

## THE EARLY SHOIN STYLE

The relationship between the military rulers of Japan and the Zen creed was, as mentioned above, a far-ranging one. It was the military class, in particular the Kamakura shogunate, which provided the first support for the new Zen sect introduced from China in the late twelfth and early thirteenth centuries by the monks Eisai (1141–1215) and Dōgen (1200–1253). Zen monks served the shogunate not only as spiritual advisors but as authorities on China in general, as many had spent considerable time in training in that country and mastered the Chinese language in order to read the basic Zen doctrines which had all been formulated in Chinese. With the Japanese court and hereditary aristocracy still dominated by the Esoteric and Pure Land Buddhist sects, it was perhaps natural for the newly introduced Zen teachings to find initial favor with the military authorities lately risen to power. Zen doctrines supplied the shogunate with a less scholastic, more intuitive path to salvation; they stressed personal self-discipline, and greatly appealed to the warrior character. Furthermore, Zen monks advised the military leaders on Chinese artistic and architectural concepts and thus played a central role in furnishing the military with an avenue toward cultural prestige, a commodity hitherto the sole property of the court aristocracy. By virtue of their linguistic abilities, keen minds, and overseas experience, the Zen monks also provided leadership for the Japan-China trade, an important element of the shogunate's financial base.

Given the close relationship between Zen monasteries and the military, it is understandable that elements of Zen architecture, themselves designed in the Chinese *karayō* style to be discussed later, should have influenced the domestic and administrative buildings of the ruling class. And since the residential halls in Zen monasteries incorporated elements of what was to become the *shoin* style, it is here that the search for the origins of the building type which became the mainstay of the warrior class must begin.

Unhappily there remains no single structure from this early period in which all the *shoin* elements appear. Several abbot's quarters remaining from the Muromachi period (1333–1567), however, do provide a basic conception of the nature of this type of structure.

## ABBOT'S QUARTERS

The Japanese term for abbot's quarters, *hōjō*, literally means "one *jō* [*tatami*] square" and is taken from the name of the celebrated "ten-foot-square hut" of the legendary Indian Buddhist sage Vimalakirti, who was especially favored by the Zen sect. Vimalakirti is said to have miraculously enlarged his small dwelling when a vast number of divine beings wished to visit him, the implication being that a modest structure could encompass all wisdom as embodied in a single wise man. The *hōjō* of a Zen monastery functions as the living quarters and reception area for the abbot, the most spiritually elevated personage in the monastery, and is, of course, much larger than its legendary namesake. The oldest extant *hōjō* is that of the Ryōgin-an (alternately the Ryūgin-an) in Kyoto (pl. 16). It is a subtemple of the great Zen monastery Tōfuku-ji, and is located in the northern part of the temple compound.

The builder of the original Ryōgin-an *Hōjō* was Mukan Fumon (1212-91), the third abbot of Tōfuku-ji and later the founder of Nanzen-ji. Records indicate that Mukan Fumon's *hōjō* was rebuilt in 1387 and possibly again after that date. It is nearly certain, however, that the building was constructed no later than the early fifteenth century. The plan of the Ryōgin-an *Hōjō* consists of two rows of three rooms each, a feature shared by the two next-oldest surviving abbot's quarters, at the Ryōgen-in (pl. 18) and at the Daisen-in, two subtemples of Daitoku-ji (pls. 17, 19-20). Both structures bear the name *hondō* (main hall), though they function as *hōjō*, or abbot's quarters. Both were rebuilt following their original configurations in the eighteenth century and are of the two-row, six-room arrangement.

It is true that the interior elements later to become basic to the *shoin*—the *tokonoma*, staggered shelves, *tsukeshoin*, and *chōdaigamae* (decorated doors)—are not found in these buildings. They do, however, have a *genkan*, a formal entryway found in nearly all formal *shoin* residences in the Edo period. Furthermore, while the Ryōgin-an *Hōjō* still uses *shinden*-style reticulated shutters (*shitomido*) on parts of its exterior, the Daisen-in and Ryōgen-in *hōjō* use *mairado* (sliding wooden doors with applied horizontal strips), which again are characteristic of later non-*shinden* architecture. In all three structures interior space is subdivided—not left open as in *shinden* structures—and interior sliding partitions (*fusuma*) and exterior *shōji* screens are used, as well as square posts. Most importantly, they incorporate quiet rear rooms called *shoin* to which the abbot could retire for reading and relaxation. It was out of this *shoin* study room that the style as a whole developed. Thus the Muromachi Zen residence demonstrates the close relationship between Zen temple styles and the origins of the *shoin*.

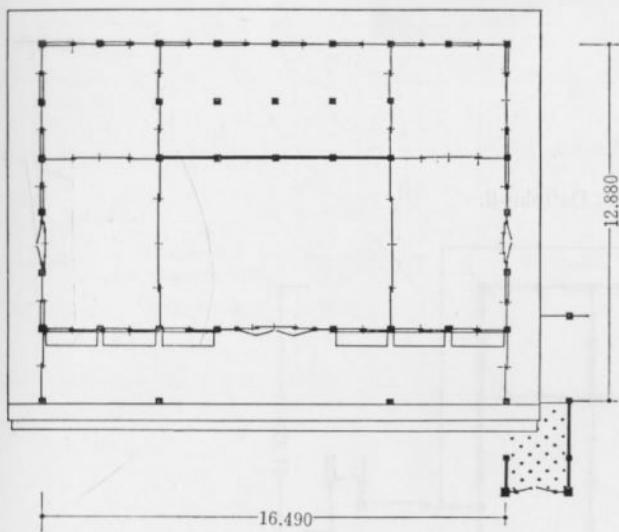
*Hōjō* also often have an adjacent small garden area for the private use of the abbot and his associates. As opposed to the *shinden* garden, which one enjoyed as often as not by boating across its large pond area, these Zen gardens are designed to be ap-



16. South facade of the Ryōgin-an Abbot's Quarters, Tōfuku-ji.

preciated by a stationary viewer. The pond, islands, bridges, waterfalls, and abundant vegetation of the *shinden* garden give way in monasteries to a more restricted, often symbolic type of garden. At the Daisen-in, for example, water is represented by white gravel and mountains or waterfalls by massive stones (pl. 21). The whole natural world is distilled into a monastery corner and serves not so much for pleasure, as *shinden* gardens did, but as a route to refinement of the spirit. Later Zen gardens move even further away from representing nature, and approach the point of abstract design. The landscaping of later *shoin* structures bears a great debt to these gardens of the abbot's quarters.

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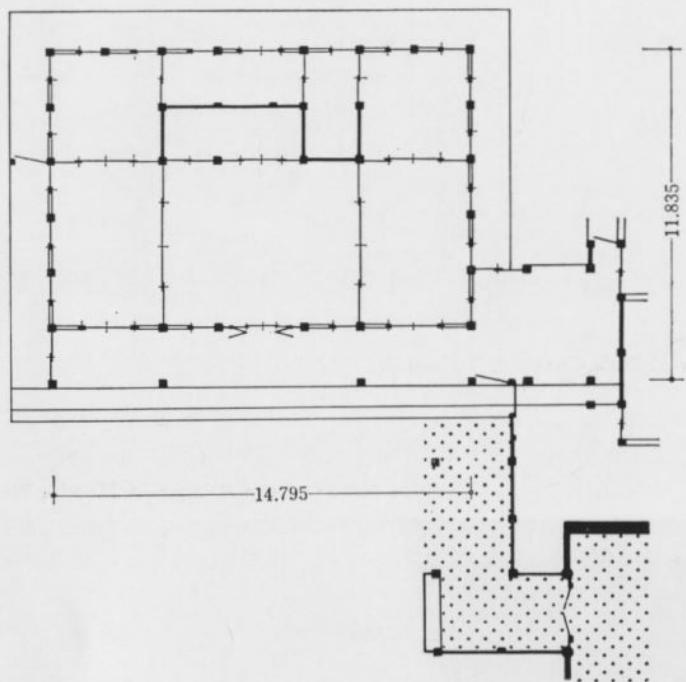
17. Plan of the Ryōgin-an Abbot's Quarters, Tōfuku-ji.

