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One Aspect of the Reception of Chinese Landscape Painting in Japan:
Focusing on Ike Taiga's *White Clouds and Scarlet Trees*

This article examines Ike Taiga's *White Clouds and Scarlet Trees* (*Hakuun kôju*, Manno Art Museum, hereafter referred to as this work or the Taiga work). Through an examination of title *Hakuun kôju* and the work's style, it explores in detail the influence of Chinese painting therein.

The author first counters previous theories that the title for this painting, "*Hakuun kôju*," was related to Taiga's own *kanshi* Chinese style poetry creation, and rather finds examples of the phrase in *kanshi* written in Japan and China back to the Tang dynasty, thus suggesting that the phrase was defined as referring to splendid autumn foliage seen in high mountains.

Next, the author seeks out earlier examples of paintings using the "*Hakuun kôju*" title and locates examples by the late Ming-early Qing painter Lan Ying (1585-1664) and his circle of painters that share characteristics with this Taiga work. In particular, the author notes the *reisho*, or clerical style script, used in the title brushed on the Lan Ying painting of the same title in the Beijing Palace Museum, the same style of calligraphy found on Taiga's painting. The author suggests the possibility that Taiga may have seen some earlier example of this type and copied it. Further, Lan Ying and his circle of painters created numerous examples of so-called Blue and Green Landscape paintings in the style of the Liang dynasty painter Zhang Sengyao, and the author mentions the possibility that such Lan Ying circle works could provide clues to the creation of Taiga's own painting.

Earlier research indicated that works by Lan Ying entered Japan during the Tenmei era (1781-1789) where they influenced such Kantô painters

as Watanabe Gentai and Tani Bunchô. Recently, however, a Lan Ying copy made by Kimura Kenkadô in Meiwa 4 (1767) has been discovered, thus indicating that Lan Ying works had already made their way to Japan by the general period of this Taiga work. Under such circumstances, the author indicates that Taiga may have encountered works by Lan Ying, as can be demonstrated by the high level of proximity both stylistically and technically between the two.

Finally, the documents accompanying the Taiga painting explain that the subject of autumn foliage was painted in the 2nd month of spring on the basis of a poem written by the Chinese Tang dynasty poet Du Mu. This indicates that the original viewers of the Taiga work already had a shared environment for the "*Hakuun kôju*" title.

This article is particularly highly praised for its thorough investigation of a single work's mode of expression and the meaning of its title. It also provides new information, such as the fact that influence from late Ming-early Qing dynasty revivalist Blue and Green Landscapes, as represented by those of Lan Ying, had made itself felt earlier than previously imagined, and demonstrates one aspect of Taiga's creativity by documenting its foundation in both classical poetry and classical imagery. The article format, along with its notation and overall handling is accomplished and complete with its orthodox consideration of the art work in question from multiple diverse angles. Further, of particular note is the acumen of the tracing the source back to Zhang in the Liang dynasty, plus the great amount of information that can be anticipated to offer useful suggestions to many future scholars on related topics.

Given all this, the committee determined this article was worthy of the *Bijutsushi* Article Prize.