

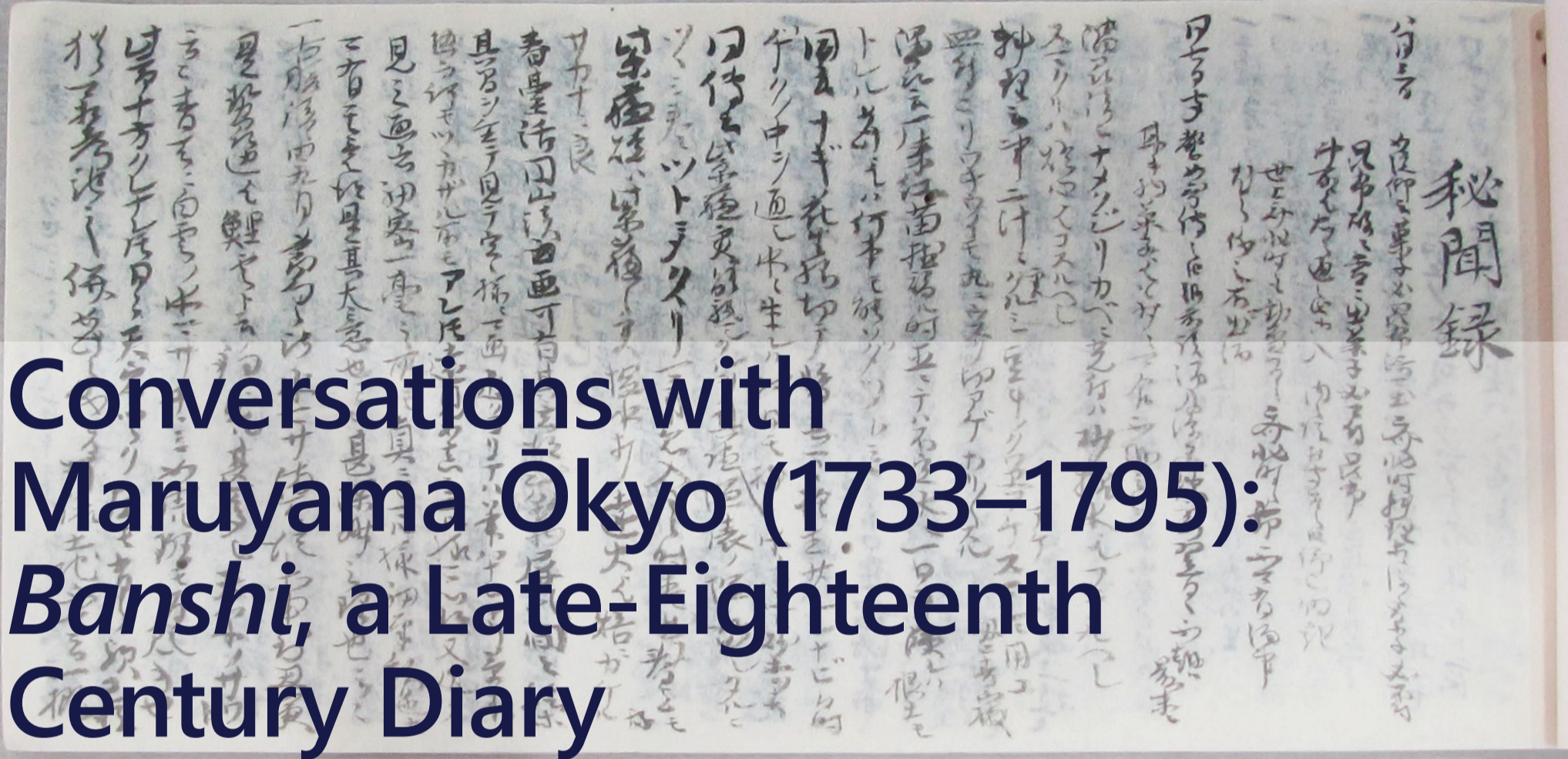


CENTRE FOR ASIAN AND
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Conversations with Maruyama Ōkyo (1733–1795): *Banshi*, a Late-Eighteenth Century Diary

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Situated somewhat between the various texts collectively known as *garon*, “treatises about painting,” and a *zuihitsu*-style personal diary, *Banshi* (*Journal of Ten-Thousand Things*) was written between 1765 and 1773 by Prince Abbot Yūjō on the shores of Lake Biwa. It stands as one of the most important contemporary documents on the painter Maruyama Ōkyo (1733–1795). This presentation aims to provide an overview of its contents beyond the brief quotations commonly found in art historical texts and to discuss selected entries that shed light on

Maruyama Ōkyo’s attitudes, methods and aesthetic outlook, as well as some of the technical aspects of an 18th-century professional studio painting that *Banshi* records in astonishing detail—from painting techniques and the preparation of pigments and painting grounds such as paper and silk to the construction of folding screens and *fusuma* sliding doors, as well as the proper storage of materials.

Although only a small number of specific, identifiable paintings by Ōkyo are mentioned in *Banshi*, a recently rediscovered pair of folding screens—*Eight Immortals of the Wine Cup*—may correspond to a work described in an entry dated late 1769. The second part of this presentation will discuss this folding screen and outline some characteristics of Ōkyo’s figure painting. Given the large number of forgeries and questionable attributions to Ōkyo, this work serves as a curious case study of the numerous problems of authenticity that often remain unaddressed or unresolved.