18. South facade of the Ryōgen-in Hondō, Daitoku-ji.

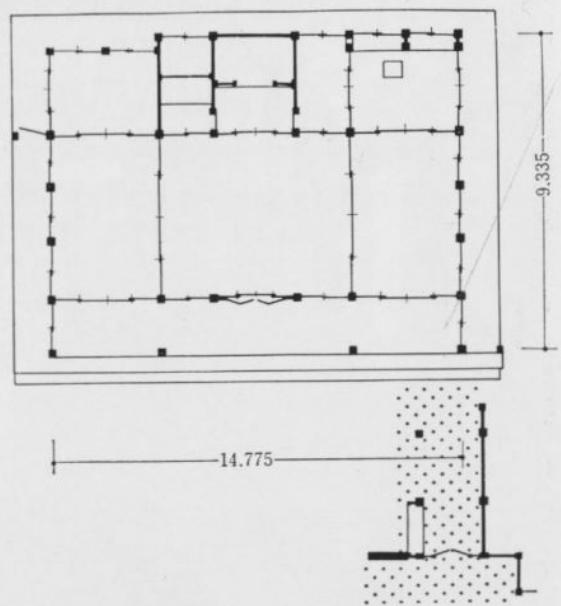


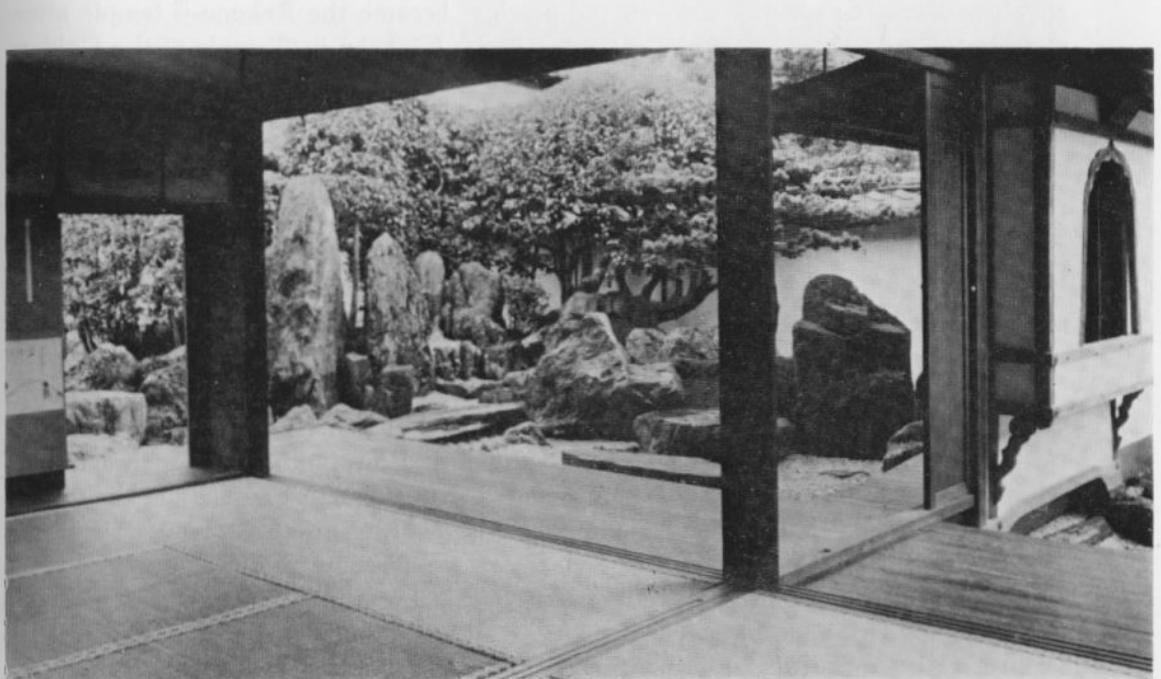
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19. Plan of the Ryōgen-in Hondō, Daitoku-ji.



20. Plan of the Daisen-in Hondō, Daitoku-ji.





21. Garden of the Daisen-in, Daitoku-ji.

## MANSIONS OF THE ASHIKAGA SHOGUNATE

The great mansions built by the leaders of the military government in the Muromachi period (1333–1567) provide another useful view of the transition from the *shinden* to the *shoin* styles of building. The best extant examples are two detached villas, the Kitayama Villa of the third Ashikaga shogun, Yoshimitsu (1358–1408), and the Higashiyama Villa of the eighth Ashikaga shogun, Yoshimasa (1435–90).

*The Kitayama Villa and Kinkaku-ji*

Of the Kitayama Villa complex only one building remains, the well-known Kinkaku (Golden Pavilion; pl. 22). Though the precinct became the Rokuon-ji temple after Yoshimitsu's death, it is popularly known as the Kinkaku-ji (Temple of the Golden Pavilion). This pavilion, built in 1398 and originally called the Shari-den (Relic Hall), is a *rōkaku*-type structure, a multistory building with close relation to a surrounding landscape garden. Although destroyed by arson on July 2, 1950, it was rebuilt by September of 1955, the reconstruction nearly exactly matching the original through the careful use of old plans and photographs.

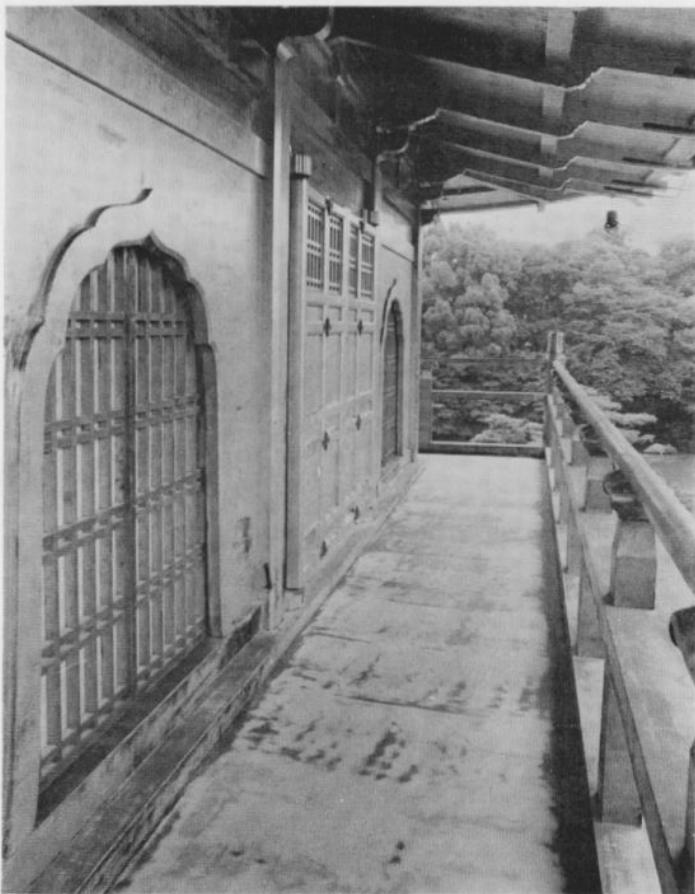
The Kitayama complex, built partly as Yoshimitsu's villa and partly as his Zen monastic retreat, was constructed on the site of a thirteenth-century temple, and the existing pond and temple halls were incorporated into the new design. This design was modeled after that of Saihō-ji, one of the masterpieces of the great Zen prelate Musō Soseki (1275–1351). Saihō-ji was originally a Pure Land temple with its own pond and garden related to the *shinden* style of building. In 1339 it was turned over to Musō, who converted it into a Zen monastery and revolutionized garden art. The garden was built in two sections, the northern a dry landscape garden, and the southern a spacious original garden and pond to which Musō added Chinese elements. There he built the two-story Ruri-den (Lapis Lazuli Pavilion), no longer extant, the design of which was based on the *karayō* or "Chinese style" brought from Sung China. The *karayō* style was widely used in Zen structures, and represented a new infusion of Chinese artistic ideas in Japan. Thereafter it coexisted with the older *wayō* ("Japanese style") architecture, which was actually based on Chinese designs imported during the first wave of continental influence in about the T'ang dynasty but had come to be thought of as indigenous by the Kamakura period. The *karayō* is characterized in part by elaborate brackets with carved nosing, located not only above the columns but in the intercolumnar spaces as well. *Karayō* roofs have fan rafters on the corners whereas *wayō* rafters are parallel. Most obviously, the *karayō* style favors the ogee-arched windows (*katōmado*) and paneled Chinese-style doors (*sankarado*).

