

PAGEANT OF JAPANESE ART

PAINTING  
6th-14th Centuries

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JAPANESE ART

*Painting*

6TH-14TH CENTURIES


TOYO



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**PAINTING**

6th-14th Centuries



PAGEANT OF  
JAPANESE ART

POPULAR  
EDITION

# Painting

6TH-14TH CENTURIES

EDITED BY STAFF MEMBERS OF  
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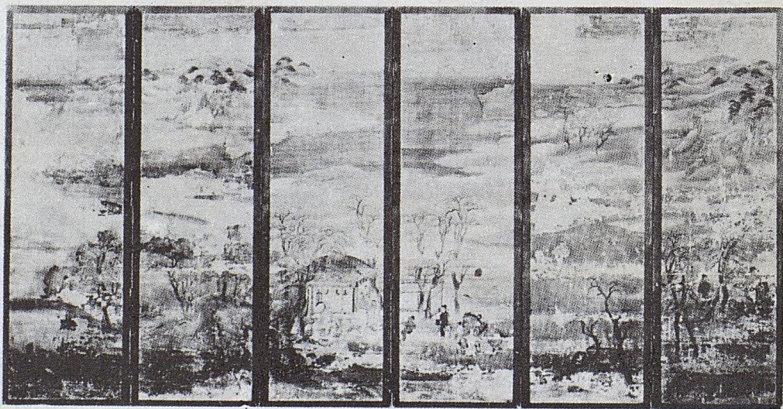
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Pl. 23 Landscape Screen (Detail)

One of six sections, in colour on silk. Each section 146.4×42.7 cm. Owner: Kyōō Gokoku-ji (Tō-ji,) Kyoto.

The present landscape screen, preserved in the Kyōō Gokoku-ji, is one of the temple decorations used during the performance of the baptism of ordination, a rite practised by Esoteric Buddhists. Additional paintings of the same nature, but of somewhat later date, are found in the Jingo-ji, the Kogōbu-ji, the Daigo-ji, and certain other monasteries. However, in contrast to these, which are all Kamakura works, executed in pure Yamato-e style, the present screen is rather in the antiquated style of the "Chinese painting" (*kara-e*). It shows in the distance a seashore and in the foreground a hermit receiving a group of wealthy visitors before his humble thatched hut. The subject appears to be Chinese, but there is some divergence of opinion as to its true significance.

As far as is known, the first use of screens of this sort in the Esoteric baptismal rite occurred in 1182 at the Ninna-ji. They have no doctrinal connection with the ceremony, but it has become the custom in some temples to set them up whenever it is performed. Despite its superficial religious ties, therefore, the present work can, from the point of view of the art historian, be thought of as a purely secular landscape painting. As such, it has a great deal of historical importance, since it demonstrates the early relationship between the Yamato-e and Chinese-style painting. It is very plain that at the time when this work was made, Chinese artistic tenets were in the process of being adapted to Japanese tastes.



