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# Welcome

Japanese Art History  
ARTH 2071  
Chapter Four: Changing Of The Guard

The Rich Aesthetic of Japanese Art

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1 Chapter Four: Changing of the Guard

Chapter Four Introduction

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- The Changing of the Guard:
  - Past: Heian – Age of the ?
  - Now: Kamakura and Muromachi – Age of the ?
- Political Context 1185 - 1333:
  - Samurai clans grew from managers of imperial estates in Heian times.
  - Developed military powers to put down peasant rebellions and encroachments from other estates.
  - Fight for power over weak emperor in 1150; Minamoto clan won but became arrogant.

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- Political Context:
  - Minamoto Yoritomo was a trusted advisor to the emperor, involved in many intrigues.
  - Taira and Minamoto clans fought for power – Genpei War 1180 - 1185, immortalized in Tale of Heike.
  - The major fighters were the samurai warriors, not the aristocracy




*Portrait of Minamoto Yoritomo  
In 1179 (32 years old)*

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- Political Context:
  - The country was torn apart – cities, shrines and temples burned to the ground.
  - Yoritomo Minamoto won and redistributed lands to his loyal samurai; more samurai clans rose to power.
  - The emperor remained in his position, but for the next 400 years had no political power; he retained his religious powers.



*Illustration from Tale of Heiji  
Fighting at Sanjo Palace  
13<sup>th</sup> century*

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- Political Context:
  - Establishment of a new government bureaucracy, the bakufu.
  - Capital at Kamakura, away from court and temples, gave name to the era 1185 – 1333
  - Nambokucho, another period of war, 1333 – 1392
  - In 1392 Ashikaga Yoshimitsu gained control and moved capital back to Kyoto, Muromachi section, gave name to Muromachi Period 1392 – 1573.
  - 1467 – 1573 civil wars raged across the country until three samurai united the country over a period of thirty years.

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- Religious Context:
  - Zen Buddhism was the biggest promoter of a quieter, austere aesthetic.
  - Samurai adopted the Zen philosophy and that shaped their intellectual life.
  - Zen monks became cultural advisors to the shogun and samurai.
  - Peasants and commoners embraced Amida Buddhism, with its emphasis on faith rather than ritual.
  - Amida imagery continued as major religious iconography

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- Economic Context:
  - Prosperity (between the civil wars) brought a flowering of the arts.
  - As long as the courtiers had money, they continued their pursuit of literature, poetry, calligraphy and painting.
  - When money got scarce, courtiers taught calligraphy, painting and poetry to samurai, merchants and commoners.
  - The shogun and samurai had money and power and were now major patrons of the arts.
  - Castle towns grew and an urban culture was born

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- Social Context:
  - Civil wars forced many artists and craft persons to flee Kyoto and seek refuge in provincial capitals.
  - This spread the teaching of artistic skills and aesthetic tastes. Artists gained more social status.
  - By the end of the period the samurai influenced social and artistic life, not the emperor and his court.
  - The tea ceremony and Noh dramas became important social events for the shogun, daimyo and samurai

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- Artistic Influences:
  - Return of Chinese influence, aesthetic of the Song Dynasty – sober, austere, and introspective.
  - Zen monks developed a new, simpler style of painting based on calligraphy and the expressiveness of ink and brush.



Kanzan  
By Kao, 1345  
Hanging Scroll

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## Chapter Four Introduction



- Artistic Influences:
  - Zen monk artists were the biggest promoters of this quiet Chinese aesthetic
  - Zen monks became advisors to the samurai and were great artists, known for poetry and painting with spare imagery
  - The simpler aesthetic of the Zen philosophy appealed to the samurai's code of self-discipline.

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- Artistic Influences:
  - Ashikaga shoguns promoted poetry, Noh drama, the tea ceremony and flower arranging.
  - Yamato painting continued to develop.



Portrait of Ashikaga Takauji  
1<sup>st</sup> Ashikaga Shogun, 1338

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## Chapter Four Introduction

- International Trade:
  - Japan and China began trading again in the 13th century
  - From the 13th through the 16th centuries Chinese Song Dynasty goods were highly prized, especially tea ceremony ceramics
  - Japanese monk artists traveled to China for religious and artistic study
  - The Spanish and Portuguese arrived in Japan in 1543 bringing exotic goods and ideas.

