

Special Exhibition

THE GENIUS OF IKE NO TAIGA

Carefree Traveler, Legendary Painter



LIST OF WORKS

April 7 - May 20, 2018 9:30 a.m.-6:00 p.m. (Fridays and Saturdays 9:30 a.m.-8:00 p.m.)

Kyoto National Museum, Heisei Chishinkan Wing

Organized by the Kyoto National Museum and The Yomiuri Shimbun

With the support of the Shimizu Corporation; Daiwa House Industry Co., Ltd.; Nozaki Insatsu Shiqyo Co., Ltd.; and Non-Destructive Inspection Co., Ltd.

With the cooperation of Nippon Kodo Co., Ltd.

*The exhibition has two main installations. Please check schedule below for details.

Installation I: April 7-30, 2018 **Installation II:** May 2-20, 2018

*Works are on view during periods marked grey in the chart below.

*List numbers correspond to catalogue numbers but not the order within the exhibition.

*Works on exhibit or exhibit period may change without notice.

Japan, Edo period (1615-1868)

China, Ming dynasty (1368-1661)

China, Qing dynasty (1644-1912)

● National Treasure ◎ Important Cultural Property

No.	Designation	Title/Name	Artist	Inscription Calligrapher	Dates	Owner	Installation I			Installation II		
							Apr. 7 I Apr. 15	Apr. 17 I Apr. 22	Apr. 24 I Apr. 30	May 2 I May 6	May 8 I May 13	May 15 I May 20
Part I; The Debut of a Genius: Taiga and His Contemporaries												
1		Portrait of Ike no Taiga	Fukuhara Gogaku		Edo period, 18th c.	Kyoto National Museum						
2		Portraits of Taiga, Yōren, and Baisaō	Mikuma Shikō	Mikuma Shikō	Edo period, dated 1786							
3		Dialogue between Mikami Kōken and Ike no Taiga	Ike no Taiga	Ike no Taiga	Edo period, 18th c.	Tokyo University of the Arts						
4		Family Lineage of Ike no Taiga (Tomioka Family Edition)			Edo period, 19th c.	Kiyoshikōjin Tessai Museum						
5		Miscellaneous Records of Kenkadō	Edited by Akatuski Kanenari		Edo period, dated 1859	Kyoto National Museum						
6		Ike no Taiga's Home	Noro Kaiseki		Edo period, dated 1792	Kyoto Prefecture (Ike no Taiga Museum Collection)						
7		Ike no Taiga's Former Home	Attributed to Geppō		Edo period, 19th c.							
8		Nyoirin Kannon (Skt. Cintāmaṇicakra) and Shrine			China; Ming – Qing dynasty, 17th–18th c.	Kyoto Prefecture (Ike no Taiga Museum Collection)						
9		Seals Used by Ike no Taiga and Others; Seal Compendium			Edo period, 18th c.							
10		Seals Carved by Ike no Taiga and Others (included in the <i>Teiburō inrui</i> Collection of Seals)			Edo period, 18th c.							
11		Sanxian (J: Sangen) Lute Supposedly Used by Ike no Taiga; Calligraphy by Ike no Taiga and Toba Tairoku			China; Qing dynasty, 18th c.							
12		Verse in Praise of the Youthful Taiga (Matajirō of the Ikeno Family)	Gaotang Yuanchang (Kōdō Genchō)		Edo period, dated 1729	Kyoto Prefecture (Ike no Taiga Museum Collection)						
13		An Account of the Garden for Solitary Pleasure	Ike no Taiga		Edo period, dated 1734	Kyoto Prefecture (Ike no Taiga Museum Collection)						
14		Cloudy Woods in Refreshing Early Morning	Ike no Taiga	Dapeng Zhengkun (Taihō Shōkon)	Edo period, dated circa 1758							
15		Peony and Small Bird	Kakutei	Dapeng Zhengkun (Taihō Shōkon)	Edo period, dated 1758	Nagasaki Museum of History and Culture						

