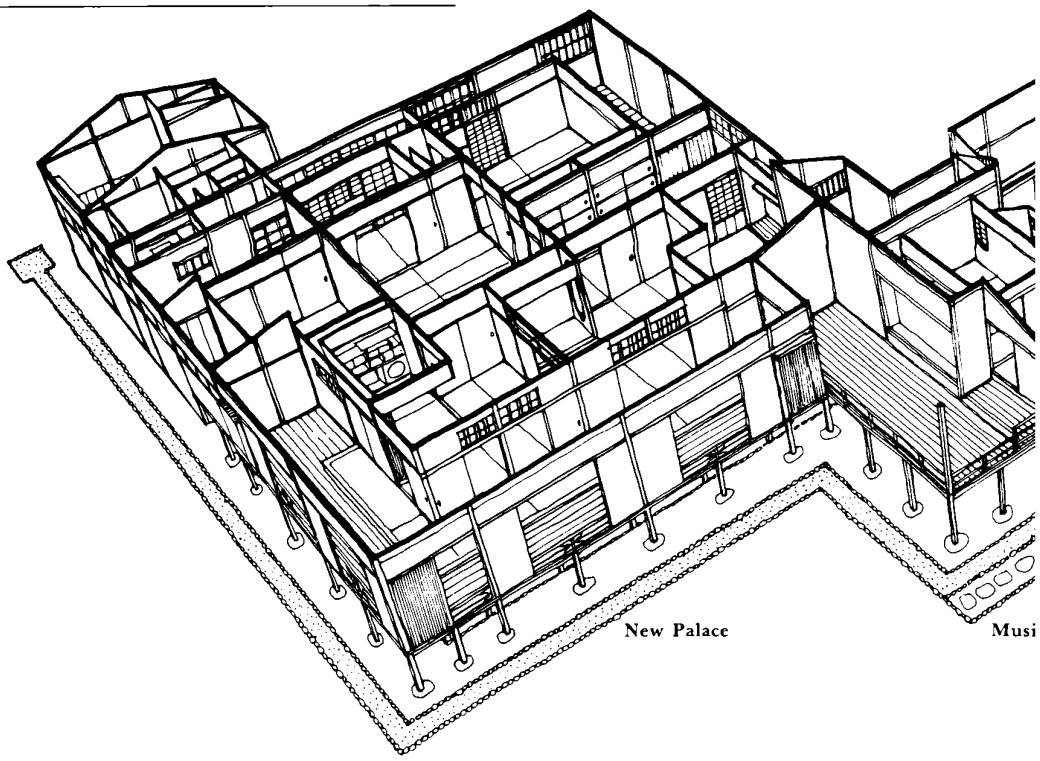
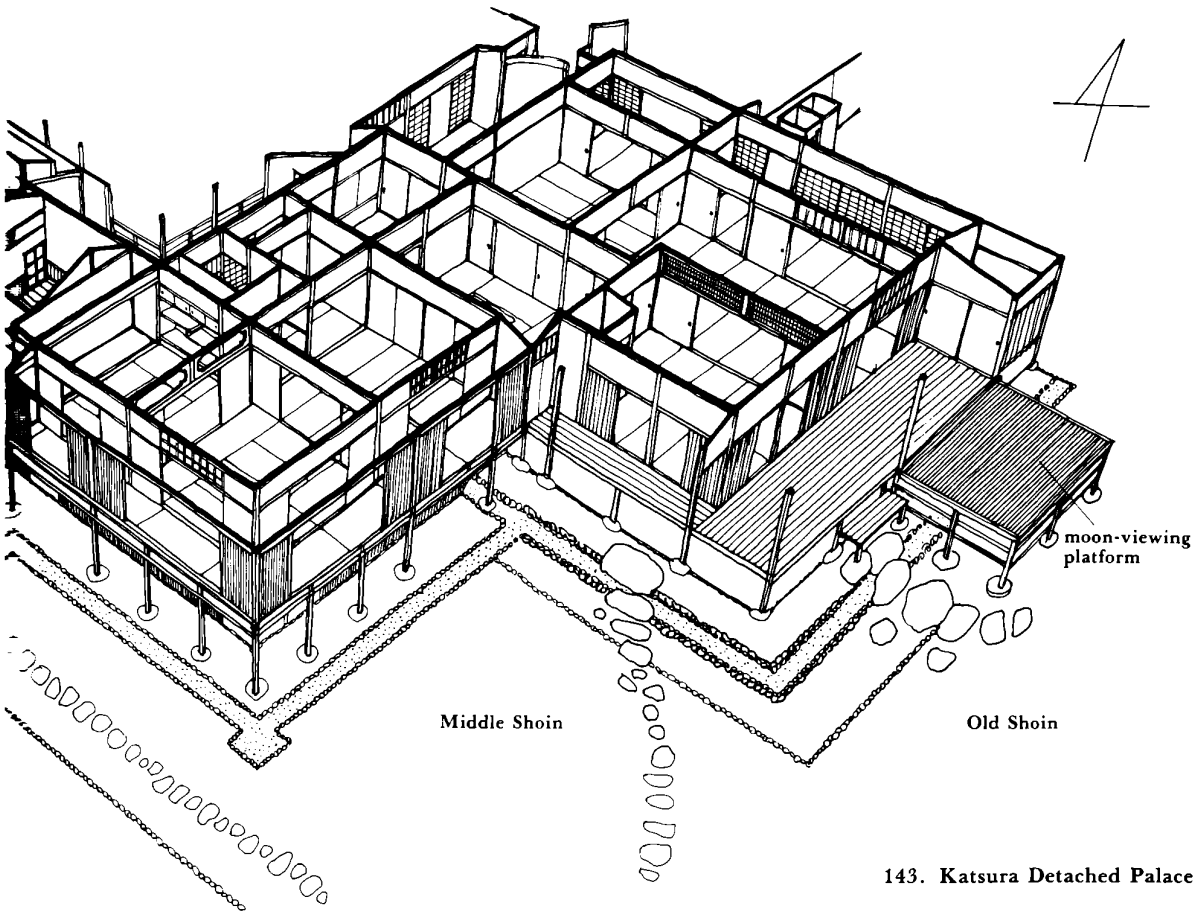
KATSURA DETACHED PALACE AND THE SUKIYA STYLE