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## The Rich Aesthetic of Japanese Art



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## Lecture Summary

- Yamato-e, Native Painting
  - Portraits of Yoritomo, distinctly Japanese, rejecting Chinese influences
  - Rakuchu, Rakugai, genre paintings, narrative, celebrating the lives of all citizens.
- No (Noh) Drama
  - Evolved from Buddhist and Shinto entertainments
  - Plays (historical, religious or contemporary) have Buddhist view of existence
  - Music, costume and dance blended in performance

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## Kamakura 1185 - 1333

A

*Portrait of Minamoto Yoritomo*  
Late 12<sup>th</sup> century copy  
Color on silk, H: 54 inches  
Mason fig. 201



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## Kamakura 1185 - 1333

*Portrait of Yoritomo*  
Late 12<sup>th</sup> century copy  
Color on silk, H: 54 inches  
Mason fig. 201



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## Kamakura 1185 - 1333

*Portrait of Yoritomo*  
Late 12<sup>th</sup> century copy  
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Kamakura 1185 - 1333


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Late 12<sup>th</sup> century copy  
Color on silk, H: 54 inches  
Mason fig. 201



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In Other Cultures



*Benin Oba (King) Portrait, Left*  
*Benin Clan Altar (Right)*  
Africa, 15-19th century

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Muromachi 1333 - 1573



*Palace of Shogun, Rekihaku Screens (Right Screen)*  
1520's ink and color on paper, Mason fig. 203 \*

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Muromachi 1333 - 1573



*Muromachi Street, Rekihaku Screens (Left Screen)*  
1520's ink and color on paper (c. 6 x 7 inches), Mason fig. 203 \*

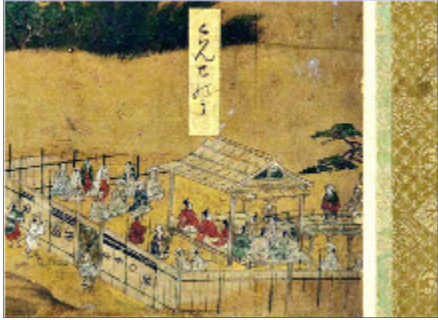
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Muromachi 1333 - 1573

- Noh Drama
  - Evolved from Buddhist and Shinto entertainments
  - Plays (historical, religious or contemporary) have Buddhist view of existence
  - Music, costume and dance blended in performance
  - Samurai patronized Noh drama because of its Buddhist ideas
  - Many samurai were amateur Noh actors or musicians, hosting their own productions of plays in their mansions.

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Muromachi 1333 - 1573



*Noh Drama Performance, Rekihaku (Right Screen)*  
1520's ink and color on paper, Mason fig. 203 \*

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Muromachi 1333 – 1573

Noh Actor and Musicians On Stage  
Contemporary No Performance  
Scanned Image

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Muromachi 1333 – 1573

No Mask  
For a demon

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Muromachi 1333 – 1573

No Mask  
For a young female role

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Muromachi 1333 – 1573

Kyogen Play *Boshibari* (Tied to a Pole)  
Performed by the Tokyo Grand Kabuki Troupe  
Photo by Anne-Marie Stillion

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Lecture Summary

- Decorative Arts
  - Noh costumes lavished with special weaving and dying techniques
  - Lacquer boxes and food utensils elegant in form and surface.
  - Lacquer continued to draw on imagery from poetry and nature.
  - Samurai and imperial court were patrons of the decorative arts

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Muromachi 1333 – 1573

No Robe *Choken*, 18<sup>th</sup> – 19<sup>th</sup> century  
Gauze weave silk with gold leaf on paper  
Freer & Sackler Galleries

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Muromachi 1333 – 1573



*No Robe Choken*  
18<sup>th</sup> – 19<sup>th</sup> century  
Gauze weave silk with  
gold leaf on paper  
Freer & Sackler Galleries



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Momoyama 1392 – 1573



*Wine (sake) Flask*  
Late 16<sup>th</sup> century  
Negoro Ware  
H: 11.75 inches  
Kimbell Art Museum



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Momoyama 1573 - 1615



*Tebako (Women's Box)*  
Lacquer and gold on wood  
H: 7.5 inches  
Freer & Sackler Galleries



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Lecture Summary



- Ceramics
  - Influenced by increased trade from China and Korea that brought new technologies
  - Development of Japanese glazes and specialized kilns, ex. Seto, Mino, Bizen
  - Ceramic aesthetics affected by commissions from Zen monks
- Literature & Calligraphy
  - Emperors and court continued obsessions with poetry, past and present
  - Scrolls blended fine calligraphy and papers