The Kinkaku-ji garden is basically of the *shinden*-style design, incorporating Zen influences from Saihō-ji. The pond, known as Kyōko (Mirror Lake), is expansive and incorporates many small islands landscaped with pines, shrubs, and majestic rocks. Overlooking this gracious setting is the Golden Pavilion, the counterpart of the Saihō-



22. Kinkaku (Golden Pavilion) viewed from the south; Rokuon-ji.

ji Ruri-den. Covered almost completely with gold leaf, it suggests the splendor and ostentation of Yoshimitsu's taste. The posts of the second floor are thinner than those of the first and those of the third are thinner still, giving a sense of lightness to the structure. The first floor employs *shinden*-style reticulated shutters (*shitomido*) as does part of the second. But the vertical character of the three-story structure is a departure from Heian styles, showing the influence instead of Zen multistory structures such as *sammon* gates and some abbot's quarters and main halls. The third floor is done partially in the *karayō* fashion, with ogee-arched windows and paneled Chinese-style doors (pl. 23). The second floor too, though less conspicuously advanced in style, does include, along with the older *shinden*-style reticulated shutters (*shitomido*), a number of sliding wooden doors (*mairado*). The mingling of elements of the recently imported *karayō* with older *shinden* forms in a private dwelling built by a samurai ruler underscores again the close relationship between the military government and the Zen monasteries where *karayō* forms first appeared in Japan.



23. Third floor of the Kinkaku (Golden Pavilion),  
Rokuon-ji.

#### *The Higashiyama Villa and Ginkaku-ji*

The Higashiyama Villa was begun in 1482 by the eighth Ashikaga shogun, Yoshimasa, and building on it continued until his death in 1490. Yoshimasa patterned his villa on the garden and architecture of Saihō-ji as Yoshimasa had, and in 1483 began building a two-story pavilion like the Ruri-den (pl. 24). Housing a votive chapel in the top story, it was named the Kannon-den, and Yoshimasa may have planned to cover it with silver. There is no evidence, however, that the leaf was ever applied, and the Kannon-den, or Ginkaku (Silver Pavilion) as it is popularly known, remains today of natural wood finish. Yoshimasa had large numbers of trees brought in from existing gardens and appropriated some of the rocks in the garden of Kinkaku-ji.

Other buildings in the Higashiyama Villa complex included a *tsune-goten* (private living quarters), *kaisho* (audience hall), and the *Tōgu-dō* (study and worship hall) to be discussed in the following chapter. According to Yoshimasa's wishes the manor was converted to a temple after his death, and bears the name Jishō-ji. Although the main residential buildings in Yoshimasa's estate no longer remain, we are reminded of its former magnificence by the Silver Pavilion and the *Tōgu-dō*. Over the years many alterations have been carried out, however, and the garden considerably changed.

52 As in the case with the Kitayama Villa, the Higashiyama complex occupies a



24. East facade of the Ginkaku (Silver Pavilion), Jishō-ji.

middle step in the transition from the *shinden* to the *shoin* style. Yoshimasa, like his ancestor, had begun to build a *shinden* in his estate just before he died. The Ginkaku, however, shows the influence of post-*shinden* ideas. The first floor uses sliding wooden doors (*mairado*) rather than the reticulated shutters (*shitomido*) of the *shinden* style. Zen influence is again seen in the Chinese-style windows of the second floor, and in elements of the eave bracketing.

It is, however, in the other remaining building of the Higashiyama Villa, the Tōgu-dō, that the departure from the Heian style is most clearly evident. Its northeast room, the Dōjin-sai, provides the earliest surviving example of a *shoin*-style interior.

#### THE TŌGU-DŌ OF JISHŌ-JI (GINKAKU-JI)

The mansions of both Yoshimitsu and Yoshimasa took their names from their locations in Kyoto—the Kitayama Villa named after the Northern Hills and the Higashiyama Villa after those that rise up to the east. It was to these hills that both men retired after abdicating the office of shogun in favor of their sons. Particularly in Yoshimasa's case, the move away from the official shogunal palace in the Muromachi district of the city provided him with the relative tranquility to engage in his cultural pursuits in the company of many of the finest creative minds in Muromachi Japan. While the capital city itself suffered administrative neglect and incessant political upheaval in the wake of the devastating Ōnin war of 1467 to 1477, Yoshimasa and his coterie gathered in

the eastern hills to form an artistic world of surpassing richness. Whereas the Minamoto and Hōjō clans had operated their military government from Kamakura, weeks away from Kyoto, the Ashikaga had chosen to rule directly from the ancient capital. Yoshimitsu, and Yoshimasa after him, were thus in close touch with the cultural developments within the aristocracy, the military, and the Kyoto Gozan (Five Monasteries) of the Zen sect. The artistic style and philosophy which had seen considerable development under Yoshimitsu was a fusion of these strains. In Yoshimasa's era it achieved its apex. Connoisseurship of Chinese paintings and ceramics reached a high level under the eye of artist and aesthetician Nōami (1397–1471) and his descendants. Murata Jukō (1422–1502) began the steps toward the establishment of the tea ceremony (see Chapter Five), and the Nō drama was adopted as the official entertainment of the shogun. The era which saw this phenomenal artistic development is known as the Higashiyama period, named after the Higashiyama Villa of Yoshimasa which formed its chief focus. Still remaining on the villa site is the building in which the shogun on occasion examined paintings and porcelains with friends, meditated in solitude, and perhaps prepared tea. Known as the Tōgu-dō, it gives along with the Ginkaku an impression of the Higashiyama Villa complex, and provides the earliest glimpse of a *shoin*-style interior.

### *The Shoin no Ma*

The Tōgu-dō (alternately Tōgū-dō) originally served as a *jitsubutsu-dō*, a hall of private worship, for Yoshimasa (pl. 25). The name, literally "Hall of the Eastern Quest," implies living in the east but seeking salvation in the west. It relates to the Sairai-dō (Hall of the Western Arrival) of the Saihō-ji. The Butsuma (Devotional Chamber) of the hall housed a statue of Amida Nyorai, an arrangement which, together with the name of the hall, recalls the fact that while Higashiyama culture owed a great debt to Zen influence, Yoshimasa himself was of the Pure Land faith which promised rebirth in the Western Paradise through supplication to the Buddha Amida. The Tōgu-dō was then not a residential building, but one of its rooms, the Dōjin-sai (Chamber of Universal Benevolence), incorporates several elements of crucial importance to the history of Japanese residential architecture (pl. 26). A room of four and a half mats, it includes a shelf alcove a half bay in width, and a one-bay-wide *tsukeshoin* on the north wall (pl. 29). While lacking a *chōdaigamae* and *tokonoma*, it is the oldest extant structure incorporating staggered shelves and *tsukeshoin* alcove. It is a fine example of the early phase of the *shoin* style.

