



FOLDING SCREENS IN THE JAPANESE COLLECTION OF THE NÁPRSTEK MUSEUM¹

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ABSTRACT: This article deals with the collection of Japanese folding screens from the Náprstek Museum in Prague. First part of the article presents a historical overview and some basic facts about Japanese folding screens; subsequently the text deals with the phenomenon of screens within the context of cultural and artistic exchange after the opening of Japan to the Western world in the latter half of the 19th century. The article is completed by a catalogue featuring descriptions of all 31 items from the NpM folding screen collection.

KEY WORDS: Japanese folding screen – byōbu – paravent – Japonism – Japanese painting – Japanese art for export – Japanese aesthetics

Terminology Definition

The meaning of the term folding screen³ is basically equal to the word paravent⁴ (in Czech *paraván* or *španělská stěna* – Spanish wall). A light and easily transportable type of screen made of several connected parts is used for dividing space in the interiors. The so called fireplace screen is a specific type used to protect the interior from the fire's heat and potential burning. Folding screens have been popular in the Orient for many centuries and thanks to the busy trade with Europe folding screens became very fashionable in the West as well. Screens in Europe stood for a precious piece of furniture that was closely associated with royal households and the enclosed world of aristocracy.

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³ In Czech “paraván”, English “folding screen”, German “Paravent”, French “paravent”.

⁴ Paravent – a screen consisting of several parts with a wooden construction and a coating or filled with leather, textile or painted paper; a wind screen, a curtain, so called Spanish wall – *Akademický slovník cizích slov* (Academic dictionary of foreign words), Academia, Praha 1995, p. 567.

Brief history of folding screens in Japan

Folding screens were actually a Chinese discovery as they were documented there as early as in the Western Zhou dynasty (approx. 1050–70 BC); better preserved documentation however dates back to Han dynasty (206 BC–220 AD). In the 8th century the usage of screens gradually moved from China to Japan. At that time, Japanese screens started to be made, imitating the Chinese style. Over the years, however, Chinese style was reworked into a Japanese fashion of screen-making to suite better the Japanese aesthetic taste.

Three basic types of Chinese screens existed: *pingfeng* – non-transferable screen settled on a pedestal, *weiping* – winged folding screen made of several parts, *yanzhang* – the most usual type: table screen placed on a fixed base. In Japan, it was the multi-part type of folding screens that became most popular. The usage of folding screens in Japan was very similar to that in China. Their main function was to fully or partially protect against light or cold air draft and to offer a small space of privacy. For the historians of Japanese art the crucial term is *shōheiga* which means paintings executed on screens or walls of traditional-style buildings. It is one of the major formats in the history of Japanese painting. The term *shōheiga* embraces paintings executed on sliding screens (*fusumae*), on walls (*hekiga*), and on folding screens (*byōbue*) (Japan 1993: 1330-1331). This is probably why paravents, sash door *fusuma* and *shōji* were grouped into one category. The painting is more important than the background against which it is executed. Yet we must acknowledge another important aspect: the Japanese interior was most usually adorned with painted folding screens. Embroidered or lacquered screens were probably not being made until the half of 19th century when they were manufactured for foreigners mainly.

In the Nara period (646–794) folding screens were used mainly at the Imperial court; these were mainly not the original single-panel ones on small stands, but rather the six-panel screens, usually painted and framed in silky brocade. Nowadays the oldest screens are kept in the Shōsōin Treasury in Nara; these screens date back to about 750. They are decorated with painting on paper or on silk. Although the oldest examples of Japanese art are connected to Shintoism or even more to Buddhism, these screens are decorated in a fascinatingly prophane way, showing natural sceneries, everyday life in the palace, flowers and birds or calligraphically noted poetry. Japanese screens were always rather heavy; their individual parts were traditionally connected using silk and leather strings. The frames, through which leather strings were stretched, were lined with wooden shims.

In the following Heian period (794–1185) folding screens have become regular part of the interiors of Buddhist temples and Shintō shrines as well as of residences of feudal lords. At the same time as the spreading of screens, another item became widespread – metal hangers in the shape of coins, so called *zenigata* (銭形); these were used to connect to individual parts of folding screens in place of silk strings. That's why these screens were called *zenigata byōbu* (銭形屏風). This type of screens remained popular also in the following Muromachi period; a specific feature of these screens was that they were always manufactured in pairs (JAANUS 2001: *byoubu*).

During the Muromachi period (1392–1568) folding screens became truly widespread not only in a number of private settlements and palaces but also in the gyms called *dōjō* as well as in many stores and shops. The production of paravents in larger numbers

brought about changes in the manufacture process, especially new technologies of connecting the individual panels emerged. These new techniques consisted of using sheets of thick paper for the fixing of joints; this system proved to be better as it allowed the decorative painted surfaces to cover the whole space of the screen without interruption; also the whole screen assembly was much lighter since metal hangers cease to be used. Paper joining required lighter construction of the individual screens, hence lighter wood began to be used together with bamboo pegs for fine joining. The light lattices were coated with multiple layers of paper in order to create a straight surface for subsequent decorative painting. Such surfaces were well stretched, yet very easy to pierce. In this period, the most common type of screens were those composed of only two panels. The painting on each panel was framed in brocade and the edges of the panels were usually framed in black-lacquered wooden frame with decorative fittings for aesthetic as well as protective purposes.

In the Azuchi-Momoyama (1568–1600) period and in the beginning of Edo period (1600–1868) folding screens grew in popularity and began to be used in houses of well-off samurai families; screens were a popular show-off demonstrating the wealth and high rank of their owners. This new popularity of screens led to several changes in their decoration. Since the Kanō school of painting was very much loved in those days, screens were often decorated in the style of this school: on the background of gold leaves (*kinpaku*, 金箔) landscapes were depicted as well as animals and scenes of everyday life.

The Meiji (1868–1912) and Taishō (1912–1926) eras saw the raise of folding screens aimed for foreign visitors. Foreigners adored screens and transported many of them to Europe with the intention to decorate their Oriental saloons with them. The very first screen was brought to Europe as soon as in 1614 on the ship called Clove which was the very first British ship to reach the Japanese islands under the command of captain John Saris. The ship came to Hirado, close to Nagasaki, on the 12th June 1613; the captain stayed in Japan until December and set up a business representation in the country. In those days, Japanese as well as Chinese screens were shipped to Europe. At the same time European artists imitated the Oriental style of both Japan and China, thus producing a number of artefacts known today as *Japonerie* or *Chinoiserie*.

Folding Screens in the Japanese Interior

A specific feature of the architecture of Japanese traditional settlement is the houses' inner structure which is constructed to be easily variable and changeable according to need. Japanese interiors are traditionally small-sized and their ability to change or adapt to sudden changes is notable. Originally, only one wall of the whole interior used to be fixed and stable while other parts of the interior consisted of the mobile sliding doors *fusuma*, transparent sliding windows *shōji* (sometimes also categorized as doors) and finally wardrobes and shelves with sliding windows called *oshiire*. When the changeable parts are moved, the whole interior gains new look with the space and light changing and providing the room with an entirely different atmosphere. Instead of the sliding doors, larger rooms were preferably equipped with a multi-panel richly decorated *byōbu* folding screens. These were used as dividing devices which defined the inner space of houses. The famous emptiness of traditional rooms was visually enforced by the wooden or tatami floor, wooden ceilings and supporting columns.

Apart from mobile solid screens there were also textile curtains *noren*, which were used especially for the division of space in passageways between rooms. All the above mentioned items were used for markedly shaping and changing the interior space of traditional houses.

Sometimes the so called *karibari* is being mentioned in connection to folding screens. *Karibari* is a kind of board used for the stretching of paintings; although its function is different, *karibari* is basically manufactured in the same way as folding screens (wooden lattice coated with hard impregnated paper).

Straight clear lines, asymmetry and the perfection of the final finish are typical for traditional Japanese furniture. The same aesthetic rules apply to folding screens. Screens have become a stable part of Japanese interiors for practical reasons; over the course of time several basic types evolved. From the European point of view, there are basically only two types of screens: single-panel on a pedestal (*tsuitate*) and multi-panel folding screen (*byōbu*). Nevertheless, specialised literature on the subject features the following division, including various other parts of the Japanese interior:

1. *tsuitate* – one-piece freestanding screen
2. *fusuma* – sliding walls/ doors
3. *shōji* – sliding doors plastered with semi-transparent paper
4. *byōbu* – portable screen of several foldable parts
5. *karibari* – light panel used for stretching of scrolls and paintings on silk or paper.

The above described types (except for *tsuitate*) are equipped with paper hinges and bamboo lattice construction. However, from the European point of view, only *tsuitate* and *byōbu* are considered to be true paravents.

Byōbu type can be further divided according to the number of its panels:

1. *Tsuitate* (衝立) – one panel, usually placed on one fixed stand. Sometimes this term is translated as fireplace screen since screens of this look were used in Europe against fireplaces (however, *tsuitate* was never used in Japan in this way).
2. *Nikyoku byōbu* (二曲屏風) or *nimaiori byōbu* (二枚折屏風), two-panel paravent which originated in the Muromachi period. Nowadays it is still being used during the tea ceremony where it separates the host's space from the space where guests are seated. This screen is usually approx. 60 cm high and 85 cm wide. It is also sometimes called *furosaki byōbu*.
3. *Yonkyoku byōbu* (四曲屏風) is a four-panel screen popular in the Kamakura and Muromachi period when it was festively exhibited in halls. Later in the Edo period this type was used for ritual suicides and tea ceremonies.
4. *Rokkyoku byōbu* (六曲屏風) or *rokumaiori byōbu* (六枚折屏風) is a six-panel screen, probably the most popular type of this size, which was most usually approx. 1.5 m high and 3.7 m wide.
5. *Jūkyoku byōbu* (十曲屏風) is a screen of 10 parts; the history of this type is rather short as it only began to be manufactured in the past decades and is being used as a fancy decoration in large halls.

