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TAKEZAKI, Hiroki. Maruyama Ōkyo's *Pastimes of the Four Seasons in the Capital*: A Turning Point in His Career and Patronage

This article considers *Pastimes of the Four Seasons in the Capital* (華洛, 四季遊戯図巻), a pair of handscrolls painted by Maruyama Ōkyo (円山応挙, 1733–95) now in the possession of the Tokugawa Art Museum, Nagoya. I analyze the artwork together with documents related to its patron in order to explore how this commission served as a turning point for Ōkyo in terms of both style and career.

First, a careful study of signatures indicates that this undated work should be placed between 1772 and 1773. This coincides with the final years of Yūjō, abbot of Enman'in (円満院祐常, 1723–73) and Ōkyo's first prominent patron. During the production of these scrolls, Ōkyo was already seeking other support, and seems to have transformed his style into a subtler and less naturalistic one. I submit that this conversion was intended to suit aristocratic patrons and perhaps stimulate greater interest among courtier society. Furthermore, Ōkyo's depictions of the contemporary life of various classes in Kyoto is framed with texts by Takahashi Munenao (高橋宗直, 1703–85) which repeatedly cite ancient and medieval documents about the origins of Kyoto's traditional events and customs. The most significant resulting characteristic is the way the scrolls depict a medley of elite (elegant) and common (vulgar) lifestyles, as well as the city's historical layers, through this juxtaposition of contemporary scenery with classical lore.

It is already known that these scrolls were commissioned by Kujō Hisazane (九条尚実, 1717–87), head of the aristocratic Kujō family, and that they were then presented to Tokugawa Munechika (徳川宗睦, 1733–1800), daimyo of Owari. Crucial to an understanding of the work's production context are the strong relationships among the Nijō, from which Yūjō hailed, the Kujō, and the Owari Tokugawa families, which can be confirmed through their marital ties. Kujō Hisazane's diary, *Hisazane kōki* (尚実公記), indicates that he originally commissioned the paintings from Yūjō, who had studied painting under Ōkyo, but on Yūjō's death, he turned directly to Ōkyo instead. *Pastimes of the Four Seasons in the Capital* appears to represent the first major commission Ōkyo received from Hisazane. His relationship with this most important patron flourished over the next decade.

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