Although the Tōgu-dō was altered several times in succeeding centuries, a full-scale renovation of the building from January 1964 to June 1965 restored it as closely as possible to its original configuration. The plan includes the Butsuma and a four-mat room on the south, the entrance side (pl. 27). At the north are the Dōjin-sai and a six-mat room. The Tōgu-dō resembles in many respects the configuration of the *hōjō* of a Zen monastery, and has a similar wood-floored altar room. The other three

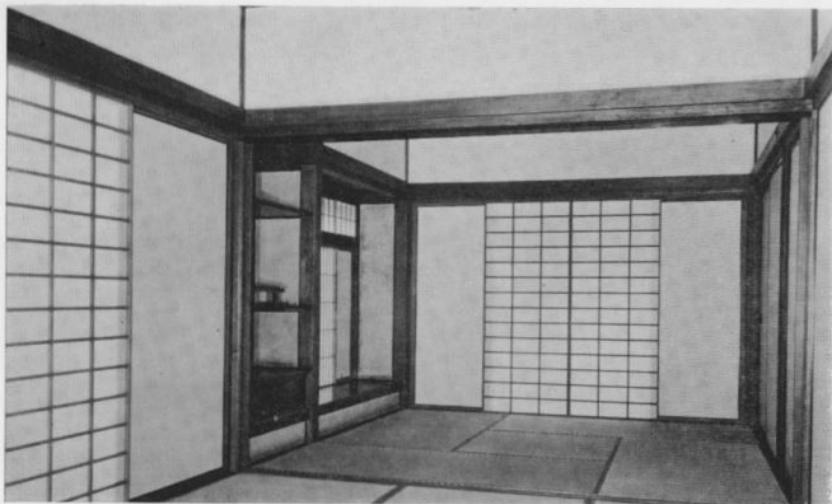


25. South facade of the Tōgu-dō, Jishō-ji.

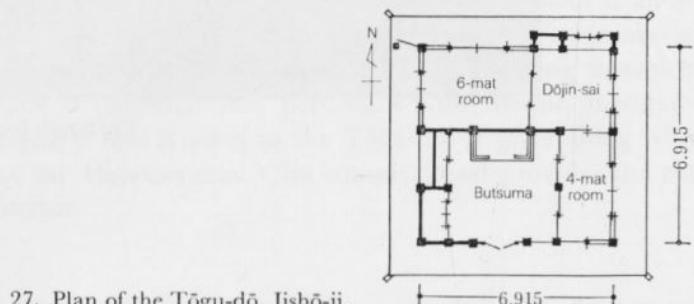
rooms are floored completely with *tatami* mats and use *fusuma* sliding screens. Sliding wooden doors (*mairado*) in front of *shōji* (sliding screens made of light wooden frames with white paper pasted on one side) are employed on the exterior. The main entrance is fit with paneled Chinese-style doors (*sankarado*), popular in Zen buildings. The Tōgu-dō thus recalls, along with the Ginkaku and the garden, the close relation between structures made for the warrior class and Zen temple architecture.

#### *The Tōgu-dō and the Shoin Style*

Although necessitating some recapitulation, it is worthwhile to present in greater detail at this point the elements of the Tōgu-dō which show the *shoin* style. All the rooms other than the Butsuma are relatively small, are floored completely in *tatami*, and are partitioned by *fusuma* sliding screens. This configuration is in marked contrast to the *shinden* style, in which, it will be recalled, *tatami* were used as movable individual seats, the rooms were large, and built-in partitions few. The exterior walls, again, are composed of sliding wooden doors (*mairado*) and *shōji* sliding screens, as opposed to the



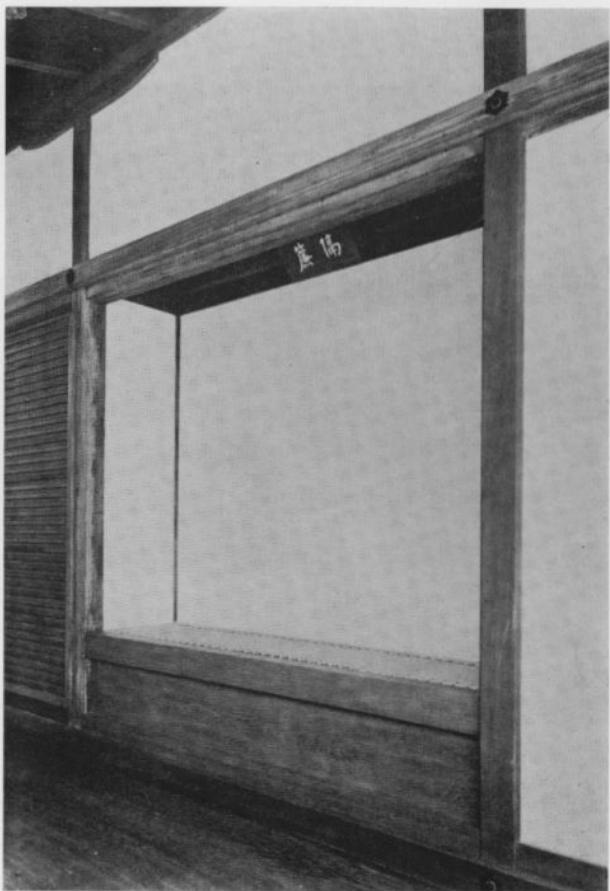
26. Dōjin-sai viewed from the Rokujō no Ma; Tōgu-dō, Jishō-ji.



27. Plan of the Tōgu-dō, Jishō-ji.

reticulated shutters (*shitomido*) of *shinden* buildings. In what is perhaps its single most *shoin*-like aspect, the Dōjin-sai has staggered shelves and a *tsukeshoin* alcove set side by side into its north wall (pl. 29). This side-by-side arrangement presents a functional, studious impression, with the shelves seeming a place for putting books and scrolls, and the adjacent *tsukeshoin*, a place for reading them. The simplicity of the *shoin* appointments and the high and thick floorboards of the shelf alcove and *tsukeshoin*, both identical heights above the *tatami*, should be kept in mind as well for comparative purposes further on. It will be recalled from the Introduction, however, that despite this functional arrangement of shelves and *tsukeshoin*, records exist showing that Yoshimasa was well aware of the purely decorative possibilities inherent in these *shoin* elements and exploited them accordingly. The importance of the staggered shelves and *tsukeshoin* cannot be overstated, as these elements are standard in later *shoin* structures.

Another basic element of the *shoin* style, the *tokonoma*, is found in the Tōgu-dō as well. It is, however, in a nascent stage here, being set not into the Dōjin-sai, but rather into the exterior west wall of the Tōgu-dō (pl. 28). Referred to here as the *tokoma*, it has a seat or bench-type character. The shallow depth and marked height of its floor-



28. "Tokoma" of the Tōgu-dō, Jishō-ji.

board above the veranda floor level as well reflects its early date. Despite being on the exterior of the structure, the location of the *tokonoma* prefigures that of later buildings in that it is situated where the connecting corridor meets the building proper. Later *tokonoma*, while used as interior—not exterior—features, are still often built into the far wall of the room adjoining the *genkan*, thus retaining the early relationship with the entryway. Despite the careful renovation work, there is still some doubt as to whether the present orientation of the Tōgu-dō is the original. But the present disposition of the connecting corridor leading to it seems to reflect the old plans.

Three of the main interior elements of the *shoin* style are thus in evidence here, establishing the Tōgu-dō as the prototype against which later *shoin* must be compared.

Yoshimasa may also have used the Dōjin-sai as a room in which to drink tea. There is a hearth for boiling water cut into the floor, and it was recorded by Sōami (?–1525) that tea bowls, whisks, and tea scoops were placed on the staggered shelves. If indeed the shogun did use the Dōjin-sai for tea, it is one of the earliest extant tearooms, and thus of major importance from the point of view not only of the *shoin* style but of the tea ceremony.