23. Landscape Screen. In the Kyōō Gokoku-ji.

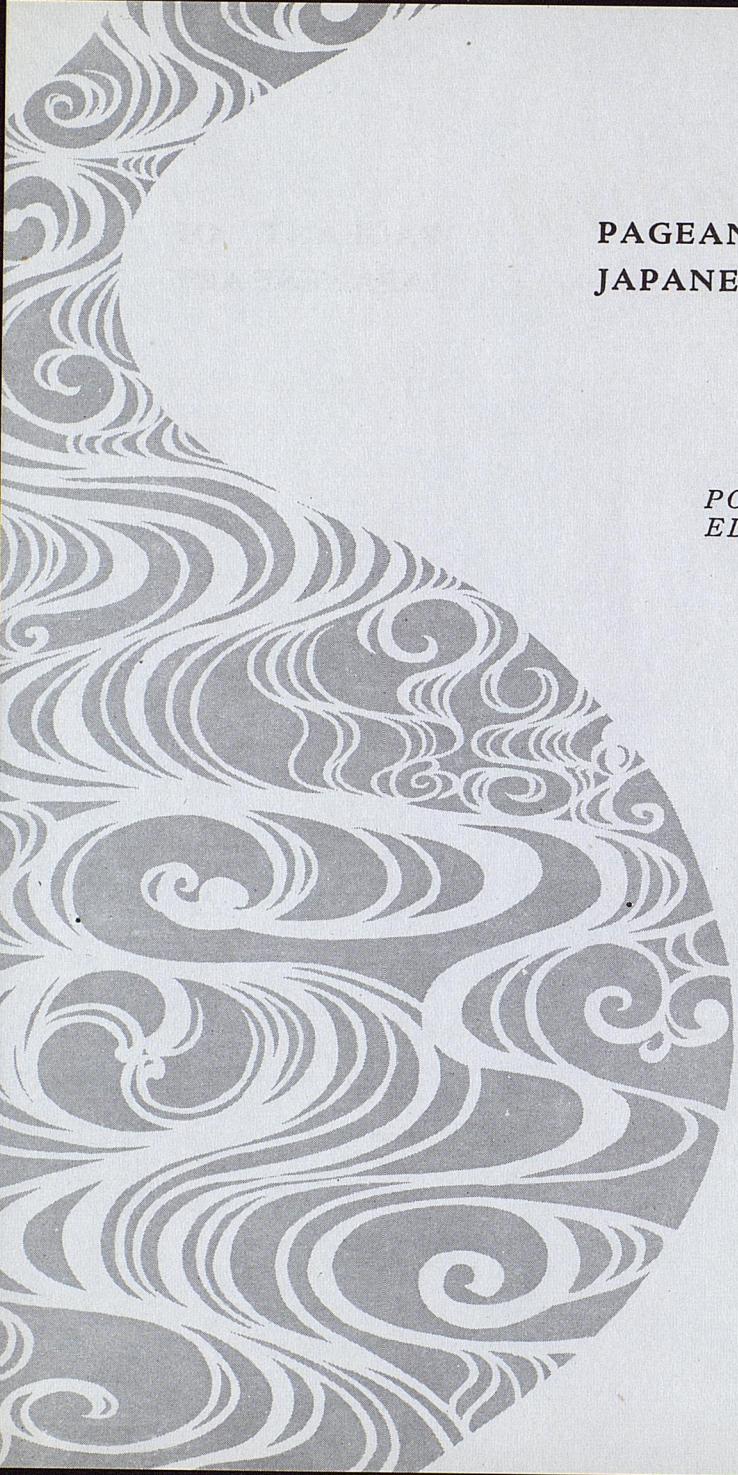




PAGEANT OF JAPANESE ART

**PAINTING**

14th-19th Centuries



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14TH—19TH CENTURIES

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Pl. 65 Maple-viewers at Takao

By Kanō Hideyori 狩野秀頼 (middle of 16th century). Six-panel folding screen, painted in colour on paper, 149 cm. x 364 cm. Owner: Tokyo National Museum.

The scene is autumn at Takao in the outskirts of Kyoto, famous for maples. Citizens are enjoying a picnic in the beautiful autumnal tint. Some are drinking and dancing. There is a man selling hot tea. A mother, giving breast to a baby, is talking with younger women.

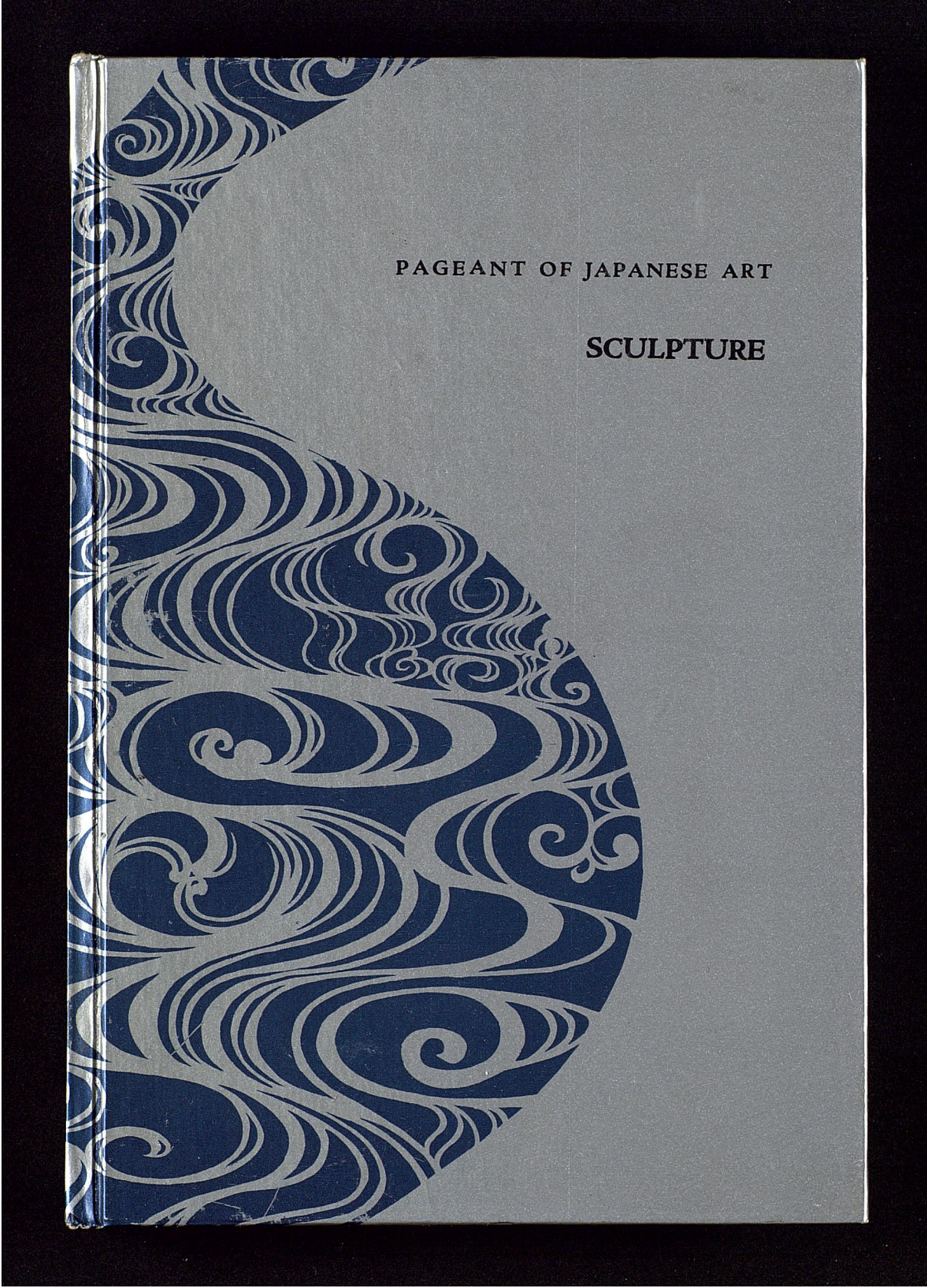
It was an epoch-making event that such events in the everyday life of common people came to be adopted as subjects for paintings. The advent of genre painting is one of the most important developments in Japanese art in recent ages, and the present "Maple-viewers at Takao" is the oldest example of the sort. It secured a significant position in the history of Japanese painting for the artist Kanō Hideyori, son of Motonobu.

