



**TITLE:** *Garden Pavilion*  
**ARTIST:** Kōgyo, Tsukioka Toyohara  
**DATE:** 19<sup>th</sup> century  
**SIZE:** 18 ¼” x 24 ¼”  
**MEDIUM:** Ukiyo Woodblock Print  
**AQUISITION #:** 70.48  
**ADDITIONAL WORKS BY THE ARTIST IN COLLECTION?**  
YES X NO \_\_\_

### Artist’s Biography

Born in Tokyo, Tuskioka Kōgyo 月岡耕漁 (1869-1927) was a Japanese graphic artist. During his early teenage years, Kōgyo would spend a brief period studying at the Tokyo School of Fine Arts. At the age of fifteen he apprenticed under the ukiyo-e woodblock print master and painter Tuskioka Yoshitoshi. Kōgyo continued to learn from additional important Japanese artists, including Ogata Gekko with whom he studied nature related themes and developed his painting skills. Influenced by his early instructor Yoshitoshi, by the 1880’s Kōgyo would take an interest in nō and kyōgen theatre. Between 1890-1927 Kōgyo produced five major sets of nō prints, which included multiple theatre related prints, a table of contents, and miscellaneous prints. Kōgyo prints are of significance to Japanese performance arts as they provided aid in the revival of the traditional nō theatre practice.

### Kōgyo’s *Nōgaku zue*

Kōgyo’s *Nōgaku zue* was published between 1897 and 1902. It consists of five volumes containing prints from the nō and kyogen plays. The construction of each book is quite impressive, as the covers are bound with blue silk and the inside pages are lined with gold. Each page unfolds in a zig zag pattern that reveals prints located on both sides of the page. Furthermore, some illustrations are paired with “poetic quotations” which helps the reader to reexperience the play. The refined materials and careful construction then suggest that the volumes were designed for nō connoisseurs or an individual of high stature.



Kōgyo’s *Garden Pavilion* ukiyo-e print can be found in the first volume that illustrates a nō play. Although *Nōgaku zue* was published just after the Edo period (1603-1868), Kogyo’s print continues to illustrate ukiyo-e which translates to, “pictures of the floating world.” This is apparent in the image of the *Garden Pavilion* as the structure which provides temporary theatrical pleasure for the urban population.

### Nō and Kyōgen Theater

Nō theater originated in the eighth century and developed from Chinese traditions. It reached its peak during the fourteenth century and is still performed today, making it one of the oldest forms of theater art. Nō programs traditionally involves five nō plays. Between these plays the shorter kyōgen comedic interlude were scheduled.

Nō performances were and are typically based on tales from traditional literature, inclusive of legends and supernatural themes. These tales were performed with the help of masks, dances, and specific sets. Whereas the nō play relied on the mask prop, the kyogen plays relied on humor and comic dialogue. The unique nō masks were used for the roles of ghosts, women, children, and old people. Nō actors were male, but today some women perform on the nō stage as well.

### Miyajima Stage and the *Garden Pavilion*

The oldest nō stage is located in Miyajima, Japan. This stage structure corresponds to the architectural depiction in Kōgyo’s *Garden Pavilion* print. The nō stage structure includes a bridge, roof, and an open space that allows for a shared experience between performers and audience members. The bridge allows performers to access the backstage area and center stage. Most significant to the supernatural theme and play narrative is the symbolic nature of the bridge. The bridge symbolizes a merging of worlds. The bridge connects both the physical world and the mythical world, allowing the performer the ability to transform. The roof and supporting pillars are symbolic and represent the stage as a sacred space. The components of the stage developed over time from an outdoor performance space to the current prescribed space. For example, the image of the tree placed at the rear of a nō stage is meant to symbolically refer to nō theater origins.

The title of this work, however, also refers to the Japanese aesthetizations of outdoor spaces as gardens. Japanese gardens could house things like statues, koi ponds, and pavilions, much like the one in *Garden Pavilion*. The Japanese garden has been in Japanese culture since the seventh century. Garden design is intended to capture the beauty of nature using elements such as contrast and asymmetry.

