

The Origins of the Red Sun Motif: National Idols in Chinese and Japanese Paintings

CHEN Yijie*

This article seeks the origin of the red sun (*hong taiyang* in Chinese), a motif that Chinese painter Fu Baoshi used in his works during the 1950s and 1960s. A similar motif can be found in some works made by Japanese painters during the 1920s and 1930s, though there is no definitive evidence that Fu learned directly from them. Rather, I argue that Fu and his Japanese counterparts drew from an East Asian tradition for depicting national idols that was exemplified in *Tianbao jiuru*, a theme which had been shared between China and Japan for a long time.

Keywords: Fu Baoshi, Yokoyama Taikan, Chinese painting, new Japanese painting, Mao Zedong

Introduction

Fu Baoshi 傅抱石 (1904–1965) was a painter representative of the early period of the founding of the People's Republic of China. As he studied in Japan between 1932 and 1935, there have been debates among researchers concerning Japanese influences on Fu. His connection with Yokoyama Taikan 横山大観 (1868–1958), who is considered one of the leading exponents of modern Japanese painting, is often singled out. From Zhang Guoying's *Fu Baoshi yanjiu* in the 1990s¹ to Aida Yuen Wong's recent book,² several studies have highlighted these influences, relying on vague compositional similarities or the fact that certain themes and titles are the same. On the other hand, there are studies such as Chen Lüsheng's *Xin Zhongguo meishu tu shi* that disregard the shared heritage of Japanese and traditional East Asian painting and focus entirely on the circumstances of Chinese society to interpret the works of Fu Baoshi from the 1950s and 1960s.³

* Assistant Professor, Shanghai University

1 Zhang Guoying 張國英, *Fu Baoshi yanjiu* 傅抱石研究, Taipei Shili Meishuguan, 1991.

2 There is an English version of Aida Yuen Wong's book published in 2006, but the 2019 Chinese version contains many new discussions about Fu Baoshi and Japanese paintings. Aida Yuen Wong, *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China*, University of Hawai'i Press, 2006; and Ruan Yuan 阮圓, *Bomi kaiwu: Riben yu Zhongguo "guohua" de dansheng* 撥迷開霧：日本與中國「國畫」的誕生, Shitou Chubanshe, 2019.

3 Chen Lüsheng 陳履生, *Xin Zhongguo meishu tu shi* 新中国美术图史 (1949–1966), Beijing Zhongguo Qingnian Chubanshe, 2000, pp. 165–167.

To overcome the imbalance of previous research, this article considers the origins of Fu Baoshi's red sun (*hong taiyang* 红太阳) motif from the perspective of both its contemporary circumstances and its artistic precedents. It aims to elucidate the reasons that led to similarities between works with the red sun motif and 1930s Japanese paintings, starting with Yokoyama Taikan.

1. An Early Example of the Red Sun Motif: The Creation of *Jiangshan ruci duo jiao*

In Japanese paintings of the Shōwa 昭和 era (1926–1989), combining images of Mount Fuji and the sun became a standardized symbol of the imperial family.⁴ One notable example is Yokoyama Taikan's work from 1927 titled *Chōyō reihō* 朝陽靈峯 (Sacred peak in the morning sun) (figure 1).

Fu Baoshi's *Jiangshan ruci duo jiao* 江山如此多娇 (Such are the bountiful charms of our rivers and mountains)—made in 1959 and housed in the Great Hall of the People in Beijing (figure 2)—is representative of his early political phase and bears a certain similitude to the composition of *Chōyō reihō*. There are the dark colors of mountain ranges and pine trees at the bottom-right corner, light colors of snow-peaked mountains on the top-left corner, and at the center, slightly tilted to the right, a red, round sun is depicted.

Is there a direct link between these two paintings? Or do they merely share well-established motifs? In order to answer these questions, I would like to provide an overview of the creation process of *Jiangshan ruci duo jiao* and explore how its compositional style emerged.