To judge from the composition, which shows snow-covered hills on the upper left portion, the screen must have had a companion piece depicting spring and autumn landscapes. The pair would have formed a set of landscapes of the four seasons, traditional since the Heian Period. The novel genre subject in the background of a traditional "four seasons" landscapes is interesting as indicative of a transitional era.



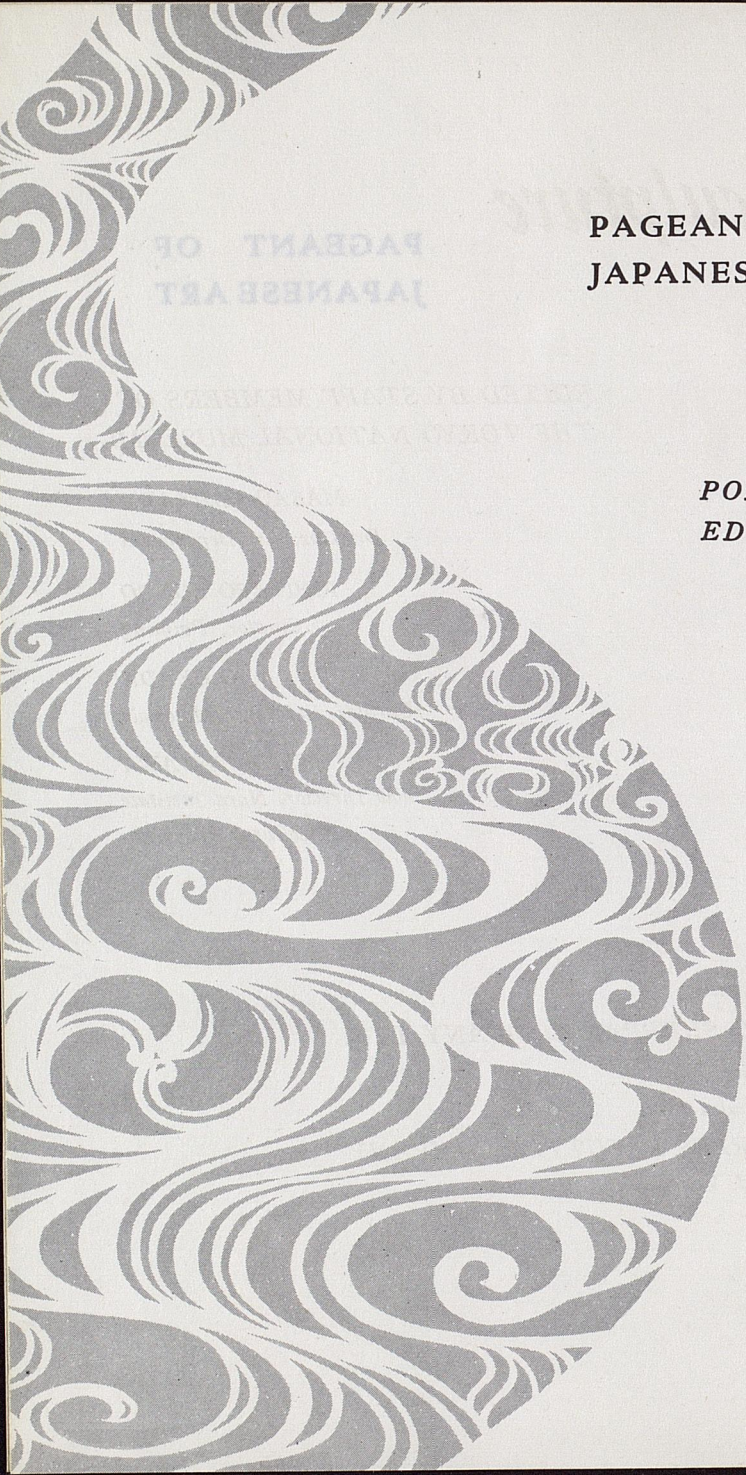
65 Maple-viewers at Takao. By Kanō Hideyori