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							Apr. 7 Apr. 15	Apr. 17 Apr. 22	Apr. 24 Apr. 30	May 2 May 6	May 8 May 13	May 15 May 20
16		True View of Mount Asama	Kakutei	Ike no Taiga and Kō Fuyō	Edo period, 18th c.							
17		Letter to Kakutei and His Students	Ike no Taiga		Edo period, dated 1773							
18		Scholars Viewing a Waterfall	Sakaki Hyakusen	Ike no Taiga	Edo period, dated 1744							
19		Letter	Ike no Taiga		Edo period, dated 1751							
20		Autumn Ravine	Ike no Taiga	Yanagisawa Kien	Edo period, 18th c.							
21		Portrait of Zhang Zhongjing	Ike no Taiga	Kō Fuyō	Edo period, dated 1749							
22		Bamboo Grove Pavilion	Ike no Taiga	Kō Fuyō	Edo period, 18th c.	Idemitsu Museum of Arts						
23		Landscape	Kō Fuyō		Edo period, dated 1749							
24		Landscape	Kan Tenju	Hosoi Hansai, Katsu Shikin, and Ike no Taiga	Edo period, dated 1768							
25		Letter to Kan Tenju	Ike no Taiga		Edo period, 18th c.							
26		Bamboo and Rocks	Ike no Taiga	Miyazaki Inpo	Edo period, 18th c.							
27		Portrait of Baisaō	Ike no Taiga	Gekkai Genshō (Baisaō)	Edo period, 18th c.	Idemitsu Museum of Arts						
28		Catching a Catfish with a Gourd	Ike no Taiga	Baisō Kenjō (Daiten Kenjō)	Edo period, 18th c.	Idemitsu Museum of Arts						
29		Draft of Request to Zen Master Daiten to Edit a Seven-Character Regulated Verse and Preface	Ike no Taiga		Edo period, dated 1770							
30		Willow and Frog	Ike no Taiga	Setsudō Nyoun (Yamada Naokata)	Edo period, 18th c.							
31		Poem Responding to Zen Master Hakuin's Kōan, "What is the Sound of One Hand Clapping?"	Ike no Taiga		Edo period, dated 1751							
32		Kuzunoha (Mother of Abe no Seimei) as a Raccoon Dog (Tanuki)	Ike no Taiga	Hakuin Ekaku	Edo period, 18th c.							
33		The Priest Beidu (Haido)	Ike no Taiga	Ike no Taiga	Edo period, 18th c.	Tanabe Art Museum						
34		Landscape	Ike no Taiga	Goshin Genmyō and Shūnan Jōju	Edo period, dated 1751							
35		Calligraphy for Kimura Kenkadō	Ike no Taiga		Edo period, 18th c.							
36		Letter to Kimura Kenkadō	Ike no Taiga		Edo period, dated 1756							
37		Letter to Kimura Kenkadō	Ike no Taiga		Edo period, 18th c.							
38		Hakuzōsu (Fox Disguised as a Priest)	Ike no Taiga	Iwagaki Ryūkei	Edo period, 18th c.							
39		Spiritually Redeemed Demon	Ike no Taiga	Kinryū Dōjin	Edo period, 18th c.							
40		Reading in a Deep Woods (Accompanied by Letter to Kuwayama Gyokushū)	Ike no Taiga		Edo period, 18th c.							
41		Roster of Taiga's Followers			Edo period, dated 1784	Kyoto Prefecture (Ike no Taiga Museum Collection)						
42		Invitation to the 25th Anniversary Memorial Service for Ike no Taiga			Edo period, dated 1800	Osaka City Museum of Fine Arts						
Part II; Learning from Chinese Paintings and Painting Manuals												
43		Painting Manual of the Mustard Seed Garden (C: Jieziyu huazhuan; J: Kaishien gaden)			China; Qing dynasty, dated 1679							
44		Primer on Eight Varieties of Paintings (C: Bazhong huapu; J: Hasshu gafu)			Edo period, dated 1710	Kyoto National Museum						
45		Roster of Calligraphers and Painters of the Yuan, Ming and Qing Dynasties (J: Gen Min Shin shoga jinmeiroku)	Edited by Sakaki Hyakusen, with revisions by Kimura Kenkadō and others		Edo period, dated 1777							
46		Four Styles of Painting	Ike no Taiga		Edo period, dated 1762		2 scrolls			2 scrolls		

