

二条城障壁画 展示収蔵館活動報告

1、二条城障壁画 展示収蔵館 概要

二条城障壁画 展示収蔵館は、重要文化財の二の丸御殿障壁画を保存、公開するため、初代将軍徳川家康による二条城築城から400年目にあたる平成15年(2003)より建設を始め、平成17年(2005)10月10日に開館しました。平成30年(2018)には、「築城四〇〇年記念 展示・収蔵館」から「二条城障壁画 展示収蔵館」に名称を変更しました。

二の丸御殿障壁画は、後水尾天皇の行幸に先立ち、徳川将軍家が寛永元年から3年(1624～26)にかけて行った大改修の際、狩野探幽率いる狩野派の絵師たちによって描かれました。二の丸御殿には、寛永期の障壁画を含む約3600面の障壁画が残されており、昭和57年(1982)には、うち1016面が美術工芸品(絵画)として重要文化財に指定されました。これらの障壁画は、約400年間、御殿内で温湿度の急激な変化や虫害、紫外線などの影響を受け続けてきたため、褪色・亀裂・剥落など状態の悪化が進んでいます。そこで二条城では、重要文化財の指定に先立つ昭和47年(1972)より、原画を収蔵庫で恒久的に保存することを目的として模写を制作し、御殿内の原画とはめ替える「模写事業」を開始しました。現在、重要文化財に指定された1016面は、御殿から全て取り外し、収蔵庫で保管されています。

二条城障壁画 展示収蔵館内の収蔵庫では、障壁画は、パネルにそれぞれ収納され、天井と床で支えられた状態で固定されています。収蔵庫から展示室までの天井にグリット状にレールが敷設されており、パネル上部のランナーがレールを通ることによって、巨大で重量のある障壁画が、容易に移動することが可能になりました。展示室は収蔵庫の一部となっており、御殿と同じ配置で障壁画をガラス越しに鑑賞できる画期的な設計になっています。

修理が完了した障壁画を中心に、年4回の展示替えを行い計240日ほど公開しています。また、エントランスでは、銚金具や城内から発掘された埋蔵文化財等も展示しています。

2、令和3年度 原画公開の概要と入館者実績

展覧会名	会期と日数	入館者数
将軍から見た桜と山水 ～〈黒書院〉対面所の障壁画～	【当初予定】4月22日(木)～6月20日(日) 60日間 【変更後】4月22日(木)～4月24日(土) 6月1日(火)～7月4日(日) 37日間 ※4月25日(日)～5月31日(月)は休館	2,489人
歴史の舞台〈大広間〉の対面所 前期：将軍が見た二の間 後期：将軍を取り囲む一の間	【当初予定】〈前期〉7月15日(木)～8月23日(月) 40日間 〈後期〉9月3日(金)～9月26日(日) 24日間 【変更後】〈前期〉7月15日(木)～8月22日(日) 39日間 〈後期〉10月1日(金)～10月19日(火) 19日間 ※8月23日(月)～9月30日(木)は休館	7,529人
江戸絵画を切り拓く。 ～探幽の大作：〈大広間〉三の間《松孔雀図》～	【当初予定】10月7日(木)～12月5日(日) 60日間 【変更後】10月22日(金)～12月12日(日) 52日間	8,835人
〈遠侍〉虎の間の障壁画 ～御殿を護る竹林の王者～	12月20日(月)～令和4年2月20日(日) 60日間 ※12月29日(水)～12月31日(金)は休館	8,701人

※会期は、新型コロナウイルス感染状況を考慮して休城期間が設けられたため、当初の予定から変更になったものがあります。

3、令和3年度 原画公開展示解説 [和英]

[和文]

第1期「将軍から見た桜と山水～〈黒書院〉対面所の障壁画～」

二の丸御殿のなかの〈黒書院〉は、当初、「小広間」と呼ばれ、一の間・二の間は、将軍と高位の公家や、徳川家に近い武家の対面所として使用されました。今期の展示では、二の間の障壁画と、一の間の一部の障壁画を公開します。

2つの技法、2つの画題

この〈黒書院〉一の間と二の間には、金箔地に鮮やかな彩色で桜を中心とする春の景色を描く障壁画と、素地に墨と淡い彩色で山々と水辺の風景を描く障壁画があり、一続きの空間に、異なる技法と画題を持つ障壁画が並存しています。制作者について、前者は当時20歳の狩野尚信（1607-50）、後者は他の狩野派の絵師と考えられています。