A Relaxed Yet Elegant Shoin Variation The formal Shoin style of the type seen at the Ninomaru Palace of Nijō Castle was appropriate for grandiose ceremony, with its brilliantly painted walls, coved and coffered ceilings, square-cut posts, and heavy circumferential rails (*nageshi*; see fig. 130). But such spaces were far too imposing for the day-to-day activities of the members of the upper class. A different kind of Shoin style consequently developed in concert with the formal type, substituting posts with rough, unbeveled corners (*menkawabashira*), delicate structural members, and understated decoration for the more staid accoutrements of formal Shoin chambers. Intimacy and caprice were the hallmarks of this type of Shoin, which is frequently referred to as the Sukiya or Sukiya Shoin style (see also pp. 132–35). Much of the atmosphere of Sukiya structures was created by ideas borrowed from the architecture of the tea ceremony, the art of preparing and drinking tea with mental discipline, physical control, and aesthetic sensibility (see pp. 105–19). The humble tea cottage, with its coarsely finished walls, open ceilings, and surrounding garden, contributed much to the formation of a canon of rustic simplicity that informs Sukiya dwellings. But tea ceremony architecture itself draws on even older traditions, such as the hermitages of medieval scholar-recluses and the simple yet refined homes of the Kyōto aristocrats of the early middle ages.

The Katsura Detached Palace Katsura, the country villa of the Katsuranomiya line of princes beginning with Hachijōnomiya Toshihito (1579–1629) and his son Toshitada (1619–62), has often been presented by Japanese and Western critics alike as the quintessence of Japanese taste. The complex is located in southwest Kyōto, near the Katsuragawa river, and is made up of the Old Shoin, Middle Shoin, Music Room, and New Palace (fig. 143). In the garden around it are five teahouses—the Tower of Moonlit Waves (Gepparō), Pavilion of the Lute in the Pines (Shōkintei), Hut of Smiling Thoughts (Shōiken), Pavilion of Admired Blossoms (Shōkatei), and Hall of the Garden Forest (Enrindō).

