

Welcome

Japanese Art History
ARTH 2071
Chapter Five: Momoyama Painting

Anime Raigo

- The Bamboo Princess, Kaguya Hime, an ancient fairytale
 - Originally Chinese
 - Adapted to Japan
- Basic plot
 - Old bamboo cutter finds tiny baby in bamboo stalk
 - When Kaguya grows up, she becomes the most beautiful woman in Japan
 - Many suitors come. Kaguya doesn't want to marry and sets them difficult tasks
 - Each fails the task but lies to her about it, she rejects them all
 - Emperor asks her to be his concubine, she rejects him
- Last act
 - Kaguya says that when the next full moon comes, she must return to the land of the moon.

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Chapter Five: Momoyama Painting

Kaguya Hime, The Bamboo Princess



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Chapter Five: Momoyama Painting

The Rich Aesthetic of Japanese Art



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Chapter Five: Momoyama Painting

Lecture Summary

- Continuing Traditions
 - Luxurious screens by Kano School artists
 - Served the shoguns
 - Worked in the style of Zen monks
 - Associated with Ming China
 - Zen Painting
 - Calligraphy for tokonoma
 - Yamato-e Revival, Japanese style painting

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Chapter Five: Momoyama Painting

Lecture Summary

- Independent Painters - but also followed luxurious style of workshops to please their patrons.
 - Hasegawa Tohaku
 - Refined Kano School blue and gold paintings
 - Practiced Zen ink painting
 - Konoe Nobutada
 - Statesman, scholar and artist
 - Created Zen paintings for his philosophical pleasure

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Lecture Summary



- Kano School
 - Style 1: extravagant blue and gold style for landscapes and figural scenes. Screens were on a monumental scale with lavish gold and silver
 - Style 2: Monochromatic ink paintings continued with Chinese themes, but bolder and more decorative
 - Kano Eitoku (1543 – 1590) one of most famous Kano artists

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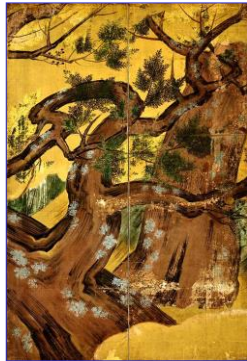
Momoyama 1573 - 1615



Cypress, Eight Panel Screen
Kano Eitoku, 1590
H: 67 inches,W: 15 feet
Mason fig. 296

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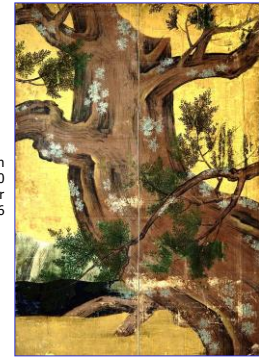
Momoyama 1573 - 1615



Cypress, Eight Panel Screen
Kano Eitoku, 1590
Color, ink and gold leaf on paper
Detail, Mason fig. 296

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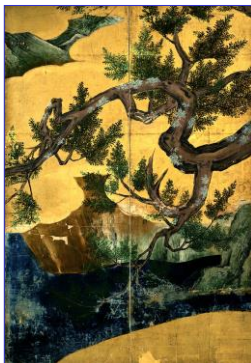
Momoyama 1573 - 1615



Cypress, Eight Panel Screen
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Momoyama 1573 - 1615



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Momoyama 1573 - 1615



Cypress, Eight Panel Screen
Kano Eitoku, 1590
Color, ink and gold leaf on paper
Detail, Mason fig. 296

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Momoyama 1573 - 1615



A



Cypress, Eight Panel Screen
Kano Eitoku, 1590
H: 67 inches, W: 15 feet
Mason fig. 296

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Chapter Five: Momoyama Painting

Momoyama 1573 - 1615



Pine Forest, Hasegawa Tohaku
Ink on paper, H: 61 inches, L: 22 feet
Mason fig. 302

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Chapter Five: Momoyama Painting

Momoyama 1573 - 1615



Pine Forest, Hasegawa Tohaku
Ink on paper, H: 61 inches, L: 22 feet
Mason fig. 302

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Momoyama 1573 - 1615



Pine Forest, Hasegawa Tohaku
Right Screen, Ink on paper, H: 61 inches
Mason fig. 302

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Chapter Five: Momoyama Painting

Momoyama 1573 - 1615



Pine Forest
Hasegawa Tohaku
Detail, right screen
Ink on paper, H: 61 inches
Mason fig. 302



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Chapter Five: Momoyama Painting

Momoyama 1573 - 1615



Pine Forest, Hasegawa Tohaku
Left Screen, Ink on paper, H: 61 inches
Mason fig. 302

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Momoyama 1573 - 1615



- Zen Painting
 - Continues to develop; artists are monks, chonin and court
 - Expressive, calligraphic lines communicate religious experiences of the painters
 - Animal images used to teach basic Buddhist beliefs

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Momoyama 1573 – 1615



Portrait of Tenjin
 Konoe Nobutada, early 17th century
 Ink on paper, H: 39 inches
 Mason fig. 306 *
 Scan: Zenga & Nanga



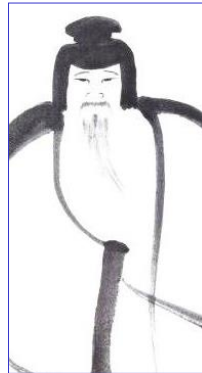
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Chapter Five: Momoyama Painting

Momoyama 1573 – 1615



Portrait of Tenjin
 Konoe Nobutada, early 17th century
 Ink on paper, H: 39 inches
 Mason fig. 306 *