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							Apr. 7 Apr. 15	Apr. 17 Apr. 22	Apr. 24 Apr. 30	May 2 May 6	May 8 May 13	May 15 May 20
47	◎	Autumn Landscape; Colophon by Ike no Taiga	Zhang Ruitu		China; Ming dynasty, 17th c.	Seikado Bunko Art Museum						
48		Calligraphy in Three Lines; Colophon by Ike no Taiga	Dong Qichang		China; Ming dynasty, 17th c.							
49		Landscapes in the Haze	Li Heng		China; Ming dynasty, 17th–18th c.							
50		Geese among the Reeds	Zhao Xun	Zhao Xun	China; Ming dynasty, dated 1641							
51		Five Hundred Arhats	Attributed to Wang Zhenpeng		China; Ming dynasty, 16th– 17th c.	Manpuku-ji Temple						
52		Green Willows of Weicheng	Ike no Taiga		Edo period, dated 1744	Tsurui Museum of Art, Niigata City						
53		Conversing on an Autumn Shore	Ike no Taiga		Edo period, dated 1744							
54		Bamboo and Plum	Ike no Taiga	Itō Rangū	Edo period, dated 1745							
55		Dragon Rising in the Wind and Rain	Ike no Taiga		Edo period, dated 1746							
56		Portrait of Han Tuizhi (Han Yu)	Ike no Taiga		Edo period, dated 1746							
57		He Xiangyu	Ike no Taiga	unknown	Edo period, dated 1747	Tokyo University of the Arts						
58		Fragrant Lotus in a Sacred Pond	Ike no Taiga		Edo period, dated 1747							
59		West Lake	Ike no Taiga		Edo period, 18th c.							
60		Yueyang Pavilion	Ike no Taiga		Edo period, 18th c.							
61		Boat before the Red Cliff	Ike no Taiga		Edo period, dated 1748							
62		Landscape	Ike no Taiga		Edo period, dated 1748							
63		Nature's Rare Orchids	Ike no Taiga		Edo period, dated 1749	Kyoto Prefecture (Ike no Taiga Museum Collection)						
64		River and Mountains in Autumn	Ike no Taiga		Edo period, dated 1749							
65		West Lake	Ike no Taiga	Hōjū Soshun	Edo period, dated 1749			Right screen		Left screen		
66	◎	Two Excursions to the Red Cliff	Ike no Taiga	Ike no Taiga	Edo period, dated 1749	Agency for Cultural Affairs						
67	◎	Sage Visiting a Hermit	Ike no Taiga		Edo period, dated 1750	Kyoto Prefecture (Ike no Taiga Museum Collection)						
68		Essay on Fulfilling One's Desire	Ike no Taiga		Edo period, dated 1750	Umezawa Memorial Museum						
69		Boat Returning on an Autumn River	Ike no Taiga		Edo period, dated 1751							
Part III; Finger Painting and the Quest for an Artistic Style												
70		Finger-Painted Landscape	Ike no Taiga	Shūnan Jōju	Edo period, dated 1745	Yamatane Museum of Art						
71		Passing through a Valley of Willow Trees	Ike no Taiga		Edo period, dated 1746	Chiba City Museum of Art						
72		Finger-Painted Landscape	Ike no Taiga	Hyakusetsu Gen'yō	Edo period, dated 1747							
73		Hanshan and Shide (J: Kanzan and Jittoku)	Ike no Taiga	Ike no Taiga	Edo period, 18th c.	Kyoto National Museum						
74		Goblins Playing Music	Ike no Taiga		Edo period, 18th c.							
75		The Three Laughers (Huiyan, Tao Yuanming, and Lu Xiuqing)	Ike no Taiga		Edo period, 18th c.							
76		Snow, Moon, and Flowers	Ike no Taiga		Edo period, 18th c.							
77		Orchids and Rocks	Ike no Taiga	Ryū Kōbi	Edo period, 18th c.	Kyoto Prefecture (Ike no Taiga Museum Collection)						
78		Spring Landscape	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							