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Muromachi 1392 – 1573



*Seto Ware Flask*  
1<sup>st</sup> half 14<sup>th</sup> century  
Stoneware with pale  
green ash glaze  
Freer & Sackler Galleries



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Kamakura 1185 - 1333



*Shinsen Roeishi Sho*  
By Emperor Go Enyu, (1358 – 1393), Mason fig. 211

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### In Other Cultures



Page from Qur'an  
Seljuk Dynasty  
11<sup>th</sup> – 13<sup>th</sup> century  
Ink and colors on paper  
Minneapolis Institute of Art

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### Lecture Summary

- Emakimono
  - Many scrolls look back to lost golden age
  - Tale of Heiji shows fascination with recent past – treachery and bravery in wars of 12<sup>th</sup> century
  - Illustrations longer, full of action and detail, unbroken by text

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### Kamakura 1185 - 1333



Heiji Monogatari, *Burning of Sanjo Palace*  
13<sup>th</sup> century hand scroll, ink and color on paper, Mason fig. 213

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### Kamakura 1185 - 1333



Heiji Monogatari, *Burning of Sanjo Palace* (Detail)  
13<sup>th</sup> century hand scroll, ink and color on paper, Mason fig. 213

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### Kamakura 1185 - 1333

- The Samurai's artistic legacy
  - Armor created by skilled artists in metal, fabric, leather and lacquer.
  - Body armor is actually small metal pieces laces together with thick woven ribbons
  - The helmet and face mask are extremely important for battle morale
  - Images and decorations on armor have religious and family significance

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### Momoyama 1573 - 1615



Mask,  
Inscribed Myochin  
Muneakira  
1745, Iron, lacquer, silk  
Metropolitan Museum of Art



Full Suit of Armor  
1578, Iron lames with silk  
tapes, brocades  
and other materials  
Metropolitan Museum of Art

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Kamakura 1185 - 1333

**A**


*Yoroi Armor*  
 Early 14<sup>th</sup> century  
 Lacquered iron and leather,  
 stenciled leather,  
 silk, copper-gilt  
 H: 37 inches Wt: 38 lb.  
 Mason fig. 204



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Kamakura 1185 - 1333


*Yoroi Armor*  
 Early 14<sup>th</sup> century  
 Lacquered iron and leather,  
 stenciled leather,  
 silk, copper-gilt  
 H: 37 inches Wt: 38 lb.  
 Mason fig. 204



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Kamakura 1185 - 1333

*Yoroi Armor*  
 Early 14<sup>th</sup> century  
 Lacquered iron and leather,  
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 Mason fig. 204




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Kamakura 1185 - 1333

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 Lacquered iron and leather,  
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 Mason fig. 204




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Lecture Summary

- Rebuilding of Todaiji & Kofukuji
  - 1<sup>st</sup> priority after Genpei War, a national priority
  - Monk Shunjō in charge of rebuilding, used Chinese architectural style
  - He traveled country-wide to raise the money
  - Shunjō's memorial sculpture realistic, wood, multi-block technique, showing his dedication and sacrifice.

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Kamakura 1185 - 1333




*Nandaimon (Great South Gate)*  
 Todaiji, 1199, Mason fig. 214

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Kamakura 1185 - 1333



*The Priest Shunjobo Chogen*  
Shunjodo Todaiji  
Early 13<sup>th</sup> century  
Wood with paint H: 32 inches  
Mason fig. 215

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Kamakura 1185 - 1333



*The Priest Shunjobo Chogen*  
Shunjodo Todaiji  
Early 13<sup>th</sup> century  
Wood with paint H: 32 inches  
Mason fig. 215

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Kamakura 1185 - 1333



1980 Rededication of Todaiji  
Scanned Image:  
Japan Spirit & Form

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Kamakura 1185 - 1333



1980 Rededication of Todaiji  
Scanned Image: Japan Form & Spirit

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Kamakura 1185 - 1333




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*Yoroi Armor*  
Early 14<sup>th</sup> century  
Lacquered iron and leather,  
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Kamakura 1185 - 1333



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*Portrait of Minamoto Yoritomo*  
Late 12<sup>th</sup> century copy  
Color on silk, H: 54 inches  
Mason fig. 201

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