1.1. The Origins of its Composition: Collaboration and Examination

Jiangshan ruci duo jiao was produced in 1959 for the newly built Great Hall of the People in anticipation of the tenth anniversary of the proclamation of the People's Republic of China. It was a highly political piece, conceived to celebrate the tenth year since the country's foundation. Measuring five and a half meters in height and nine meters in length, it was said to be the largest painting ever made. The political success of this painting also ensured that Fu Baoshi was brought to the forefront of the artistic scene in the new China.

However, *Jiangshan ruci duo jiao* was not solely the product of Fu Baoshi's individual efforts but rather a collaboration with fellow painter Guan Shanyue 关山月 (1912–2000), who described it as “a political duty of incomparable glory.”⁵ From the choice of the subject matter and composition to the depiction of the smallest details, it was all the result of constant reworkings that relied on the views of many individuals.

The subject of the painting is derived from a poem (*ci* 词) known as *Qinyuan chun xue* 沁园春·雪 (Spring and snow at Qinyuan)⁶ that Mao Zedong 毛泽东 (1893–1976) wrote in

4 Museum of the Imperial Collections, Sannomaru Shozokan 宫内庁三の丸尚蔵館, ed., *Yokoyama Taikan no jidai (1920s–40s)* 横山大観の時代 (1920s–40s), Kikuyō Bunka Kyōkai, 1997.

5 Guan Shanyue, “Huainian Fu Baoshi” 怀念傅抱石, *Shijie zhishi huabao* 世界知识画报, vol. 11, 2012, pp. 24–29.

6 The original poem is as follows:

The scenery of the northern lands is enclosed in ice for a thousand leagues, with snow fluttering for ten thousand

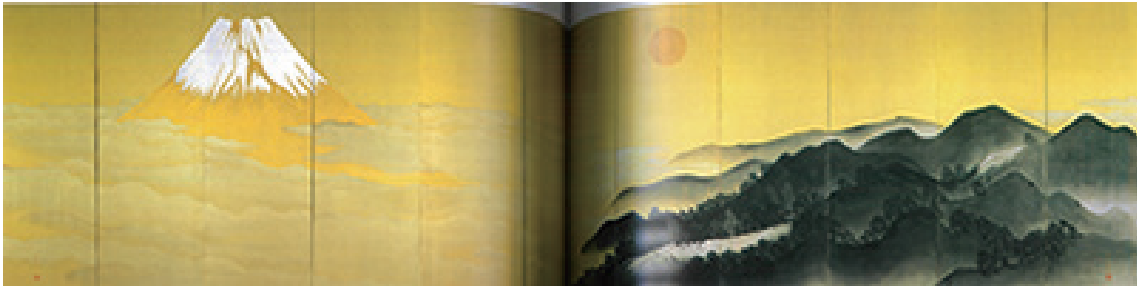


Figure 1. Yokoyama Taikan, *Chōyō reihō*, ink on paper, pair of six-panel folding screens, 209×452.4 cm (each screen), 1927, Museum of the Imperial Collections, Sannomaru Shozokan.

The National Museum of Modern Art, Kyoto 京都国立近代美術館, ed., *Yokoyama Taikan 横山大観*, Asahi Shimbunsha, 2004, pp. 124–125.



Figure 2. Fu Baoshi and Guan Shanyue, *Jiangshan ruci duo jiao*, color on paper, 650×900 cm, 1959, Great Hall of the People, Beijing. Nanjing Museum 南京博物院, ed., *Jiangshan ruci duo jiao: Fu Baoshi Mao Zedong shiyihua zuopinji 江山如此多娇: 傅抱石“毛泽东诗意画”作品集*, Beijing Rongbaozhai Chubanshe, 2010, p. 89.