The Old Shoin and part of the garden were built by Toshihito and date to about 1616. Toshihito's son is responsible for the Middle Shoin, possibly built in



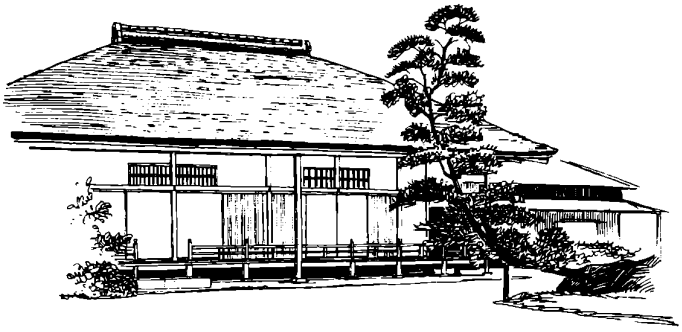
143. Katsura Detached Palace

1641. The Music Room and New Palace are thought to have been added by Yasuhito, third in the Katsuranomiya line, in preparation for an imperial progress by his father, the Tonsured Retired Emperor Gomizunoo. The date 1660 was found in the lining of one of the fusuma screens in this section of the residence, suggesting that it was completed or remodeled at about that time. The Katsura complex was thus built by degrees, but from the first was meant to be used for days or weeks at a time. In the beginning, what is now called the Old Shoin no doubt had a kitchen, bath, and toilet in the rear. Similar amenities probably were added to the Middle Shoin later as well. Bath and toilet areas still accompany the Music Room and the New Palace.

Integration of Palace and Garden The Katsura Detached Palace is a nobleman's private Xanadu and was built in the countryside to allow unimpeded relaxation in the midst of nature. Toshihito, Toshitada, and their guests would admire the cherry blossoms in spring and the crimson leaves in autumn at their elegant retreat while preparing tea and enjoying exquisite cuisine, or while floating in boats on the spacious garden pond. The grounds form an integrated whole with the buildings within it. The tastefully situated rocks and artfully maintained trees and bushes are not meant to be the occasional object of an admiring glance or quarter-hour's stroll, but to be the constant, active companions of the residents (see also pp. 132–33).

"The Katsura Teahouse" In the diary of the Hachijōnomiya family, the villa is called simply "The Katsura Teahouse." The family also had "teahouses" in Misasagimura, near Uji to the southeast, and Kaidemmura, close to the old Nagaoka Capital. The latter was a short distance from Nagaoka Temmangū shrine, once called Kaiden Temmangū, and was a convenient place from which to make shrine visits or to hunt the rare and delicious *matsutake* mushrooms. Nor did the Hachijōnomiya family have a monopoly on such retreats. Most nobles had residences for rest and relaxation to which they could repair to enjoy tea, quiet study, or the beauties of nature.

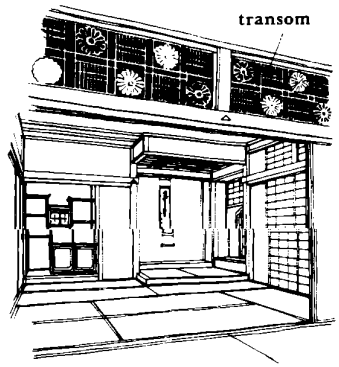
SUKIYA-STYLE DECOR



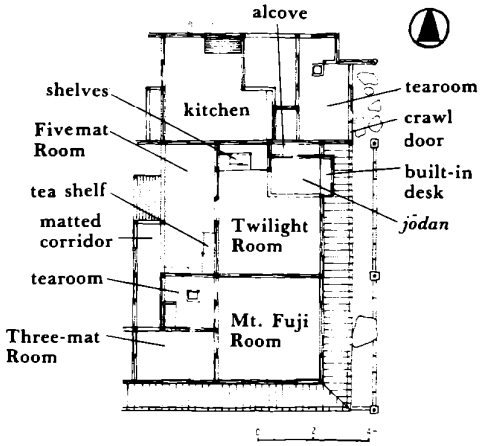
144. Manshuin Greater Shoin with Lesser Shoin in background