この金箔地に描かれる春景色のなかで、大きな存在感を持つのは、満開の桜です。ただし、よく見ると一の間西側（展示室東側 右より5・6）には初春に咲く梅が、二の間南側（展示室正面）では桜が散り始め、晩春に咲く躑躅が描かれます。桜満開の盛春だけでなく、初春、晩春を表すモチーフを描くことで、季節の移り変わりが表現されているのです。こうした季節の移ろいを描くことは、朝廷を中心とする公家の人々の教養である和歌の志向に合致します。〈黒書院〉にそうした表現が選ばれたのは、将軍を含む幕府もまた、そうした和歌の教養を共有することを示そうとしたためと考えられます。

ここには、桜をはじめとする花々とともに、ヤマドリ、インコ、キジ、ツバメなど、多様な鳥が描かれます。将軍との公的な対面所と言われる〈大広間〉にも、金地に鮮やかな彩色で、松とともにキンケイやくジャク等の鳥が描かれます。同じ「将軍との対面所」である〈大広間〉と〈黒書院〉は障壁画の画題のジャンルと制作技法が共通しています。

他方、〈黒書院〉一の間・二の間に、水墨技法で描かれる山水風景は、建物の形や人物の装束から、中国を描いたものと分かります。長押上では、山中から水辺へ続く風景が、一の間西側（展示室東側右より2）から始まって、二の間西側（展示室東側右より3～5）に続き、二の間南側（展示室正面）で完結する、長大なパノラマとして描かれています。

こうした水墨技法による山水風景は、二の丸御殿のなかでも、将軍の居室である〈白書院〉の一の間から三の間にも描かれていることから、〈黒書院〉の水墨山水図は、この場が、将軍の居室に通じるプライベートな性格を有することを示すと考えられます。加えて、室町幕府の将軍達が中国からの請来品、いわゆる「唐物」を愛好し、水墨山水図で私室を飾っていたことを鑑みると、〈白書院〉と〈黒書院〉の水墨山水は、室町幕府の将軍達による唐物愛好を継承するものと考えられます。

すなわち、〈黒書院〉の対面所に並置される2つの技法、2つの画題の障壁画は、ここが将軍の公的な対面所である〈大広間〉と、将軍の居室である〈白書院〉との中間的な性格を持つ場であることを示すとともに、御殿の主、徳川家の将軍が、公家の教養たる和歌と室町時代に武家が牽引した唐物趣味、その両方に親しんでいることを一つの空間のなかで示していると考えられるでしょう。

将軍が〈黒書院〉に座るとき

今回の展示では、将軍が一の間に座った時に見える配置で障壁画を展示しています。では、実際に将軍が、この〈黒書院〉一の間に座ったのは、どんな時だったのでしょうか。

まず、最も古い対面の記録は、寛永11年（1634）に徳川家の三代将軍、家光（1604-51）の上洛の時のことです。この上洛は、寛永6年（1629）の紫衣事件で陰悪となった朝廷との関係の回復を図るものであったとされます。この時、家光は御所と院御所に、それぞれ二回ずつ参内し、二条城では公家を中心に、武家、寺社門跡、琉球王使など、実に様々な人々との対面が行われました。この時、〈黒書院〉で、細川家をはじめとする有力な大名たちや、

親王を筆頭に大臣、門跡、撰家や勅使など、高い身分の公家と、将軍との対面が行われています。

これ以降、約 230 年間、将軍が上洛することはなく、したがって二条城が使われることもありませんでした。幕府が朝廷に政権を返上する、いわゆる大政奉還の局面で、二条城は再び歴史の舞台となります。慶応 3 年(1867) 10 月 13 日、幕府は在京諸藩の重臣を〈大広間〉に集め、対面を希望した者のみが十五代将軍、徳川慶喜(1837-1913) と対面しました。洪沢栄一(1840-1931) 著『徳川慶喜公伝』(竜門社、1918) によれば、その前日、10 月 12 日に慶喜は在京の側近を集め、大政奉還の意思を口頭で伝えたと記されますが、その場所について同時代の記録は見つかっていません。

しかし、慶喜の孫にあたる徳川慶光(1913-93) が、日本画家の邨田丹陵(1872-1940) に描かせ、明治天皇(1852-1912) の事績を顕彰する聖徳記念絵画館に昭和 10 年(1935) に奉納した《大政奉還》は、この 10 月 12 日の様子が描かれ、その場所は、〈黒書院〉一の間・二の間になっています。《大政奉還》の制作過程を記した記録から、丹陵は、二の丸御殿で障壁画の写生や撮影をし、建物の図面を描き、金具の拓本をとるなど精緻な調査を行い、衣装の取材も行って、歴史的事実にも忠実にこの場面を描こうと努めたことがうかがえます。こうした姿勢から、12 日の場面が〈黒書院〉であるという何等かの記録が当時は存在していた、あるいは、旧幕臣や慶光からの聞き書き等から、舞台を〈黒書院〉としたのかもしれませんが。幕府の権力を盤石にしようと努めた家光、幕府に終止符を打つ決意を側近たちに述べた慶喜、彼らの心中に思いをさせ、障壁画を楽しんでもらえれば幸いです。