leagues. Gazing inward and outward the Great Wall, there is but one vast sight. Upstream and downstream, the Yellow River has suddenly lost its torrential current. Mountains rise like silvery serpents, plateaus sprawl like waxen elephants, as if vying with Heaven in their loftiness. When a clear day comes, one sees the exceptional allure of it all enveloped in white and adorned with red. Such are the bountiful charms of our rivers and mountains that beckon innumerable valiant men to bow before them. How regrettable that the Qin Emperor and Emperor Wu of Han were all but deprived of literary talent, and that the Tang and Song founders had meager poetic inclinations. Even Genghis Khan, the pride of heaven in his time, knew only of drawing his bow for shooting eagles. All of them have departed. For counting the truly great, look no further than the present reign.
 北国风光，千里冰封，万里雪飘。望长城内外，惟余莽莽；大河上下，顿失滔滔。山舞银蛇，原驰蜡象，欲与天公试比高。须晴日，看红装素裹，分外妖娆。江山如此多娇，引无数英雄竞折腰。惜秦皇汉武，略输文采；唐宗宋祖，稍逊风骚。一代天骄成吉思汗，只识弯弓射大雕。俱往矣，数风流人物，还看今朝。

Wang Xiaodong 王晓东, ed., *Mao Zedong shici jiedu 毛泽东诗词解读*, Shaanxi Renmin Chubanshe, 2016, p. 130.

1936. When Fu Baoshi was commissioned to do the work, the theme had already been decided by Zhou Enlai 周恩来 (1898–1976). Zhou Enlai was at the time the Premier of the State Council (1949–1976) and Chairman of the National Committee of the Chinese People’s Political Consultative Conference (1954–1976). According to Guan Shanyue’s account of the painting’s composition in his *Huainian Fu Baoshi* 怀念傅抱石 (Reminiscences of Fu Baoshi), although both he and Fu Baoshi proposed various drafts, initially none of them passed the officials’ examination because they “failed to grasp its main point.”⁷ Fu Baoshi details in his own notes that they had originally planned to paint a snowy landscape, focusing on the description of “the scenery of the northern lands, enclosed in ice for a thousand leagues, with snow fluttering for ten thousand leagues.”⁸

After receiving instructions from high-ranking government officials in the Chinese Communist Party, they included different landscapes to represent the entire country. Figures listed in Fu Baoshi’s *Beijing zuohua ji* 北京作画记 (Records of painting in Beijing) from 1959, which documents his production, include Chen Yi 陈毅 (1901–1972), Guo Moruo 郭沫若 (1892–1978), Wu Han 吴晗 (1909–1969), and Zhou Enlai.⁹ Guan Shanyue also mentions Qi Yanming 齐燕铭 (1907–1978).¹⁰

Chen Yi occupied at the time the two positions of Vice-Premier of the State Council (1954–1972) and Minister of Foreign Affairs (1958–1972). He emphasized the idea of “charms” (*jiao* 娇), from the verse “such are the bountiful charms of our rivers and mountains” (江山如此多娇), and requested the depiction of not only the Great Wall and the Yellow River mentioned in the poem but also the East China Sea, Xueshan 雪山, and the Jiangnan 江南 region. It was to encompass China’s geography in all four cardinal directions and throughout the four seasons. While Fu Baoshi does not mention the status of the person expressing these views, Guan Shanyue clearly specifies that they were those of Chen Laozong 陈老总 (General Chen), i.e., Chen Yi.¹¹

In 1959, Fu Baoshi’s close friend Guo Moruo was Vice Chairman of the Standing Committee of the National People’s Congress. When Fu Baoshi asked whether he should depict a red sun or not, it was Guo Moruo who answered that he should.¹² The original poem, with the verse “when a clear day comes,” describes a scene without the sun. Guo Moruo, arguing that the Communist Party and Mao Zedong were “China’s sun,” explained that as these verses were written before the establishment of the new China, the image they present symbolized the dark olden days before the sun had risen. At the tenth anniversary of the country’s founding, China had been brought to a bright new era thanks to the Communist Party. “The East had turned red.”¹³ In other words, the sun of the Communist Party was ablaze with the red glow of the revolution. This is why it was

7 Guan, “Huainian Fu Baoshi,” p. 24.

8 Fu Baoshi, “Beijing zuohua ji” 北京作画记, in *Fu Baoshi meishu wenji* 傅抱石美术文集, Ye Zonggao 叶宗镐, ed., Shanghai Guji Chubashe, 2003, p. 478.