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SCULPTURE



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# *Sculpture*

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17 Vajrapani. In the Hokke-dō of the Tōdaiji.

Pl. 17 Vajrapani (Shūkongō-shin)

Clay. Height: 173.2 cm. Placed in the Hokke-dō of the Tōdaiji, Nara.

Vajrapani, meaning a holder of the *vajra*, is, like Vajra-vira (Kongō Rikishi), one of the benevolent genii protecting Buddhism. Examples of this demigod in Japanese sculpture are extremely few.

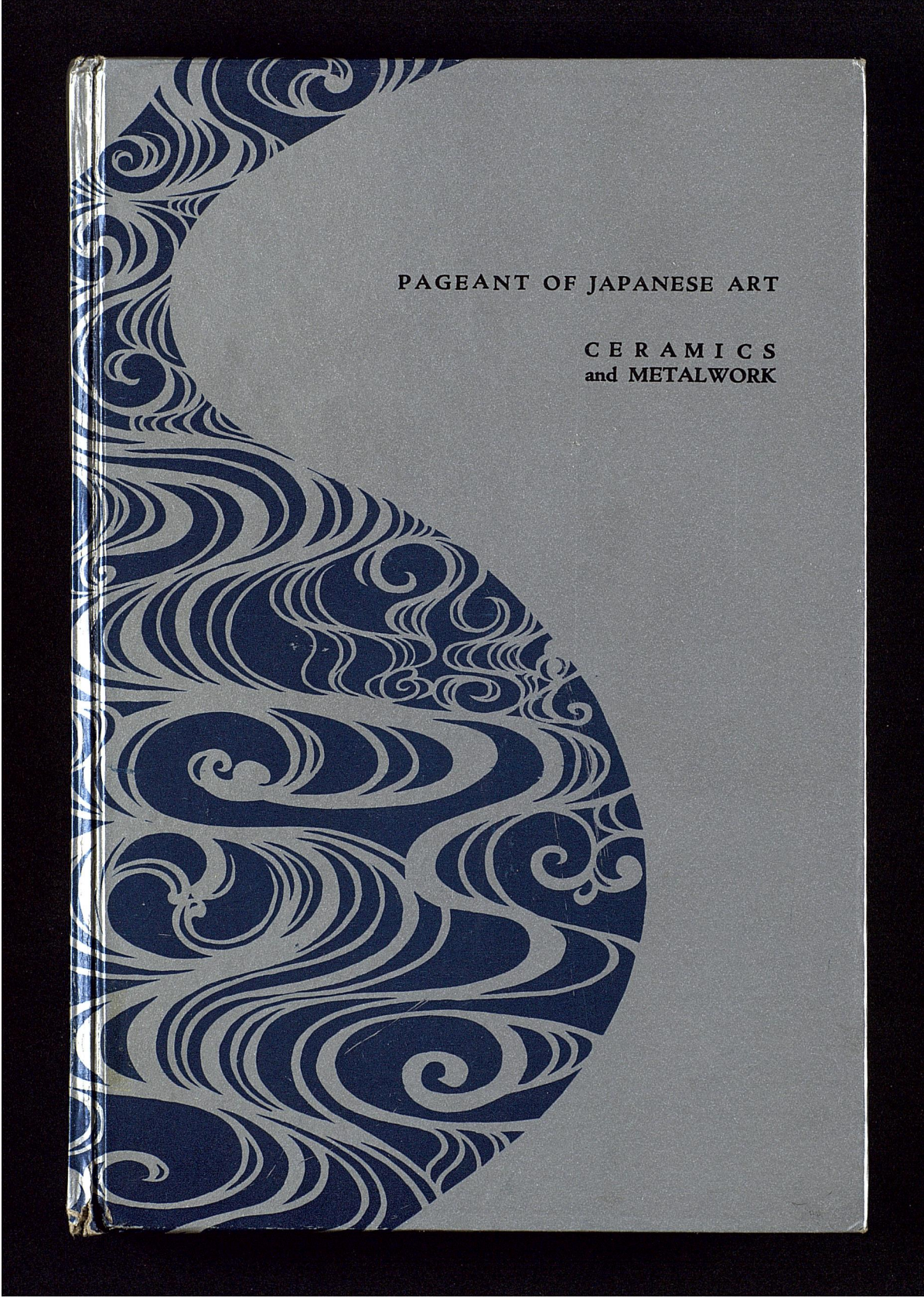
The present statue stands on a black-lacquered miniature temple (*zushi*) facing north, back to back with the Fukū Kensaku Kannon which is the principal icon (*honzon*) of the Hokke-dō. It has been a "secret statue" (*hibutsu*) on view only one day a year, probably since the Murōmachi Period, so that it is preserved in very good condition, retaining the original colouring better than any other clay statues of its age.

