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A Study on Maeda Seison's *Mikoshiburi*: The Modern Renaissance of Handscrolls (*Emaki*)

The painter Maeda Seison created numerous handscrolls. This article focuses on his "*Mikoshiburi*" (1921, Tokyo National Museum), an important early Seison handscroll that was displayed in the 6th Bunten exhibition. The article is largely divided into two halves.

The first half of the article is an analysis of quotations from ancient handscrolls. Previously it has been vaguely indicated that the *Mikoshiburi* has quoted many elements from the *Ban Daiongen*, *Shigisan engi* and other handscrolls. Therefore, this article pays attention to figural garments, footwear, facial expression and other elements in *Mikoshiburi* and proves that what had been pointed out previously was correct. Furthermore, for the first time, this article points out that *Mikoshiburi* is based on the composition of the second section in the 7th scroll of the *Ippen hijiri-e* and quotes several sections from the section. The illustrations in the article show specific examples such as the bridge girder structure, the child crossing a plank bridge, the faces peeping out from behind blinds, and the protective charms hanging from the gate. These areas are easily overlooked without close attention.

The 7th Scroll of the *Ippen hijiri-e*, which is currently held in the Tokyo National Museum, had been owned by Hara Sankei, the art collector and Seison's patron. This article focuses on the fact that Seison produced the *Mikoshiburi* at Sankei's residence, Kakushôkaku in Yokohama, and that Seison himself repeatedly referred to the *Ippen hijiri-e*. As a result, it proves that quotations from the *Ippen hijiri-e* 7th scroll in the *Mikoshiburi* come from the close relationship between the painter and the patron.

The second half of this article analyzes *Mikoshiburi* as part of the handscroll resurgence movement. At the time handscroll-format works were favorably received by exhibitions and many painters were stimulated to study handscrolls, with handscroll reproductions also appearing in the marketplace. This paper indicates that these circumstances reflect the belief that handscrolls represent classics and traditions. Furthermore, Taki Seiichi's discussion of handscrolls, published mainly in the *Kokka* art magazine, influenced many of the art critics of the day and facilitated the resurgence movement. This article indicates that Taki's arguments also influenced Seison's handscroll production.

This article starts from the work itself and reveals the characteristics of the work by a comparative analysis with the paintings that the painter referred to and quoted from. In addition, it also widens the argument to the taste of patrons and the discourse of historians and analyzes the times when the works were produced. This article amassed an array of new findings. This article will surely be frequently quoted in future studies of modern handscrolls. However, it is undeniable that a great deal of evidence and examples have been packed into this article. We must add the comment that we can hope for a further deepening of the discussion of each of these aspects in the future.

For these reasons we believe that this article is a suitable recipient of the Bijutsushi Prize. We hereby acknowledge the achievements of Shiota Shakuyû and look forward to his further great success.