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79		Fishing Boat in an Ethereal Ravine	Ike no Taiga		Edo period, 18th c.	Wakimura Shōgakkai						
80		Water Streaming from a Green Cliff	Ike no Taiga		Edo period, 18th c.							
81		Homecoming	Ike no Taiga		Edo period, 18th c.							
82		Sketch of the Orchid Pavilion Gathering for an <i>Ema</i> Votive Plaque for Gion Shrine	Ike no Taiga		Edo period, dated 1754							
83		Superior View of West Lake	Ike no Taiga		Edo period, dated 1759	Tokyo Reimei Art Room						
84		Superior View of the Ethereal Red Cliff	Ike no Taiga		Edo period, 18th c.							
85		A Hermit's Mountain Pavilion Abode	Ike no Taiga		Edo period, 18th c.	Chiba City Museum of Art						
86		Misty Views in the Four Seasons	Ike no Taiga		Edo period, 18th c.							
87		Fishing in a Mountain Ravine	Ike no Taiga		Edo period, 18th c.							
88		A Hermit's Mountain Pavilion	Ike no Taiga		Edo period, 18th c.	Tanabe Art Museum						
89		Plank Road in a Narrow Gorge	Ike no Taiga		Edo period, 18th c.							
90		Hermitage in a Dense Woods	Ike no Taiga		Edo period, 18th c.							
91		Viewing Flowers at Xingseng Harbor; Halting a Carriage among Maple Trees	Ike no Taiga	Ike no Taiga	Edo period, 18th c.	Okada Museum of Art						

Part IV; Taiga's Painting and Calligraphy

92		Thousand Character Classic (C: Qianziwen; J: Senjimon)	Ike no Taiga		Edo period, dated 1771	Kyoto Prefecture (Ike no Taiga Museum Collection)						
93		The Sun Rises from the Southeast Corner (C: Richu dongnan yu), by Xu Boyang, in Semicursive Script	Ike no Taiga		Edo period, 18th c.							
94		Landscapes of the Four Seasons	Ike no Taiga		Edo period, dated 1755	MOA Museum of Art						
95		Five Hermits in Verse	Ike no Taiga		Edo period, 18th c.							
96		View of Moonlit River	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							
97		Kannon (Avalokiteśvara)	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							
98		Du Fu's Beholding the Mountain	Ike no Taiga		Edo period, dated 1750							
99		Tang Poetry in Five Calligraphic Styles	Ike no Taiga		Edo period, 18th c.	Umezawa Memorial Museum						
100		Soaring Clouds and Flying Waves	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							
101		Three Sovereigns (Shennong, Fu Xi, and the Yellow Emperor)	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							
102		Landscapes of the Four Seasons and Jurōjin, the God of Longevity	Ike no Taiga	Ike no Taiga	Edo period, dated 1761	Idemitsu Museum of Arts						
103		Mi Fu's Ode to the Heavenly Horse	Ike no Taiga		Edo period, 18th c.	Tenju-an Temple						
104		Various Sample Letters in Japanese-Style Calligraphy	Ike no Taiga		Edo period, dated 1773	Kyoto Prefecture (Ike no Taiga Museum Collection)						
105		Poems in Praise of the Four Seasons	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							

Part V; Taiga's Journeys: Painting Japanese Scenery

106		Waterfall at Mount Minō	Ike no Taiga	Ike no Taiga	Edo period, dated 1744							
107	©	Wondrous Scenery of Mutsu	Ike no Taiga		Edo period, dated 1749	Kyushu National Museum						
108		True View of Mount Asama	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							
109		True View of Mount Hiei	Ike no Taiga	Ike no Taiga and Matsudaira Bin	Edo period, dated 1762	Nerima Art Museum						
110		Mount Yoshino	Ike no Taiga	Ike no Taiga	Edo period, 18th c.	Kawabata Yasunari Foundation						
111		Journey to the Three Peaks	Ike no Taiga		Edo period, dated 1760	Kyoto National Museum						

