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JOSHIMA, Satoshi. Two Paintings of *Shakyamuni and the Sixteen Guardians* by MARUYAMA Ōkyo and HARA Zaichū

Both MARUYAMA Ōkyo (1733–75) and HARA Zaichū (1750–1837), considered to be Ōkyo's disciple, were great painters who established the Maruyama school and Hara school, respectively, in Kyoto in the late 18th century. Today they are well known for their realistic style as demonstrated by their paintings of animals, plants, landscapes and human figures. Nevertheless, the fact that they also produced Buddhist paintings has rarely received scholarly attention. Extant records and drawings prove their expertise in the production of Buddhist paintings. Examining two paintings that depict Shakyamuni and the Sixteen Guardians, one donated by Ōkyo to Jishō-ji, well known for its Silver Pavilion (Ginkaku), and the other by Zaichū to Shōkoku-ji, the head temple of Jishō-ji, this study sheds light on the backgrounds in which these two works were produced, paying particular attention to the interactions between the two painters and monks from Shōkoku-ji. In doing so, this research serves as a case study of Buddhist paintings in the Edo period (1603–1868).

Generally speaking, Shakyamuni and the Sixteen Guardians is a popular subject of Buddhist paintings venerated in a ritual called “*Daihannya-e*,” in which *Mahaprajnaparamita Sutra* is recited. The prototype of the Jishō-ji version is thought to have been created in the Kamakura period (1185–1333). In addition, sketched copies passed down in several houses of Ōkyo's disciples show the same iconography as the Jishō-ji version and carry ink inscriptions stating “The Treasure of Shōkoku-ji.” These facts mean that the Jishō-ji version is based on the iconography of the Kamakura period painting, and was previously worshipped in rituals held at Shōkoku-ji. According to the inscription on the box of the Jishō-ji painting, Ōkyo donated this work on the sixth month of 1786. At that time, a monk called Shinshū Shūtei (1742–1801) served as the chief priest of Jishō-ji. According to diaries of Shōkoku-ji monks such as *Sankaryō-nikki* and *Yakusharyō-nikki*, as well as *Mannenzan-renpōroku*, a collection of biographies of Shōkoku-ji monks in the Edo period, both compiled by OBATA Buntei (1870–1945), Shinshū not only made efforts to restore Jishō-ji while the temple was facing a difficult time, but also led religious practices related to *Mahaprajnaparamita Sutra* at Shōkoku-ji. Therefore, one can speculate that the Jishō-ji version was donated by Ōkyo at Shinshū's request. Furthermore, a portrait of Shinshū that was recently discovered and is considered to be produced by Ōkyo serves as a testament to the relationship between the two men.

Although the silk ground of the Shōkoku-ji version is wider than that of the Jishō-ji version, thereby resulting in a less dense alignment of the figures, the iconography of each figure in the Shōkoku-ji version is the same as that in the Jishō-ji version. Therefore, one can imagine that with a sketched copy from Ōkyo in hand, Zaichū attempted to reproduce an image of Shakyamuni and the Sixteen Guardians with the same iconography as the one that was previously worshipped in rituals at Shōkoku-ji. Based on the ink inscriptions on the Shōkoku-ji version, it is clear that it was donated by Zaichū and his sons, Zaisei and Zaimei, in autumn of 1798. What is intriguing is that the diary states that the silk of the Shōkoku-ji version was provided by Shinshū. In fact, Shōkoku-ji was suffering at that time because of a fire that occurred at the beginning of 1789. Shinshū and his master Imei Shūkei (1730–1808) poured their energy into the restoration of Shōkoku-ji. The rebuilt *hōjō*, a central ritual hall of Shōkoku-ji, is a symbol of such efforts. Half of the paintings on the sliding doors in the *hōjō* rooms were painted by Zaichū, indicating a close relationship between Zaichū and the Shōkoku-ji monks. The production of the Shōkoku-ji version was also an important part of the restoration of the temple. In addition, both Shinshū and Imei were from Takahama, as was Zaichū. Zaichū's connection with these two monks might have contributed to the establishment of the Hara school after Ōkyo's death.

Through the production of Buddhist painting, the relationship of the two painters with the monastic communities was established. As this study shows, the fact that the monastic communities commissioned Ōkyo or Zaichū to create important works for worship indicates the painters' expertise in the production of Buddhist painting. For more fruitful understandings about these two painters, further studies of their Buddhist works are needed in the future.

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