9 Ibid.

10 Qi Yanming worked next to Zhou Enlai in the 1950s, occupying the positions of Vice-Minister of Culture and Vice-Secretary of the State Council, among others. Guan, “Huainian Fu Baoshi,” p. 25.

11 Ibid.

12 Guan Shanyue, “Huai guolao” 怀郭老, in *Guan Shanyue lun hua* 关山月论画, Huang Xiaogen 黄小庚, ed., Hunan Meishu Chubanshe, 1991, p. 27.

13 Fu, “Beijing zuohua ji,” p. 478.



Figure 3. Fu Baoshi, *Jiangshan ruci duo jiao*, color on paper, 30.2×65.9 cm, July 1959, Nanjing Museum, Nanjing. Chen Lüsheng 陈履生 ed., *Fu Baoshi quanji* 傅抱石全集, vol. 3, Guilin Guangxi Meishu Chubanshe, 2008, p. 311.

necessary to add the sun at the center of the painting.

Drafts of *Jiangshan ruci duo jiao* were also sent to the then Chairman of the People's Republic of China, Mao Zedong, to get his advice. After gathering the views of such high-ranking officials, the first stage of the painting was concluded in mid-September and taken to the next step of being reexamined.¹⁴ Starting with Zhou Enlai, political leaders came to the artists' atelier and voiced their opinions. Zhou Enlai was of the view that, in order to match the architectural space, the painting had to be enlarged, and the motif of the sun made more prominent.¹⁵

There are two known extant drafts of *Jiangshan ruci duo jiao*, one housed at the Nanjing Museum (figure 3) and another one in a private collection. As the sun is not depicted in either, they were presumably made before Guo Moruo was consulted, and are likely Fu Baoshi's own creations. In terms of composition, motifs, and color scheme, there are few similarities when compared to Yokoyama Taikan's *Chōyō reihō*. It was only after the painting incorporated the views of various figures that it finally became closer to the style of *Chōyō reihō*.

As for how the painting's final form came into being, decisions about its general composition and concrete ways for depicting certain elements did not belong to Fu Baoshi and Guan Shanyue. Instead, the final product strongly reflected the views of political leaders. That being said, when one looks at the careers of figures mentioned by both Fu Baoshi and Guan Shanyue, although they were classically educated men, trained in painting and calligraphy and with some experience as art collectors, none of them were particularly knowledgeable or interested in the visual arts. Moreover, few of them had studied or had a prolonged stay in Japan. It is therefore unlikely that any of these men were attuned to the styles of Japanese painting.

14 Ibid.

15 Guan, "Huai guolao," p. 27. On September 27, 1959, the characters for *Jiangshan ruci duoji* handwritten by Mao Zedong were copied onto the screen by a professional calligrapher. After being adjusted and mounted, the painting achieved its final form on September 29 and was hung in the Great Hall of the People.

1.2. The Red Sun and “The East is Red”

What, then, was the source of the images that these political leaders conjured? Were they newly conceived in contemporary China or rather passed down since ancient times? Why did they resemble Japanese paintings from the 1930s and 1940s? In order to answer these questions and provide some clues about the red sun motif emphasized by figures like Guo Moruo and Zhou Enlai, I would like to present the context of the production of *Jiangshan ruci duo jiao* by starting with the famous song *Dongfang hong* 东方红 (The East is red).