Distinguishing Sukiya Characteristics The word *sukiya* literally means "abode of refinement," and the most successful examples of the Sukiya style combine the elegance of the formal Shoin style with the relaxed atmosphere and artistic idiosyncrasies appropriate to a man of taste. Each Sukiya structure is accordingly unique, but all share certain general characteristics. Perhaps the most important of these is the understatement and irregularity, at times bordering on rusticity, borrowed from tea taste. As pointed out earlier, this accounts for the roughly hewn posts and simple ink paintings, where paintings exist at all. But the best Sukiya were created by social elites, and their understated atmosphere goes hand in hand with elegant details of the most expensive kind. Many Sukiya rooms have ogee-arched (cusped) windows (*katōmado*; figs. 147, 154; see also fig. 24) and tracerylike latticework in their transoms (figs. 145, 151), intricate openwork on shelves (figs. 152–53), and even figured metal nail covers (*kugikakushi*; fig. 149). Sukiya rooms also show eccentric reinterpretations of the typical Shoin plan. Formal Shoin rooms usually have the decorative alcove and shelves side by side at the back wall of the jōdan, with the writing desk to one side on the veranda wall and the decorative doors across from it (see fig. 133). Sukiya spaces, by contrast, almost never use the decorative doors, and they constantly rethink the traditional placement of the other formal Shoin fixtures (compare, for example, figs. 145, 147 with figs. 133, 139).

The Manshuin One of the most congenial representations of the Sukiya style is found in northeast Kyōto, where the land begins to rise toward Mt. Hiei. This is the Manshuin, a *monzeki* temple built for an abbot who was also a member of the imperial family. It was completed in 1656, after the temple was moved to its present location from the north of the Imperial Palace.



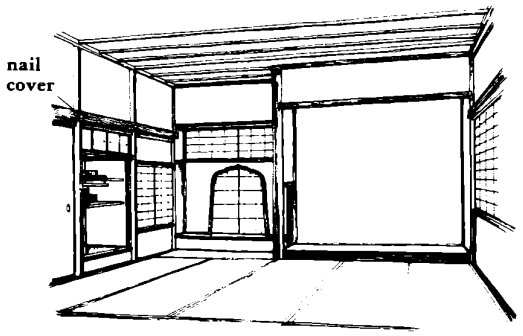
145. Twilight Room, Manshuin Lesser Shoin



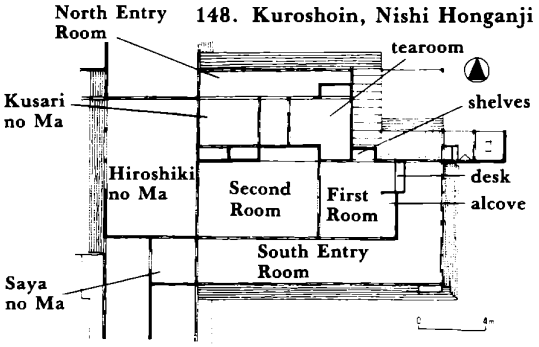
146. Manshuin Lesser Shoin

The Manshuin has two Shoin, the Greater (Daishoin) and the Lesser (Kojoin; fig. 144). The Lesser Shoin in particular is very well known (figs. 145–46). The main room of the Lesser Shoin complex, called the Twilight Room (Tasogare no Ma; fig. 145), shows the creative reconsideration of traditional Shoin elements that is a touchstone of the Sukiya style. The decorative alcove and shelves are side by side on the back wall and the built-in desk, projecting into the veranda, sits at right angles to the alcove on a raised jōdan area. Thus far, the description sounds like a formal Shoin layout. But the designs of the constituent fixtures are quite original—the jōdan is only two mats in size and does not include the shelves. More remarkably, it is mirrored above by a canopylike ceiling irregularly coffered to suggest the pattern of the transom. The desk has an ogee-arched window, and the shelves show a unique three-tiered design with cupboards included as well.