According to the *Nihon Ryō-iki*, a collection of Buddhistic legends written in the early ninth century, this statue was an icon for private worship owned

by Konshu Gyōja, a priest who lived in the Konshu-ji, which was a temple located on the site of the present Hokke-dō of the Tōdaiji prior to the foundation of the latter. Legend says that this Konshu Gyōja was the priest Rōben, the founder of the Tōdaiji. Both literary records and the artistic style indicate that the statue is a little older than other statues in the Hokke-dō, which date from the last part of the Tempyō epoch.

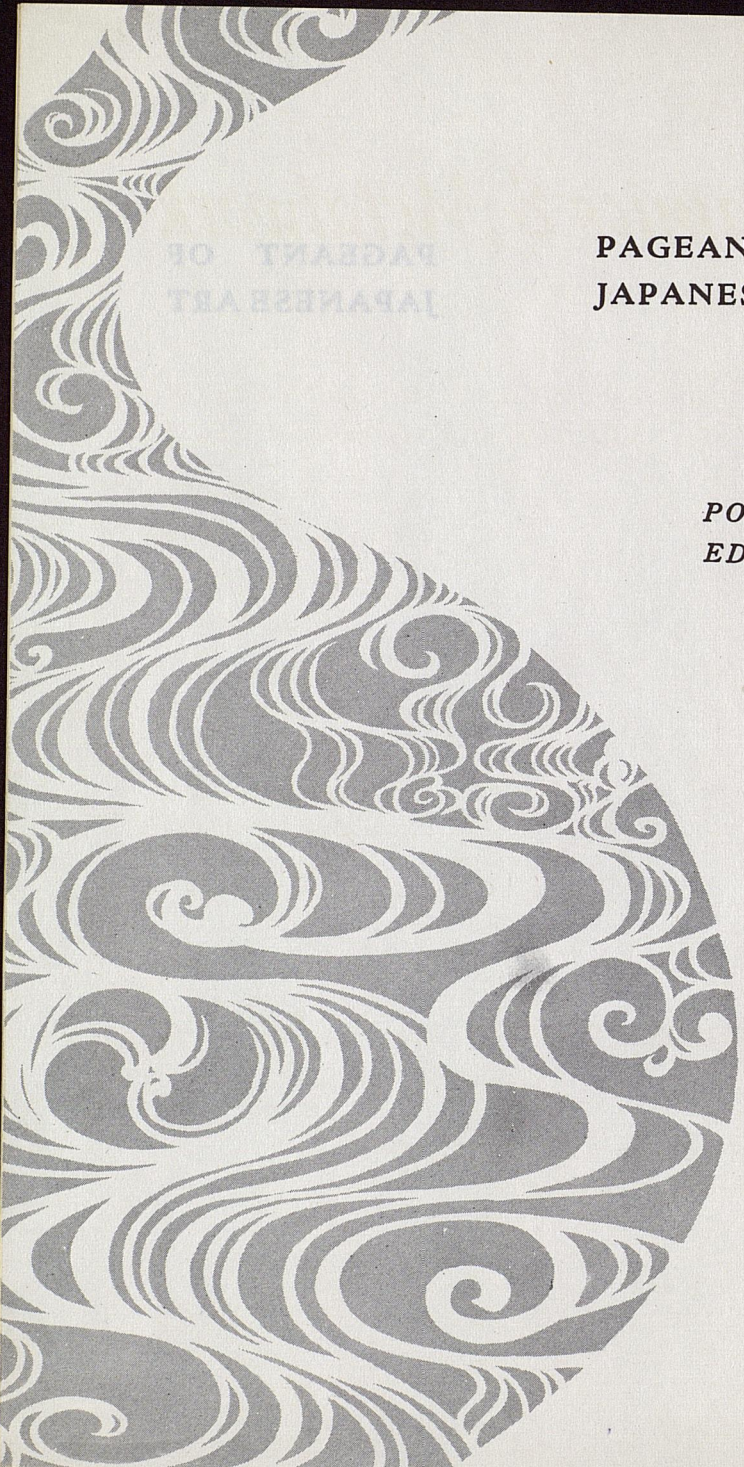
The statue shows the demigod in terrific divine wrath against evil, just about to launch a violent motion, his mouth wide open in a tremendous cry. With the upper half of the body slightly bent forward and the waist drawn obliquely to the right, the figure is overpowering. The pupils of the eyes are of embedded obsidian. The vajra club (*kongō-sho*) brandished in the right hand is of coloured wood. The body is painted in reddish flesh colour; the hair, moustaches, and beard, in black; the inside of the mouth, in scarlet, and the rims of the armour, in black, with *hōsōge* curls upon a golden background. The clothing worn under the armour has curling *hōsōge* patterns in "rainbow colouring" (*ungen-saishiki*) on cinnabar ground, and the reverse of the clothing is painted green. The front top-knot of the hair, the third and fourth fingers of the right hand, and a portion of the scarf are missing, but the fingers were discovered in 1952 on the occasion of the 1200th anniversary of the foundation of the Tōdaiji. Regarding the missing top-knot there is a legend that it transformed itself into innumerable bees at the time of the revolt of Taira-no-Masakado in 940 and flew to the battlefield, causing the defeat of the rebel's troops.





