

HASEGAWA, Takanobu. The Subject and Composition of Hasegawa Tohaku's Landscape *Fusuma-e* at Rinka'in: Focusing on the Subject of the North Panels and their Relationship to Totōtenjin Worship

The *fusuma-e* (sliding door panel paintings) surrounding the central room of the *hōjō* at Rinka-in are well-known as works of Hasegawa Tohaku, an Azuchi-Momoyama period painter, which he created in the fourth year of the Keicho era (1599). Although the paintings have been introduced by many scholars and discussed in various ways, there is still room for research on their subject matter and Tohaku's intentions in painting these works. By examining the subject of these paintings, especially on the north panels, this paper reveals that the paintings reflect the influence of Zen literature, *renga* (linked verse) and *wakan-renku* (linked verse in Japanese and Chinese) that flourished during the Azuchi-Momoyama period, as well as Tenjin worship popular at the time. Specifically, I indicate that on the north panels, which form the center of the composition, Tohaku depicted a figure that could be regarded as Sugawara Michizane (also known as Tenjin), or the Chinese Song dynasty poet Lin Heijing. As a result, I offer a new perspective on understanding these works.

First, I compare the depiction and composition of these panels with that of other landscape paintings by Tohaku. I then review previous research in order to confirm the significance of this subject. There are unprecedented features in the composition of the panels that differ from those of his previous landscape paintings; this demonstrates the need to examine the painting's subject matter.

Next, I review assumptions that have been made when examining the subject matter of *fusuma-e* located in Zen temples. There are three common assumptions; one is the general rule of the four seasons in the four directions; the second is the emphasis on the center of the front-facing panels; the third is the influence of the temple founder's thinking on the paintings.

Based on these assumptions, the following sections of this article discuss the subject of the panels.

First, I discuss the iconography of the figure painted in the center of the north side of the panels; referencing examples from the Muromachi period, I point out that the figure can be interpreted as Lin Heijing.

Next, I show that Zen monks' praise for paintings depicting Totōtenjin (Tenjin Visiting China) express the idea that Zen monks regarded Totōtenjin as Ling Heijing. This idea can be traced back to a poem by Banri Shukyu, a monk who spent his later life in Mino.

Third, I discuss Totōtenjin paintings and their worship, and suggest that such paintings were actually hung on occasions such as *wakan-renku* gatherings.

Fourth, I compare images of Ling Heijing painted by Tohaku with examples of previous Totōtenjin paintings. Since there are similarities with Tohaku's Ling Heijing iconography and Totōtenjin paintings in the Shōkei and Sesshū styles, it is possible that Tohaku knew the iconography of Totōtenjin and adjusted it to create his Ling Heijing paintings.

Finally, I discuss Nanka Genko, the founder of Rinka-in, and Tenjin worship of his time. Nanka had deep connections with Mino, a place associated with Banri, and Kai, a place with strong belief in Tenjin. In *Kyohaku roku*, the record of Nanka's words, he expressed his strong belief in Tenjin. I also mention his participation in *wakan-renku* gatherings parties and the rise of Tenjin worship in the Azuchi-Momoyama period.

Based on the above, it is clear that the panels are masterpieces that Tohaku painted with great consideration to the culture of his time.