

BIJUTSUSHI

Journal of Japan Art History Society

186 Vol. 68 No. 2 pp. 329–344

TOMANA, Yu. Consideration on the Painter Myōjitsu and the Circumstance of Execution of Jōan Version of Gosannen Kassen Emaki

Gosannen Kassen Emaki (Illustrated Handscroll of the Later Three Years' War) is a scroll depicting the war called Gosannen Kassen, which occurred in Ōshū in the latter half of the eleventh century. It is known from historical records that Jōken, who was ordered by Cloistered Emperor Go-Shirakawa to produce *Gosannen Kassen Emaki* (*Jōan-bon*), instructed Myōjitsu to paint it, and that the oldest existing version, which contained three volumes (referred to as the *Jōwa-bon*), was made in 1347. It is thought that *Jōan-bon* is important for investigation of the production of emaki and the situation of painters around Go-Shirakawa, although there has been no art historical study analyzing it to date. We can trace the pictorial representation of *Jōan-bon* back through *Jōwa-bon*, since it appears to inherit the motifs and style of *Jōan-bon*. From this point of view, I analyze some pictorial representations in *Jōwa-bon* that follow *Jōan-bon*, and compare them with existing works produced during the reign of Go-Shirakawa. Based on this, the character of the painter Myōjitsu and the circumstances in which *Jōan-bon* was produced are analyzed.

First, the principal previous studies, made by Fujihiko Takasaki, Tsugio Miya, and Akira Takagishi, will be examined. All agree that *Jōan-bon* is the original form of *Jōwa-bon*, but differ in how closely it follows the original.

Next, I distil some pictorial representations in *Jōwa-bon* that follow *Jōan-bon* in order to reconstruct its iconography and style. I consider existing works produced during the reign of Go-Shirakawa that resemble them. The pictorial representations analyzed here are facial depictions, figures of men falling from forts, muscular depictions, *seppuku* with bowels exposed, and violence against women.

On the basis of the above, the character of the painter Myōjitsu and the circumstances in which *Jōan-bon* was produced are analyzed. Although no records concerning Myōjitsu are known apart from the execution of *Jōan-bon*, partial resemblances between *Jōwa-bon* and *Yamai-no-Sōshi* and *Jigoku Sōshi* were shown in the previous section. This demonstrates the possibility of Myōjitsu having been involved in the execution of the series of *Rokudō-e*. It is probable that some differences existed between the style of Myōjitsu and that of illustrated hand scrolls attributed to Mitsunaga, such as *Nenjūgyōji Emaki* and *Ban Dainagon Emaki*, while some of the pictorial representations in *Rokudō-e* resemble those of the illustrated handscrolls attributed to Mitsunaga. Moreover, based on the presumption that a *nise-e* painter participated in the implementation of *Jōan-bon*, I propose the possibility that this *nise-e* painter and Myōjitsu with his workshop painters were the producers of *Jōan-bon*.

THE JAPAN ART HISTORY SOCIETY

March 2019

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