

**Non-Western Art History**

**The Art of Japan**  
**Part Three**

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**Japanese Art History**

- Pre-history: 5,000 BC to 710 AD, Jomon, Yayoi, Kofun
- Nara & Asuka: 552 - 794
- Heian: 794 - 1185
- Kamakura: 1185 – 1333
- Muromachi: 1392 – 1573
- \* Momoyama: 1573 – 1615
- \* Edo: 1615 – 1868
- Meiji: 1868 – 1911
- Modern: 1911 – Present, Taisho, Showa, Heisei

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**Major Characteristics of Japanese Art**

- Reverence for nature and awareness of the seasons from the native Shinto religion.
- Influenced at key points by the art, architecture and religions of other cultures
- During periods of isolation, adapted foreign influences into arts to develop unique aesthetic based on Japanese values
- Developed one of the first popular culture artistic traditions

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**Momoyama Period 1573 - 1615**

- Politics: Japan entered a new age, now called early modern or pre-modern after hundreds of years of war.
- Politics: in 1603 Tokugawa Ieyasu unified the country and 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

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**Momoyama Period 1573 - 1615**

- Religion: Buddhism and Shintoism remained important social and political influences.
- Religion: European Christian missionaries arrived in 1540's. Missionaries interfered with political unification. By 1638 all Christians expelled or executed.
- Economics: rise of chonin - merchants and artisans who were patrons of the arts.
- Economics: 250 new and vibrant cities grew up around the daimyos' castles.
- Social Context: during the transition, people could change social class; ronin samurai became merchants and artists.

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◆ Momoyama Period 1573 - 1615

- Social Context: 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
- Artistic Context: daimyo brought back potters from Korea and this spurred great advances in ceramics
- Artistic Context: samurai and religious institutions looked to chonin for cultural advice and artistic inspiration.
- Artistic Context: the arts became more secular.
- International Influence: from 1540's to 1615, Japan traded with the Spanish, Portuguese and Dutch and closely studied their arts.

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

End


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

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

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Men's Kimonos are mainly black.

Muchiki or Furoi: a full-length ensemble with the wearer's family crest.

Manji crest

Suzuki: folding fan

Hakama: a pair of wide-legged garment worn over the kimono

Zaini should be worn with muchiki.


Formal wear

Less formal wear

The obi is made either of silk or cotton. The fabric used for all men's kimonos is the koro-obi.

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A Selection of *Mon*  
(Family Crests)  
Scan: Story of Kimono

End




*Tale of Genji, Lily Kimono*  
No Robe, late 16<sup>th</sup> century  
Tokyo National Museum  
Scan: Story of the Kimono

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*Dofuku Coat*  
1560  
Patches of 17 different silks  
Scan: Story of the Kimono

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*Netsuke: Inro with Design of Thatched Hut and netsuke (front)*  
18th - 19th century  
H: 2.25 inches, Lacquer, Ivory  
The Metropolitan Museum of Art

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*Netsuke: Shoki and Demons (front)*  
19th century  
H: 1.75 inches, Ivory  
The Metropolitan Museum of Art

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*Netsuke: Shoki and Demons (back)*  
19th century  
H: 1.75 inches, Ivory  
The Metropolitan Museum of Art

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◆ Edo Period 1615 - 1868

- ◆ Politics: The Tokugawa shogunate transformed 250 warrior daimyo into an efficient bureaucracy (the *bakufu*) that oversaw the *han* or regional authority of the daimyo
- ◆ Politics: The *bakufu* during the first 40 years developed a system of laws to maintain political stability that maintained peace in Japan for 250 years
- ◆ Politics: Samurai became highly educated scholars, efficient officials and remained patrons of the arts.
- ◆ Religion: the bakufu supported both Shinto and Buddhist institutions and required Confucian temples in each *han*.
- ◆ Religion: every person had to register each year as either Shinto, Buddhist or Confucian.

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Edo Period 1615 - 1868

- Social Context: There was a rigid class system based on Confucianism:
  - Shogun and samurai – political authority
  - Peasants – rice was the basis for the Japanese monetary system
  - Artists - they produced needed goods
  - Merchants - their wealth brought them power.
- Social Context: *chonin*, merchants and artisans, became wealthy and patrons of the arts.
- Social Context: wealth and leisure created a boom in travel

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Edo Period 1615 - 1868


- Artistic Context: Secular art dominated, both for samurai and *chonin* patrons
  - Upper classes preferred art that was conservative and had traditional Chinese themes.
  - Chonin preferred art that was bold, sometimes outrageous and reflected their leisure time pursuits.
- Artistic Context: Major artworks were woodblock prints - ukiyoe and luxury goods - lacquer ware, ceramics, kimonos, netsuke and swords.

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Edo Period 1615 - 1868

- International: from 1638 – 1853 Japan continued very limited international trade – only with the Dutch (and through them with the Chinese) at Nagasaki
- International: The shogun’s School of Western Learning translated Dutch books on medicine, science, technology and art which after 1650 were distributed widely to everyone.
- International: US Commander Matthew Perry reopened Japan to Western trade in 1854.

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*Daimyo Wedding Set*, 19th century  
Pine, Bamboo and Cherry Design, Sprinkled gold, lacquer  
The Metropolitan Museum of Art

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*Six-Lobed Incense Burner*, H: 3.25 inches  
Black lacquer with gold dust, ca. 1700  
The Metropolitan Museum of Art

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*Morning Glories* (Pair of six-fold screens), Suzuki Kiitsu, 19<sup>th</sup> century  
Ink color and gold on gilded paper, H: 70 inches  
The Metropolitan Museum of Art

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*Morning Glories (detail),*  
Suzuki Kiitsu 19<sup>th</sup> century  
Ink color and gold on gilded paper  
The Metropolitan Museum of Art

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*Playing Koto in the Mountains*  
By Uragami Gyokudo  
(1745 – 1820)  
Ink on paper, H: 83 inches  
Freer & Sackler Galleries

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*Daruma*  
By Hakuin Ekaku (1686-1769)  
Ink on paper, H: 44 inches  
Los Angeles County  
Museum of Art

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*Crow and Heron or Young Lovers  
Walking Together under an  
Umbrella in a Snow Storm*  
by Suzuki Harunobu, 1769  
Woodblock prints, H: 11.25 inches  
The Metropolitan Museum of Art

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*Otani Oniji II, by Sharaku, 1794*  
Woodblock print, H: 15 inches  
The Metropolitan Museum of Art

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*Three Kabuki Actors by Utagawa Kuniyasu, 1823*  
Woodblock prints, H: 8.5 inches  
The Metropolitan Museum of Art

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*Rokusaburo The Carpenter*  
By Utagawa Kunisada, 1856  
Fitzwilliam Museum

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*The Great Wave at Kanazawa* by Hokusai, 1831-33  
Woodblock print, H: 10 inches  
The Metropolitan Museum of Art

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Art of Japan 3

*The Great Wave at Kanazawa*, by Hokusai, 1831-33  
Woodblock print, H: 10 inches  
The Metropolitan Museum of Art

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*Mariko Station # 19* by Hiroshige, 1840s  
Woodblock prints, H: 10 inches  
Minneapolis Institute of Art

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Art of Japan 3

*Early Morning Departure, Nihonbashi* by Hiroshige, 1832  
Woodblock print, H: 10 inches  
Minneapolis Institute of Art

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Art of Japan 3

*Mount Fuji at Early Morning, Hara, Station #14*, by Hiroshige, 1832  
Woodblock print, H: 10 inches  
Minneapolis Institute of Art

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◆ This ends our presentation on the Art of Japan Part Three.

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