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HARUKI, Shoko. *The Ishūretsuzō* Depictions of Ainu Chieftains and Sun and Moon Screens: The Significance of Multiple Portraits

The *Ishūretsuzō* 夷酋列像 held by the Besançon Museum of Fine Arts and Archaeology, France, is a portrait series depicting twelve Ainu chieftains. The painter, Hakyō Kakizaki (1764–1826), completed the works under the order of Michihiro Matsumae (1754–1832), lord of the Matsumae clan. The paintings have long been said to commemorate the contribution by Ainu chieftains who joined the forces of the Matsumae to suppress an uprising in eastern Hokkaido by Ainu people against Japanese rulers and merchants in 1789. Each panel of the series depicts a full-length figure without a specific scene as background. The hair of chieftains and animals, the embroidery of the chieftains' clothes, and the accessories are carefully painted using vibrant pigments. After its completion the *Ishūretsuzō* traveled to Kyoto to be displayed to the intelligentsia; it was highly regarded, coming to the attention of Emperor Kokaku (1771–1840).

The production of the *Ishūretsuzō* has thus been considered indispensable to the narration of Hokkaido's history and the differences between the painting and the historical facts are therefore topics of debate. It is said that the extraordinarily luxurious depiction of the clothing was at the order of the Matsumae clan, who planned to spread the image of the lord of the Matsumae clan controlling the magnificent Ainu chieftains. Even considering such a political intention several mysterious affairs relating to the *Ishūretsuzō* have not been investigated in detail. For example, it has been pointed out that there is a close relation between the painting named Mautarake of the *Ishūretsuzō* and the book of paintings of immortals by Gessen published in 1780. It is likely that Hakyō followed the book when he painted the *Ishūretsuzō*. However the reason for use of the image of immortals to paint the Ainu portraits is not clear. Many problems remain, including the reason for the figures' unique appearance and clothes, the criteria for the selection of the twelve persons depicted, their arrangement, and so on.

The purpose of this paper is to solve some problems by referring to the form of the medium. First, I point out that the *Ishūretsuzō* is a picture album following the format of two six-panel screens created as a pair (*rokyoku-isso*). I also demonstrate that the first six paintings of the *Ishūretsuzō* were named from the start as *Haru* (spring) and the latter six *Aki* (autumn). I then argue that these portraits concern the meanings of the sun and the moon, east and west, spring and autumn, and an auspicious motif for perpetual youth and longevity. Therefore the construction of the whole painting of the *Ishūretsuzō* follows the construction of a folding screen made in the Medieval Period depicting the sun and the moon. I reveal the reason for use of the images of immortals and the meanings of the colors and designs of their clothes. Next, I show that the *Ishūretsuzō* are in fact a variation of works that glorify a monarch, such as a portrait of a Ryukyu king. I suggest that the monarch glorified in the *Ishūretsuzō* is the emperor Kokaku.

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