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							Apr. 7 Apr. 15	Apr. 17 Apr. 22	Apr. 24 Apr. 30	May 2 May 6	May 8 May 13	May 15 May 20
112		Mount Fuji, after Dong Taishi	Ike no Taiga		Edo period, 18th c.							
113		Mount Fuji and Shiraito Falls	Ike no Taiga		Edo period, dated 1762							
114		True View of Shiraito Falls	Ike no Taiga		Edo period, 18th c.							
115		Mount Fuji in the Twelve Months (1st, 3rd, 5th, 6th, 8th, 11th, and 12th Months)	Ike no Taiga		Edo period, 18th c.	Tokyo University of the Arts						
116		Mount Fuji in the Twelve Months (2nd, 4th, 7th, and 10th Months)	Ike no Taiga		Edo period, 18th c.	Tekisui Museum of Art						
117		Mount Fuji, Sacred Peak above the Lake	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							
118		Mount Fuji; Qinling Mountains; Li Bai's Departing Bidai in the Morning	Ike no Taiga	Ike no Taiga	Edo period, dated 1763	Chiba City Museum of Art						
119		Twelve Scenic Views of Japan	Ike no Taiga		Edo period, dated 1765							
120		Kiyomizu-dera Temple, from Six Views of Famous Places in Kyoto	Ike no Taiga		Edo period, 18th c.							
121		Autumnal Tints on the Arashiyama River Gorge	Ike no Taiga		Edo period, 18th c.							
122		Higashiyama, Kyoto's Eastern Mountains	Ike no Taiga	Kō Fuyō	Edo period, 18th c.	Yamatane Museum of Art						
123		Nachi Waterfall	Ike no Taiga		Edo period, 18th c.	Tokyo National Museum						
124		True View of Kojima Bay	Ike no Taiga		Edo period, 18th c.	Hosomi Museum						
125		Annual Events of the Twelve Months	Ike no Taiga		Edo period, 18th c.							
126		The Yubōen Estate	Ike no Taiga		Edo period, dated 1772	Daitoku-ji Temple						
127		Landscape at Ōmuiwa (Parrot Rock)	Ike no Taiga	Ike no Taiga	Edo period, dated 1774	Kyoto National Museum						

Part VI; Taiga and Gyokuran

128		Former Home of Taiga and Gyokuran	Attributed to Geppō		Edo period, 19th c.							
129		Biographies of Modern Eccentrics (J: Kinsei kijin den)	Ban Kōkei		Edo period, dated 1790	Kyoto National Museum						
130		Ink Chrysanthemums	Tokuyama Gyokuran	Ike no Taiga	Edo period, 18th c.							
131		Immortal Realm of Pine Gorge; Return to Reclusion at Plum Crag	Ike no Taiga and Tokuyama Gyokuran	Monchū Jōfuku and Goshin Genmyō	Edo period, 18th c.	Tsurui Museum of Art, Niigata City						
132		Returning from Fishing to the Willows on the Embankment; Landscape	Ike no Taiga and Tokuyama Gyokuran	Ike no Taiga	Edo period, 18th c.	Tsurui Museum of Art, Niigata City						
133		Landscapes with Calligraphy	Painting by Tokuyama Gyokuran Calligraphy by Ike no Taiga		Edo period, 18th c.							
134		Taking an Interest in Clouds and Haze	Ike no Taiga		Edo period, 18th c.	Eisei-Bunko Museum						
135		Taigadō's Painting Manual (J: Taigadō gafu)	Original images by Ike no Taiga		Edo period, dated 1803	Eisei-Bunko Museum						

Part VII; Mature Mastery: The Perfection of Taiga's Art

136	◎	Gathering at the Orchid Pavilion; Gathering at Dragon Peak	Ike no Taiga	Ike no Taiga	Edo period, dated 1763							
137		Superior View of a Towering Pavilion	Ike no Taiga		Edo period, 18th c.							
138	◎	Panoramic Eight Views of Xiao and Xiang	Ike no Taiga		Edo period, 18th c.							
139		Landscape	Ike no Taiga		Edo period, 18th c.							
140	●	Landscape with Pavilions	Ike no Taiga		Edo period, 18th c.	Tokyo National Museum						
141	◎	Clear Sounds over the Eastern Hills (Fans of Eight Views of the Xiao and Xiang Rivers and Accompanying Poetry)	Ike no Taiga		Edo period, 18th c.							
142	●	Landscape with Figures	Ike no Taiga		Edo period, 18th c.	Henjōkō-in Temple	Some panels on view for only part of the exhibition					
143		Pavilion by the Water in Pale Red Light	Ike no Taiga		Edo period, 18th c.							
144		Panoramic View of Mount Lu	Ike no Taiga	Ike no Taiga	Edo period, 18th c.							