29. Staggered shelves and *tsukeshoin* of the Dōjin-sai; Tōgu-dō, Jishō-ji.

The staggered shelves and *tsukeshoin* of the Tōgu-dō are located on the north wall of the Dōjin-sai study. The shelf alcove, half a bay in width, has cupboards with sliding wooden doors at the bottom, and a single-piece shelf (*hiradana*) at the top. The staggered shelves are located at about the center of the alcove and the upper of the two has no retaining molding at its free end. The floorboard of the shelf alcove is equal in

height to that of the adjacent *tsukeshoin*, and this contributes to the overall balance of the wall design. The back wall of the *tsukeshoin* is fitted with four sliding wooden doors (*mairado*) with papered backs and two *shōji* screens which can be slid open up to the stops in the lower sill. Above is a transom fit with narrow *shōji* protected on the outside by shutters which can be swung up and fixed open. In all, it is a simple design, but carried out with painstaking care.

### THE REIUN-IN SHOIN

The Reiun-in (alternately Ryōun-in) is one of the subtemples of the Zen temple Myōshin-ji. It is the headquarters of the Reiun-ha, one of the four Myōshin-ji subgroups. Located in the western part of the monastery complex and due west of the main abbot's quarters, the Reiun-in may have functioned as a *kohōjō*, or secondary residence of the abbot.

The Reiun-in was begun in 1526 under the direction of the Zen monk Daikyū (1468–1549), but the history and age of the Shoin are unclear. It is known, however, that the emperor Gonara (1496–1557) visited the Shoin, and there is a room within it named the Miyuki no Ma, the Room of the Imperial Sojourn (pl. 30). It is noted in a Myōshin-ji record that the date 1543 was inscribed on the back of a ceiling plank in this room, and that date is often given as that in which the Shoin was constructed. It may be, however, that the Miyuki no Ma was only remodeled in that year in preparation for the emperor.

Whatever the exact date, the Shoin was certainly built in the late Muromachi period, making it the earliest extant structure after the Tōgu-dō to incorporate *shoin*-style elements. More importantly, it is the earliest building extant to include *chōdai-gamae* (decorative doors) and the only one of the period to juxtapose *chōdaigamae* and staggered shelves.

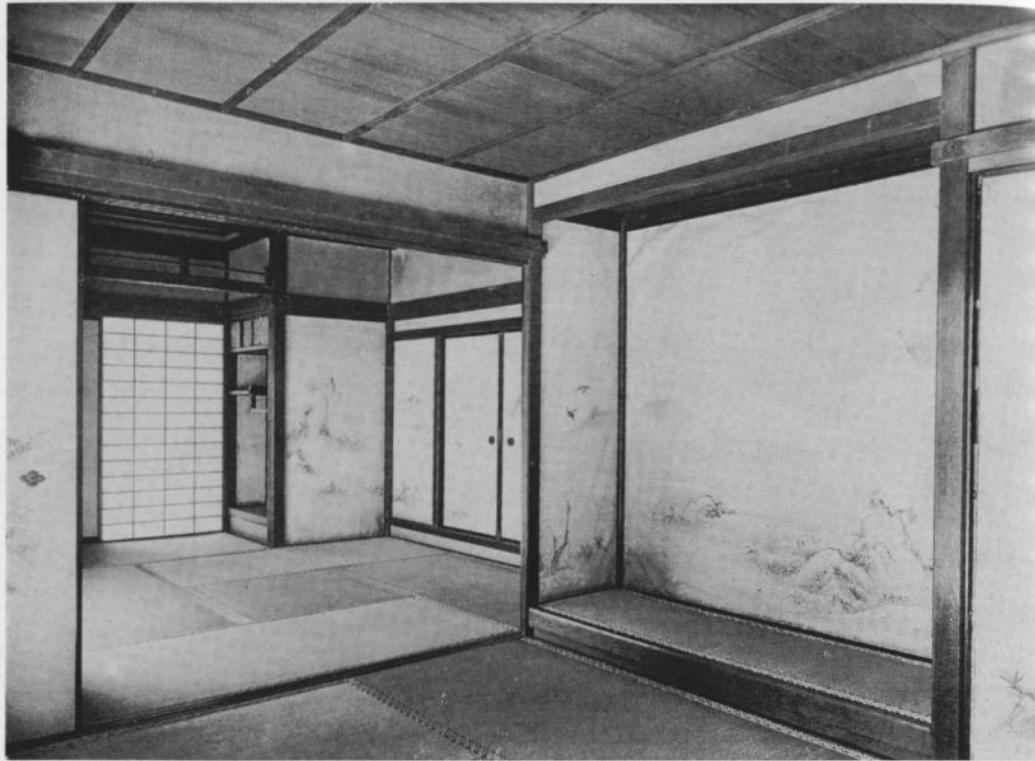
#### *The Plan*

The main facade of the building faces east and is bounded by a veranda (pl. 31). One enters at this side into the four-and-a-half-mat Tsugi no Ma (anteroom) and then proceeds west to the five-and-a-half-mat Miyuki no Ma, the main room of the structure. Each of these rooms has a secondary three-mat room to the north. A veranda, narrower than that on the east facade, borders the south and west sides as well as half the north.

A *tokonoma* one bay in width has been installed on the north wall of the Tsugi no Ma (pl. 30), and staggered shelves (pl. 32) and a *chōdaigamae* (pl. 33) have been built side by side on the north wall of the main room, the Miyuki no Ma. The separation of *tokonoma* from shelves and *chōdaigamae* is a feature quite different from later *shoin*-style structures.

#### *The Character of the Tokonoma and Staggered Shelves*

It will be recalled that the *tokonoma* of the Tōgu-dō was built into an exterior wall, directly opposite the corridor approach. The *tokonoma* of the Reiun-in Shoin is of much the same style as that of the earlier Tōgu-dō but is located in the interior of the building in the Tsugi no Ma, first room west of the veranda. Its dimensions are the same as those of the Tōgu-dō installation, being one bay in width and comparatively shallow in depth. The placement of the *tokonoma* in the Tsugi no Ma is quite representative

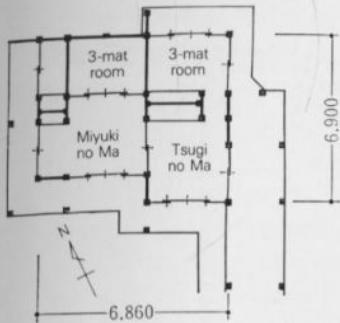


30. Miyuki no Ma viewed from the Tsugi no Ma;  
Reiun-in Shoin, Myōshin-ji.

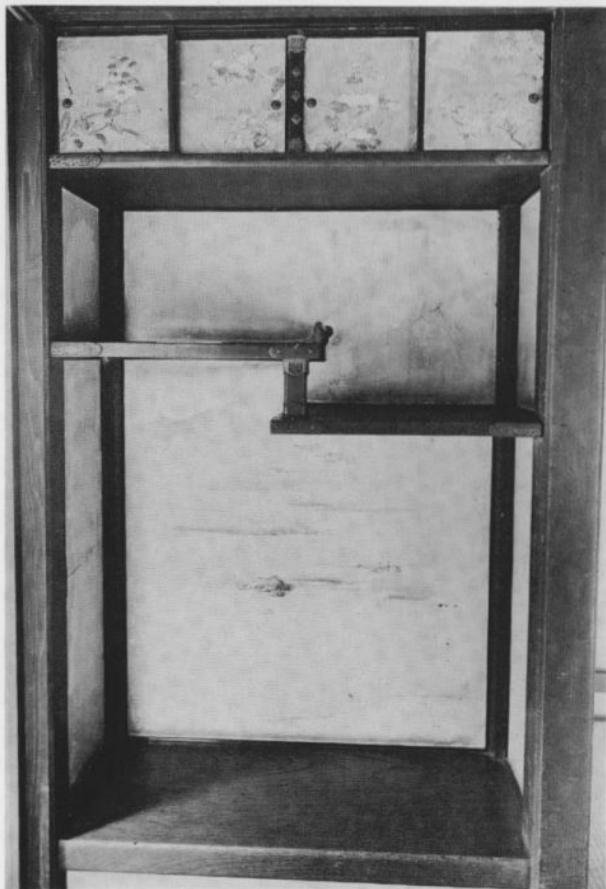
of the early *shoin* configuration—it was only later that the *tokonoma* and staggered shelves came to be installed side by side. The design here presages later *shoin* styles, though, in that its floor level is low, closer to the level of the *tatami*. The floor of the Tōgu-dō *tokonoma* is, by comparison, raised quite high above the veranda level. Secondly, the *tokonoma* lintel here is raised above the level of the room's mid-wall frieze rail.

