

BIJUTSUSHI

Journal of Japan Art History Society

187 Vol. 69 No. 1 pp. 1–17

TSURUOKA, Akemi. A Study of *Miyagino shūshōen ki* by Nanzan Koryō and Tani Bunchō

Miyagino shūshōen ki, a copy of which is owned by Kyushu University Library, was published by Sakurada Tansai (1795–1864). This printed book focuses on Tansai's newly-built house situated in Miyagino, one of the *utamakura*, or place with poetical associations. Little about this text is known except for general bibliographic information contained in *Kokusho sōmoku* (General Catalogue of Japanese Writings). A rubbed copy bound with glue, this book consists of the title, the landscape of Shūshōen and its surroundings, and the text. The original images were made by Tani Bunchō (1763–1840) and the text written by Nanzan Koryō (1756–1839). This book belongs to a lineage of garden pictures, which were influenced by the Ming literati in Suzhou during the early years of the Edo period.

Recently, documents written by Sakurada Tansai to Tani Bunchō containing details requesting landscapes of Shūshōen (*Shūshōen-zu*) were discovered through a survey of cultural properties organized by Adachi City Museum. The documents were passed down by the descendants of Bunchō's disciple, Hunatsu Bunen of Kaminumata village.

This essay aims to clarify the production process of *Shūshōen-zu* through the analysis of these newly discovered documents. I elucidate why Bunchō was appointed to this work by examining the relationship between the literati figures involved in garden painting appreciation.

Comparison of these documents and *Shūshōen-zu* clearly shows how the request was deliberately prepared. The purpose of the publication is evident in the postscript draft, and the sketches show its details. What is most noteworthy is that *Shūshōen-zu* follows a draft drawn by the painter Nakagawa Kazukiyo (also known as) Totaku (–1835) from Sendai; Bunchō produced *Shūshōen-zu* despite never having visited there. Tansai requested Bunchō (who had no chance to visit Tansai's house) because he needed Bunchō's popularity as an artist and talent for depicting real estate in a way that evoked one's passion for making poems. Bunchō's ability to do so is demonstrated in another of his woodblock prints, entitled *Nanko Shōran* (1803). This print depicts the villa of Yoshimura Senyū, the chief retainer of the Shirakawa Domain, and was produced for the same purpose as *Shūshōen-ki*.

Bunchō depicts landscapes using a smooth, less Chinese-influenced style. This may be because in addition to Chinese-style writings and poems on Shūshōen, there are also Japanese ones by various people such as the aristocrats (daimyo) Hotta Masatsu. Therefore, Bunchō's way of depicting Miyagino, a famous *utamakura* in a less Chinese-influenced style as seen in *Miyagino shūshōen ki*, can be interpreted as promoting a mixture of Chinese and Japanese elements in garden landscape depictions.

THE JAPAN ART HISTORY SOCIETY

October 2019

All rights Reserved, Copyright © The Japan Art History Society