Starting in the 1940s, the metaphor of the red sun was used in China to designate the leader of the revolution, Mao Zedong, in music, visual arts, films, theater, etc., turning him into a national idol based on a personality cult. More than a possible connection to Yokoyama Taikan, Fu Baoshi's work was deeply embedded in this context.¹⁶

However, there are no academic studies concerning precedents from art history. In this article, I will delve into the connections between *Jiangshan ruci duo jiao* and similar works to try and reconstruct Fu Baoshi's own pictorial vision. Building on this, I will then proceed to discuss the question of its artistic precedents in the second section.

In his account of *Jiangshan ruci duo jiao*'s creation process recorded in *Beijing zuohua ji*, Fu Baoshi himself refers to Guo's views by using the quotation “the East has turned red.”¹⁷ When referring to Zhou Enlai's opinion that the depiction of the sun should be enlarged, Fu Baoshi writes the following: “We will impress upon the people the formidable spirit of the phrase ‘the East has turned red, the sun is rising.’”¹⁸ It appears that both Guo and Zhou were referring to the lyrics of the popular song *Dongfang hong*.

In the winter of 1942, Li Youyuan 李有源 (1903–1955), a folk singer from Shaanxi 陕西 Province, set lyrics to the melody of a local ballad of northern Shaanxi and created *Dongfang hong*, in which he extols Mao Zedong. The anthem was widely circulated among the populace and came to represent the Mao Zedong era (1949–1976). The passage quoted by Fu Baoshi above comes from a particularly famous stanza: “The East has turned red, the sun is rising. In China, Mao Zedong has emerged. He works for the well-being of the people; he is the savior of the people.” Mao Zedong was viewed as China's “red sun.” Since red symbolized the Workers' and Peasants' Red Army of the Chinese Communist Party, it became the preferred color of Chinese painters.

When comparing the final version of *Jiangshan ruci duo jiao* with its previous drafts and considering the views expressed by political leaders, the most evident modifications are concentrated around two points. First, the depiction of the sun was added and became the central motif. Second, the shades of the sky were changed from a “dim gray” (*hui'an* 灰暗)¹⁹ to brighter, more intense tones of red. These elements were meant to emphasize the presence of the Chinese Communist Party and of Mao Zedong as its central figure. The composition depicting the glow of

16 Gao Tianming 高天民 and Yuan Yuan 袁媛, “Jiangshan ruci duo jiao: Xinzhongguo zhongguohua zhongda ticali chuanguo yu zhongguohua de biange he chuangxin” 江山如此多娇：新中国中国画重大题材创作与中国画的变革和创新, in *Lishi jiyi yu minzu shishi zhongwai zhongda ticali meishu chuanguo yanjiu* 历史记忆与民族史诗中外重大题材美术创作研究, Zhang Xiaoling 张晓凌, ed., Anhui Meishu Chubanshe, 2015, p. 313.

17 Fu, “Beijing zuohua ji,” p. 478.

18 Ibid., p. 479.

19 Ibid., p. 478.

the sun and the red-tinted mists illuminating the Earth symbolizes China's brightness as it is led by the Communist Party and Mao Zedong.

Jiangshan ruci duo jiao was finalized in the short span of about two months between early August and September 29, 1959. It resulted from a combination of various viewpoints, so Fu Baoshi's and Guan Shanyue's own preferences were not necessarily reflected in the end. Furthermore, since the two artists had met for the first time to collaborate on the painting, at that point they did not understand each other very well and often could not agree on a consistent pictorial style. As a result, neither were satisfied with the final product, and they submitted a proposal to Zhou Enlai to rework the project. Zhou Enlai declined, planning instead a trip for the two to draw sketches of the country's northeastern regions.

Fu's later works such as *Gujing ying xinnian* 鼓劲迎新年 (Celebrating and ringing in the new year) (1960), *Hongri song mei tu* 红日松梅图 (Painting of the red sun, pines, and plum trees) (1962), and *Gaoshan xuri* 高山旭日 (High mountains and the rising sun) (1963), all held at Nanjing Museum, might be understood as partial expressions of this unfulfilled wish to rework the previous painting. They have in common with *Jiangshan ruci duo jiao* the combination of various elements such as the red sun, pine trees, mountains, and water, and depict a China aglow under the red sunlight of the Chinese Communist Party.