The shelf alcove of the Reiun-in Shoin does not incorporate the lower cabinets that are seen in the Tōgu-dō (pl. 29). The upper, single-level shelf (*hiradana*), furthermore, has here been fitted with small sliding panels, making it into an upper cabinet instead (pl. 32). A restraining molding for writing brushes and the like has been added to the Reiun-in shelves. Despite these differences, however, the basic configuration of the shelves themselves is similar in both examples. Interestingly, the shelves here are quite as high as those of the earlier structure despite the absence of the lower cabinets which initially made the shelf height necessary in the Tōgu-dō. Moreover, the floor-board of the Reiun-in shelf alcove is raised and thick, as is the Tōgu-dō example.

Although there is no *tsukeshoin* as such in the Reiun-in Shoin, the single western-most *tatami* mat in front of the shelf alcove is treated differently from the rest of the Miyuki no Ma. All the other mats in the five-and-a-half-mat room are under a single, unpartitioned ceiling, but the ceiling area over the mat in front of the shelves is separated from the rest of the room by ceiling frieze rails and a narrow wall space (*arikabe*)



31. Plan of the Reiun-in Shoin, Myōshin-ji.



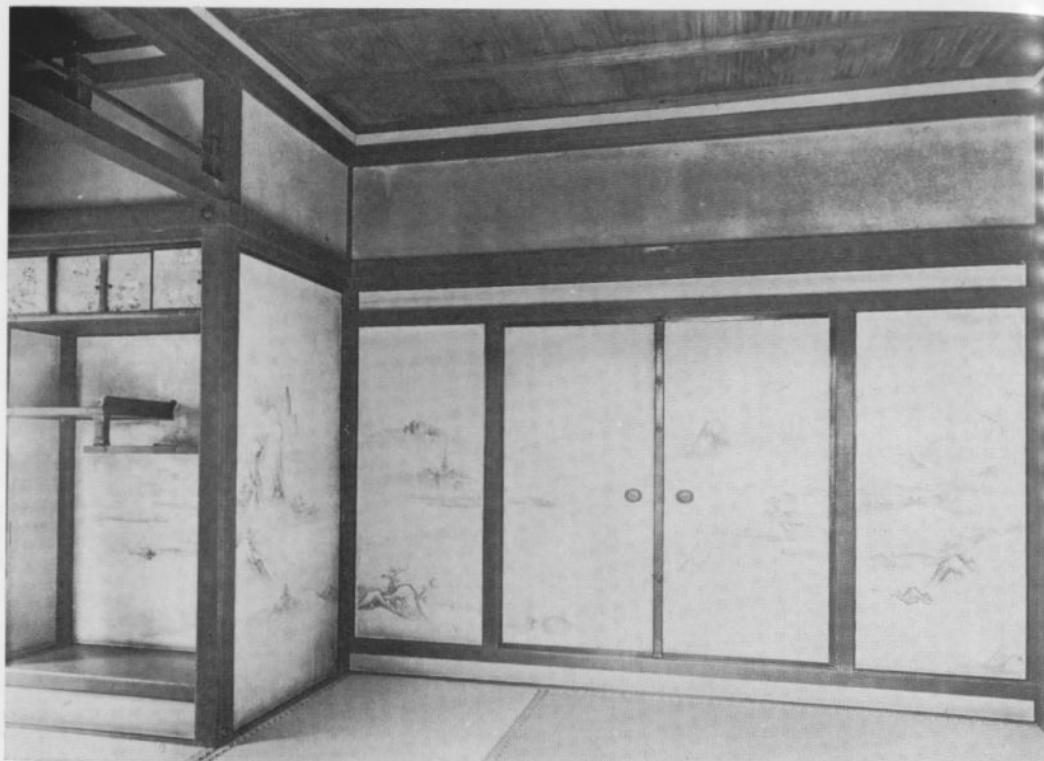
32. Staggered shelves of the Miyuki no Ma; Reiun-in Shoin, Myōshin-ji.

above it. A transom in the "bamboo-joint" style over a mid-wall frieze rail helps differentiate the space as well (pls. 30, 33).

These architectural factors indicate that this one-mat area was probably conceived as separate from the rest of the room. It is likely that the space served in place of a built-in *tsukeshoin* and that a movable desk was placed there. The location of the shelves just off the west veranda underscores the plausibility of this study-area hypothesis as well because early shelves and desks were functionally located side by side next to a veranda. The shelves have a bookshelf character like those of the *Tōgu-dō*.

#### *The Chōdaigamae*

The *chōdaigamae* (decorative doors) of the Reiun-in Shoin are the earliest examples still in existence and as such are vitally important to the history of the *shoin* style (pl. 33). Its doors slide on runners, the bottom runner being slightly raised above the level of the *tatami*. Conversely, the upper runner is set somewhat lower than the level of the mid-wall frieze rail. Door jambs divide the two sliding-door panels from the stationary panels (*sodekabe*) at either side. The movable panels open and slide from sight behind these *sodekabe*. This overall form is quite similar to later *chōdaigamae* examples, except that the proportions of the wooden members are thinner and more delicate than in later work.



33. *Chōdaigamae* and staggered shelves of the Miyuki no Ma; Reiun-in Shoin, Myōshin-ji.

The purpose of the room behind the Miyuki no Ma *chōdaigamae* can be conjectured through a comparison of the plan and function of the Reiun-in Shoin with those of later buildings also used for imperial visits. Although this three-mat room is today known as the Gyokuza no Ma (Room of the Jeweled Dais), its three solid and immovable walls recall those of the *nurigome* used in *shinden* houses for sleeping and storage of valuables because of its enclosed and protected nature. Rooms of this type are also found behind the *chōdaigamae* in the audience hall of the Daikaku-ji Guest Hall and in the Jōdan no Ma of the Tsune Goten in the Kyoto Imperial Palace. In both structures, the room behind the *chōdaigamae* is known as the Kenji no Ma (Room of the Sword and Seal). Imperial audiences always took place in front of the room where the sword (*ken*) and seal (*ji*) which accompanied the emperor were located, these being placed on a special shelf (*kenji-dana*) inside that room. If it can be assumed that this custom was in use during the Muromachi period, then it would appear that in the Reiun-in Shoin, this room behind the *chōdaigamae* of the Miyuki no Ma was intended to house imperial regalia. But since the sword and seal were kept at all hours near to the emperor, it seems reasonable to assume that the Kenji no Ma itself developed from the sleeping quarters (*nurigome*) of the *shinden*. This corresponds to the fact that the *chōdaigamae* came into existence as the entrance to sleeping quarters.

The Reiun-in Shoin is therefore of great historical importance. It includes the earliest extant example of an interior *tokonoma* and exhibits an interesting mix of old

and new ideas in the *tokonoma* and in the staggered shelves. Furthermore, the Reiun-in Shoin is one of the few remaining structures which incorporates the early form of the *chōdaigamae*, and as such suggests the origins of the *chōdaigamae* itself.