The above division was done according to the number of panels. Another division can be that according to the modes of use of the various screens.

1. *Furosaki byōbu* (風炉先屏風) literally means a screen against the fireplace; it was used during the tea ceremony where it was placed in front of the transportable heater.
2. *Ga no byōbu* (賀の屏風) literally congratulatory paravent. It is believed that this type was used in the Heian period when screens were decorated with celebratory poetry alongside depictions of birds and flowers.
3. *Shiroe byōbu* (白絵屏風), sometimes pronounced as *shirae byōbu*. These are paravents decorated with ink paintings on silk. These were popular mainly in the Edo period, especially during wedding ceremonies; they were also often placed in rooms where childbirth took place. For this reason they are sometimes referred to as *ubuya byōbu* (産所屏風). Their decoration mostly features symbols of longevity, prosperity and happiness, such as cranes, turtles, pine trees, bamboo and phoenixes.
4. *Makura byōbu* (枕屏風) literally a paravent for the pillow. This type is usually approx. 50 cm high and composed of two or four panels. This type of folding screens is usually being placed in bedrooms next to the places where sleeping sheets are spread; the aim is to separate the place of sleep from other private spaces as well as stopping the flow of cold air; also clothes are often hung over this folding screen.
5. *Koshi byōbu* (腰屏風) were paravents of a rather larger size when compared to *makura byōbu*, however not taller than up to the waistline, as the title suggests. This type of screen was used during the Warring States period (1450s – beginning of the 17th century); thanks to the small size of the screens these were being placed behind the host to show that nobody is hiding there.

The composition of the screen's painting was arranged in such a way as to enable the screen to be best appreciated from a seated position (i.e. sitting on the floor). An important feature of Japanese screens is the technology of connecting the individual panels by flexible paper joints. This enabled the pictorial composition for each panel to flow continuously from each panel to the next one. Thus the whole surface of the screen could be used for a single coherent pictorial composition.

The format of screens presented unprecedented compositional challenges for the artists. Folding screens were not meant to hang on the walls as paintings, they were rather meant to be used in the open space, and they were intended to be moved along this space, i.e. to be opened fully or partially or even closed. The angles between individual panes could thus change according to how much opened or closed they were. Hence the artists could make use of the most common semi-opened screen position and place the highlights of the pictorial composition towards the outer edges of the screen while leaving less important depictions to remain near the inner edges where they would be less visible. For example, wild mountain streams could dramatically stand out against the background towards the viewer while rocky mountain paths could gently invited the viewer to enter deeper into the shadowy inner edges of the screen. The challenge of the composition had to be constructed with extreme sensitivity towards these specific features of folding screens as well as careful considerations of overall harmony of colour, space and movement. Considerations of the special composition solutions have not been reflected by Western artists until the final years of the 19th century. The concept of folding screens has been strongly misunderstood in the West, as we can see on examples of screens that were hung on walls as decorative paintings, which was in absolute contrast to the way they were meant to be used and to

the way their decoration was composed. The original artistic aim would be shamefully damaged by such treatment.

Another important feature of the way folding screens can be understood is the position from which the screen is meant to be viewed. The byōbu folding screen is usually placed on the traditional *tatami* floor. The viewer would also be seated on the *tatami* and the eyes of the viewer would most probably focus on the central part of the screen's height. The main theme of the decoration would flow naturally along the horizontal central part of the screen. Originally the number of panels was noted with the kanji character *sen* (扇) while the number of the whole screens would be counted using the numerative *jō* (畳, sometimes also written like this 帖). Hence the word for one six-panel screen would be *ichijōrokusen* (一畳六扇). Nowadays screens are counted using the numerative *mai* (枚) or *kyoku* (曲), hence the word for a six-panel screen would be *rokkkyoku byōbu* (六曲屏風). Ever since the Muromachi period folding screens were counted in pairs, i.e. they usually came in pairs, hence each pair was counted as *gu* 具. In the Edo period, the numerative *gu* was replaced by *sō* (雙) (today used in this form: 双), therefore the word *hansō* (半雙) (also in this form: 半双) means one screen from the pair. The kanji character *seki* 隻 would then also be used for referring to screens, yet it only means a single screen, not one that comes from a pair (JAANUS 2001: *byoubu*).

Screens in the Japanese Collection of the Náprstek Museum

The NpM Japanese collection consists of 31 screens from various historical periods and of various levels of sophistication. The majority consists of screens with paintings on paper or silk (16), the rest are embroideries (5). Several beautiful examples show the tradition of Japanese lacquer with mother-of-pearl and ivory inlays (2). A special example of a rather curious item is a screen created with the *oshie* technique. There are 7 miniature screens of little historical value; however, these can be used to demonstrate well the range of popular topics of decorative painting and calligraphy.

From the historical and art-historical point of view, the most precious item is the six-panel screen featuring a painting of the riots of Hōgen era. This screen comes from the end of the 17th century (Inv. No. 20631). Two smaller *harimaze* style screens date back to the 18th century and show ink paintings (Inv. Nos. 20629 a 20816). These three screens are the oldest items of the collection.

Another five screens date back to the 19th century, all of them are decorated with paintings on paper and all come from Hloucha's collection (Inv. Nos. 34214, 34215, 34366, 34975, 34978). The style of painting differs in each screen, yet they were all aimed to be part of the Japanese interior, in other words they were not made primarily for foreign buyers. Another set of three screens from the 19th century meant to be used in traditional Japanese interiors display various styles of decoration (Inv. Nos. 46469, 48341, A399). Conversely, the following four screens (Inv. No. 34365, 34431, 34976, 34979) were aimed primarily as souvenirs for foreigners, as we can tell from their different visual style. The large screen featuring a painting of a fantasque garden (Inv. Nos. 34365) has a strange number of panels (5) and its theme is also very atypical for the Japanese taste; yet a topic like this would suite perfectly to the European idea of an Oriental saloon so popular by the turn of the 19th and 20th centuries. Another two smaller screens show the popular topic of birds and flowers (*kachō*, Inv. No. 34431, 34979), yet the second one mentioned has a very non-Japanese frame which makes a raw impression

(non-quality wood and lacquer) and might not even been made in Japan altogether. The screen showing a group of Chinese sages (Inv. No. 34979) was manufactured in Japan, but the theme it portrays is purely Chinese, perhaps even painted by a Chinese artist.

The NpM miniature screens are not of much interest from the historical point of view; most of them are modern-made miniature replicas of classical screens. The most interesting one is a replica of the famous screen of the poet and painter Yosa Buson⁵ (Inv. No. A31205); it features the text and illustrations of Bashō's famous *The Narrow Road to the Deep North* (*Oku no hosomichi*) as illustrated by Yosa Buson (Rogers 2008: 150-151). Buson's original screen has the status of the *jūyō bunkazai* (important cultural heritage); the NpM replica was issued by Yamagata gallery (*Yamagata bijutsukan*). The following three miniature screens are originals featuring calligraphy and painting over golden background; the original calligraphy was executed by contemporary calligrapher Hiroshi Katō (Inv. No. 31101 ab, A31102).

As to the collectors, it is important so say that the majority of the NpM folding screens come from Joe Hloucha's collection (12). In case of two screens (Inv. Nos. 20631 and 20816) no information could be found concerning how these items got to the NpM, however it is highly probable that even these two screens could come from Hloucha. It is possible to presume so since when Hloucha's inheritance was brought to NpM in 1957, the inventory numbers of the new-coming items were somewhere from nr. 20,000 upwards; only exceptionally have the items been also given accession numbers as well (the items were marked PH plus sequence number). However, this is no solid proof, therefore Hloucha's original ownership of these screens remains only a hypothesis. Even the fact, that the style of the screens could suit Hloucha's taste, is not convincing enough. There is one more screen (Inv. No. 46469) which entered the collection after it was bought in the antique shop Klenoty in 1981 (accession No. 23/81/5) in Prague. The former curator of the NpM Japanese collection made a note on the description card of this screen stating that it came from Hloucha. However, again, the inventory books show no proof of this. This screen too suits Hloucha's aesthetic taste, but similarly to the previous case, we lack enough evidence to be sure about Hloucha's original ownership of this piece.

Václav Stejskal⁶, one of the famous contributors to the NpM Japanese collection, also bought one folding screen in Japan. This screen was never exhibited (although it might have been exhibited in Stejskal's apartment which he partly turned into a private museum). As the screen was only kept in the depository, the colours of the richly embroidered birds and flowers were preserved in excellent quality.

Dr. Vlasta Winkelhöferová (Czech Japanologist) has also contributed to the NpM screen collection with one piece (Inv. No. A31205). Her screen is a replica of the famous Buson screen; Dr. Winkelhöferová received it as a special gift in 1992 when her husband became an Ambassador in Japan.

In terms of material and manufacture process, the NpM holds several screens that are not in perfect accord with the ideals of Japanese aesthetics. One of them is an

⁵ Yosa Buson (与謝 蕪村, 1716–1784) was a Japanese poet and painter of the Edo period. Along with Matsuo Bashō and Kobayashi Issa, Buson is considered among the greatest poets of the Edo Period. His original family name was Taniguchi.