As a work commissioned for commemorating the tenth anniversary of the founding of the People's Republic of China, *Jiangshan ruci duo jiao* is seen as a piece of political propaganda that served specific purposes. In the text (*bawen* 跋文) that appears on the similar painting *Gaoshan xuri*, it is written that it was made in commemoration of the fourteenth anniversary of the founding of the new China. Both *Gujing ying xinnian* and *Hongri song mei tu* are works for celebrating the arrival of the new year. All three of these works were conceived to extol the new China.

2. *Tianbao jiuru*: A Motif for Sovereignty in East Asia

The motivation behind the works described above is similar to Yokoyama Taikan's case. Between 1922 and 1940, he maintained a very close relationship with the imperial family, producing numerous paintings that were offered to the emperor or directly commissioned by him. Such works exalted Japan's scenery, venerating the imperial family and expressing admiration for its authority. These works were composed with well-established pictorial techniques that reflected the motifs of the sun, pine trees, and Mount Fuji.²⁰ *Chōyō reihō* was a folding screen commissioned by the emperor to be displayed in the Hōmeiden 豊明殿 banquet hall of the Meiji Palace.

Among the similarities between Yokoyama Taikan's *Chōyō reihō* and Fu Baoshi's *Jiangshan ruci duo jiao*, they were both produced for political propaganda purposes, and aimed to venerate national idols. By looking at Japanese and Chinese art history, one finds multiple instances of analogous works among court paintings as well as popular "auspicious paintings" (*jixiang hua* 吉祥画) that combine the motifs of the sun, mountains, water, pine trees, etc. As this topic has been generally overlooked in studies of East Asian art history, the cataloging and research on

20 Museum of the Imperial Collections, Sannomaru Shozokan, *Yokoyama Taikan no jidai*.

correlated works is still insufficient.²¹ I would like, therefore, to provide some examples of earlier works to explore the origins of the imagery shared by Yokoyama Taikan, Fu Baoshi, and Chinese political leaders.

Using as an example the relatively well-known pictorial genre called *Tianbao jiuru* 天保九如 (Nine similes of heavenly protection), I will consider how Fu Baoshi and Yokoyama Taikan continued this legacy.

The expression *Tianbao jiuru* is derived from the *Tianbao* 天保 (Heavenly protection) section of the *Xiaoya* 小雅 (Minor odes) chapter of the *Shijing* 诗经 (Classic of poetry), written between the eleventh and sixth centuries BCE. The section dates from the Western Zhou 西周 period (1046–771 BC) and contains poems in which vassals praise the sovereign and wish for his good fortune. It emphasizes the political notion that the ruler was supposed to exercise his virtue by venerating the heavens and protecting the people. When the emperor “maintained a virtuous conduct” as the legitimate ruler under the Mandate of Heaven (*tianming* 天命), the heavens would protect him. Therefore, the aim of paintings themed around *Tianbao jiuru* was generally to exalt the emperor.

The term *jiuru* 九如 refers to nine similes used in the *ci* poetic genre to wish for the prosperity and longevity of the sovereign. These are mountains (*shan* 山), mounds (*fu* 阜), hills (*gang* 冈), large mounds (*ling* 陵), rivers, the moon, the sun, the Zhongnan 终南 Mountains, and evergreen trees like pines and cypresses (*songbai* 松柏). *Tianbao jiuru* paintings contained depictions of these nine auspicious symbols. When the terms for mountains and rivers are combined—*shanhe* 山河 in Chinese—they denote the country or its soil.

