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NAKAMURA, Manami. Tani Bunchō's *Tōkaidō Shōkei* in The Eisei Bunko Collection

This essay examines the depiction of landscape in *Tōkaidō Shōkei* (*Superior Views of the Tōkaidō*, Eisei Bunko Collection) by Tani Bunchō (1763–1840), a prominent painter active in Edo under the aegis of the third feudal lord of Shirakawa and the chief senior councillor, Matsudaira Sadanobu (1758–1829). This handscroll consists of twenty paintings extolling the scenic views of the Tōkaidō, stretching from Shinagawa to Ōtsu. In 1808 (Bunka 5), Bunchō completed this work, commissioned by the eighth feudal lord of Kumamoto, Hosokawa Narishige (1759–1835). This discussion of *Tōkaidō Shōkei* focuses on how Bunchō developed his painting style and how Bunchō's landscape was received in the contemporary daimyo culture.

The essay begins with a comparison of this painting and an early example of Bunchō's landscapes entitled *Kōyo Tanshō-zu* (*Exploring Scenery Away from Public Duty*, Tokyo National Museum) painted in 1793 (Kansei 5). Stark differences can be seen in the use of lines and colouring. In *Tōkaidō Shōkei*, Bunchō eschewed lines altogether in favour of light colour and gold paint. Moreover, figures are depicted in more detail and seem to be more active under bright light. Such changes were likely derived from the period style, and from Narishige's ideas.

The essay continues with a discussion of the relationship between Bunchō and artists working in Kyoto at the time. Bunchō's *Tōkaidō Shōkei* seems to have been influenced by the painting style of Maruyama Ōkyo (1733–1795) and his followers. Bunchō visited Kyoto at least three times during the Kansei era. In 1796 (Kansei 8), Bunchō met Ōkyo's eldest son, Maruyama Ōzui, and Ōkyo's pupil, Goshun. The meeting was likely influential on Bunchō's creative process; the interests in lightness and the movement of air seen in *Tōkaidō Shōkei* is similar to landscapes by Maruyama school. On the other hand, Bunchō brought new stylistic features to the contemporary Kyoto art scene. The style of Hara Zaishō's *Fujisan-zukan* (*Views of Mount Fuji*, Private Collection), for example, seems to combine elements from Bunchō's *Kōyo Tanshō-zu* with the Maruyama school-style elements Zaishō had already known. Interestingly, this work of Zaishō's was produced eight years before *Tōkaidō Shōkei*, and both works are quite similar in style and theme. This suggests that Bunchō was inspired by the works painted by Kyoto artists who, in turn, incorporated Bunchō's style into their paintings.

The essay concludes with an analysis of the role of *Tōkaidō Shōkei* within daimyo culture. Narishige intended to show his collection of landscape paintings to other daimyos. For instance, records written by Bunchō show that he knew a specific work in Narishige's collection, *Ryōnai Meishō-zukan* (*Views of Kumamoto Domain*, Eisei Bunko Collection), a collection of handscroll paintings depicting the landscapes of Kumamoto. Measuring approximately 60cm in width, both *Ryōnai Meishō-zukan* and *Tōkaidō Shōkei* are extremely wide paintings, suggesting that they were both intended to be displayed for daimyos. Bunchō emphasised the decorative elements of the painting in order to suit the daimyos' tastes. In addition, the traditional image of *Shiki Kōsaku-zu* (images of farming in the four seasons) is incorporated into *Tōkaidō Shōkei*. It suggests that this work reflects the ideal model of daimyos who have deep consideration for the people. The same thought about ideal rulers is also found in *Shōmu-an Keishō Zuga Shibun-gakkan* (*Handscroll of Paintings and Poems on Shōmu Hermitage*, Uto City Education Committee), the landscape painting which Narishige's father commissioned Watanabe Gentai (1749–1822), under whom Bunchō studied in his early career, to paint. Moreover, the political situation surrounding Bunchō's master, Sadanobu, indicates that Bunchō's *Tōkaidō Shōkei* played an important role in maintaining and consolidating Sadanobu's political position.

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