⁶ For more concerning the whole collection of Václav Stejskal see: KRAEMEROVÁ, Alice: *Japonská sbírka Václava Stejskala* (Japanese Collection of Václav Stejskal), electronic catalogue, Praha Národní muzeum 2010.

embroidery (Inv. No. 20944) which was certainly not meant to become a screen, thus it was most likely turned into one only after being brought to Europe where such items played the role of the popular *Japonerie* or *Chinoiserie*. The next misfit screen is a painting on silk which is certainly Japanese and even is of a high quality; however it was mounted into a wooden frame with metal joints which is in striking contrast to typical Japanese quality of execution. The third such example is again a gold-thread embroidery on black silk (Inv. No. A28403) showing a dragon; only in case of 2 panels (out of 4) is the original back side of the panels with paintings preserved. The embroidery proves to be originally Japanese and even the reverse side of the panels showing various landscapes and the wooden lacquered frame are all authentic. However, the shape of the frame and the way the panels are connected using flat silk laces suggest that the screen was made to suit foreigners' taste rather than that of the Japanese. The NpM collection also holds screens where the authenticity-situation is reversed (such as Inv. No. 34365), i.e. the way the whole screen is set up is perfectly Japanese while the style or the topic of the decorative painting does not fit the aesthetics of a traditional Japanese interior.

Notes on the Aesthetics of the Japanese Folding Screens with Regards to its Impact on Western Collections and Artists

Japanese folding screens represent an essential part of the country's culture. They are by no means only a piece of furniture; they rather stand for an embodiment of the traditional Japanese concept of space, privacy and representation. Folding screens generally have the practical function of dividing space into smaller sections in order to enable the inhabitants of the interiors to have some privacy for either work, pleasure or rest (Morse 2011: 202-207; Koizumi 1986: 42-43, 91, 214-215). However, this practical function is often overshadowed by the decorative function of screens; many fine screens by notable artists were not primarily meant to guard privacy, but more likely to show off the beauty of their designs. One of the most important features of folding screens is the fact already suggested above, i.e. the division between the individual panels and the way the screen can be either opened fully or partially only. Unlike a painting or a single-panel decorative screen, folding screens can be placed in a room without being wide open, hence the artist has to be aware of this during the process of designing the screen's decoration. This means that the design's composition must not be limited to the fully-opened view, but has to look good in the semi-opened mode as well. Typologically, hence, screens belong somewhere in between pure art and a practical utensil. In other words, a screen cannot be deprived of its practical function, therefore the artist must always be prepared to adjust the screen's decoration accordingly. Nonetheless, on the other hand some screens are so vividly decorated that their decoration dominates completely over the practical function.

The important role of the folding screen in the Japanese interior has been captured in Jun'ichirō Tanizaki's *In Praise of Shadows* (Tanizaki 1991). This phenomenal essay on traditional Japanese aesthetics captures beautifully the very essence of screens – it does not stick to describing any particularities about the screens' decoration but rather concentrates on the overall role of folding screens within the Japanese interior, and most importantly within Japanese thought. Right in the beginning of his essay, Tanizaki describes the relationship between dim light and the golden decoration on screens:

“And surely you have seen, in the darkness of the innermost rooms of these huge buildings, to which sunlight never penetrates, how the gold leaf of a sliding door or screen will pick up a distant glimmer from the garden, then suddenly send forth an ethereal glow, a faint golden light cast into the enveloping darkness, like the glow upon the horizon at sunset. In no other setting is gold quit so exquisitely beautiful. You walk past, turning to look again, and yet again; and as you move away the golden surface of the paper glows ever more deeply, changing not in a flash, but growing slowly, steadily brighter, like color rising in the face of a giant. Or again you may find that the gold dust of the background, which until that moment had only a dull, sleepy lustre, will, as you move past, suddenly gleam forth as if it had burst into flame. How, in such a dark place, gold draws so much light to itself is a mystery to me.”

A few paragraphs later Tanizaki describes the play of light, or rather darkness, in a room where the screen shields a candlelight:

„As we came in the door an elderly waitress with shaven eyebrows and blackened teeth was kneeling by a candle behind which stood a large screen. On the far side of the screen, at the edge of the little circle of light, the darkness seemed to fall from the ceiling, lofty, intense, monolithic, the fragile light of the candle unable to pierce its thickness, turned back as from a black wall. I wonder if my readers know the color of that “darkness seen by candlelight.” It was different in quality from darkness on the road at night. It was a repletion, a pregnancy of tiny particles like fine ashes, each particle luminous as a rainbow. (...)It must have been simple for spectres to appear in a “visible darkness,” where always something seemed to be flickering and shimmering, a darkness that on occasion held greater terrors than darkness out-of-doors. This was the darkness in which ghosts and monsters were active, and indeed was not the woman who lived in it, behind thick curtains, behind layer after layer of screens and doors—was she not of a kind with them?”

The above quotes from Tanizaki show clearly how strongly screens fit into the traditional aesthetic values of Japan which the author glorifies throughout the whole of his essay.

Although Tanizaki does not describe the screens' decoration, Japanese screens are nevertheless world-famous thanks to their often charming and vivid decorative beauty. The topics of paintings or embroideries on screens are very wide, from a single symbolic motive (such as the golden dragon, Inv. No. A28403) and popular *kachō* themes (Inv. No. 23140) to complex figural compositions showing multiple scenes from courtly life or famous literary characters (Inv. Nos. 35189; 46469). We shall now have a closer look on some of the folding screens from the NpM collection.

The six panel folding screen *rokkyoku byōbu* Inv. No. 34214 depicts two white cranes on a pine tree, painting on paper in the style of the Kanō School. The two herons are painted in the left centre panel and they notably stand out against the golden background. The animals are painted with great attention to detail; every single feather on their bodies is captured with extremely fine brushstrokes of white and beige. The background, on the contrary, consists of a very sketchy brown coloured depiction of the old pine tree against gold background. The tree is painted in a very fresh style, the pine needles especially towards the edges of the painting are captured generously, without the need to concentrate on too many details. As a result of that the pine tree stands majestically behind the herons and creates an impressive image of space as the second pine is painted in a lighter colour to suggest its disappearing into misty air of the background landscape. The contrast of the extreme detail of the herons and the sketchy

brownish tone of the pines creates a strikingly fresh look and catches the viewer's attention.

Another greyscale painting can be seen on Inv. No. 48341, a four-panel screen featuring a group of monkeys under a palm. The whole painting keeps to greyish and brownish hues; here again the tree itself is rather sketchy with large brush strokes depicting leaves. The background of this screen is silver which makes it look darker in comparison to the more typical gold background. The monkeys are painted with great attention to detail especially in their faces and paws. Both the faces and paws have strong black contours while the fur is painted with very thin delicate brush in a series of parallel strokes. The faces of the monkeys are coloured light red, which is one of the few colours appearing on this screen. Another such hue is light yellow which can be seen on the wings of a little butterfly as well as on the leaves of the vegetation on the ground where the animals sit. The gestures of the monkeys are very well observed and captured; similarly the details of the flowers and the tiny spider in his web are refreshing details adding a feeling of real life to the painting; no wonder, realistic sketches of animals had a longstanding tradition in Japan (Lee 1983: 154-160).

The motive of animals and trees appears again in a different artistic style on screen Inv. No. 34215 featuring three herons on a willow tree next to a pond. This mid-19th century screen is painted in the style of the Kanō School, which originated in the late 15th century; the Kanō School painters served the military rulers of Japan for several successive generations (Varley 2000: 173-175). The depiction of water on the NpM screen also resembles the famous painter Ogata Kōrin (1658–1716) of the Rinpa School, who was also immensely inspiring to later Western artists (Wichmann 1981: 136-7). The style of this screen contrasts vividly to that of the above mentioned depiction of monkeys. The herons and the whole landscape is not sketchy at all, it rather focuses on detailed decoration, adding contours to every shape. The leaves of the willows are all individually painted with separate brush strokes of green, all the leaves are of the same colour thus not allowing for the illusion of space. The tree branches are adorned with small flowers, all painted in the same decorative way using sharp colours and contours. The herons themselves show great attention to detail as their wings consist of numerous small sized brush strokes and dots of thick colour. Yet again they seem more like a flat decorated surface rather than three-dimensional real life animals. Similarly, the water surface of the pond is not intended to look real; it is covered with an ornament resembling Kōrin's landscapes; this very ornament was among the ideas that inspired Western painters in their 19th century fancy of Japanese art.

Sceneries of nature were an important part of Japanese art. The genre of *kachō* – birds and flowers – was popular from the 18th century onwards especially in the form of coloured woodcut prints, but also in painting and other artistic forms. The depiction of animals was on the one hand one of the domains where artistic realism flourished, on the other hand, however, artists came up with fantastic stylisations which was later intensely inspiring for Western artists. In the case of several NpM screens Inv. Nos. 34975, 34365 and 34431 it's not realism but rather the ornamental stylisation which proves dominant in these designs. The overall composition of the birds and the flowers on blossoming trees is adjusted so that it brings as much pleasure as possible, turning into a visual feast. Since the Japanese are extremely sensitive to the change of seasons, paintings of the *kachō* type are also characteristic by their affiliation with one of the four seasons; similarly to *haiku* poems, each such painting should be clear about what season

of the year it portrays. Images of nature are therefore not purely decorative but also include a reference to the individual seasons of the year with hinges of the poetic moments and perhaps even famous poems that relate to them.

Apart from the screens featuring landscapes, the NpM collection also includes a number of screens with figural compositions. These mainly include Hōgen Monogatari (Inv. No. 20631), Genji Monogatari (Inv. No. 46469), Scenes from the Tōkaidō road (Inv. No. 34366), scenes from towns such as the procession of a daimyō (Inv. No. 35189) or crowds of visitors to Yoshino admiring sakura blossoms (Inv. No. A399).

