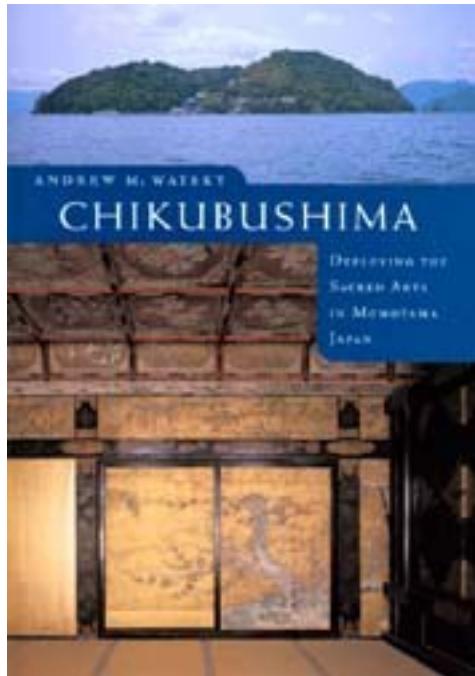


Chikubushima



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Chikubushima, a sacred island north of the ancient capital of Kyoto, attracted the attention of Japan's rulers in the Momoyama period (1568-1615) and became a repository of their art, including a lavishly decorated building dedicated to the worship of Benzaiten. In this meticulous and lucid study, Andrew Watsky keenly illustrates how private belief and political ambition influenced artistic production at the intersection of institutional Buddhism and Shinto during this tumultuous period of rapid and radical political, social, and aesthetic changes. He offers substantial conclusions not only about this specific site, but also, more broadly, about the nature of art production in Japan and how perceptions of the sacred shaped the concerns and actions of the secular rulers. The patrons of the island included the dominant political figures of the

time: the late sixteenth-century ruler Toyotomi Hideyoshi (1537-1598) who supported numerous projects at the apogee of his power and his heir Hideyori (1592-1615), as well as their rival and eventual successor to national hegemony, Tokugawa Ieyasu (1543-1616). After Hideyoshi's death, the Toyotomi clan struggled to retain their power and sought new opportunities to position themselves as chief conduits of divine protection and beneficence for the realm. They enacted and signified this role by zealous, indefatigable sponsorship of sacred architecture and its ornament, icons, and rituals. In the early seventeenth century, the Toyotomi clan sponsored a major refurbishing of the Benzaiten Hall on Chikubushima, transporting a highly ornamented structure from Kyoto to be installed as its core. Enveloped in polychrome paintings by the Kano workshop (the leading painting studio of the period), black-and-gold lacquer, gilt metalwork, and pictorial relief wood carvings, this core is the most complete ensemble of ornament and architecture surviving from the Momoyama period. Watsky has had unique access to the island, and many of the images included here have not previously been published. Andrew M. Watsky is associate professor of art history at Vassar College in Poughkeepsie, New York.

作者介绍:

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标签

评论

豐臣秀吉紀念早天長子的一座華美靈屋，通過它的修建、遷移、各種媒材的組合、流變，以及所在空間的變化的原因，以小見大地帶我了解了短暫桃山時代藝術的很多面向。從插圖來說已經是一本非常美的書，寫得也很明白，結尾一章稍微突然比之1-3章的緊密有些鬆散，但瑕不掩瑜。

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书评

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