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CERAMICS  
and METALWORK



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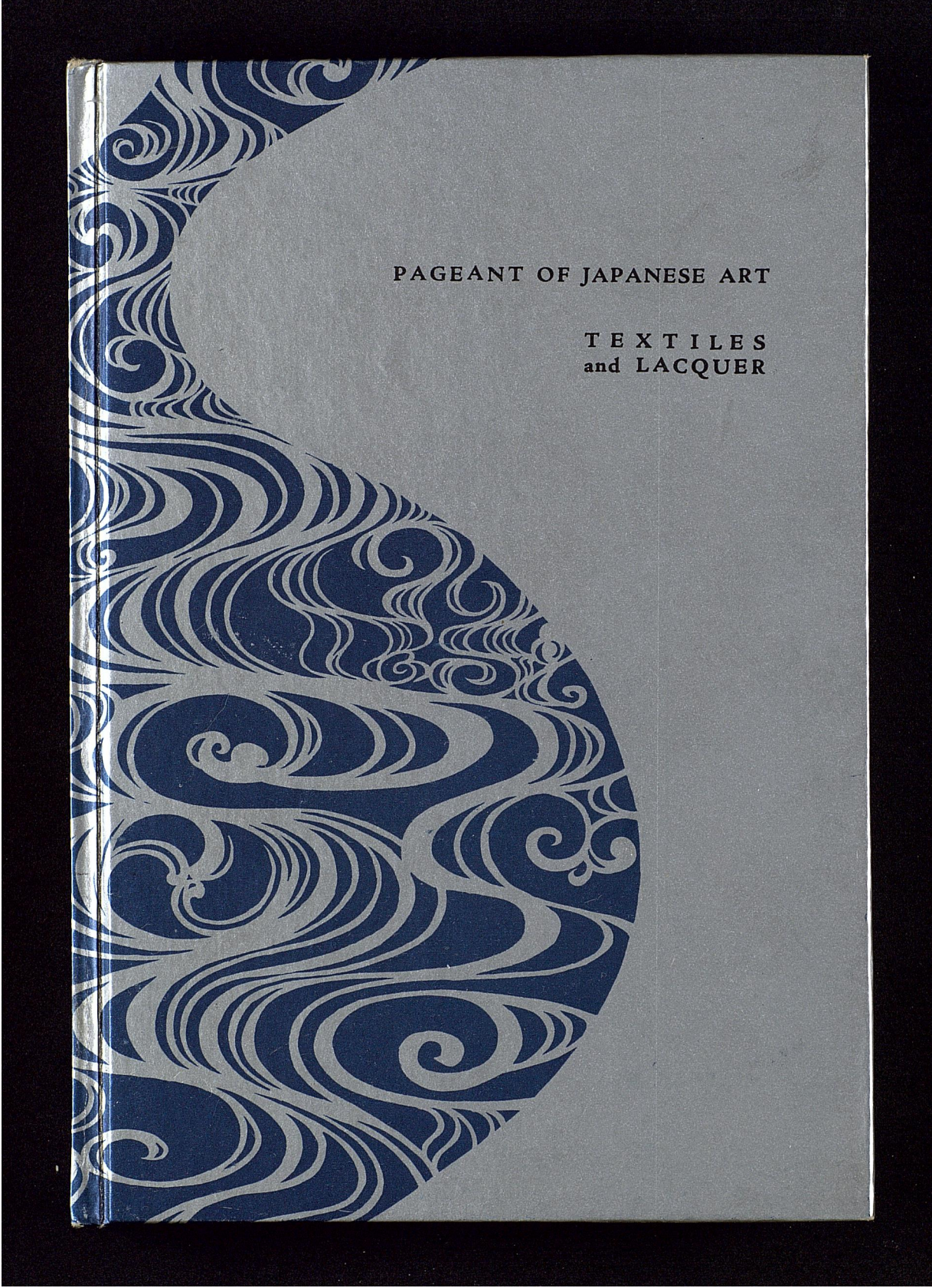
23. Bottle

