Asia-Japan-Mirror-Muromachi Period-1337 to 1573

[Tosen Hirose](http://www.worldcat.org/search?q=au%3AHirose%2C+Tosen%2C&qt=hot_author) (1887-1957). Wakyō no kenkyū [Study of a Collection of Mirrors].

Tokyo: Kadokawā shoten, 1974.

**Paulownia, Cranes and Turtle Mirror, Muromachi Period (1337 to 1573) Japan**

**The combination of the *Paulownia kawakamii* (sapphire dragon tree) with its enormous, heart-shaped, 5-lobed leaves and pale lilac-blue flowers underneath of which are the pair of cranes kissing the mouth of the turtle provide an auspicious scene for longevity and happiness. In Japan when a girl is born a Paulownia tree is planted near the house so twin cranes would come and protect the child. In the mirror this belief is signified by both cranes kissing the mouth of a turtle, all symbols of longevity. The protective power of cranes is still so embued in Japanese culture that "a twelve-year-old Hiroshima girl named Sadako, who, ten years after the atom bomb was dropped, passed away from leukemia, but not before trying to fold one thou­sand paper cranes in the hope for a long life," and her ordeal was memorialized in a musical *Heiwa no tori: Hiroshima no issan,* "Birds of Peace: Hiroshima's Legacy," put on by the Osugi Musical Theatre between 1999 and 2006 (Westerhout 2007:268).**

**A similar Muromachi Period Paulownia, Cranes and Turtle mirror is in the Niigata City Palace Museum (Hirose 1974: fig 182 and p. 265).**

**Ref.: Tosen Hirose (fl. 1921-1974). Wakyō no kenkyū (**和鏡の研究**). Japanese Mirror Research. Tokyo: Kadokawā shoten, 1974; Gart T. Westerhout, Muromachi Musicals: Resetting Kyōgen in a Modern Medium, *Asian Theatre Journal,* 24: 1 (Spring, 2007), pp. 262-268.**

Tung bamboo mirror twin crane, Muromachi Period

built Shinmei

Part seven river-nine double-speaking middle and high crest button turtle turtle, tubular expression, right angle type high margin high, the diameter

A river, an anti-path l of Two Cities, bronze, Den Seko, has eight dual-path two hundred twenty-eight twenty-one-eleven Mugura.

The flowers are in bloom and Sakagami Odong Shigeru~tsu is clear stream is over, and caused people to your Sochiku Chu is it, paired cranes standing in the meantime

Connected with the fraternity or the tinnitus What turtle mouth

Follow, paulownia leaf emblem have been performed. The modern trend of thought in Table addicted to the type Eagle, Koga and poor sentiment for that.

From view in a group of (year two hundred twenty-nine O) river like those of almost the same picture, that the statement Bamboo Bong Eun-tung has been converted and was drawn early on that it is known, however.

This is what belongs to the late art as seen from the technique, however.

The **Muromachi period** (室町時代 *Muromachi jidai*[**?**](http://en.wikipedia.org/wiki/Help:Installing_Japanese_character_sets), also known as the **Muromachi era**, the **Ashikaga era**, or the **Ashikaga period**) is a division of [Japanese history](http://en.wikipedia.org/wiki/History_of_Japan) running from approximately 1337 to 1573. The period marks the governance of the [Muromachi or Ashikaga shogunate](http://en.wikipedia.org/wiki/Ashikaga_shogunate) (*Muromachi bakufu*　or *Ashikaga bakufu*), which was officially established in 1338 by the first Muromachi [shogun](http://en.wikipedia.org/wiki/Shogun), [Ashikaga Takauji](http://en.wikipedia.org/wiki/Ashikaga_Takauji), two years after the brief [Kemmu restoration](http://en.wikipedia.org/wiki/Kemmu_restoration) (1333–1336) of imperial rule was brought to a close. The period ended in 1573 when the 15th and last shogun of this line, [Ashikaga Yoshiaki](http://en.wikipedia.org/wiki/Ashikaga_Yoshiaki), was driven out of the capital in [Kyoto](http://en.wikipedia.org/wiki/Kyoto) by [Oda Nobunaga](http://en.wikipedia.org/wiki/Oda_Nobunaga).

From a cultural perspective, the period can be divided into the Kitayama and [Higashiyama periods](http://en.wikipedia.org/wiki/Higashiyama_period) (later 15th - early 16th).

The early years from 1336 to 1392 of the Muromachi period are known as the [*Nanboku-chō*](http://en.wikipedia.org/wiki/Nanboku-chō_period) or Northern and Southern Court period. This period is marked by the continued resistance of the supporters of [Emperor Go-Daigo](http://en.wikipedia.org/wiki/Emperor_Go-Daigo), the emperor behind the [Kemmu restoration](http://en.wikipedia.org/wiki/Kemmu_restoration). The years from 1465 to the end of the Muromachi period are also known as the [Sengoku period](http://en.wikipedia.org/wiki/Sengoku_period) or Warring States period.