The perennial and immutable character of the moon and the rising sun are fitting figures of speech for describing the self-proclaimed “Son of Heaven” (*tyanzi* 天子), i.e., the emperor. Moreover, pine trees, which do not wither even in the winter, and the simile known as *shoubi Nanshan* 寿比南山 (“as long-lived as the southern mountains”)—in reference to the Zhongnan Mountains—are symbols of a long life and eternal youth. Due to its meaning of longevity, the subject was sometimes used in paintings from the seventeenth century onward to commemorate elders’ birthdays.

The earliest extant example of the *Tianbao jiuru* genre can be found in the sixth panel, titled *Tianbao* 天保 of *Luming zhi shi tujian* 鹿鸣之什图卷 (Painted scroll of the deer’s call), held at the Palace Museum in Beijing.²² It has been traditionally attributed to the court painter Ma Hezhi 马和之 (d.u.), active between the end of the Northern Song 北宋 (960–1127) and the beginning of the Southern Song 南宋 (1127–1279) periods. The art specialist Xu Bangda, an authority in the field, considers that, although this work is not by the hand of Ma Hezhi, the level of calligraphy and painting are among the finest within existing works, dating it to the Song dynasty.²³

Later examples from the Ming 明 dynasty (1368–1644) are found in *Chengshi moyuan* 程氏

21 There are some studies on these political works’ authenticity and estimated time of production, but not on the red sun motif. See, for instance, Xu Bangda 徐邦达, “Zhaogou shu Ma Hezhi hua ‘Mao shi’ xin kao” 赵构书马和之画《毛诗》新考, *Gugong bowuyuan yuankan* 故宫博物院院刊, vol. 1, 1995, pp. 11–24.

22 This painting’s visual image can be found in Palace Museum’s website: <https://www.dpm.org.cn/collection/paint/228353.html>.

23 Xu Bangda, “Zhaogou shu Ma Hezhi hua ‘Mao shi’ xin kao.” Although there are different perspectives on the authenticity of this painting, none seem to contradict Xu Bangda’s conclusion that it dates to the Song dynasty.

墨苑 (Ink collection of the Cheng clan), a printed compilation of carvings on ink sticks from the Wanli 万历 era (1575–1620) containing printed illustrations of *Tianbao jiuru* motifs, currently held at the Waseda University Library. It confirms that these motifs were used in everyday objects such as ink sticks. One also finds the works of painter Gao Qipei 高其佩 (1660/1672–1734), active in the Qing 清 dynasty's imperial court. His own *Tianbao jiuru tu* 天保九如图 (Painting of the nine similes of heavenly protection, 1708), housed at the Osaka City Museum of Fine Arts, was produced with the unusual technique of finger painting.²⁴

Concerning its connections with Japan, Gao Qipei's *Tianbao jiuru tu* was publicly displayed on November 11 and 12, 1939, at an art salon in Tokyo as part of the collection of Abe Kōjirō 阿部孝次郎.²⁵ Photographs of the work taken on glass plates that same year are now preserved at the Tokyo National Research Institute for Cultural Properties.

Although research on *Tianbao jiuru* motifs in art history are scarce, there are many extant examples produced by Japanese artists. Among them is *Tenpō kyūjo* (the Japanese pronunciation of *Tianbao jiuru*) by Tani Bunchō 谷文晁 (1763–1841), a painter in the *Nanga* 南画 (Southern-style painting) tradition from the late Edo 江戸 period (1603–1867), dated 1824 and held at the Tokyo National Museum,²⁶ and another *Tenpō kyūjo* by Ishizaki Yūshi 石崎融思 (1768–1846) housed at the Kobe City Museum. Ishizaki's work was featured in the eighth art salon of September 9, 1932, “Exhibition of Western-Style Paintings in the Nagasaki School” (*Nagasaki-kei yōfūga tenrankai* 長崎系洋風画展覧会). It is possible that painters such as Yokoyama Taikan and Fu Baoshi were able to see it then.