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145	◎	The Joy of Fishing, after Wang Wei	Ike no Taiga		Edo period, 18th c.	Kyoto National Museum						
146		Landscapes of the Four Seasons	Ike no Taiga		Edo period, 18th c.	Kyoto National Museum						
147		Enjoying the Cool of Open Windows; Alone on a Plank Road	Ike no Taiga		Edo period, dated 1764							
148		Satisfaction with the Fragrance of Weeping Willow (segment of handscroll Hazy Color and Misty Light)	Ike no Taiga		Edo period, dated 1766							
149		Album of Green Landscapes	Ike no Taiga		Edo period, dated 1763	Suntory Museum of Art	Scenes on view to change during the exhibition					
150	◎	Boys under a Willow Tree	Ike no Taiga		Edo period, 18th c.	Kyoto Prefecture (Ike no Taiga Museum Collection)						
151	◎	Five Hundred Arhats	Ike no Taiga		Edo period, 18th c.	Manpuku-ji Temple						
152	◎	West Lake	Ike no Taiga		Edo period, 18th c.	Manpuku-ji Temple	Some panels on view for only part of the exhibition					
153	◎	View of West Lake in Spring; High Tide on the Qiantang River	Ike no Taiga		Edo period, 18th c.	Tokyo National Museum						
154		Six Distant Landscapes	Ike no Taiga	Shibui Taishitsu et al.	Edo period, dated 1776	Tokyo National Museum						
155	◎	Landscape in the Twelve Months	Ike no Taiga		Edo period, dated 1769	Idemitsu Museum of Arts						
156		Portrait of Guan Di (Guan Yu)	Ike no Taiga		Edo period, dated 1771	Okada Museum of Art						
157		Utopias of Wuling and Taoyuan	Ike no Taiga		Edo period, 18th c.	Agency for Cultural Affairs						
158		Halting a Carriage among Maple Trees	Ike no Taiga	Ike no Taiga	Edo period, 18th c.	Wakimura Shōqakkai						
159	◎	White Clouds and Red Trees	Ike no Taiga		Edo period, 18th c.	Shōkoku-ji Jōtenkaku Museum						
160		West Lake	Ike no Taiga	Ike no Taiga	Edo period, dated 1771	Kyoto National Museum						
161	◎	Red Cliff on Lake Dongting	Ike no Taiga	Ike no Taiga	Edo period, dated 1771	Kyoto National Museum						
162	●	The Ten Conveniences and the Ten Pleasures	Ike no Taiga and Yosa Buson		Edo period, dated 1771	Kawabata Yasunari Foundation	Scenes on view to change during the exhibition					

1 The Debut of a Genius: Taiga and His Contemporaries

Ike no Taiga (1723–1776) was born the son of a lower-ranking official of the silver mint in Kyoto. Taiga lost his father while still a young child, and at the age of seven he began to study calligraphy. He immediately displayed a conspicuous talent, inspiring Kōdō Genchō (1663–1733), the 12th abbot of Manpuku-ji temple, to praise him as a “supernaturally gifted child.” No calligraphy by the seven-year old Taiga remains, but *An Account of the Garden for Solitary Pleasure* (13), written when he was twelve, displays skill with the brush far beyond his years.

The fifteen-year old Taiga made a living selling fans at his shop at Nijō Hinokuchi-chō (east of Kawaramachi-Nijō in today’s Kyoto). He used picture books imported from China to provide models for his painted fans; but there were times when, after traveling long distances, he would return without having sold a single fan. Taiga was supported in his teens by those who could appreciate his art. Yangisawa Kien (1703–1758), a chief advisor for the Yamato Kōriyama domain, recognized Taiga’s talent early on and supported him both materially and spiritually. Furthermore, when he was nineteen years old, Taiga met the seal carver Kō Fuyō (1722–1784) and the calligrapher Kan Tenju (1727–1795), two men who were to become his lifelong friends.