Porcelain, coloured Nabeshima ware. Design of pine, bamboo and plums (Edo Period).  
Height: 30.6 cm. Diameter of mouth: 3.5 cm. Diameter of base: 14.6 cm.

This is a specimen of Nabeshima ware, whose manufacture, according to tradition, began to flourish with the removal of the kiln from Iwaya-Kawachi to Okawachi, Nishimatsuura-gun, Hizen Province (now Nagasaki Prefecture), in the seventh year of Kyōho (1722). A snow-white porcelain bottle meant to contain sacred liquor, it has on one side a design of *shō-chiku-bai* (pine, bamboo and prunus), and on the other design of *tachibana* (mandarin orange), *tsuru* (crane) and *kame* (tortoise), all of which are common symbols portending good fortune. The designs are made in red, green and yellow on the glazed surface, and underglaze blue, with an added purple glaze for the prunus twigs and the tortoise.

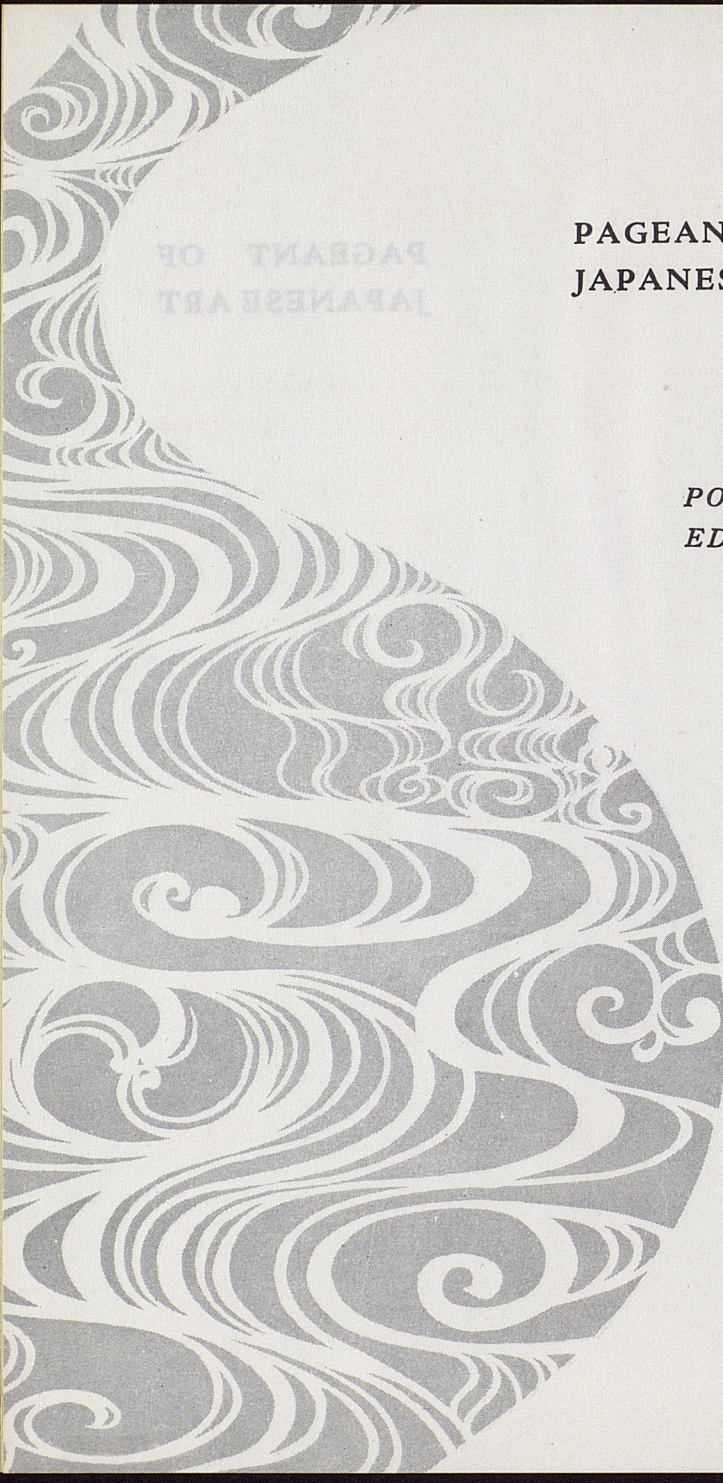
The bottom is raised in a concave shape, and its under rim, which is rather wide, is left unglazed, exposing the biscuit. Also, the nine traces of the supports on which the bottle stood in the kiln found on the circumference of the bottom are symmetrically arranged, indicating the meticulous care employed in the course of firing. The extreme dignity observed in the styling makes this piece a rare masterpiece among Nabeshima wares, which rank high among the coloured porcelains in Japan's ceramic history.