The anteroom, called the Mt. Fuji Room (Fuji no Ma), is eight mats in size and is divided from the Twilight Room by a transom of most original design, including carvings in bas-relief and openwork chrysanthemums, which are the emblem of the imperial family (the transom is seen in fig. 145). Every detail



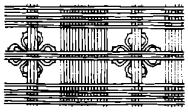
147. First Room, Kuroshoin, Nishi Honganji



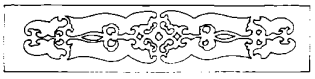
148. Kuroshoin, Nishi Honganji

150. Roof corner tile, Kuroshoin

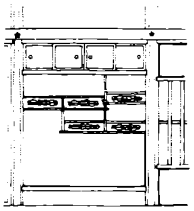
149. Nail covers, Kuroshoin



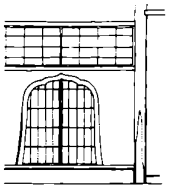
151. Transom, Kuroshoin



152. Openwork shelf backing, Kuroshoin



153. Staggered shelves, Kuroshoin



154. Built-in desk and ogee-arched window, Kuroshoin

of these two rooms has been planned—even the nail covers on the circumferential rails in the Mt. Fuji Room are made in the shape of that mountain. Appended to the Mt. Fuji Room is a tiny tea chamber with an area of only one mat plus another three-quarter-length mat (the latter mat called a *daime*).

The Kuroshoin of Nishi Honganji Behind the opulent Shiroshoin and the enormous Audience Hall of Nishi Honganji (see pp. 74–75, 120–21) is a series of rooms where the abbot of that great temple can carry out personal interviews or take his ease. Known as the Kuroshoin (figs. 147–48), the complex was built a year after the Manshuin in 1657. In the First Room (Ichi no Ma), there is a decorative alcove (one and a half bays in width) and a built-in desk side by side on the back wall, and shelves on the wall adjoining at the north—a definite departure from the formal Shoin arrangement. Nor is there a jōdan. The trademark rough-hewn posts are in evidence as is an ogee-arched window (figs. 147, 154), and the shelves, separated from the built-in desk by a one-bay expanse of wall with inset shōji screens, are fitted with superbly crafted openwork backings (figs. 152–53). Between the First Room and the Second Room (Ni no Ma) is a complex transom (fig. 151, right), and both rooms have nail covers of floral pattern (fig. 149). Even the corner tiles (*onigawara*) of the roof are molded with a design of wisteria, a flower used in the crest of the Nishi Honganji temple (fig. 150).

Family Relations and Design Influences Clearly the Sukiya designs of the Manshuin Lesser Shoin and the Nishi Honganji Kuroshoin are remarkably similar in spirit. The reason is not only that they were built at much the same time, but that there was a close personal bond on the part of the builders. The first resident of the Lesser Shoin was the Priestly Prince Ryōshō (1622–93), second son of the builder of the Old Shoin at Katsura, Prince Hachijōnomiya Toshihito, and that of the Kuroshoin was the abbot Ryōnyo (1612–62), whose wife (monks of the True Pure Land sect may marry) was Toshihito's daughter Umenomiya. It will be recalled that Toshihito's eldest son, Toshitada, was also a builder and added much to his father's Katsura complex. Toshitada, Ryōshō, Ryōnyo, and Umenomiya all visited Katsura when it contained only the Old Shoin and Middle Shoin, and no doubt there was a good deal of discussion on matters of design, resulting in mutual influence.

Other Well-known Sukiya Buildings Four additional examples of superlative Sukiya styling are the Teahouse (Ochaya) of Fushimi Inari Shrine (Kyōto; said to have been moved from the Imperial Palace in 1641), the Kokin Denju no Ma (Kumamoto City, Kumamoto Prefecture; originally a study area in the mansion of Prince Hachijōnomiya Toshihito, then moved to his teahouse at Kaidemmura in the Kan'ei era [1624–44], and then again to its present location in the Meiji period), the Tōshintei of Minase Shrine (Ōsaka City; built for an imperial progress by Tonsured Retired Emperor Gomizunoo in the Kan'ei era), and the Rinshunkaku of the Sankeien Park (Yokohama; originally built in 1649 as a villa of the Wakayama Tokugawa and moved to its present location in this century).