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Momoyama 1573 - 1615



Dragon, Yamada Yorikiyo
 c. 1550, Ink on paper
 H: 65 inches
 Minneapolis Institute of Art

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Chapter Five: Momoyama Painting

Momoyama 1573 - 1615



Dragon, Yamada Yorikiyo
 c. 1550, Ink on paper
 Minneapolis Institute of Art

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Chapter Five: Momoyama Painting

Momoyama 1573 – 1615



Dragon,
 Yamada Yorikiyo
 c. 1550, Ink on paper
 Minneapolis Institute
 of Art



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Momoyama 1573 - 1615



A



Old Trees and Monkeys, Hasegawa Tohaku, Late 16th century, ink on paper, H: 61 inches
Kyoto National Museum

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Momoyama 1573 - 1615



Old Trees and Monkeys, Hasegawa Tohaku, Late 16th century
Hanging Scroll
Ink on paper, H: 61 inches
Kyoto National Museum

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Momoyama 1573 - 1615



Old Trees and Monkeys, Hasegawa Tohaku, Late 16th century, ink on paper, H: 61 inches
Kyoto National Museum



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Momoyama 1573 - 1615



A



Old Trees and Monkeys, Hasegawa Tohaku, Late 16th century, ink on paper, H: 61 inches
Kyoto National Museum

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Lecture Summary



- The Yamato-e Revival
 - Used themes from classical Heian and Kamakura literature
 - Emphasized Japanese style - soft, colorful and narrative
- Inspiring Yamato-e Collaboration
 - Koetsu contributed calligraphy
 - Sotatsu contributed design and painting

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Lecture Summary



- Takagahime Studio (Yamatoe Style)
 - Hon'ami Koetsu established an artistic community of painters, calligraphers, potters and other craftsmen
 - Supported by the Shogun, Tokugawa Ieyasu
 - Flourished for twenty years in Kyoto

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Momoyama 1573 - 1615

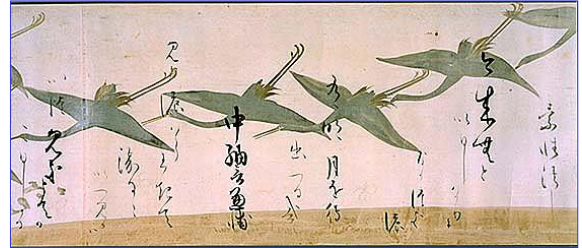


Anthology with Crane Design
Painting by Tawaray Sotatsu, Calligraphy by Hon'ami Koetsu
Handscroll, ink and color on paper
Kyoto National Museum

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Momoyama 1573 - 1615



Anthology with Crane Design
Painting by Sotatsu, Calligraphy by Koetsu
Handscroll, ink and color on paper
Kyoto National Museum

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Momoyama 1573 - 1615

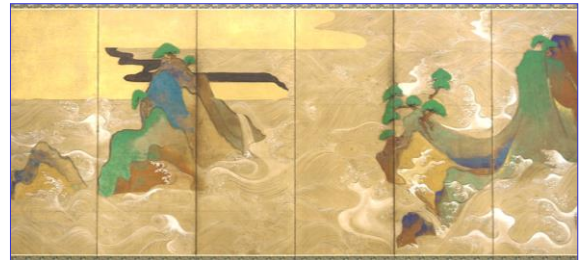


Waves at Matsushima, Tawaraya Sotatsu, 17th century
Ink, color, gold and silver on paper, Mason fig. 311

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Momoyama 1573 - 1615



Waves at Matsushima
Tawaraya Sotatsu, 17th century
Right Screen, Ink, color, gold and silver on paper
Mason fig. 311

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Momoyama 1573 - 1615



Waves at Matsushima
Tawaraya Sotatsu,
17th century
Ink, color, gold and
silver on paper
Mason fig. 311

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Momoyama 1573 - 1615



Iron Flute (Tetteki)
Kogetsu Sogan, 17th century
Hanging scroll, W: 35 inches
Freer & Sackler Galleries

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Momoyama 1573 – 1615



Iron Flute (Tetteki)
Kogetsu Sogan, 17th century
Hanging scroll, W: 35 inches
Freer & Sackler Galleries

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Momoyama 1573 – 1615



Iron Flute (Tetteki)
Kogetsu Sogan, 17th century
Hanging scroll, H: 12 inches
Freer & Sackler Galleries

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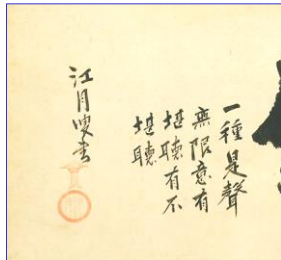
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Momoyama 1573 – 1615



- The poem:

A kind of sound
that has infinite resonance -
audible yet inaudible.



Iron Flute (Tetteki)
Kogetsu Sogan, 17th century
Hanging scroll, W: 35 inches
Freer & Sackler Galleries

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Momoyama 1573 – 1615



A



Iron Flute (Tetteki)
Kogetsu Sogan, 17th century
Hanging scroll, W: 35 inches
Freer & Sackler Galleries

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Momoyama 1573 - 1615



A



Cypress, Eight Panel Screen
Kano Eitoku, 1590
H: 67 inches, W: 15 feet
Mason fig. 296

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Chapter Five: Momoyama Painting

Momoyama 1573 - 1615



A



Old Trees and Monkeys, Hasegawa Tohaku,
Late 16th century, ink on paper, H: 61 inches
Kyoto National Museum

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