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**Consideration on the Painter Myôjitsu and the Circumstance of Execution of Jôan
Version of Gosannen Kassen Emaki**

This article analyses the paintings in the Jôwa version of the *Gosannen kassen emaki*, a three-scroll set of handscrolls today in the Tokyo National Museum, to attempt a reconstruction of the now lost 1171 (Jôan 1) version (referred to here as the Jôan version) thought to be the source work for the Jôwa version, and considers the painter of the Jôan version and the circumstances under which it was created.

The Jôwa version's accompanying prefatory statement indicates that it was created in 1347 (Jôwa 3) and thus it is the oldest extant example of the subject. The author indicates that the painting includes a mix of Nambokuchô period style depictive methods and also discerns the occasional use of expression found in handscrolls dating from the latter half of the 12th century through the beginning of the 13th century. The author thinks that these factors show the Jôwa version reflecting the source work Jôan version. This article then uses this as the basis for further discernment of old style elements in the Jôwa version, in other words aspects of the Jôan version's appearance, and thus added a new retrospective discernment of the Jôan version appearance through the Jôwa version.

The author made a detailed examination of the Jôwa version and then indicated what aspects of 12th century expression appear in the work. First, he indicated the resemblance between the facial feature depiction to the *nise-e* portrait painting method seen in the *Portrait of Emperor Go-Toba* and the *Zuishinteiki emaki*. Next, he noted the commonalities of the forms of the figures falling from the fortress with figures in the *Shôtoku taishi eden*. He raised the expression of the *Yamai-no-Sôshi* in such aspects as the depiction of the inner surfaces of the wrists on the figures and the foot tendons, confirmed their similarities and commented they are not found in the *Bandainagon emaki*. He indicated the similarities, such as the fact that these are all the painter's habitual figural depiction methods and that they are points of resemblance with earlier examples. The not inconsiderable number of comparative examples used in this discussion mean that his argument is forceful, detailed and clear. The author also raised the expression of violence seen in the Jôwa version, such as the intestines exposed in the *seppuku* scenes and the violence against women, and from a comparison of the *Jigoku zôshi* and *Nine Stages of Decay* pictures, focused on the shared sensibility in scene selection.

This article based on this examination of the expression then sought to indicate the artist of the Jôan version, and suggested that the painter was someone with a style that differed from that of Tokiwa Mitsunaga who is seen as the painter of the *Bandainagon emaki* and thus was an *ebusshi* painter connected to the production of Buddhist paintings as planned in the circle of emperor Goshirakawa. He notes that Myôjitsu was a painter in that studio and that the Jôan version of the *Gosannen kassen emaki* was completed in a collaboration between Myôjitsu and a painter who specialized in *nise-e* portraits.

The most praiseworthy aspect in the article is the method by which he visually discussed works that are not extant today, and in fact, that also can be indicated as the article's biggest weak point. Of course, while great difficulties arise in such an approach, at the same time, in such difficulties can be found the potential and the need for art history. The resolute experiment in this article presents one idea for the study of the *Gosannen gassen emaki*, or indeed the study of the history of handscroll paintings, and we believe that his stance of sincerely pursuing the painterly expression and observation efforts are extremely praiseworthy.

For these reasons we acknowledge Tomana Yu's achievements by awarding him the Bijutsushi Article Prize.