Contact with the [Ming Dynasty](http://en.wikipedia.org/wiki/Ming_Dynasty) (1368–1644) [China](http://en.wikipedia.org/wiki/China) was renewed during the Muromachi period after the Chinese sought support in suppressing Japanese pirates in coastal areas of China. Japanese pirates of this era and region were referred to as [*wokou*](http://en.wikipedia.org/wiki/Wokou), by the Chinese (Japanese *wakō*). Wanting to improve relations with China and to rid Japan of the wokou threat, Yoshimitsu accepted a relationship with the Chinese that was to last for half a century. In 1401 he restarted the tribute system, describing himself in a letter to the Chinese Emperor as "Your subject, the King of Japan". Japanese wood, sulfur, copper ore, swords, and folding fans were traded for Chinese silk, porcelain, books, and coins, in what the Chinese considered tribute but the Japanese saw as profitable trade.[[*citation needed*](http://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]

During the time of the Ashikaga bakufu, a new national culture, called Muromachi culture, emerged from the bakufu headquarters in Kyoto to reach all levels of society. [Zen](http://en.wikipedia.org/wiki/Zen) Buddhism played a large role in spreading not only religious but also artistic influences, especially those derived from painting of the Chinese [Song](http://en.wikipedia.org/wiki/Song_Dynasty) (960-1279), [Yuan](http://en.wikipedia.org/wiki/Yuan_Dynasty), and [Ming](http://en.wikipedia.org/wiki/Ming_Dynasty) dynasties. The proximity of the imperial court to the bakufu resulted in a commingling of imperial family members, courtiers, daimyō, samurai, and Zen priests. Art of all kinds—architecture, literature, [Noh](http://en.wikipedia.org/wiki/Noh) drama, comedy, poetry, the tea ceremony, landscape gardening, and flower arranging—all flourished during Muromachi times.

### Shintoism





Music scene during the Muromachi period (1538).

There also was renewed interest in [*Shinto*](http://en.wikipedia.org/wiki/Shinto), which had quietly coexisted with [Buddhism](http://en.wikipedia.org/wiki/Buddhism) during the centuries of the latter's predominance. In fact, Shinto, which lacked its own scriptures and had few prayers, had, as a result of syncretic practices begun in the Nara period, widely adopted [Shingon Buddhist](http://en.wikipedia.org/wiki/Shingon_Buddhism) rituals. Between the eighth and fourteenth centuries, Shintoism was nearly totally absorbed by Buddhism, becoming known as Ryōbu Shinto (Dual Shinto). The Mongol invasions in the late thirteenth century, however, evoked a national consciousness of the role of the [kamikaze](http://en.wikipedia.org/wiki/Kamikaze) in defeating the enemy. Less than fifty years later (1339–43), [Kitabatake Chikafusa](http://en.wikipedia.org/wiki/Kitabatake_Chikafusa) (1293–1354), the chief commander of the Southern Court forces, wrote the [*Jinnō Shōtōki*](http://en.wikipedia.org/wiki/Jinnō_Shōtōki). This chronicle emphasized the importance of maintaining the divine descent of the imperial line from Amaterasu to the current emperor, a condition that gave Japan a special national polity ([kokutai](http://en.wikipedia.org/wiki/Kokutai)). Besides reinforcing the concept of the emperor as a deity, the *Jinnōshōtōki* provided a Shinto view of history, which stressed the divine nature of all Japanese and the country's spiritual supremacy over China and India. As a result, a change gradually occurred in the balance between the dual Buddhist–Shinto religious practice. Between the fourteenth and seventeenth centuries, Shinto reemerged as the primary belief system, developed its own philosophy and scripture (based on Confucian and Buddhist canons), and became a powerful nationalistic force.

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Memories for the old man Tatsumi-ku, Hirose, Kan museum as leaves Kyoto Imperial 査邑 I,  
'S in-depth thirty years ago, this road  
But had already suffered its favor Te University,  
Or climb. The name of the research house mirror as Tatsumi-ku, Hirose collection is of course well aware from student days, such as through archeology course  
Learned that the home is located in front of the main gate of the museum house coincidentally, Hirose  
For me at the time it was a surprise. Shobe is the guidance of Mr. Ito had been heard in tile collection of old Korea at that time, I  
Was told the old man is due to the guidance of all of the capital Tatsumi.  
It is now home to and from Hirose for the first time. Mr. Ito is the cousin of the old man per-ku, Tatsumi, also Mataso collection of Mr.  
Hirose house can be engaged in the rice wholesaler in this land for generations to Shumei Jihei from the Edo Period,  
   
Even now poised lattice of old merchant  
Is left intact, the residual connection to the table a large cattle  
I already have, such as ~Tsu, even houses Rakuchu  
Is the existence of cultural properties. Old man entered the school at the age of fourteen paintings of Kyoto may have graduated from the University of Tokyo in archeology Senka years of age  
Mr. Tatsumi-ku,  
Until the forthcoming foundation of future researchers for the majority of adolescents  
Hagema was to learn. Abolished the family business shortly thereafter  
Hirose  
Weng was, the Rakuchu a genius blessed with its rich assets  
Towards the study of antique temples and shrines,  
Also many works of art  
The collection was also, interest in metalwork products which  
Is gradually increasing, that is the realm of wisdom unawares dilettante  
Beyond that, and that was the preeminent forensic, when early