

# සෙන් දහමින් ඔපවත් වූ ජපානයේ සුමි-එ විභූ කලාව

මංගලිකා ජයතුංග

Chinese-Style ink-painting called Suiboku, or Sumi-e in Japanese, done exclusively in dark monochrome inks, usually on paper, was introduced to Japan during the mid thirteenth century with the arrival of the Chinese Zen priest Lan-Ch'i Tao-Lung in 1246 A. D. With the introduction of Zen Buddhism, a revolution was sparked off in the Japanese religious world. Sumi-e or Japanese ink painting was an integral part of this religious environment.

During this early period characteristics of the Chinese Sung techniques were introduced to Japan. As a result some remarkable changes took place in the traditional iconography. Shaka or Shakyamuni, Kannon or Avalokitesvara, and Manjushri were represented in a more humanistic manner. The aim of this style was to depart from the Supramundane emphasis of earlier Buddhist painting.

At first the subjects were limited to figure paintings. But later the artists devoted themselves primarily to the landscape, and it was in this field that they celebrated their greatest triumphs.

The objective of this article is to introduce the work of some great painters of the Muromachi period and also to appreciate the inspiration of Zen which added a new aesthetic dimension to the Japanese way of life.

තනි වර්ණයක තීන්ත භාවිත කොට කෙතලුරා ගන්නා කඩදාසි මත විභූ ඇඳීමේ සම්ප්‍රදාය ජපානයේ සුමි-එ නමින් හැඳින්වේ. සුං යුගයේ චීනයේ සයිලෝකු නමින් ප්‍රචලිතව පැවති මෙම සම්ප්‍රදාය, චීන සෙන් හික්සුවක වන ලන්-චි-තායි-ලූං හේ ආගමනයත් සමග ක්‍රි. ව. 13 වැනි ශත වර්ෂයේ මැද භාගයේ දී පමණ ජපානයට හඳුන්වා දෙනු ලැබීණි. චීන තීන්ත විභූ එරට විසූ විශිෂ්ට සිත්තරුන් විසින් දීර්ඝ කාලයක් තිස්සේ වර්ධනය