**Japanese Culture and Nō Theater Unit**  
**ACTIVITY LESSON PLAN: K-5**

**Japanese Haiku and Mask**

Please note: This activity can be readapted for grades 6-12

**Session Activities:** The students will create their own haikus and masks. These will be presented to the class. Students will select Japanese music & dances and these will be shared with the class.

**Materials:**

- Construction Paper, Paper Plates, Popsicle Sticks, Markers, Glue Sticks, Scissors
- Any additional materials that seem appropriate for mask-making.
- Websites with examples of masks, music, dances, and haikus.

**Objectives:**

1. Students will visually analyze *Garden Pavilion*.
2. Students will experience Japanese art forms, especially of those associated with nō theatre.

**Procedure:**

1. Students will collaboratively analyze and discuss *Garden Pavilion* and the type of performances that could have taken place there. Background on nō theatre and plays will be presented. Students will watch a portion of a performance.  
<https://www.youtube.com/watch?v=CYNFzDN4SJS>
2. Students will create masks based on Japanese nō masks, see here:  
<http://www.historyofmasks.net/famous-masks/noh-mask/>
3. Students will create haiku poems.  
<http://www.kidzone.ws/poetry/haiku.htm>
4. Students will select music or dances of the nō theater to share with the class.  
Music:  
<https://www.youtube.com/watch?v=eu9MT7WiWP4>  
Dance:  
<https://www.youtube.com/watch?v=lu5Vn1vQ5i4>

**Vocabulary:** *Haiku*: a traditional Japanese poem of seventeen syllables, in three lines of five, seven, and five, traditionally evoking images of the natural world.

Example: Green and speckled legs,  
Hops on logs and lily pads  
Splash in cool water.

**Nō Stage Model**

Please note: This activity can be readapted for grades 6-12

**Session Activity:** In this activity students will work in teams to analyze *Garden Pavilion* and each group will construct a nō stage model. They will present the models to the class.

**Materials:**

- Construction Paper
- Popsicle Sticks
- Markers
- Glue Sticks
- Cardboard
- Websites given below

**Objectives:**

1. Students will analyze the *Garden Pavilion* print and nō stage.
2. Students will utilize teamwork.
3. Students will use STEM techniques to build a model stage.
4. Students will exercise their creativity and public speaking skills.

**Procedure:**

1. Together the class will analyze and discuss *Garden Pavilion*, as well as details of the nō theater. A large version of *Garden Pavilion* can be found here:  
[http://digital.library.pitt.edu/cgi-bin/i/image/image-idx?q1=nz0001&rgn1=kogyo\\_br&type=boolean&c=kogyo&view=thumbnail](http://digital.library.pitt.edu/cgi-bin/i/image/image-idx?q1=nz0001&rgn1=kogyo_br&type=boolean&c=kogyo&view=thumbnail)  
Information on nō stages can be found here:  
<http://www.the-noh.com/en/world/stage.html>
2. Students in groups will construct nō stage models, making sure to include details of a traditional nō theater including: the bridge, a roof, the Yōgō Pine Tree. Students have a choice of which plants they would like to display on the bridge.
3. Students will present the challenges they faced when constructing their nō stage models.
4. Students will perform other Japanese artforms associated with nō theater (see next lesson plan).

**Next Generation Sunshine State Standards: Grade 3**

**Strand:** Historical and Global Connections

**Enduring Understanding:** Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

**Standard 3 #1:** Use materials, tools, and processes to achieve an intended result in two- and/or three-dimensional artworks.  
(VA.3.S.3.1)

**Next Generation Sunshine State Standards: Grade 3**

**Strand:** Critical Thinking and Reflection

**Enduring Understanding:** Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

**Standard 2 #1:** Assess personal artworks for completeness and success in meeting intended objectives.  
(VA.3.C.2.1)

**Resources**

<http://digital.library.pitt.edu/k/kogyo/> / <https://www.loc.gov/exhibits/ukiyo-e/intro.html> / [http://www.metmuseum.org/toah/hd/ukiy/hd\\_ukiy.htm](http://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm) /  
<http://www.guidetojapanese.org/learn/grammar/writing> / <http://www.japanorbit.com/japanese-culture/japanese-garden.html> /  
[http://www.ceruleantower.com/english/index\\_e.html](http://www.ceruleantower.com/english/index_e.html)