The fact that Taiga was a genius of rare talent is undeniable, but it was also encounters with these kinds of people that played an indispensable role in his development into the famous figure recognized by contemporary society.

2 Learning from Chinese Paintings and Painting Manuals

The young Taiga learned painting techniques from Chinese painting manuals such as *Painting Manual of the Mustard Seed Garden* (43) and *Primer on Eight Varieties of Painting* (44). *Painting Manual of the Mustard Seed Garden* in particular served as both a source for images and also for theories of painting and techniques, and was utilized as a practical guide to painting. “An artist must always be aware of the *Painting Manual of the Mustard Seed Garden*.” As suggested by this assertion in Yanagisawa Kien’s *Sleeping Alone (Hitorine)*, the previous, first generation of Japanese Nanga artists before Taiga regularly consulted this work. Taiga himself not only studied pictorial composition from printed works of this sort, but he also incorporated and made practical use of the coloring from the printed images and the sharp lines typical of such printed editions.

At the time, there were few opportunities for ordinary artists (*machi eshi*) patronized by townspeople to view high-quality Chinese painting; but judging from written sources, we can be certain that Taiga was in fact given access to some of these works. Wang Zhenpeng’s scroll of *Five Hundred Arhats* (51) is a particularly important work with a direct relationship to the creation of Taiga’s own *Five Hundred Arhats* (151), a representative work from his late career.

Taiga’s pictorial art approached maturity while he was in his forties; however, works from his twenties—when Taiga attempted to digest and integrate as much visual knowledge as possible—have a unique and distinctive charm of their own.

3 Finger Painting and the Quest for an Artistic Style

In the latter half of his twenties, Taiga often produced paintings using his fingers and fingernails instead of a brush. The tradition of finger painting (*shibokuga* or *shitōga* in Japanese), which came from China, was pioneered in Japan by the literati artist Yanagisawa Kien (1703–1758) as a highly impromptu genre—a sort of improvisational performance art. In fact, using fingers to manipulate the ink greatly restricts one’s representational abilities, giving much less freedom of expression than one would have painting with a brush. For that very reason, artists often emphasized the restrictive qualities of such artworks, labeling them in the inscriptions as “finger paintings.”

Taiga, however, discerned a positive significance in the unique qualities of finger painting and incorporated them early on into his own works. Thin lines created by sharpened fingernails, effects created by spreading ink with the palm of the hand (resembling the *tarashikomi* technique of bleeding wet ink or colors together to create an amorphous layering), and the use of broad, soft, artless lines were some of the techniques that laid the groundwork for Taiga’s later style. For this reason, his experimentation with finger painting in his early years was highly significant. Taiga’s thirties, when his finger paintings sharply decreased in number, was a period of trial and error as he attempted to master the expressiveness of the brush by capturing elements imbued with a large measure of chance.

For Taiga, inking his fingers was not meant as a performance or a momentary display of eccentricity; instead, finger painting served as an important milestone in the struggle to establish his own mode of artistic expression.

4 Taiga’s Painting and Calligraphy

Taiga was not only a painter; he was also a renowned calligrapher. This is exemplified by a famous episode in which, after seeing the boy’s calligraphy, the abbot of Manpuku-ji declared the young Taiga to be a “supernaturally gifted child.” In fact before Taiga was ever similarly recognized as a painter, his name was listed as a calligrapher in the 1768 and 1775 editions of *Records of Famous Personages in Kyoto (Heian jinbutsushi)*, a who’s who register of Kyoto’s cultural elite.

While Taiga's calligraphy was fundamentally based on the then-popular Chinese style, known as *karayō* in Japanese, its charm resided in its sweeping and elegant brushwork. Taiga, who is said to have operated fan and seal-engraving shops in his youth, was well versed in the various styles used to write Chinese characters, including the archaic seal (*tensho*) and clerical (*reisho*) scripts. He not only employed traditional Chinese methods with great facility, but he was ultimately able to go beyond these styles and establish his own creative calligraphy. Taiga also studied classical Japanese poetry (*waka*) with Reizei Tamemura (1712–1774), who was considered the premier poet in imperial court circles. Taiga left behind a body of calligraphy in the Japanese *kana* script used to write Japanese poetry. This work is marked by an expansiveness that could be characterized as a generosity of spirit.

