

**PARK, Seong Hee**

**“Historical Significance of *Elegant Gathering at Kenkadō Hall* by Kimura Kenkadō: Representation of Japanese Literati in Japan and Korea in the Late-eighteenth Century”**

This article regarding Kimura Kenkadō's *Elegant Gathering at Kenkadō Hall* (National Museum of Korea), confirmed in recent years as extant in Korea, presents an important discussion of the work's production process and construct, visual expression characteristics, and its reception and influence in Korea. Textual materials had previously clarified that this work was painted during the diplomatic events surrounding the 1764 visit of Korean envoys to Japan, but it was not known to be extant until 2007.

The first section notes the production process of the work and its overall construct. Based on the records found in the *Heiguroku* compilation of memos and letters exchanged between eight people, including the Rinzai Shōkokuji priest Daiten and Korean envoy's secretary and scribe, the author provides a detailed notation of the process by which the work was created, from its commissioning to its completion. The author also notes the Korean recipients' joy upon the receipt of the completed work and how the work stands as evidence of the flourishing cultural exchange between Japan and Korea through paintings.

Section 2 discusses two visual expression characteristics of *Elegant Gathering at Kenkadō Hall*. While the painting is a “record of the actual world” through its depiction of the Kenkadōkai's poetry gathering held in the Kenkadō studio in the seaside city of Osaka, it also can be seen as a depiction of the Kenkadō studio as a utopian home for an elegant literati lifestyle in spite of the fact that the studio was in the middle of the Osaka urban metropolis. Regarding the former, the author indicates the depiction of the individual figures present at the gathering and the depiction of a seaside scene, albeit not what would have been actually visible from the Kenkadō, as an image of Osaka that could be imagined by Korean literati. She further indicates that the depiction of the waterside scene may have been made in reference to earlier depictions of Osaka. Regarding the latter, the author indicates that the painter's method of depicting the scene from a slightly raised, bird's-eye view, and the enclosing of the space through tree and morning mist placement, are at once Chinese traditional methods, while also noting that such methods may have been learned from Chinese geography-related publications such as the geography section of the *San-cai tu-hui*. She indicated that such Chinese printed materials were information shared amongst East Asian literati, and hence would have easily resonated with both Japanese and Koreans. The author further discerned a strong awareness of Kenkadō's tendency towards “old” in his poetry composition and a strong tendency towards Ming and Qing painting seen in his use of extremely vivid blue and green pigments in the work. Kenkadō thus transformed the image into an idealized space through reference to Ming and Qing painting expression. The author concludes that Kenkadō sought to depict “a new form of urban literati who enjoy a highly elegant lifestyle,” and thus to convey the “concept of ‘urban retreat’” to Korean literati.

The third section notes the reception of the *Elegant Gathering at Kenkadō Hall* in Korea. The author indicates that it was widely praised by the intelligentsia of the day, considered to be a record of representative examples of Japanese literati, and was equally revered by later generations. She further notes that from the painting's arrival in Korea there was a further activation of research on Japan and research on Japanese painting in Korea. Thanks to these effects, private citizen cultural exchange via artworks had become common by the last pre-modern dispatch of envoys from Korea to Japan in 1811.

This article introduces the entirety of the *Elegant Gathering at Kenkadō Hall* whose existence had previously only been known through textual materials. And thus, from an art historical standpoint, it is pioneering as the first examination of the work and can be considered to further advance studies on Kimura Kenkadō. Further, while this work can be considered an important item showing the private interchange between people in Japan and Korea during the Edo period, the article is also rich in new discoveries through its recording of how the work was evaluated in Korea and the changes that occurred in Japanese-Korean cultural exchange. As the author herself notes, while it is regrettable that she could not clarify the influence of this work itself on Korean painting circles, we can anticipate that this will be the subject of her next study.

For these reasons we have awarded the *Bijutsushi* Article Prize to Park Seong Hee.