

A Study of the Cleveland Album from the Perspective of an Interpretation of Its Artistic Design

クリーヴランド美術館蔵「道子墨宝」図冊についての考察—図様解釈をめぐって

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Transmitted under the name of Great Tang master Wu Daozi 吳道子(ca. 680-760), the album has passed through several generations of collectors and now resides in the Cleveland Museum of Art. Consisting of fifty leaves of *baimiao* 白描 [plain line ink drawings], the Cleveland album is immensely rich in its stylistic and thematic repertory. The album has been generically described as having three parts: Daoist pantheon (leaves 1-26), Ten Kings of Hell (leaves 27-40), and *Soushan tu* [Search the Mountain] (leaves 41-50). The fifty drawings from the album share a number of important iconographic and stylistic similarities with painting scrolls as well as temple murals *in situ*. These concrete connections provide a unique opportunity to comment on the practice of design transfer within the workshop production system. Previous publications are mostly catalogue-style treatments of the album that simply identify and classify the album contents, or articles that look only at a specific theme. This compartmentalization of studies, however, reveals little about the context, in which the album was created, perceived, and transmitted. This study, on the other hand, moves beyond the current tripartite classification, instead viewing the album as a total system. I shall argue that the Cleveland album is not predominantly a homogeneous work as one might expect, but is a record of continual interactions among various leaves in light of later alternations. The fifty drawings from the album share a number of important iconographic and stylistic similarities with painting scrolls as well as temple murals *in situ*. These concrete connections provide a unique opportunity to comment on the practice of appropriation and transformation within the workshop production system.