

YOkOO, Takuma

*Yubôen Zukan* (Daitoku-ji) by Ike no Taiga: The Acceptance and Development of Chinese Garden Culture

Yokoo Takuma's article takes up Ike no Taiga's work, *Yubôen Zukan*, considers how the painting theme, construct, and ideas involved in the work's creation can be positioned within the lineage of Chinese garden paintings, and argues that Taiga was strongly aware of the handscroll format works made in Suzhou during the Ming dynasty. If we consider that Taiga was a literati painter whose major theme was the expression of the utopian realms as conceived and painted by Chinese literati, then it is self-evident that Taiga would have been greatly influenced by Chinese Ming and Qing dynasty painting. And yet, earlier studies on the artist have stopped at the point of indicating influence from such painting manuals as the *Mustard Seed Garden Painting Manual* and his use of texture strokes and dotting strokes found in such volumes. However, very few scholars have indicated, as here, that this influence on Taiga extended to his conception of artworks, or went beyond the idea of Ming and Qing paintings in general, to indicate the specific relationship with the garden paintings created in Ming dynasty Suzhou.

Yokoo has accumulated his evidence in prudent order from a wide array of sources. First, reading the colophon on the *Yubôen Zukan* handscroll, he indicates that it was painted in the first month of 1773 (An'ei 2) and thus is one of the works from his final period that began around 1771, when Taiga was 50 years old. The commissioner of the work, Iwagaki Ryûkei, asked for a painting depicting his residence and thus Yokoo turned to materials related to Ryûkei and those of the intelligentsia who interacted with Ryûkei and clarified how the creation of this work was based on a deep understanding of Chinese poetry and literature. As Taiga indicated in his colophon, this

production background directed his expression in the painting and is shown in the relative positioning of the structures in the Yubôen garden. We can see how Taiga sought to reflect both a pervasive interest in all things Chinese and a true-view-like expression of the Yubôen garden itself. Next Yokoo broadened his field of vision to consider how paintings depicting private residences in China and the garden culture itself were brought to Japan from antiquity, and introduced when this work was created. The wealthy educated literati figures of the Kyoto and Osaka area would have held all manner of cultural events in their own private residences. Needless to say these private residences would have been idealized structures based on Chinese tastes. This work was created against such a cultural background, and indeed its handscroll with colophon format was based on one of the typical styles of Suzhou garden pictures. Yokoo quotes an earlier example of this format, the *Kenkadô gashûzu*, that was created in response to a request by Sung Daejung, the secretary to the 1763 (Hôreki 13) Korean envoy to Japan. The above contents appear in the first half of Yokoo's article and reveal the main points of his article. He then followed with a consideration of the reception of Suzhou garden pictures as seen in Taiga's works. Through his discussion of several of Taiga's works, and their comparison with the Suzhou paintings, he indicated that the influence was only in the subject matter, with very little painterly expression resemblance between Taiga's works and those from Suzhou. Yokoo explained the reasons for this divergence, such as the true-view-like expression sought by Ryûkei for his painting of Yubôen, reiterating the production background of the works. In essence, Yokoo interprets this lack of painterly resemblance to the fact that the works reflect Taiga's painting style of his late period. In conclusion, Yokoo positions this work, stating, "For 50-year old Taiga in his final years, he achieved a painting that utilized his previous experience, along with the reception of Chinese painting and the creative developments taking place in Japan." With this concluding statement Yokoo summarizes the entire article's argument.

While the first half of this article's discussion of how Taiga was aware of the garden paintings of Suzhou when he created this work is fully rendered, the same cannot necessarily be said for the latter half's explanation of the meaning in Taiga's works. In other words, while the explanation of this painting's theme is persuasive, issues remain for consideration in how Taiga's painting style developed. Yokoo himself is aware of these issues, and realizes that at this stage there is no need for a quick resolution of these matters. We can look forward to developments in his study in the future. The reception of Chinese garden culture in Japan is a massive subject related to the evaluation of Japanese literati painting in general, not just those by Taiga, and this article offers a new approach to the study of literati paintings. An article that considers not only Japan but also the wider scope of East Asia in general is highly desirable and shows the elements necessary for the further deepening of research on Taiga.

For these reasons we have awarded the Bijutsushi Prize to Yokoo Takuma.