Hōgen Monogatari (The Tale of Hōgen or the Tale of Disorder in Hōgen) is a story of the famous incident of 1156 which marked the emergence of the military class as a political power in Japan (for details see Wilson 2001). Screens featuring depictions of wars and fights as important historical landmarks were very popular; they also had both aesthetic and political ambitions. A good example of this can be the motive of the famous Edo period battles of Ichinotani and Yashima on a six-panel screen paintings dated early 17th century (Reeve 2006: 120-125). In the 17th century similar works of Kanō School were painted; it was a time of peace, hence such screens could be read as propaganda identifying the founders of the new Edo military order, the Tokugawa shoguns, with their 12th century predecessors. As Reeve says: *“Such semi-public art was an opportunity for myth making, as well as a depiction of heroism in a former supposedly golden age, for latter-day samurai to admire.”* (p. 120). These images illustrate the wars from the Tale of Heike and therefore it's easy to identify each scene according to its literary model. Similarly, the NpM screen of Hōgen monogatari is an epic depiction featuring large number of warriors attacking a luxury settlement. This type of screens is typically full of action, showing a number of figures set in open landscape or architecture. At the same time there are numerous interior scenes featuring noble ladies as they panic in reaction to the approaching warriors. The painter's attention to detail here is stunning since he captures the noble ladies in their impressive multi-layer robes as they run around in grief, trying to save the children and carry them away to a safer place. Although there is only very small space for the facial features to express emotions, the figures speak with the whole of their bodies and express perfectly the state of mind they are in.

Similarly, the setting of numerous figures within an architectural or natural framework can be seen in case of screens depicting the Tōkaidō Road. Unlike scenes of war, the Tōkaidō Road most usually depicts various stops on the journey between Kyoto and Edo while accenting the pleasing parts of the journey (Traganou 2004: 43, 47). Therefore screen Inv. No. 34366 uncovers multiple views of Mount Fuji as well as scenes from tea houses with people enjoying their food and snacks as well as the joyful company of other travellers and teahouse personnel. Although the actual size of the painted characters is just several centimetres, they are captured with enormous attention to detail and observations from real life. The painter was an excellent observer paying attention to everything happening on the road, capturing his figures in lively moments which are not at all stylized but rather truly alive. Screens of this type can also serve as a valuable source for researching the way of travelling in traditional Japan. The painter's brush captured vividly a whole range of emotions: the wonder of the travellers when they get a glimpse of Mt. Fuji in the distance, the gestures of people pointing at the right teahouse to choose or which way to take, travellers exhausted by their burden walking next to children at play, customers picking local courtesans or a married couple who

hired a strong youth to carry the wife across a stream of a river. Such lively scenes can be compared to screens depicting the life of specific areas of larger cities, such as a six-panel screen from MFA depicting life in pleasure quarters in Edo from 1630-40s (Rogers 2008: 140-143). Although the painting technique on the NpM screen is not precise and some natural sceneries as well as the depiction of the figures could be done in a more profound way, nevertheless the screen captures the liveliness and all the specific aspects of the Tōkaidō road fittingly.

Another screen from the NpM collection features images from the Tale of Genji – Genji Monogatari (Inv. No. 46469) which was a popular motive (not only) for folding screens (Watanabe 2011: 92-95). The style of this 19th century screen refers to the famous Genji Monogatari Emaki, listed among the National Treasures of Japan; that is a scroll dating back to the 12th century featuring over 100 paintings of the topic. This revolutionary scroll painted in rich colours and gold introduced the groundbreaking methods of *fukinuki yatai* or else the “blown away roof” style, and *hikime yatai* which represent the bird’s eye perspective. (Okudaira 1973). These two innovative techniques became somehow iconic for the depiction of courtly scenes and especially for any further version of the tale of Genji. In the case of the NpM screen the faces of women remain quite expression-less while the facial expressions of men are more noticeable. The popularity of the Genji topic and the traditional style of its depiction never grew out of fashion and are still popular today even in the form of manga and anime.

Although there is no such screen in the NpM, it is most interesting to mention older Japanese screens with wide-landscape multi-figural compositions of Western influence, such as the topic of the arrival of the Southern barbarians which can be seen on a 17th century six-panel screen (Peabody Essex Museum) depicting the unloading of a Portuguese carrack (Worlds Revealed 1999: 6). Such screens are, however, rather rare and very precious.

As mentioned above, screens of the NpM collection date mostly to the 19th century. In this time Western travellers hurried to Japan driven by the hunger for a brand new artistic approach and aesthetic values. For this reason the latter half of the 19th century is one of the periods when cultures meet and mingle. From this perspective it is important not to only see the screens as artefact of Japan but also as messengers of Japan in the West. Ever since Japanese items started to be sold in 19th century Paris, artefacts of Japanese origin penetrated into Western art. Folding screens were among the items depicted on Western paintings, such as Alfred Stevens’ s painting *The Visit* (1869) showing two ladies next to a two-panel Japanese screen (Collection of Dallas Museum of Art, Texas), or a painting called *The Porcelain Collector* from 1868 (North Carolina Museum of Art, Raleigh) by the same author showing a lady standing next to a two-panel screen decorated with the figure of a geisha and a cherry blossom and even featuring a calligraphic poem where Stevens has done his best to imitate Japanese writing (Weisberg 2011: 55-6). Apart from the screen, the painting displays other Japanese items, such as porcelain vases and a fan; as we see screens were considered a popular commodity for collectors. Another American painter William Merritt Chase’s painting *The Japanese Woodblock Print* from 1888 (Neue Pinakothek, Munich, Germany) shows a lady dressed in light *yukata*, reclining in an armchair, holding in her hand a Japanese print which she admires. Behind her is a two or three panel screen decorated by white flowers (since the decoration is rather simple the painting may actually show

the back side of a screen). The atmosphere of this painting is far more relaxed, presenting Japanese art not primarily as a commodity but more likely as a complex aesthetic experience reaching directly into the heart and soul of the lady who is surrounded by Japanese art even in the privacy of her free time (Weisberg 2011: 57). However, some Western painters did not only concentrate on depicting Japanese art as collection items in their homelands. Helen Hyde (1868–1919), an American artist who spent many years living in Japan, concentrated devotedly on capturing the everyday features of Japanese life using traditional woodblock printing techniques. Although she was not married and never had any children, her main interest lied in depicting the world of Japanese mothers and children. Her images of young mothers with their babies show several examples of how screens were used in Japan. In her print *The Bath* (1905, Terra Foundation of Art, Chicago) Hyde shows a mother bathing a small baby; the space for the bath is separated from the rest of the room with a three-panel folding screen. As Hyde concentrates on depicting the intimacy of the mother-baby relationship, the screen remains in the background, undecorated (Weisberg 2011: 112).

Speaking about Western artists of Japonisme, it would be unforgivable not to mention the genius of James Abbott McNeil Whistler. His painting *Caprice in Purple and Gold, No. 2: The Golden Screen* (1864, Freer Gallery of Art, Smithsonian Institution, Washington) may seem rather conservative as it shows yet again the topic of a young lady seated in front of a screen admiring Japanese woodcut prints. However, the attention Whistler donated to the screen is fascinating, as he managed to capture the concept of space and colours typical for narrative screens depicting famous literary stories, such as the Tale of Genji (Lambourne 2005: 35). The simplicity and elegance of the screen's decoration creates a striking contrast to the rich ornamentation of the lady's kimono and oriental carpet. The dominant feature of the screen is the gold clouds so typical for narrative paintings. One of the apostles of Japonisme, Edmond de Goncourt, describes his encounter with such depictions during a visit to the painter Alfred Stevens' famous *Salon Japonaise*: "*Japanese art is certainly full of charming conventions! In order to conceal the geometrical regularity of the wheels the artist has broken up his design by means of a cloud of dust, a cloud of golden dust.*" (Lambourne 2005: 75). We can see the very same gold clouds on screens from the NpM collection, such as the depiction of *Hōgen Monogatari* on Inv. No. 20631.

However, Whistler did not only capture folding screens in his paintings and drawings but also created folding screens of his own, representing the cultural and aesthetic mingling of the period. His two-panel folding screen *Blue and Silver: Screen with Old Battersea Bridge* (1871–2, Hunterian Art Gallery, University of Glasgow) is a large screen in a Japanese wooden frame. Whistler actually purchased the original two-panel screen depicting flowers and birds (the popular *kachō* motive) by a contemporary Japanese artist, a woman called Nampo Osawa. Whistler made use of the frame but repainted the pictures with an impressionistic depiction of the Battersea Bridge in dim greenish light. His own description of the artist's aims from a letter of 1868 says: "*It seems to me that colour ought to be, as it were, embroidered on the canvas, that is to say the same colour ought to appear in the picture continually here and there, in the same way that a thread appears in an embroidery, and so should all the others, more or less according to their importance. Look how well the Japanese understand this.*" (Lambourne 2005: 96). Whistler's screen is both an embodiment of what the Western-Japanese approach to aesthetics had in

common as well as what were the striking differences between them. In any way, it was Whistler's great admiration for Japanese art that gave birth to this screen as well as a number of other Japanese-inspired items. While Whistler took the frame of the screen and repainted the images, a contradictory episode can be observed in the oeuvre of William Nesfield; the English artist and author of an 1867 six-panel folding screen. Nesfield's screen was a perfect opposite to Whistler's: Nesfield concentrated on designing a perfect ornamental and richly decorated frame, while the images he placed in the frame were original Japanese *kachō* paintings. This elegant screen of ebonized wood with gilt and fretted decoration, including the original Japanese panels, is nowadays kept in the Victoria and Albert Museum, London (Lambourne 2005: 87). Western-made screens by modern artists remained popular even in later decades (Wichmann 1981: 158–161). Some of them are truly of an unexpected look, such as the unique folding screen from 1885 commissioned by Josiah Broadhead, showing his three daughters Eleanor, Carolyn and Rebecca wearing Japanese kimono, painted by Forakechi Yata of the Ichi ban Studios in San Francisco, California; wooden frame covered with silk and paper, watercolour and metallic print and silk-brocade backing (Worlds Revealed 1999: 199). Such rare items prove that nothing is impossible when it comes to intercultural inspirations.

