**Momoyama Art**

In the Momoyama period (1573-1603), a succession of military leaders, such as Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu, attempted to bring peace and political stability to Japan after an era of almost 100 years of warfare. Oda, a minor chieftain, acquired power sufficient to take de facto control of the government in 1568 and, five years later, to oust the last Ashikaga shogun. Hideyoshi took command after Oda's assassination, but his plans to establish a hereditary shogunate were foiled by Ieyasu, who established the Tokugawa shogunate in 1603.

**Architecture**

Two new forms of architecture were developed in response to the militaristic climate of the times: the castle, a defensive structure built to house a feudal lord and his soldiers in times of trouble; and the shoin, a reception hall and private study area designed to reflect the relationships of lord and vassal within a feudal society. Himeji Castle (built in its present form 1609), popularly known as White Heron Castle, with its gracefully curving roofs and its complex of three subsidiary towers around the main tenshu (or keep), is one of the most beautiful structures of the Momoyama period. The Ohiroma of Nijo Castle (17th century) in Kyoto is one of the classic examples of the shoin, with its tokonoma (alcove), shoin window (overlooking a carefully landscaped garden), and clearly differentiated areas for the Tokugawa lords and their vassals.

**Painting**

The most important school of painting in the Momoyama period was that of the Kano, and the greatest innovation of the period was the formula, developed by Kano Eitoku for the creation of monumental landscapes on the sliding doors enclosing a room. The decoration of the main room facing the garden of the Juko-in, a subtemple of Daitokuji (a Zen temple in Kyoto), is perhaps the best extant example of Eitoku's work. A massive plum tree and twin pines are depicted on pairs of sliding screens in diagonally opposite corners, their trunks repeating the verticals of the corner posts and their branches extending to left and right, unifying the adjoining panels. Eitoku's screen, Chinese Lions, also in Kyoto, reveals the bold, brightly colored style of painting preferred by the samurai.

Hasegawa Tohaku, a contemporary of Eitoku, developed a somewhat different and more decorative style for large-scale screen paintings. In his Maple Screen, now in the temple of Chishaku-in, Kyoto, he placed the trunk of the tree in the center and extended the limbs nearly to the edge of the composition, creating a flatter, less architectonic work than Eitoku, but a visually gorgeous painting. His sixfold screen, Pine Wood (Tokyo National Museum), is a masterly rendering in monochrome ink of a grove of trees enveloped in mist.