#### THE SHOIN OF THE YOSHIMIZU SHRINE

Yoshimizu Shrine is located on Mount Yoshino in the southern part of Nara Prefecture, a territory of particularly ancient history. Legends connect the shrine with Minamoto no Yoshitsune (1159–89), the heroic but ill-starred younger brother of the first Kamakura shogun, Yoritomo (1147–99). It was also the residence of the imperial court for a brief time during the period of the so-called Northern and Southern Dynasties (Nambokuchō) in the fourteenth century. The Yoshimizu Shrine was originally known as the Yoshimizu-in, and was a monks' residence belonging to the Kimpusen-ji temple. It became the Yoshimizu Shrine in the early Meiji period (1868–1912) due to the state-sponsored expansion at that time of the Shinto national religion and the separation of the Buddhist and Shinto establishments.

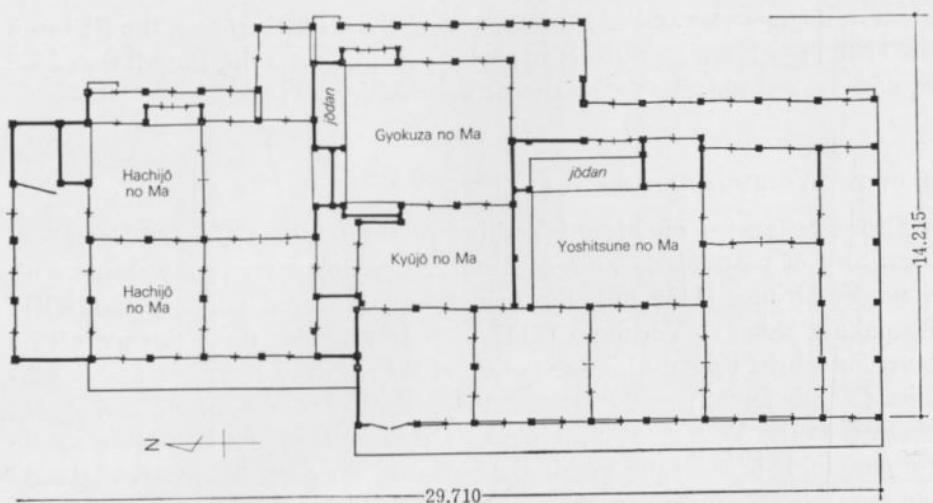
The Shoin of the shrine has been extensively remodeled, the Muromachi-period (1333–1567) structure having been enlarged in the Momoyama period (1568–1614). This Momoyama-period remodeling is thought to have been carried out in 1594 when the great general Toyotomi Hideyoshi (1536–98) stayed at the temple during a cherry blossom festival. It is as yet unclear, however, to what extent the Muromachi-period portion of the building was altered by Hideyoshi. In any case, the Shoin provides glimpses of two quite different styles within the same building.

#### *Yoshitsune's Hiding Place*

The main room of the southern half of the Shoin building is known as the Yoshitsune Senkyo no Ma, "Yoshitsune's Hiding Place" (pl. 34). Colorful as the legend may be connecting the Shoin to the young and brilliant conqueror of the Heike clan, the design of the room cannot date to Yoshitsune's lifetime in the late twelfth century. The style is instead of the late Muromachi period, which makes the Yoshitsune Room, together with the Tōgu-dō and the Reiun-in Shoin, a rare extant example of the early *shoin* style.

The *tokonoma* of the twelve-mat room is two bays wide and is located on the main wall (the northern; pl. 35). The *jōdan* of the room, normally a broad area raised one step above the surrounding *tatami* where the host might sit before his guests, is here simply a raised section of *tatami* extending along two bays of the side (east) wall (pls. 35–36). Atop this narrow *jōdan* rests a *tsukeshoin* two bays in length and somewhat more than one foot in width. The staggered shelves are located where this *jōdan-tsukeshoin* fixture meets the north wall.

Although some doubt remains, it appears that the north wall was rebuilt when the Momoyama additions were constructed. It is felt, however, that the style of the



34. Plan of the Shoin, Yoshimizu Shrine.

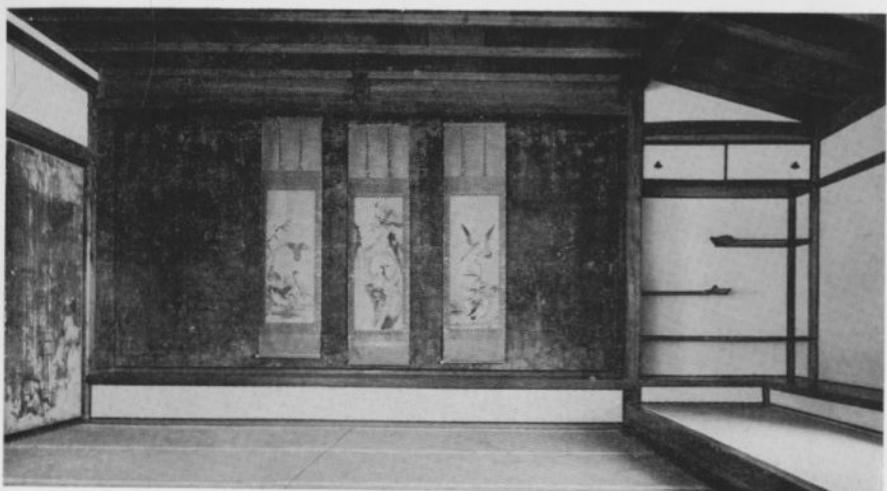
rebuilt *tokonoma*, staggered shelves, and *tsukeshoin* reflects their original form. Support for this argument lies in the detail, which is of Muromachi appearance.

#### *Tokonoma, Staggered Shelves, Tsukeshoin*

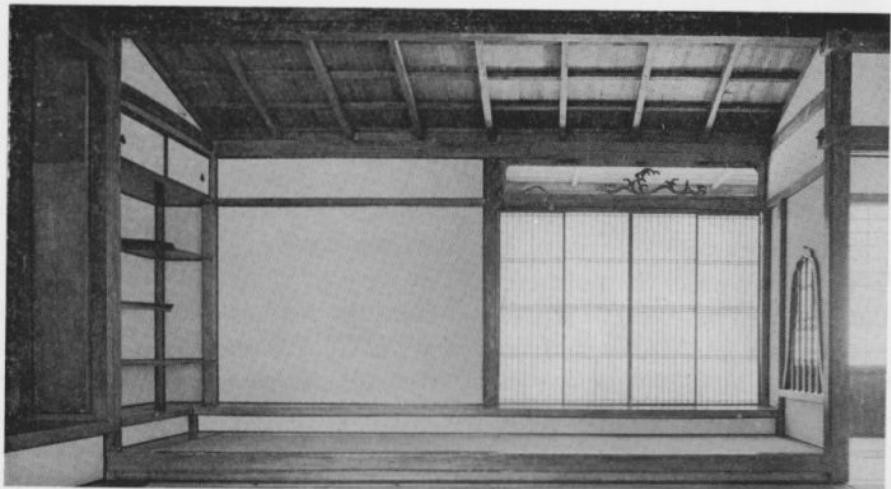
The detail of the *tokonoma* reveals the fixture to be of early design. It incorporates thick wooden flooring raised high off the *tatami* beneath, heavy lintel, and shallow depth. The same early elements can be seen in the shelf alcove—in its thick and raised floorboard and fragile, delicate shelves. The *tsukeshoin*, built as a unit with the shelf alcove, retains the height of the shelf alcove floorboard, and both *tsukeshoin* and shelves are built into the *jōdan*, here a “long” two bays in length and one half bay in width.

This grouping of staggered shelves and *tsukeshoin* shows the same study-area qualities seen in the western mat of the Miyuki no Ma of the Reiun-in Shoin and in the side-by-side shelves and *tsukeshoin* of the Tōgu-dō Dōjin-sai. The one-unit construction of shelf and *tsukeshoin* desk in the Yoshitsune Room is, together with the basic study-area appearance of the space as a whole, the particularly noteworthy aspect of the room and shows it to be of early design.

