

Making Landscapes in Fifteenth-Century Japan and Korea: Chinese Painting Models from the Shogunal and Princely Collections

十五世紀日本と韓国における山水画の制作——将軍家と王室コレクションの中国絵画

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Modern scholarship has long emphasized the importance of Chinese styles in analyzing fifteenth-century Japanese and Korean landscape paintings. Southern Song academy painters, such as Ma Yuan 馬遠 and Xia Gui 夏珪, have been considered the most influential in the development of Japanese landscape painting. For the Korean counterpart, works of Northern Song painters, such as Li Cheng 李成 and Guo Xi 郭熙, have been thought of as the sole primary sources. In this paper, I investigate the role of Chinese landscape models for Japanese and Korean painters, as evidenced in documented painting collections from fifteenth-century Japan and Korea.

For Japan, the discussion centers on the following three: *Butsunichian kumotsu mukuroku* 仏日庵公物目録, a 1320–1363 inventory of treasures in the collection of Butsunichian, Engakuji in Kamakura; *Muromachi-dono gyōkō okazariki* 室町殿行幸御餽記 from 1437; and *Gomotsu on'e mukuroku* 御物御画目録 from the 1460s. They are the most relevant sources for comprehending fifteenth-century Japanese collecting. They represent the most comprehensive and systematic painting records of the period and originate from the context of Zen temples and the Ashikaga shoguns' seat of power, which shaped the cultural trends of Japan and trained the most esteemed painters. For Korea, I focus on the collection of Prince Anp'yōng 安平大君 (1418–53) as recorded in *Hwagi* 畫記 (1445). Written by Sin Sukchu, one of the prince's close associates, it catalogs Chinese calligraphies and paintings the prince had collected for more than a decade. Since Anp'yōng was known for being the most assiduous and active collector at the time, the record provides us a view into the contemporary Korean practice of and taste in collecting.

The examination of the collections reveals that the two countries' preference in Chinese styles were not as consistent or homogeneous as held by the conventional theory. In the first half of the century, the most prevalent Chinese paintings in Japan were not those by Southern Song academy painters, such as Ma Yuan and Xia Gui, but rather those by Chan monk-painters, such as Muqi and Yujian. In Korea, Guo Xi dominated, but Li Cheng or followers of the Li-Guo were mostly absent.

Modern scholarship that argues the stylistic division between Japan and Korea has followed the traditional view of Chinese art history: a tendency to understand stylistic trends in linearity, following the temporal transition from the Northern Song (960–1127) to the Southern Song (1127–1279) dynasty. Such a view is one of the tropes that art historians have labored to overturn, that a new mode of painting did not entirely replace an old one. Many painters continued to revere and practice classical modes of painting, in addition to contemporary ones. In search of painting models for fifteenth-century Japanese and Korean painting, we thus need to expand the range of possible models to the contemporary and the immediate past, like Yuan China, Kamakura Japan, and Koryō Korea. I will demonstrate this need for a broad perspective through a discussion of the Korean painting *Dream Journey to the Peach Blossom Land* 夢遊桃源図 (1447).