However, not only modern Western painters were fascinated by classical folding screens. Japanese painters educated in the Western style of oil painting also took the challenge of decorating folding screens. This represents a fascinating phenomenon as the Japanese who underwent Western artistic education often returned to traditional Japanese motifs and interpreted them via Western painting style. Such is the six-panel folding screen called *Cherries at Night* by Yokoyama Taikan (1929, Ōkura Cultural Foundation, Tokyo) (Takashina et al 1987: 38). Umehara Ryūzaburō's later painting *Nude with Fans* from 1938 (Ohara Museum of Art, Kurashiki) proves a strong inspiration from the work of Matisse; it shows a nude lady reclining against a spread open four-panel folding screen decorated with images of fans. The style of this painting is strongly European, or namely French, yet the screen it depicts is a classical Japanese item. These folding screens thus represent a true intersection of traditional Japanese media and motives with European painting style and modern artistic education. Works like this embody perfectly the mingling of cultures, styles and aesthetics (Takashina et al 1987: cover image, 232–3).

Conclusion

Náprstek Museum's folding screens collection represents an interesting ensemble of items dating from the 17th century up till today. Most of the screens are linked to important époques of Japanese history; they refer to outstanding historical facts or to famous literature and poetry. Some also imitate styles of renowned artists from various periods, while the newest acquisitions consist both of original design and calligraphy as well as quality copies of traditional artistic highlights. As most of the screens were brought to Prague by travellers to Japan in late 19th and early 20th century, they uncover for us the taste of foreigners enchanted by all things Japanese and especially by items which they could use in European contexts. Screens were ideal items fulfilling both these desires and therefore they became iconic in the forming of a new aesthetic taste in Western arts and crafts at the turn of the century.

Connecting pure art with practical function, Japanese folding screens embody several important features of Japanese thought and the country's aesthetic values. Screens are a symbolic gateway into understanding how traditional Japanese interiors worked; screens are also linked to the concepts of private versus public space in Japanese houses as well as the overall society. From the artistic point of view, screens are re-definers of space thanks to the multiple variants of their display and placement in the interior. As we have seen, the decoration of the screens covers a wide range of topics from calligraphy and floral or zoomorphic decoration to extensive landscapes and multi-figural compositions; these often depict everyday activities in the cities, traditional way of travelling or famous battles and illustrations of popular literature. Japanese folding screens are by far not only decorated utensils, but rather provide an insight into the mysterious depth of the Japanese soul.

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Catalogue



1. *Tsuitate* screen – lacquered frame, embroidery
Wood covered with natural varnish, decorated with golden *hiramakie* technique, mother-of-pearl inlay. The embroidery on silk is placed under a glass cover; the silk is stretched on a wooden lattice.
Japan, most probably mid-19th century
Náprstek Museum, Inv. No. 1848 (old number 2493), acquired in 1876 as a gift from Vojta Náprstek.
Size: h. 70 cm, w. 50.3 cm

This *tsuitate* screen is mainly decorative; the wooden pedestal is varnished with natural finish and is decorated with mother-of-pearl inlay showing stylised floral decoration. The panel itself is placed in a wooden frame; the front side consists of the embroidery shown under glass while the back side is a lacquered wooden board decorated with golden *hiramakie* in the form of autumn grasses. On both sides of the pedestal a golden sculpted lion is placed. The inside of the panel is removable, perhaps to enable a possible change of the embroidery for a looking glass or another decorative panel. The embroidery is the so called needle painting showing *kachō* i.e. the motive of birds and flowers, which was immensely popular throughout the 19th century. The depictions are embroidered by silk threads on silk background; the whole embroidery is stretched on a wooden frame and fixed at a lattice made of strong thick silk strings at the back side. This panel had mainly the decorative function; it seems it did not have much of a practical use. Most probably Vojta Náprstek himself received this item as a gift.

Literature: published in Annals of the Náprstek Museum (2005) where it was wrongly marked as an acquisition from Václava Stejskal.

Similar panels appear on an internet auction server⁷, in this case the item is a Chinese paravent with ivory and jade inlay⁸ dating to the beginning of the 20th century; another panel⁹ can be characterised as Chinese embroidery in wooden frame with mother-of-pearl inlay dating to about 1900¹⁰. Both these auction panels are approximately of the same size as the NpM one; they are typical representatives of richly decorated items popular among foreign visitors to Japan.



2. Folding screen *yonkyoku byōbu* – embroidery.

Wooden frame and three-dimensional gold thread embroidery on silk.

Japan, probably second half of the 19th century.

Náprstek Museum, Inv. No. 3963

The inventory records do not state the origin of this item; however the inventory number shows this must have been a very early acquisition from the very beginning years of the Museum's existence.

Size: h. 170 cm, w. 252 cm, w. of each panel 63 cm

This screen consists of four parts; the inner wooden construction is conjunct in the Japanese way.

The frame is varnished with a dark-brown finish and equipped with metal fittings. Black embroidered silk is stretched over the frame; each panel feature a different image. Images from the left: a bird of prey and a wild goose, three herons, a bird of prey and a pheasant, three cranes. The images are further enriched by floral decoration: autumn grasses, lotus flower, maple leaves and palms. The embroidery is lined by brocade; the reverse side of all panels consists of stretched canvas featuring symbols of good fortune which are most probably painted over a stencil. This paravent was probably made for export as this type of embroidery was immensely popular among foreigners.

Literature: never published

⁷ See <http://www.trocadero.com/2ezr/items/1132200/item1132200.htm>. [Accessed 28. 7. 2013].

⁸ See link: # gy5199.

⁹ See <http://www.trocadero.com/cgi-bin/search1.cgi>. [Accessed 28. 7. 2013].

¹⁰ See link: # 1110440 (stock#tiger934).



3. Folding screen *rokkuyoku byōbu* – table screen in the *harimaze*¹¹ style
 Panels are conjunct in the Japanese way; golden paper background features stuck ink drawings on paper. The whole set is framed in wood (missing above one panel).
 Náprstek Museum, Inv. No. 20629, acquired in 1947 from the original owner František Rudolf. Possibly one of a pair with Inv. No. 20816.
 Japan, half of the 18th century
 Size: h. 45 x w. 126 cm (w. of each panel 21 cm).

Small table screen in the *harimaze* style, joint using paper in the traditional way of Japanese screen making. The edges consist of black-lacquered wooden frame; six ink paintings are glued on golden paper. On the sides there are small brass fittings; the back side is plastered with paper showing images of a pine trees against silver background. On the front side of the screen, the first two depictions show a horses signed by Yoshimura Shūzan. The middle two panels display figural motives signed by Ōoka Kōami. The two motives on the right panels show ducks in the reeds by Yoshimura Shūkei.

Yoshimura Shūzan (1700–1776) by his own name called Yoshimura Mitsuoki. He gained the title of Hōgan (sometimes pronounced as Hōgen, high Buddhist painters' title). He belonged to the Kanō school of painting but he was also a renowned *netsuke* carver. Since he was famous as a carver, many imitations of his works are known made by his contemporaries including fake signatures. Shūzan studied painting with Katsugawa Mitsunobue who was the pupil of Tsuruzawa Tanzan (1655–1729).

Yoshimura Shūkei was an elder member of the Yoshimura school based in Ōsaka, an offshoot of the Kanō school. (Screech 2000: 153)

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

HÁNOVÁ, Markéta: Harimaze Screens, in: *Bulletin of the National Gallery in Prague*, XI/2001, pp. 65–72, 118–122.

¹¹ *Harimaze* or *harimaze'e* (張交絵 or 貼交絵) is a term used for describing two or more pictures jointed on one page or on one panel of a folding screen. This principle was used for a long time, however only in the half of the 19th century it began to really flourish when various woodcut techniques by one or more authors were combined (so called *gassaku* 合作). Apart from woodcut prints also poems were used in this way, especially poems written on narrow strips of paper (*tanzanku*, 短冊) or painted fans <http://www.aisf.or.jp/~jaanus/deta/h/harimazee.htm>. [28. 7. 2013].



4. Screen resp. wing altar-type painting – *nehanzu*.

Painting enclosed by two wings; the painting shows the death of Buddha, gold and colours on canvas, both wings are painted gold on the inside; wooden frame with fittings and a small latch and decorative tassels.

Náprstek Museum, Inv. No. 20630, Hloucha's Collection, from Hloucha's estate of 1957.

Japan, half of the 19th century

Size: 133 x 60.8 cm, with opened wings: 135 x 136 cm

The painted canvas is stretched over a wooden frame and thus forms part of a large-size screen. *Nehanzu* is an iconographic type depicting the Death of the historical Buddha. Buddha's death is described in a very detailed way in the *Daihatsu nehan gyō* sutra. According to this text, in the hour of his death Buddha was accompanied by various deities and heavenly creatures and even animals and plants came to honour him. This large and fine painting captures Buddha in a traditional pose lying on his right side, encircled by a number of his followers and believers including a great number of beautifully painted animals and vegetation. The bright and vivid colours together with a harmonious use of pictorial space make this painting look truly uplifting (Kraemerová, Gaudeková 2012: 90). The painting was recently restored in 2007.

The composition of the painting is the same as the national Treasure painting called Buddha's paradise (絹本著色仏涅槃図, *Kenpon chakushoku bucunehanzu*, vertical scroll painting on silk, 267.6 cm × 271.2 cm; from the Kongōji temple of the Kōya mountain in the Wakayama prefecture). This original painting comes from the Heian period, namely from 1086.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994



5. Folding screen *rokkyoku byōbu* – Hōgen monogatari

Six-panel screen, painting on paper.

Náprstek Museum, Inv. No. 20631, the Inventory records do not state the origin of this item.

Japan, probably towards the end of 17th century.

Size: h. 173.2 cm, width of each panel 65 cm.

