, Underside of a Breaking Wave'...Throughout his career Hokusai was fascinated with the problem of rendering water. He experimented again and again with aqueous forms, combining movement with abstract symbolism" (Singer 313).

2. "The design of the *Great Wave* rehearses many of Hokusai's favorite compositional methods: to the lowered western-style horizon he had added another feature from western art, the large object in the foreground that serves as an element of *repoussoir*. The great swell in the foreground echoes Fuji's triangular shape on the horizon, while the menacing, clawlike spume of the great wave, about to engulf the three hapless fishing boats, forms yet a third, more abstract triangle. Hokusai reminds us here that nature is an active force, and not always benevolent to the world of human beings" (313). "His *Thirty-six Views of Mount Fuji* made the artist a legend in his lifetime. This series, which actually comprises forty-six views, further stimulated the flourishing tradition of landscape prints" (Guth 114). "Hokusai's vision, widely diffused through prints and books, reflected and heightened public consciousness of Mount Fuji as a noble yet dangerous peak. Although it was a hundred miles away from Edo and had not erupted since 1707, city residents were keenly aware that it was an active volcano and held it in veneration. Hokusai's personal obsession with Mount Fuji was rooted in the ancient and still vital belief that it was sacred and a source of the secret of immortality. Indeed, throughout the summer months, when there was little risk of avalanches, male pilgrims traveled from all over the country to climb its peaks (women were prohibited from doing so). By depicting Mount Fuji time and again and by employing its conical peak as a distant yet central element in many of his views of Edo, Hokusai contributed to the popular perception that this sacred mountain was integral to Edo's identity" (114).

3. "Hokusai and many others considered Fuji, a venerated volcano which had erupted in 1707, to be a source of immortality. Against the distant backdrop of the sacred yet dangerous mountain, the wave in the foreground breaks into a multitude of tiny streams of suspended water and foam that reaches out like claws to threaten the boatmen below" (O'Riley 196). "In the spirit of Zen, the obedient oarsmen, samurai of the sea, move and bend in unison with the terrifying powers of the frothing, roaring waters. Working in harmony with the tremendous powers of nature and the sea, they are reminders of the long, unbroken lineage of the Imperial rulers who sustained themselves throughout Japanese history and the samurai code of honor, ideals that persisted within the chaotic feudal society of Japan. This understated image of discipline and persistence in the face of violence and chaos provides a fitting metaphor for this period of Japanese history as the unity of Japan as a nation had become a reality" (196-197).

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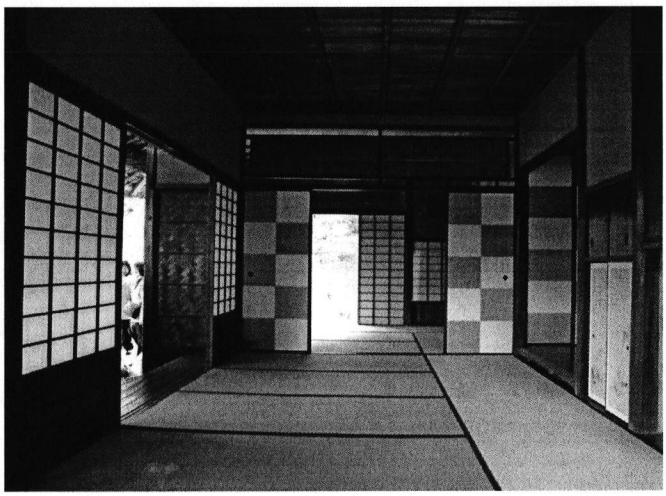
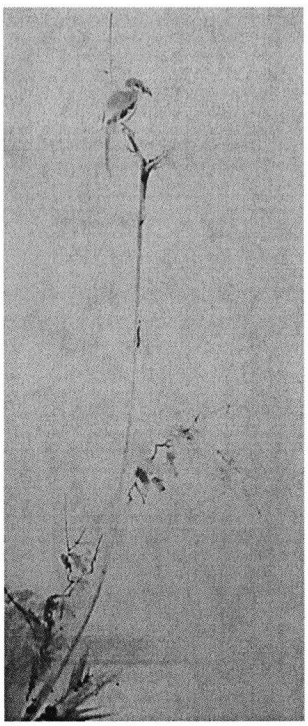
Discuss ways in which each of the following works responds to the natural world as well as the factors (artistic, cultural, social, religious, etc...) that play into such a response.

Katsura Imperial Villa (Kyoto) 1620-1663

Ways in which the structure responds to the natural world:

Factors (artistic, cultural, social, religious, etc...) that play into such a response:





Miyamoto Musashi. *Shrike*, early seventeenth century, hanging scroll, ink on paper

Ways in which the painting responds to the natural world:

Factors (artistic, cultural, social, religious, etc...) that play into such a response:

Ogata Korin. *White Plum Blossoms in the Spring*, Tokugawa period, late seventeenth to early eighteenth centuries, screen, color on gold paper

Ways in which the painting responds to the natural world:

Factors (artistic, cultural, social, religious, etc...) that play into such a response:

Katsushika Hokusai. *The Great Wave off Kanagawa*, from *Thirty-six Views of Mount Fuji*, c. 1826-33, woodblock print oban, ink and colors on paper

Ways in which the woodblock print responds to the natural world:

Factors (artistic, cultural, social, religious, etc...) that play into such a response: