

Welcome

Japanese Art History
ARTH 2071
Chapter Five: Splendor Regained

The Rich Aesthetic of Japanese Art



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Chapter Five: Splendor Regained

Chapter Five Introduction

- Political Context
 - With the beginning of the Momoyama period in 1573, the medieval period ended
 - After hundreds of years of war, three samurai lords unified the country
 - Japan entered a new age, now called early modern or pre-modern because of the growth of:
 - Capitalism
 - Industrialization
 - Rationalism
 - Secularism
 - Nation-State

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Chapter Five Introduction

- Political Context
 - Oda Nobunaga (1534-82) took five years to oust the Ashikaga Shogun, 1568 – 1573
 - But not all of the country was under his control, he was not named shogun
 - In 1582 a coup toppled Oda Nobunaga



Oda Nobunaga
1534-82
Unifier #1

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Chapter Five Introduction

- Political Context
 - Toyotomi Hideyoshi (1536-1598) took 14 more years to unify the entire country with the help of Tokugawa Ieyasu
 - Toyotomi Hideyoshi led two disastrous campaigns against Korea
 - Those military defeats made the daimyo and samurai restless



Toyotomi Hideyoshi
1536-1598
Unifier #2

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Chapter Five Introduction

- Political Context
 - Toyotomi Hideyoshi was a peasant who rose to power through wits and bravery
 - Toyotomi Hideyoshi wanted his legacy to be:
 - wise, knowledgeable of history and tradition
 - known for his artistic taste
 - Toyotomi Hideyoshi's son succeeded him – but he was only five years old, a Council of Regents ruled in his name.

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Chapter Five Introduction



- Political Context
 - Tokugawa Ieyasu (1543 - 1616) defeated the Council of Daimyo and he was declared shogun in 1603 by the emperor
 - In 1615 Ieyasu defeated Hideyoshi's son and the last holdouts.



Tokugawa Ieyasu
1543-1616
Unifier #3

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Chapter Five Introduction



- Political Context
 - Tokugawa Ieyasu made many changes:
 - Moved capital to Edo (Tokyo)
 - Brought back the bakufu (bureaucracy)
 - Brought back rigid class system
 - Required daimyo to build lavish mansions in Edo.
 - Held daimyos' families hostage in Edo
 - Tokugawa shoguns ruled Japan for 250 years

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Chapter Five Introduction



- Religious Context
 - Buddhism and Shintoism remained important social and political influences.
 - Europeans and Christian missionaries arrived in 1540's at ports in Kyushu (southern island).
 - Missionaries interfered with political unification of Toyotomi Hideyoshi and Tokugawa Ieyasu
 - By 1638 all Christians expelled or executed.

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- Economic Context
 - Rise of new patrons – **chonin**
 - wealthy elite merchants and artisans
 - Hideyoshi rebuilt Kyoto; the daimyo built Edo for Ieyasu
 - New and vibrant cities grew up around daimyos' castles (250 daimyo)
 - Grand families built manufacturing empires
 - Peasants still impoverished; fled to the cities to work as craftsmen and merchants



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- Social Context
 - During the transition, people could change their social status:
 - Daimyo lost power and their samurai became *ronin*; many became merchants
 - Farmers who became successful merchants forged close ties to samurai and aristocrats
 - *Tonseisha* became cultural advisors; men who became monks to escape their lower class origins

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Chapter Five Introduction



- Social Context
 - Tokyo, Kyoto, Nagoya and Osaka were incubators for new ideas and products
 - A vibrant urban culture arose in the castle towns - clubs arose for poetry, painting, theater; membership crossed social classes
 - Literacy rose to high levels for both men and women; bookstores helped news and fads spread quickly from city to city and into rural areas

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- Artistic Context
 - Daimyo brought potters back from Korea and this spurred great advances in ceramics
 - Sen no Rikyu greatly influenced the tea ceremony, especially serving pieces



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Chapter Five Introduction

- Artistic Context
 - Artists: children of chonin became great artists
 - Cultural advisors: Samurai looked to chonin for cultural advice, not to court or temples
 - Artistic Inspiration: Religious institutions looked to chonin for artistic inspiration



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Chapter Five Introduction

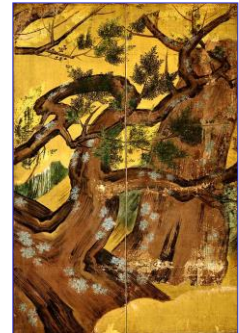
- Artistic Context
 - The arts became more secular in two phases:
 - Time of Oda and Toyotomi – expansive, bright colors, strong decorative patterns
 - Early Tokugawa – spirit of reflective introspection, return to historical precedence, desire for monumentality

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- Artistic Context
 - Great Kano School of artists create lavish works
 - Rinpa School grew out of a Buddhist community
 - But there were also great independent artists not associated with the dominant schools



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- International Trade
 - Was only through the Dutch who were restricted to Nagasaki on the southern island of Kyushu
 - The shogun controlled all access to foreign books and thus knowledge. Dutch required to give shogun books on science, medicine, technology and art
 - A small department of the bakufu translated the books and at first shared them only with a select few
 - Later the books were widely distributed through the bookstores, especially books on science and art

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Chapter Five Introduction

- Nagasaki was the port for trade with the Spanish and Portuguese, later only the Dutch.
- Tokugawa Ieyasu moved military capital to Edo (now Tokyo) in 1603.