Six-panel screen, originally made of wood with black lacquered edges; coloured ink painting with gold on paper shows the so called Riots of the Hōgen era (Hōgen no ran, 保元の乱). This folding screen was restored in 2002 in National Research Institute for Cultural Properties in Tokyo; Japanese scholar, Mr. Minoru Watada, has described it as follows:

This is a six-panel byōbu, made by joining five rows of 37 centimetre-wide paper. It depicts the Hōgen Monogatari Tale, which describes Hōgen no Ran (Hōgen Disturbance) of 1156, in Kyōto, Though only one screen exists at present, other similar byōbu indicate that, very likely, it had originally been paired with another screen which depicted the Heiji Monogatari, a tale about Heiji no Ran (Heiji Disturbance) of 1159.

The friction between Toba Hōō (abdicated emperor who has joined a Buddhist order) and Sutoku Jōkō (retired emperor) becomes undeniable after Toba Hōō forced the enthronement of Emperor Go-Shirakawa. Soon after the death of Toba Hōō on July 2nd, 1156, the Hōō Faction and Jōkō faction enter a state of war. As the security rapidly deteriorates, Taira no Motomori of the Hōō Faction captures Uno Chjika Hiro of the Jōkō Faction on July 6 (top of panels 1 and 2). On night of the July 9, Minamoto Tameyoshi of the Jōkō Faction and his seven sons including Tametomo head to the Shirakawa Palace where Sutoku lives. On July 10, Tametomo is left to guard the west gate of Shirakawa Palace alone (centre of panel 5), while Tameyoshi and the others go to guard the other gate (bottom of panel 6). Later, a military meeting is held, and aging Tameyoshi

has his son Tametomo meet with Jōkō and Fujiwara Yorinaga (centre of panels 5 and 6). At the meeting Tametomo proposes a night raid but the idea is rejected by Yorinaga, and they decide to stay put and wait for the reinforcements to arrive. At dawn of July 11, Emperor Go-Shirakawa's army led by Minamoto Yoshimoto and Taira no Kiyomori rushes to the west gate of the Shirakawa Palace in a surprise attack, but is unable to mount a successful offensive against the heavy attack of arrows by Tametomo. Yoshitomo, who is eager to make an attack himself, is stopped by Kamata Masakiyo, who advances to the gate and shoots at Tametomo. Tametomo tries to capture Masakiyo, and Masakiyo, in an attempt to get Tametomo away from Yoshitomo, runs in a random direction (centre of panel 2 and 3). Tametomo's army and Yoshitomo's army go on to engage in a fierce battle (bottom of panels 1 through 4), and Jōkō Faction gradually begins to gain ground. However, Emperor's army succeeds in setting the Shirakawa Palace on fire. With that, the battle comes to an end, and from amid all the chaos that engulfs Shirakawa Palace, Jōkō and Yorinaga barely escape (top of panels 5 and 6). Yorinaga, who become seriously injured during the escape, flees to Saga. Jōkō gets down from his horse and is led by the hand by a samurai as he heads toward Miidera Temple, but he passes out on the way. Receiving some water from a passing monk, he can barely take a breath (top of panels 3 and 4). And the story leads into the Heiji Monogatari Tale.

As described here, the battle ends in Emperor Go-Shirakawa faction defeating Sutoku Jōkō faction, but the story has a sympathetic tone toward the Jōkō Faction. Even in the byōbu, the brave battle of young Tametomo takes centre stage.

The gold clouds are rendered by first laying down gold leaf, and the edges are slightly plumped up with white pigment and covered with gold pigment mixed with animal skin glue. These clouds gently flow across the scene, cleverly sectionalizing it into the different scenes. While the outlines are rhythmic, they are neither rigid nor cumbersome. The rendering of the human figures are remarkable. The complicated and gruesome battle scenes are drawn with such skilled lines. Buildings and natural scenery are rendered in an appropriate and unbroken manner, giving evidence that the painter of the large battle scene was someone with considerably advanced painting skills. At the same time, techniques used in picture scrolls of the Kamakura and Muromachi period were applied in the rendering of the figures' faces, the mountains, and plants, which hint that the painter was of the position that allowed him to study the classics, but the school to which he may have belonged could not be figured out. While the time in which the painting was created cannot be determined, judging from the details of the gold clouds and the overall look, it is assumed to have been made around the first half of the 17th century or later. It is reported to have been created slightly later than the pair of six-panel byōbu entitled Heiji Monogatari Tale owned by Kyōto National Museum (around the beginning of the 17th century).

It should be noted that on the scrap paper used on the under-papering for the byōbu, the name Unkoku Tōkako (officially employed painter of the Hagi Clan, 1674-?) was found. While the origin of the byōbu is still unknown, this should provide some form of reference.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

Official web page of Tōbunken – The Cooperative Program for the Conservation of Japanese Art Objects Overseas: <http://www.tobunken.go.jp/info/info070507/info070507e.html>



6. Folding screen *rokkuyoku byōbu* – table screen in the *harimaze* style.
 Paper with ink drawings stretched over a wooden frame.
 Náprstek Museum, Inv. No. 20816. The Inventory records do not state the origin of this item. It is possible that this screen is part of a pair together with Inv. No. 20629.
 Japan, half of the 18th century
 Size: h. 45 x w. 125 cm (width of each panel 20.7 cm).

Small table screen in the *harimaze* style, joint with paper in the traditional Japanese way. The edges are formed by black lacquered wooden frame with brass fittings; six ink paintings are glued to thick gold paper. On the sides there are smaller brass fittings; the back side is covered with paper surface painted with the motive of bamboo trees against silver background. The first two motives from the left are landscapes signed by Kakutei, the middle two panels show the immortal Kinko riding a carp and a sage underneath a tree, signed by Hayashi Yūhō; the last two images depict a cherry tree and a chrysanthemum signed by Koshiha Yūhakusai.

Kakutei (鶴艇, 1722–85, a painter who also used other names such as: Johaku, Zennō, Jōkō, Kaigen, Etatsu, Jubeio, Gojian, Hakuyō, Sanjin, Nansoō, Baisoō), born in Nagasaki, studied painting under Kumashiro Yūhi (熊代熊斐, 1713–1772). He was a son of an official interpreter of Chinese, hence Kakutei himself also studied with a Chinese painter Shen Nanpin (沈南蘋, Japanese reading Shin Nanpin, 1682–1780), who came to Nagasaki in 1731 and stayed there for two years founding a painting school called after him Nanpinha (南蘋派). Kakutei as Yūhi's pupil spread this style of painting into the Kyoto and Osaka areas. It was the style called “literati painting” of flowers and birds which became immensely popular in Japan during the course of the 18th century. Kakutei painted birds and flowers as well as his favourite bamboo and cherry trees in his typical simplified way of painting, he emphasized the seeming simplicity of his brushstrokes in order to achieve a dramatic visual effect against the flat empty background. (JAANUS 2001: *nanpinha*)

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

HÁNOVÁ, Markéta: Harimaze Screens, in: *Bulletin of the National Gallery in Prague*, XI/2001, pp. 65–72, 118–122.



7. Folding screen *nikyoku byōbu* – Four Immortals, embroidery
 Gold-thread embroidery depicting a Chinese motive, most likely stretched over two panels subsequently in Europe thus forming a kind of folding screen (with each panel of a slightly different size)
 Náprstek Museum, Inv. No. 20944, from the property of Leo Rennen, 1946, acquisition number 110/45.
 Japan, final part of the 19th century
 Size: h. 188 cm, w. 62 and 68 cm, i.e. 130 cm when opened

Two-panel embroidered screen showing Four Immortal figures with attributes in a landscape; embroidered in coloured and gold threads on black silk. The silk is stretched across two panels of uneven size. The screen has no joints, the middle fold consists of the drapery of the embroidery only; in the lower part two metal spikes are placed on which the screen stands. The back side is coated with turquoise brocade with the pattern of stylised clouds. Each of the panels is coated separately on the back sides and the fold holds together by the stretch of the embroidery only. Most probably the embroidery was bought separately and the screen was only made out of it later, supposedly in Europe.

Literature: never published



8. Folding screen *yonkyoku byōbu* – embroidery of birds and flowers
 Náprstek Museum, Inv. No. 23140, acquainted from the estate of Václav Stejskal, acquisition number 341/40, old number: 17671
 Japan, end of the 19th century
 Size: h. 88.5 cm, w. 120 cm

Four-panel screen made of a wooden construction on which a light-brown textile cover is stretched. Four embroideries are placed over the basic background textile, from left: a white crane against black background with flowers and birds; wild goose in flight against light blue background; another wild goose and sparrows against shiny red background; a heron in flight against dark brown background. The large birds are surrounded by smaller birds and various plants. This is a very popular motive known as *kachō*. The embroidery on this panel is the so called “needle painting” on silk, mounted in thin fabric, the black wooden frame is equipped with fittings. The panels are joined in the typical Japanese way. The panel has never been exhibited and is therefore in perfect condition, the colours are excellently preserved. The screen was almost certainly made in Japan, but it was most likely made as an export items for foreigners as its size is not usual for folding screens used in Japan.

Literature:

KRAEMEROVÁ, Alice. Japonská sbírka Václava Stejskala (Japanese Collection of Václav Stejskal), electronic catalogue, Praha, Národní muzeum 2010



9. Folding screen *rokkyoku byōbu* – Two white cranes on a pine tree, painting on paper in the style of the Kanō school of painting
 Náprstek Museum, Inv. No. 34214, originally Hloucha's Collection, 1955.
 Japan, first half of the 19th century
 Size: h. 171 cm, width of each panel 62, i.e. 372 cm fully opened.