From the many extant calligraphic works by Taiga, we have chosen to introduce here a broad scope of Taiga's calligraphy, highlighting in particular those works that successfully harmonize word and image.

5 Taiga's Journeys: Painting Japanese Scenery

Taiga the painter was an inveterate traveler. He journeyed to Edo (present-day Tokyo) at the age of twenty-six and extended his journey to visit Shiogama and Matsushima, whose beauty dazzled his eyes and captured his imagination. In the following year, he trekked through the Hokuriku area on the Japan Sea side of the main island, and he is also known to have journeyed to Ise and Izumo between the latter half of his twenties and his thirties. Among these many travels, perhaps the most famous is a lengthy trip at age thirty-eight with his friends the seal carver Kō Fuyō (1722–1784) and the calligrapher Kan Tenju (1727–1795), during which they triumphantly reached the summits of the three sacred peaks of Hakusan, Tateyama, and Mount Fuji. Details of this trek can be gleaned from the many sketches included in the folding screen of the *Journey to the Three Peaks* (111). The result of these travels is marvelously crystalized in *True View of Mount Asama* (108), which stands out within the entire history of Edo-period painting for its superb representation of the natural world.

Taiga's travels seem to have been inspired by the ideals of Chinese literati painters, who asserted that one could never become a great artist without reading ten-thousand volumes or journeying ten-thousand leagues: He believed that the first-hand experiences gained in his repeated travels were necessary to paint unexcelled landscapes. And, indeed, representations of the natural world derived from actual scenes in various locales, or "true views" (*shin'eizu*), became a major theme characterizing Taiga's career as a painter. In addition, these experiences had great influence on the sweeping spatial expressiveness that became a prominent element in his work, helping him to establish a personal style in his forties and thereafter.

6 Taiga and Gyokuran

Taiga married Tokuyama Machi (Gyokuran, 1727–1784), a daughter of the proprietor of the Matsuya teashop located at the southern gate of Gion Shrine (today's Yasaka Shrine). The precise date of their marriage is unknown, but it seems to have been when the bride was around twenty. Later known as Gyokuran, she had received training in classical Japanese poetry (*waka*) from her mother and grandmother, who was a published *waka* poet. Gyokuran became a *waka* poet in her own right and also studied painting with the master literati artist Yanagisawa Kien. Gyokuran's paintings display a style that is more fluid and softer in touch than that of Taiga. Her paintings enjoyed great popularity during Gyokuran's lifetime and thereafter.

Taiga and Gyokuran operated a small thatched shop at Makusugahara (near present-day Maruyama Park Bandstand), not far from Gion Shrine, which became the base for their creativity activities. Their warm union was depicted in *Biographies of Modern Eccentrics (J: Kinsei kijin den)* (129) and other works, where it is reported that Gyokuran played the *koto* (zither) in accompaniment to Taiga's *shamisen* (a banjo-like three-stringed lute). The many tales about this couple, while combining fact and fiction, nevertheless testify to their highly compatible and loving relationship.

7 Mature Mastery: The Perfection of Taiga's Art

Taiga perfected his pictorial oeuvre around his fortieth year, when he finally achieved a mature personal style. From his forties onward, Taiga's career reached the pinnacle of its appeal, characterized by free and fluid brushstrokes, delicate coloring, and assured compositions. This is symbolized by the fact that nearly all the works by Taiga designated National Treasures or Important Cultural Properties are concentrated in this late period.

The striking spatial representation seen in large-scale works created after age forty, such as the folding screens *Gathering at the Orchid Pavilion* and *Gathering at Dragon Peak* (136), reflect authentic impressions of the natural world that Taiga obtained during his travels during his late twenties and thirties. In these paintings, one can undoubtedly sense just how significant travel was for Taiga's pictorial art.

Taiga's true artistic gems are not limited to such attractive large-scale paintings; many masterworks are in smaller formats including hanging scrolls and albums. The superb pictorial compositions seen in *The Ten Conveniences and the Ten Pleasures* (162) and *Clear Sounds over the Eastern Hills* (141) display an overwhelming sense of the expressive freedom that constitutes the greatest appeal of Taiga's art.