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The Rich Aesthetic of Japanese Art



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Lecture Summary

- Two new forms of architecture
 - Castles
 - Expanded beyond defensive structure
 - For display of refined artistic tastes
 - Shonin
 - Elaborate residences
 - Reception rooms highly decorated
 - Further development of gardens and tea rooms

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Momoyama 1573 - 1615

A

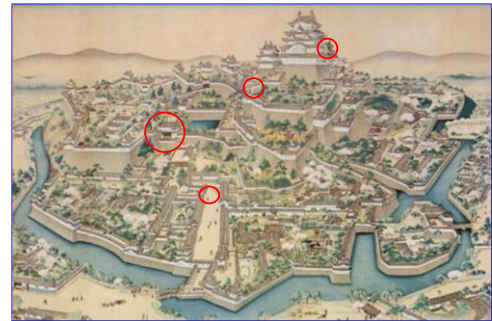


Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg, Mason fig. 273 *

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Momoyama 1573 - 1615



Himeji Castle, built 1601 – 1609
Wikipedia, Mason fig. 273 *

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Momoyama 1573 – 1615



Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg, Mason fig. 273 *

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Momoyama 1573 - 1615



Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg, Mason fig. 273 *

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Momoyama 1573 - 1615



Himeji Castle
Built 1601 – 1609
Mason fig. 273 *



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Chapter Five: Splendor Regained

Momoyama 1573 - 1615



Himeji Castle, Interior
Built 1601 – 1609
Scanned Image



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Chapter Five: Splendor Regained

Momoyama 1573 - 1615



A



Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg, Mason fig. 273 *

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Early Edo 1615 - 1868



Nijo Castle
Kyoto, c. 1625
Photo: H. Rindsberg
Mason fig. 277 *



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Early Edo 1615 - 1868



Nijo Castle, Kyoto, c. 1625
Photo: H. Rindsberg, Mason fig. 277 *

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Early Edo 1615 - 1868



Nijo Castle, Kyoto, c. 1625
Photo: H. Rindsberg, Mason fig. 277 *

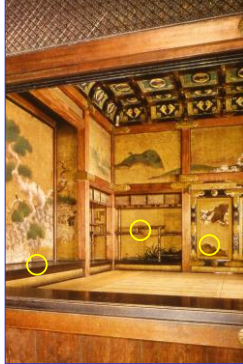
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Early Edo 1615 - 1868



Nijo Castle
Kyoto, c. 1625
Scanned Image
Mason fig. 277 *



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Momoyama 1573 – 1615



Formal Audience Hall, Shoin
Based on the Konchi-in at Nanzenji, Kyoto
Minneapolis Institute of Art

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Early Edo 1615 - 1868



Katsura Imperial Villa, Kyoto 1620 – 1623
Image: Farq.edu, Mason fig. 279 *

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Early Edo 1615 - 1868



Katsura Imperial Villa
Kyoto 1620 – 1623
Mason fig. 278 *



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Chapter Five: Splendor Regained

Early Edo 1615 - 1868



Katsura Imperial Villa, Kyoto 1620 – 1623
Photo: H. Rindsberg

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Early Edo 1615 - 1868



Katsura Imperial Villa, Kyoto 1620 – 1623
Photo: H. Rindsberg

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Early Edo 1615 - 1868



Katsura Imperial Villa, Kyoto 1620 – 1623
Photo: H. Rindberg

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Lecture Summary

- Genre Paintings
 - Continued production of rakuchu rakugai paintings, scenes in and around Kyoto
 - Fascination with foreigners in Momoyama Period
 - Handscrolls and screens celebrate the lives of the chonin
 - Subjects included:
 - Panoramas of cities and festivals
 - Seasons
 - Theatrical performances
 - Foreigners

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Momoyama 1573 - 1615



Funaki Screens (Right Screen)
Kyoto 1614 – 1615
Mason fig. 281 *

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Momoyama 1573 - 1615



Funaki Screens, Shopping Street
Kyoto 1614 – 1615

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Momoyama 1573 - 1615

Namban Screens (Detail)
Early 17th century
Color and gold leaf on paper
Mason fig. 282 *



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Momoyama 1573 - 1615

A

Namban Screens (Detail)
Early 17th century
Color and gold leaf on paper
H: 61 inches
Mason fig. 282 *



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Momoyama 1573 - 1615



Namban Screen (Detail), early 17th century
Color and gold leaf on paper, Mason fig. 282 *

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Momoyama 1573 - 1615

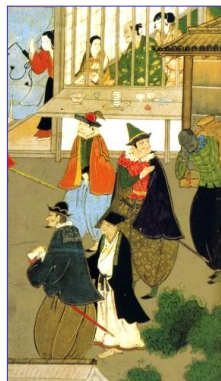


Namban Screen (Detail),
early 17th century
Color and gold leaf on paper,
Mason fig. 282 *

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Momoyama 1573 - 1615



Namban Screens (Detail)
Early 17th century
Color and gold leaf on paper
H: 61 inches
Mason fig. 282 *

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Momoyama 1573 - 1615



Namban Screens (Detail)
Early 17th century
Color and gold leaf on paper
H: 61 inches
Mason fig. 282 *

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Momoyama 1573 - 1615



Oeyama Emaki, 1573 - 1615
Scan: Arts of Japan

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Momoyama 1573 - 1615



Oeyama Emaki, 1573 - 1615
Scan: Arts of Japan

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Chapter Five: Splendor Regained

Momoyama 1573 - 1615



Oeyama Emaki, 1573 - 1615
Scan: Arts of Japan

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Chapter Five: Splendor Regained

Momoyama 1573 - 1615



A



Himeji Castle, built 1601 - 1609
Photo: H. Rindsberg, Mason fig. 273 *

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Chapter Five: Splendor Regained

Momoyama 1573 - 1615

A

Namban Screens (Detail)
Early 17th century
Color and gold leaf on paper
H: 61 inches
Mason fig. 282 *



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