

BIJUTSUSHI

Journal of Japan Art History Society

191 Vol. 71 No. 1 pp. 1–18

WANG, Wenlei. Reconsidering *Autumn Scenery by the Lake in Mist* Attributed to Zhao Lingrang: Examining Northern Song Dynasty Depictions of Actual Scenery.

Autumn Scenery by the Lake in Mist, attributed to Zhao Lingrang and housed in Yamato Bunkakan, is known as a masterpiece of Song Dynasty painting. Ever since Yoshiho Yonezawa's research on this painting emerged in the late 1950's this work has been entitled *Autumn Scenery by the Lake in Mist*. Yonezawa and later scholars believed that this painting depicts the waterside scenery near Kaifeng and Luoyang, or the view of Jiangnan at dusk in autumn. Its stylistic features place it during the late Northern Song Dynasty, and there is a consensus that its signature closely resembles that seen on paintings identified as Zhao Lingrang's work. The painting is also categorized as a representative "small landscape" painting. However, since the concept of the small landscape itself is unclear, its position within the history of Northern Song Dynasty painting remains ambiguous.

In this article, I draw upon previous research to consider the specific season and location depicted in the painting, by identifying each motif and examining its meaning. Then, by exploring how this work was created, I purpose to reconsider its position within the history of Northern Song Dynasty painting.

In Chapter 1, I introduce the research history of this painting, and the formation of the Zhao's image as a painter. In Chapter 2, I examine the problematic points seen in existing research. In Chapter 3, I use botanical and zoological evidence to show that the main motifs in this painting are the birds ruddy shelduck and Daurian jackdaw, and the plant species weeping willow and Oriental thuia. Iconographical analysis of the duck confirms its role as a harbinger of spring, indicating that this painting could possibly depict a view of spring at dusk during March or April. In Chapter 4, I show that the areas where these plants and animals coexisted straddles north China and Jiangnan. I also explore the biography of Zhao as recorded in historical documents, while also revealing that the Oriental thuia seen in this painting are associated with tombs. It was common for the imperial family of the Northern Song Dynasty to visit a tomb during the Qingming Festival in spring, and I suggest that this painting may depict the spring dusk that Zhao, an imperial family member, actually saw near Songling (in nearby Luoyang) when he visited the tomb at this time. In Chapter 5, I reexamine the stylistic features of this painting, and point out that the drawing philosophy found there incorporates the idea of "naturalism and idealism" put forth by the painter Guo Xi, and later lead into the Huizong Dynasty painting traditions which were based on observation of nature and the poetic expression of discipline of nature in paintings. In conclusion, based on the above considerations, I suggest that this painting may depict the spring scenery at dusk that was seen by Zhao near Songling during the Qingming Festival, thus positing this painting as a work that inherited Guo Xi's drawing philosophy, but with new modes of modeling, resulting in its position as a pioneering work within the Huizong Painting Academy.

THE JAPAN ART HISTORY SOCIETY

October 2021

All rights Reserved, Copyright © The Japan Art History Society