Six-panel screen on a golden background, painting of a pine tree and two cranes sitting on it; lined brown bordure with gold pattern; wooden unvarnished frame with metal decorations, back side coated with paper.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

Görlich, Aleksandra; Olszewska, Marta: Parawan: japoński, Sosna żuraw i góra Fuji (The Japanese Screen, Pines, Cranes and Mount Fuji), Muzeum Sztuki i Techniki Japońskiej Manggha, Kraków 2014, pp. 48–49



10. Folding screen *nikyoku byōbu* – Herons on a willow, painting with colours and gold on paper.

Náprstek Museum, Inv. No. 34215, originally Hloucha's Collection, 1955.

Japan, middle 19th century

Size: h. 170 cm, w. 84 cm each panel, i.e. 168 cm fully opened.

Two-panel screen painted with colours and gold on paper, three herons sitting on a large willow above the water surface; in the style of Kanō school. Unsigned, lined with blue and white brocade with depictions of phoenixes and Chinese grass; the wooden frame is varnished black with metal decorations; panels connected in the typical Japanese way. However, most probably the joining was enforced subsequently in Europe with an additional upper hinge. The back side is coated with thick paper featuring silvery painted decoration.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994



11. Folding screen – Birds and flowers – fantasque garden

Painting on paper

Náprstek Museum, Inv. No. 34365, originally Hloucha's Collection, 1955.

Japan, end of 19th or early 20th century

Size: h. 180 cm, w. 54 cm each panel, i.e. 270 cm fully opened

Five-panel screen, which is a very atypical number of panels – in Japan only screen of an even number of panels were being made. Painting on paper; the paper is reinforced by a mesh of fibres; the paintings depicts cranes, peacocks, pheasants, ducks and phoenixes among flowers and blossoming trees, most likely magnolias and peonies while the tree branches are occupied by smaller birds. The background textile colour is beige and most probably it was soaked in the juice of the persimmon and dyed light brown color. The fabric is stretched on a wooden frame without black-lacquered framing. Possibly

this screen was painted on request for a European customer; however according to the joints the screen was manufactured in Japan.

Literature: never published



12. Folding Screen *rokkyoku byōbu* – The Tōkaidō road

Painting on paper.

Náprstek Museum, Inv. No. 34366, originally Hloucha's Collection, 1955.

Japan, first half of the 19th century.

Size: h. 172 cm, w. 63 cm each panel, i.e. 378 cm fully opened

Six-panel folding screen featuring painting with colours and gold on paper, depicting everyday life on the Tōkaidō road leading from Kyoto to Edo (nowadays Tokyo). Panels joint in the traditional way, back side coated with paper, both lateral panels' back sides are dirty and their patterns faded. The frame is wooden. Depicted images from left to right: 1. Shrine gate and life in the city, teahouses 2. Mount Fuji, pilgrims, sailboats and the countryside 3. and 4. Pilgrims, boats and a teahouse 5. Mountain and pilgrims 6. Teahouses. Four panels show mount Fuji with its typical snowy top and bluish areas of lakes beneath it.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

Görlich, Aleksandra; Olszewska, Marta: Parawan: japoński, Sosna żuraw i góra Fuji (The Japanese Screen, Pines, Cranes and Mount Fuji), Muzeum Sztuki i Techniki Japońskiej Manggha, Kraków 2014, pp. 48–49



13. Folding Screen *rokkuyoku byōbu* – Flowers and birds, *kachō*

Painting on paper.

Náprstek Museum, Inv. No.34431, originally Hloucha's Collection, 1955.

Japan, towards the end of the 19th century or early 20th century.

Size: h. 36 cm, w. 21 cm each panel, i.e. 126 cm fully opened

Table folding screens consisting of six panels, coloured painting on paper showing autumn grasses and flowers – chrysanthemums and blue bells; painting unsigned. Black rough frame; covered with partly damaged paper; individual panels are joint in the traditional Japanese way, yet in the wooden frame several small sized nails are placed.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994



14. Folding screen *rokkuyoku byōbu* – Sparrows and cherry blossoms, *kachō*.

Colour and gold painting on paper.

Náprstek Museum, Inv. No. 34975, originally Hloucha's Collection, 1955,

Japan, first half of the 19th century

Size: h. 52 cm, w. 23,5 cm each panel, i.e. 141 cm fully opened

Small table screen consisting of 6 panels; ink, colours and gold; depicting sparrows and cherry blossoms; unsigned; mounted in blue-green brocade, black wooden frame.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

Görllich, Aleksandra; Olszewska, Marta: Parawan: japoński, Sosna żuraw i góra Fuji (The Japanese Screen, Pines, Cranes and Mount Fuji), Muzeum Sztuki i Techniki Japońskiej Manggha, Kraków 2014, pp. 48–49



15. Folding screen *yonkyoku byōbu* – Birds and Flowers, *kachō* – the four seasons. Painting on silk.
Náprstek Museum, Inv. No. 34976, originally Hloucha's Collection, 1955
Japan, 19th century or early 20th century
Size: frame 15 x 40 cm – each part, painting 12 x 20.5 cm each panel, i.e. w. 60 cm when fully opened.

Table folding screen of four panels, wide black framing on all sides of each panel, roughly carved; stretched silk, paintings on silk from right to left: winter with a heron sitting on a camellia, spring with a wisteria and a sparrow, summer with pick flowers, water bird and butterflies, autumn with holly and three small birds. The back side is covered with paper.

Literature: never published



16. Folding screen *yonkyoku byōbu* – The rooster and hens, flowers.

Wood, lacquer, egg shell paint (*rankakunuri*), golden *hiramakie*, the backside shows red varnish decorated with bright flowers – typical decoration for export items

Náprstek Museum, Inv. No. 34977, originally Hloucha's Collection, 1955.

Japan, end of the 19th century

Size: h. 41.2 cm, w. 16.5 cm each part, i.e. 66 cm when fully opened.

Four panel table screen, wood coated with brown-black varnish on the back side and on the frame of every part. Inside each panel shell-made decoration *rankakunuri* and a white cartouche with the upper edges rounded; golden *harimakie*, each panel displays a different motive. From the right: water plant, rooster under a peony, hen under a peony, iris; in the downward framed section several black-lacquered cartouches are placed with floral decoration, the same decoration as featured on the back side. Individual panels are jointed with metal hinges. This screen is a wonderful example of quality Japanese lacquer made for export as such type of screen could not be used in a traditional Japanese interior. Also the backside decoration is typical for export artifacts.

Literature:

KRAEMEROVÁ, Alice, ŠEJBL, Jan. *Japonsko, má láska* (Japan, My Love), Praha, Národní muzeum 2007, cat. nr. 67, p. 124



17. Folding screen *rokkyoku byōbu* – Old pine tree

Colours and gold painting on paper

Náprstek Museum, Inv. No. 34978, originally Hloucha's Collection, 1955.

Japan, second half of the 19th century.

Size: h. 44 cm, w. 17 cm each panel, i.e. 102 cm when fully opened.

Six panel folding screen, ink and colour painting on a golden background showing a pine tree. Lined by green brocade, signed, the seal of Hirai Tetsusaburō; the back side features a tag with the name of the seller: Yamazaki. The back side is covered with golden paper with a small-sized gentle decoration of floral ornaments. The panels are jointed in the typical Japanese way; the black lacquered frame has no additional fittings.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, the International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994



18. Folding screen *rokkyoku byōbu* – Sages reciting poetry
 Ink and colour painting on paper
 Náprstek Museum, Inv. No. 34979, originally Hloucha's Collection, 1955.
 Japan, second half of the 18th century
 Size: h. 35 cm, w. 17 cm each panel, i.e. 102 cm when fully opened.

Six-panel screen, countryside with pavilion and figures wearing Chinese robes – sages reciting poetry, black wooden frame, covered with blue-grey paper with golden patterns; panels joint in the traditional Japanese way. This screen has no fittings; the painting is linked by green brocade and a thin strip of blue brocade.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, the International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

KRAEMEROVÁ, Alice, ŠEJBL, Jan. *Japonsko, má láska* (Japan, My Love), Praha, Národní muzeum 2007, cat.nr. 66, p. 124



19. Screen resp. wing-alter-type painting – The feudal lord's procession
 Textile painting *oshie*.

Náprstek Museum, Inv. No. 35189, originally Hloucha's Collection, 1955.

Japan, half of the 19th century

Size: h. 92 cm, width of the central panel 58 cm, width of side panels 28.5 cm.

Three-panel screen in the style of wing-altar paintings – has no joints, joint in the typical Japanese way; the two side panels are jointed with the central one by two handles / clips. Textile painting *oshie* (textile is padded with cotton wool to make a three dimensional appeal, painting is applied on the padded fabric) on gold-painted background a procession of figures is created using the *oshie* technique; the procession shows a *daimyō* feudal lord in the stretcher being carried to Edo. The printing is lined by brocade and placed in a black lacquered frame, signed Yukimine (?), red seal added. The back side is coated with a strongly devastated thick paper.

Literature: never published



20. Folding screen *tsuitate* – Kannon, Bōdhisattva of Mercy with a child
Wood, lacquer, mother-of-pearl, ivory.

Náprstek Museum, Inv. No. 40247, bought from ing. L. Lhota
Japan, end of the 19th century.

Size: h. 167 cm, w. 139 cm, depth of the pedestal 50 cm.

Tsuitate screen consists of a massive pedestal and one large wooden panel with mother-of-pearl and ivory inlay, composed with the technique of Shibayama; one side of the panes features the goddess Kannon with a lotus in her hand and a child walking by her – both are shown hovering above stylized clouds; the reverse side features a lotus flower and plover birds. Mounted in a carved wooden frame. Signed with a red carved seal, possibly Yanagi Nandō (?)

Literature: never published



21. Folding screen *rokkyoku byōbu* – Scenes from Genji Monogatari (The Tale of Genji)

Painting on paper, ink and colours and gold, in the style of the Tosa School
 Náprstek Museum, Inv. No. 46469, bought from Klenoty, Praha (on the card it says that the screen came from Hloucha's collection, however there is no evidence supporting this statement.) Acquisition number 23/81/5.