Although the subject is different, a folding screen from the Muromachi 室町 period (1392–1568) titled *Nichigetsu shōkaku zu* 日月松鶴図 (Painting of the sun, the moon, pines, and cranes) (figure 4) depicts the elements of the sun and the moon, pine trees, rivers, and so on, containing certain commonalities with the *Tianbao jiuru* genre. The mountains are omitted, and the smaller elements of pines and cranes stand out, weakening the sense of spatial distance on the screen. While this can be ascribed to aesthetic considerations and technical adjustments, the motifs and their auspicious meanings remain unchanged.

Summarizing the discussion above, *Tianbao jiuru* appeared as a genre in the Song dynasty at the latest and was widely used during the Ming dynasty as a standardized motif in everyday objects. It also had an impact in ancient Japan, where numerous similar examples are found. These works were exhibited in Tokyo and appeared in printed publications during the 1930s. Therefore, Japanese painters such as Yokoyama Taikan, and also Fu Baoshi, who often attended Tokyo exhibitions and constantly read art journals and catalogs, had plenty of opportunities to be exposed to such pieces.

The *Tianbao jiuru* genre represents pictorial subjects that combine specific motifs of the sun, mountains, water, pines, etc., to exalt the country or the sovereign. We have seen that it has been adopted widely throughout Japan and China since ancient times. As Fu Baoshi and Japanese

24 *Ōsaka Shiritsu Bijutsukan zōhin zuroku* 大阪市立美術館蔵品図録, Ōsaka Shiritsu Bijutsukan, March 1970, figure 154.

25 *Bijutsu konwakai tenkan, Abe Kōjirō shi shozō, Shina kaiga tenkan mokuroku* 美術懇話会展観・阿部孝次郎氏所蔵・支那絵画展観目録, Bijutsu Kenkyūsho, November 11–12, 1939.

26 <https://webarchives.tnm.jp/imgsearch/show/C0012236>.



Figure 4. Unknown artist, *Nichigetsu shōkaku zu*, color and gold leaf on paper, pair of six-panel folding screens, 157×353.2 cm (left), 157×367.4 cm (right), 16th c., Mitsui Memorial Museum, Important Cultural Property. Tokyo National Museum 東京国立博物館 and Yomiuri Shimbunsha 読売新聞社, eds., *Momoyama: Artistic Visions in a Turbulent Century: Special Exhibition 桃山：天下人の100年：特別展*, Yomiuri Shimbunsha, 2020, pp. 127–128.

painters, starting with Yokoyama Taikan, were part of this tradition, it is only natural that one can find certain similarities between their visual expressions on the screens.

Conclusion

Fu Baoshi's works from the 1950s and 1960s that depict the red sun motif emerged from the interplay of a variety of elements. First, starting in the 1930s, China saw the development of the cult of the red sun (*hong taiyang*). Second, artists inherited long-lasting representations of sovereignty and auspicious symbols from traditional pictorial styles in East Asia. As *Jiangshan ruci duo jiao* and *Chōyō reihō* were created for analogous purposes, their similitude stems from traditional East Asian imagery shared by figures like Fu Baoshi, Guan Shanyue, the Chinese officials who provided advice, and Yokoyama Taikan.

「紅太陽」モチーフの由来
——中国と日本の絵画に見る国家アイドル——

陳 藝婕*

本論文は、中国の画家・傅抱石が1950～60年代に制作した作品に見られる、紅い太陽（中国語で「紅太陽」）の由来の解明を試みるものである。このモチーフは、1920～30年代の日本画との類似点が見られるものの、直接的な影響関係は十分に実証されていない。本論文では、紅い太陽のイメージはむしろ、東アジアの絵画に長く存在する王権表象や、「天保九如」に代表されるように中国と日本で早い時代から流通したものが、傅抱石や日本人画家に深い影響を与えたと考える。

キーワード：傅抱石、横山大観、中国絵画、新日本画、毛沢東

* 上海大学 講師