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TEXTILES  
and LACQUER



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# *Textiles & Lacquer*

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Pl. 29 Cosmetics Kit

Makie and mother-of-pearl design of wheel segments. Heian Period. 22.5×30.3×13 cm.  
Owner: Cultural Properties Preservation Committee.

The graceful design shows wheels floating in a quiet stream. It was probably suggested by the practice of putting wheels in a stream of water to prevent them from drying out, and it is also found on mirror-backs of the late Heian Period. The composition of figures on this cosmetics kit is extremely skillful. At first glance, the wheel segments of various kinds that cover the surface seem quite artless, but actually they are scrupulously arranged. There is splendid coherence and economy in the grouping of the five central wheels and the balancing corner sets of four and three wheels on the lid, as well as of the sets of two and three wheels on the side. Their positions are symmetrical, but the freedom of the design is not hampered by the pattern. The *makie* was made in the same way as that on the small Chinese chest seen in Plate 28. The powder is of gold and pale-gold (*aokin*), the two being used alternately on the lines of the flowing water and of the wheels and spokes. The thing that accents this delicate colour variation and serves the function of drawing the design together is the strong-toned mother-of-pearl. The inside of the lid (Fig. 111) and that of the box itself have desultory figures of butterflies, birds, and such plants as chrysanthemums, gentians on the vine, and Chinese bellflowers. In this respect, too, the box resembles the Chinese chest mentioned above.


The cosmetics box (*tebako*) was a container for make-up articles, such as powder boxes, boxes for tooth-black, boxes for incense, dishes for rouge, and combs. This cosmetics kit is the oldest known.





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ARCHITECTURE  
and GARDENS



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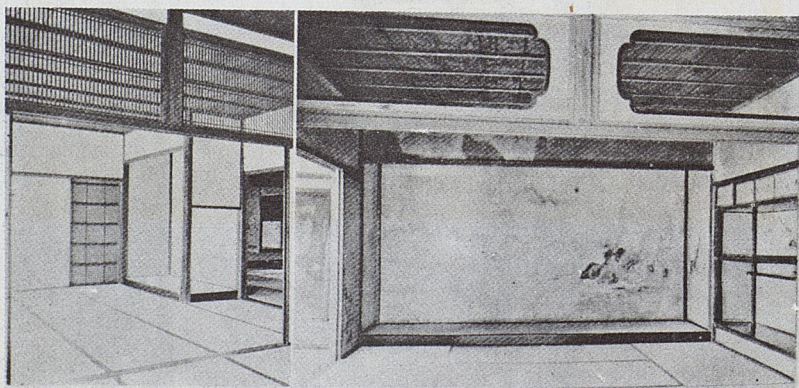
(Continued from page 140).

standing skill of Nakamura Sakyō and other technicians associated with the great man of taste, Kobori Enshū. The garden was thus designed and built by the participation of top specialists working in close cooperation, making the best of the natural features of the site.

Prince Tomohito died in 1629. His son, Prince Tomotada, was too young at the time to use the Katsura Palace. From about 1641, however, he often visited there, and after he was engaged to the daughter of Maeda Toshitsune, lord of the rich Kaga Fief, in 1642, he built, with financial help from the Maeda Family, the Shin Goten (new dwelling) as well as Shōka-tei and Shōi-ken buildings, besides enlarging and improving the garden. Still later, prior to Emperor Gomizunoo's visits there in 1658 and '63, the Imperial Gateway, the Imperial Approach and the interior of the Shin Goten were improved, and the Imperial Sleeping Room and the side-alcove (*chigai-dana*) with Katsura Type Shelves were made anew. It was probably at this time that the place qualified as a palace for Imperial sojourn.

The main group of *Shoin* style buildings is arranged obliquely from the east, in the order of the Old Shoin, Middle Shoin, Room of Musical Instruments and New Goten. Their roofs, of the hipped and gabled (*irimoya*) type, alternately show their gabled sides and the sides paralleling the ridges. Their floors and the walls below their eaves are varied in height and size. The diversified appearance of these buildings, presenting a

(Continued on page 144).



38 Interiors of Old Shoin and Middle Shoin, Katsura Detached Palace.