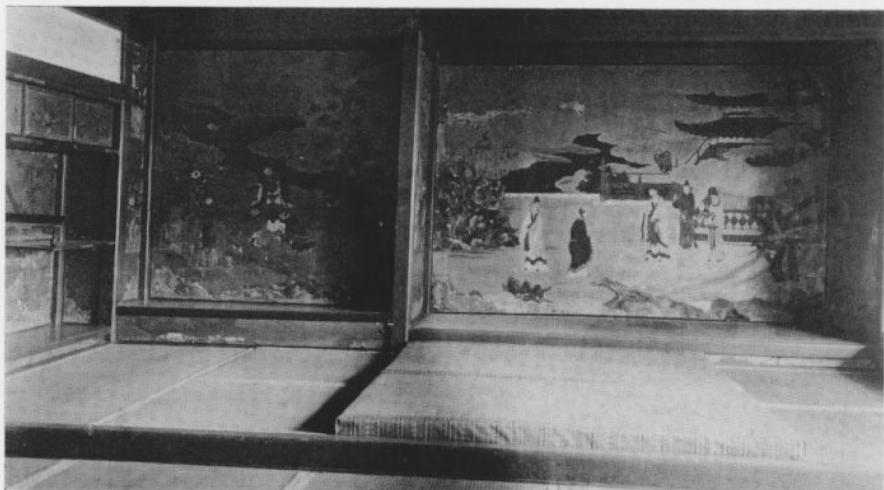
The room does, however, incorporate forward-looking aspects. The *tokonoma* here spans two bays, thus becoming an *ōdoko* (“great *tokonoma*”), popular in later structures. Furthermore, the *tsukeshoin* is now built onto the raised *jōdan* as is the case in many *shoin* designs.



35. *Tokonoma* and staggered shelves of Yoshitsune's Hiding Place; Shoin, Yoshimizu Shrine.



36. *Jōdan* of Yoshitsune's Hiding Place; Shoin, Yoshimizu Shrine.

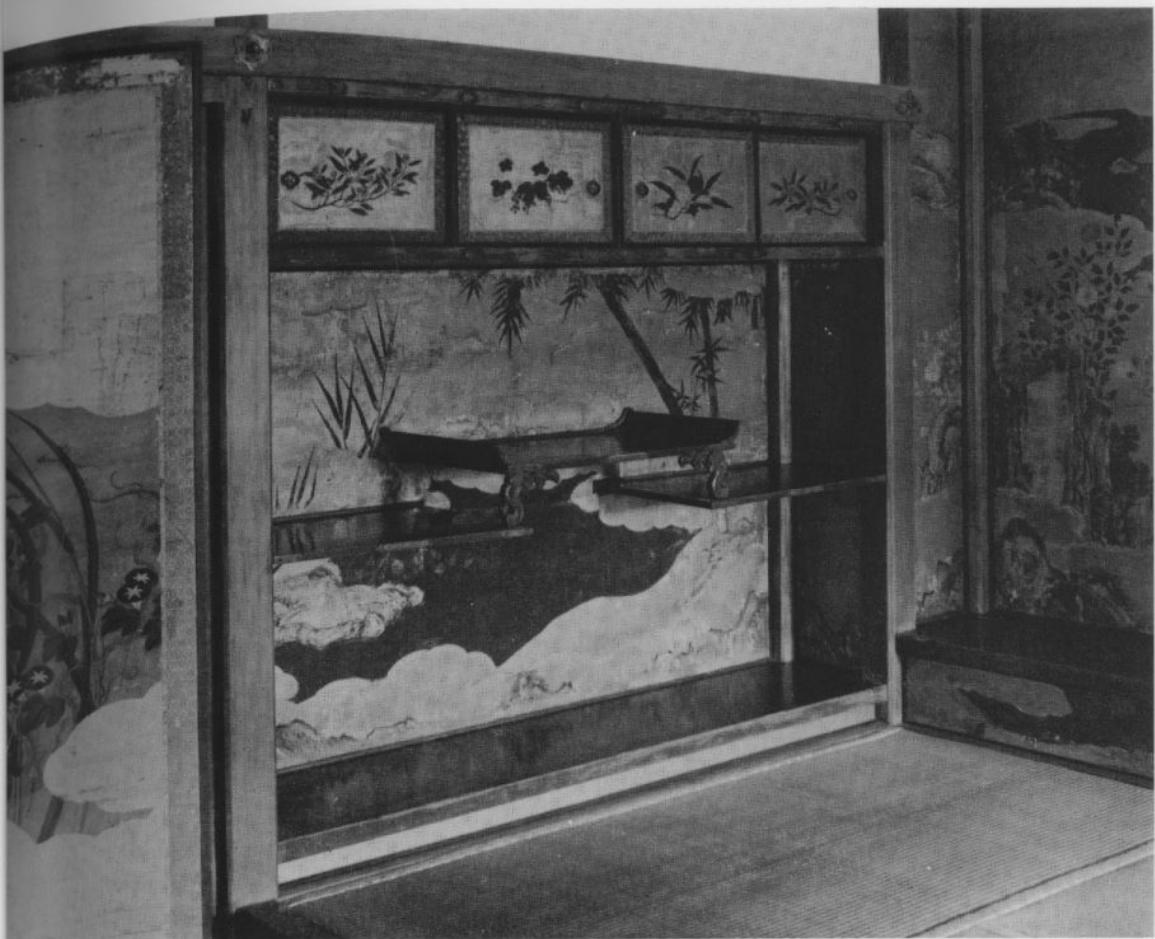


37. *Jōdan* of the Gyokuza no Ma; Shoin,  
Yoshimizu Shrine.

#### *The Gyokuza no Ma*

The main room of the northern half of the Shoin, the Gyokuza no Ma or "Room of the Jeweled Dais" (pl. 37), partially abuts on the north wall of the Yoshitsune Room to the south (pl. 34). Legend has it that the Gyokuza no Ma was used by the emperor Godaigo (1288–1339), sovereign of the Southern Court at the beginning of the fourteenth century and opponent of Ashikaga Takauji (1305–58), the supporter of the Northern side and founder of the Ashikaga shogunate. When the temple became a shrine in the early Meiji period (1868–1912) the spirits of Godaigo and his general Kusunoki Masashige (1294–1336) were installed as two of the tutelary deities. The style of the Gyokuza no Ma is, however, clearly of the Momoyama period (1568–1614), well over two centuries after Godaigo's death. Most probably the room was constructed for the use of Toyotomi Hideyoshi.

The Gyokuza no Ma affords an opportunity to contrast Muromachi and Momoyama styles within the same building. The *jōdan* of the Gyokuza no Ma occupies the



38. Staggered shelves of the Gyokuza no Ma; Shoin, Yoshimizu Shrine.

northern five of the fifteen mats of the room (pl. 37), more than twice the space allotted the same fixture in the Yoshitsune Room. The wall behind incorporates a *tokonoma* of one and a half bays and beside it, to the west, a one-bay-wide *tokowaki*, a subsidiary *tokonoma* space. A *tsukeshoin* is built into the east veranda wall, and a one-bay-wide shelf alcove into the west (pl. 38).

The *jōdan* of the Gyokuza no Ma no longer presents a study-area quality. It has become instead a place of honor for a personage of high rank, a quality of the *jōdan* in later structures. The juxtaposition of *tokonoma* and *tokowaki* gives the room the appearance of an audience hall in keeping with the new aspect of the *jōdan*. The staggered shelves and *tsukeshoin*, too, are built in a style close to that of mature *shoin* structures. The difference in dates between the northern and southern parts of the building is underscored by the floor configuration as well—in the Gyokuza no Ma the *tatami* mats perfectly fit the dimensions of the floor itself. In the Yoshitsune Room, however, there is a space between the outer *tatami* border and the walls, implying that the floor was originally in the early wooden style, and only later covered by *tatami*.