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### HASEYAMA, Shōko. Birds and Animals painting by Soga Shōhaku and literature

Soga Shōhaku (1730–81) is a painter who traveled Ise and Harima during the middle of the Edo period. It has been pointed out that he was involved with the local *haikai* literary circles in Ise. In this paper, I investigate the literary authority of a Birds and Animals painting with peculiar figures, and consider the intention of drawing these iconographies.

The first section focuses on “Hawks,” a pair of six-panelled screens with independent compositions on each panel in a private collection. There are many examples of Bird and Animal paintings by Shōhaku, and among them, this work shows various expressions. The painting follows partly the form and figure of a traditional hawk representation, but there are unusual and unprecedented representations as well. Especially impressive is the silhouette of a hawk on the forth panel of the right-hand screen, and a hawk reflected on the surface of water on the First panel of the left screen. I point out the literary precedent for the former, which is the poem on a copper pheasant by Kakinomoto no Hitomaro, and the poem of “Nomori no Kagami” for the latter. For the other panels as well, I explore clues for their interpretations in proverbs and phrases. As a conclusion, I present the possibility that this work was painted to induce various literary narratives in the viewer.

The second section focusses on “Hawk and Pine”, “Bird and Beast”, “Wolf and Badger” and “Herd boy and Ox” (all in the Mie Prefectural Art Museum) from among the sliding panel paintings of the Nagashima family, who were rich farmers in Ise (so-called Kyū Nagashimake Fusumae). In the panel “Hawk and Pine” a monkey is drawn behind a hawk, suggesting that the allegory of the phrase “Ueminu Washi” —referring to a strong person—is included. However, it is difficult to find a unifying subject regarding the paintings “Bird and Beast” and “Wolf and Badger”. Therefore, I pay attention to the fact that different brush techniques of coarse / dense are mixed on the screens, and it can be assumed that the making of these works is the theme of the paintings. This hypothesis can be reinforced by analyzing the panel “Herd boy and Ox”. This work is based on an episode of the poet Saigyō travelling in the Ise area, and it is highly possible that it is a spontaneous painting drawn in front of viewers (*sekiga*). In addition, I focused on Shōhaku who worked at same time as illustrator of Kyōka poem books written by Okuda Ryūkei, a Confucian scholar of the Tsu clan. In fact, there is an illustration reminiscent of the correlation with “Herd boy and Ox”. I therefore point out the possibility that this work was conceived against the backdrop of local literary exchanges. Finally, based on the fact that Shōhaku was deeply involved in the literary circle of Ise and there is spontaneous painting, I would like to present the possibility that “Bird and Beast” and “Wolf and Badger” were completed in literary sites such as *haikai*, by adding improvised figures.

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