Japan, 19th century

Size: h. 43.5 cm, width of each panel 19.5 cm; 117 cm when fully opened

Small-size screen of six panels, capturing five scenes from the Tale of Genji. Painted with ink, shiny colours and gold on paper in the style of the Tosa School. Mounted in thin strips of golden brocade and a wider strip of thin fabric featuring large patterns of floral decoration made of golden stripes. Wooden frame is coated with black lacquer, the back side is coated with paper decorated with the *shippō* pattern; no fittings; joint in traditional Japanese way.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, the International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994



22. Folding screen *yonkyoku byōbu* – Monkey under a banana tree
 Painting on paper; ink, colours and gold.

Náprstek Museum, Inv. No. 48341, No acquisition number or original owner stated.

Japan, 18th century

Size: h. 170 cm, w. 229 cm.

Four panel folding screen in black frame made of black-lacquered rice-paper featuring monkeys under a banana tree. Signed Yūhō; unreadable red seal; the back side is coated in beige fabric with regular brown patterns.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, the International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

Görlich, Aleksandra; Olszewska, Marta: Parawan: japoński, Sosna żuraw i góra Fuji (The Japanese Screen, Pines, Cranes and Mount Fuji), Muzeum Sztuki i Techniki Japońskiej Manggha, Kraków 2014, pp. 48–49



23. Folding screen *rokkyoku byōbu* – Sakura-blossoms viewing in Yoshino
Painting on paper; ink, colours and gold.

Náprstek Museum, Inv. No. A399, bought from Dr. Ludvík Kremlička, 1961, acquisition number. 44/61.

Japan, 17th century

Size: h. 63.5 cm, width of each panel 28.8 cm, w. 172.8 cm when fully opened

Six-panel screen, individual panels joint in traditional Japanese way; depicting the sakura-blossoms viewing at Yoshino. Painting is mounted in wooden black-lacquered frame with fine fittings. The painting stretches across the whole surface featuring various scenes from the Yoshino sakura viewing; numerous figures painted with notable contours while the landscape remains contour-less. Signed Tōhaku. Most probably this name refers to one of the pupils of the Hasegawa School dating back to the final part of the 16th century and the beginnings of the 17th century; the screen is probably painted by a student who had his teacher's signature placed on the painting.

Hasegawa Tōhaku (長谷川 等伯, 1539–1610) was a painter and the founder of the Hasegawa School in the Azuchi-Momoyama period. He was born in the Noto province (today's Ishikawa prefecture) in the Okumura family famous for textile dyeing. Later he was adopted into the Hasegawa family; first he concentrated on painting in the style of the Kanō School. However, his later style was influenced by the famous painter Sesshū.

Subsequently Hasegawa Tōhaku founded the new Hasegawa School and by the end of his life he became the court painter of Toyotomi Hideyoshi and created many stunning interior decorations for notable settlements of Kyōto. Probably the most famous work from this period is the painting of maple tree from the Chishakuin monastery in Kyoto, dating to 1593. When he turned 67 Tōhaku was called to Edo where the shōgun Tokugawa Ieasu awarded him the monastic title of Hōgen. Tōhaku then stayed in Edo for the rest of his life.

Literature:

Catalogue of Japanese Art in the Náprstek Museum, The International Centre for Japanese Studies, Nichibunken Japanese Studies, 4, 1994

Görlich, Aleksandra; Olszewska, Marta: Parawan: japoński, Sosna żuraw i góra Fuji (The Japanese Screen, Pines, Cranes and Mount Fuji), Muzeum Sztuki i Techniki Japońskiej Manggha, Kraków 2014, pp. 48–49



24. Folding screen – Seven Gods of Fortune
 Painting on paper, ink and colours
 Náprstek Museum, Inv. No. A3111, Potštát, 1955
 Japan, late 19th or early 20th century
 Size: h. 82.5 cm, w. 170.4 cm, painting 68 x 58 cm.

Two-panel folding screen of the Japanese *makura byōbu* size; featuring Seven Gods of Fortune: on the left side Hotei and Ebisu are playing *go* game, Daikoku and Benten watch them from the right. On the right screen panel Jūrōjin and Bishamonten are observing Fukurokuju as he paints with his brush. The whole painting is framed in silver paper and wooden black-lacquered frame. The back side was damaged in several places hence it has been temporarily covered with thick red cloth as the screen was exhibited at the 2004 exhibition called “Humour and Legends in Japanese Art”. The painting is signed and has two seals, one of them reads Kobayashi.

The seal probably refers to Kobayashi Kiyochiku (小林 清親1847–1915) or to some pupil from his workshop. This artist specialised on woodcut prints depicting areas surrounding Tokyo; his style shows a strong influence of Western painting as Kobayashi Kiyochiku studied classical painting under Charles Wirgman and he was equally interested in etching, lithography and photography. However, he also took classes of traditional Japanese painting under Kawanabe Kyōsai and Shibata Zeshin. Kiyochika

published *ukiyo-e* prints but also worked extensively in illustrations and sketches for newspapers, magazines, and books. He also produced a number of prints depicting scenes from the Sino-Japanese War and Russo-Japanese War, collaborating with caption writer Honekawa Dojin to contribute a number of illustrations to the propaganda series *Nihon banzai hyakusen hyakushō* (“Long live Japan: 100 victories, 100 laughs”).

Literature: never published



25. Miniature folding screen *rokkyoku byōbu* – Two herons in a landscape

Replica of painting on paper, ink and colours

Náprstek Museum, Inv. No. A20671, donation of M. Novák, acquisition number: 6/91

Japan, 1990s

Size: h. 23.1 cm, w. 46.7 cm.

Miniature replica of four-panel screen, printed replica of original painting on paper featuring the motive of two herons in a countryside with pine trees, camellias, irises and Chinese bluebells; green mountains rise in the background. Mounted in brocade frame, the outer edges are decorated with the *shippō* pattern. The original of the painting is kept in the Hokkeji temple in Nara; replica by N. Masami.

Literature: never published



26. Folding screen *yonkyoku byōbu* – The golden dragon
 Gold-thread embroidery on silk
 Náprstek Museum, Inv. No. A28403, estate of J. Hloucha 1957. PH104,
 20/2007/3.
 Japan, end of the 19th century
 Size: h. 165 cm, width of each panel 58 cm, total width 232 cm

Four-panel folding screen, each panel mounted in black lacquered frame; strips of silk used in place of joints (probably this is how Europeans imagined traditional Japanese construction of a screen to look like). The gold-thread embroidery is plastically three-dimensional; on the back side two of the panels are newly coated while the remaining two panels show the original paintings of houses in landscapes with lakes and blossoming trees. The black paint on the frame is partially damaged.

Literature: never published



27. Miniature folding screens – Calligraphy against gold background
 Original calligraphy by Mr. Hiroshi Katō.
 Náprstek Museum, Inv. No. A31101 ab, present from Mr. H. Katō,

acquisition number 17/2011/
Japan, 2010
Size: h. 25 cm, w. 31.5 cm.

Two miniature folding screens made in the traditional way, inscribed with calligraphy featuring the Japanese alphabet hiragana. The inscriptions show the beginning of the ancient order of syllables of the iconic poem Iroha wa nioedo...

Signed with a red seal.

Literature: never published



28. Miniature folding screen – Calligraphy against gold background

Original calligraphy by Mr. Hiroshi Katō.

Náprstek Museum, Inv. No. A31102, present from Mr. H. Katō, acquisition number 17/2011/3

Japan, 2010

Size: h. 22 cm, w. 40 cm.

Miniature four panel folding screens made in the traditional way, inscribed with calligraphy against golden background. Original calligraphy by Mr. Hiroshi Katō mounted in brocade and black lacquered frame with golden fittings on the corners.

Literature: never published



29. Folding screen – miniature – copy of Oku no hosomichi.

Náprstek Museum, Inv. No. A31205, bought from V. Winkelhöferová, 2011, acquisition number 24/2011/102

Japan, 1992.

Size: h.37.5 cm, w. 94.5 cm.

Miniature copy of the famous Yosa Buson's *byōbu* featuring the transcript of Bashō's famous Narrow Road to the Deep North/ Narrow Road to the Interior (Oku no hosomichi). The original screen has the status of *jūyō bunkazai* (important cultural legacy); this replica was issued by the Yamagata gallery (Yamagata bijutsukan). V. Winkelhöferová (as the wife of an ambassador) received this screen as a gift in 1992.

Literature: never published



30. Folding screen – miniature – Life at court

Miniature folding screen featuring probably scenes from the tale of Genji
Náprstek Museum, Inv. No. A31323, present of A. Kraemerová, 2013, acquisition number 6/2013/15

Japan, 1990

Size: h.23 cm, w. 46.5 cm.

Miniature of four panel folding screen, print on paper, motive of a classical painting in the style of the Kanō School depicting life at the Imperial court, probably featuring motives from the Tale of Genji. The print is mounted in narrow black lacquered frame with fittings in the corners. The screen is jointed in the traditional Japanese way.

Literature: never published



31. Folding screen – miniature – Three ladies in waiting in an interior surrounded by blossoms in a fan-shaped painting
Náprstek Museum, Inv. No. A31325, present of A. Kraemerová, 2013, acquisition number 6/2013/17
Japan, 1990s
Size: h. 28 cm, w. 46 cm.

Miniature of two-panel folding screen, print on paper, the motive of three ladies in waiting in an interior surrounded by blossoms in a fan-shaped painting; surrounding motives of cherry blossoms, plum blossoms, pine trees and bamboo. The print is mounted in thin black lacquered frame; the screen is jointed in the traditional Japanese way.

Literature: never published

法眼江阿彌筆