(中野 志保)

第 2 期「歴史の舞台〈大広間〉の対面所 前期：将軍が見た二の間 後期：将軍を取り囲む一の間」

二の丸御殿の中心に位置する〈大広間〉には、幕府の権力を誇示するかのよう、一面の金地に巨大な松が何本も描かれています。中でも、一の間(上段)と二の間(下段)からなる対面所は、御殿の最も公的な儀礼の場であり、徳川幕府の栄光と終焉の舞台となりました。

今回は、当館初の試みとして、前後 2 期にわたって、〈大広間〉対面所の障壁画をすべて公開いたします。

特別な対面所

〈大広間〉が二の丸御殿において最も公的な役割を果たす棟であったことは、〈大広間〉特有の室内装飾の特徴からも明らかです。まず、主要な部屋、すなわち一の間から四の間までのすべてに巨大な松が描かれていることです。他の棟では、対面所でこそ主題の統一感がありますが、三の間以下の部屋では主題が異なります。次に、飾金物を付けた塗縁付きの彫刻欄間を備えているのも〈大広間〉だけです。〈遠侍〉にも彫刻欄間がありますが、縁はシンプルな黒漆塗であり、飾金物はありません。

当然、その対面所にも、他の対面所には見られない特徴があります。第一に、有名な二重折上格天井です。これは対面の際に将軍の座となる一の間中央付近の天井が、二段階高くなっているものです。さらに、対面所は、〈遠侍〉、〈黒書院〉、〈白書院〉にもありますが、他の 3 つの対面所の二の間の天井が、対面所以外の部屋と同じ格天井であるのに対し、〈大広間〉の二の間だけが、折上格天井になっています。

能舞台が設えられたのも〈大広間〉の対面所の南側敷地です。そのため、寛永 3 年(1626)に行われた行幸の猿楽鑑賞の際には、二の間が後水尾天皇の観覧の座となりました。

将軍を取り囲む松、将軍が見た鳥たち

この対面所の四方には、金地を背景に巨大な松が描かれています。しかし、対面などの儀礼の際には、廊下沿いの戸襖は取り外されたと考えられます。そうすると、対面所の西側と南側の巨大な松の下部が無くなります。しかし、長押上の壁だけでも、松や遠山が、彫刻欄間の部分を除いて、ぐるりと部屋を取り囲むようにデザインされています。

二の間には、戸襖と襖に 4 羽、長押上貼付と壁貼付に 1 羽ずつ、合計 6 羽の孔雀が描かれています。仮に戸襖

と襖がすべて取り外されても、西南の長押上と、東側の壁貼付の孔雀が残ります。飛翔する優美な孔雀は、謁見に臨む人々を見下ろしていたのです。

一方、一の間には、帳台襖に番の錦鶏が描かれています。この建具は取り外すことはありません。よって、対面の際でも、一の間には錦鶏、二の間には孔雀が見える状態であったこととなります。どちらの鳥も、外国からの献上品として日本の権力者に贈られた鳥であることから、こうした珍鳥を描くことによって、この御殿の主である將軍の権力を示していると考えられます。また、錦鶏が描かれるのは將軍の座である一の間ですが、孔雀は、二の間に続く三の間の壁貼付にも描かれています。なお、天井画も二の間と三の間が共通し、一の間が異なります。以上から、壁面に描かれる鳥と天井画によっても、將軍の座の特殊性と、二の間と三の間の連続性が示されていると理解できます。

栄光と終焉の舞台として

寛永行幸における〈大広間〉の対面所は、猿楽の観覧席になっただけではなく、二の間には、金の茶道具が置かれ、一の間には、牧溪（13世紀末に活躍した中国の画僧）の三幅対や銀製の香炉や花瓶などの飾りが設けられました。それらは、すべて天皇へ献上されました。

行幸から8年後の寛永11年（1634）に、3代將軍、徳川家光（1604-51）は大軍を率いて上洛します。その際に〈大広間〉は、諸大名や公家、京都の門跡らが対面し、また饗応される場となったようです。この時、琉球王使も、ここで対面したことが記録されています。

この上洛を最後に、將軍が上洛して滞在することは途絶え、將軍不在の二条城は、在番や御蔵奉行、御門番頭、御鉄砲奉行、御殿預らが管理していました。しかし、黒船来航に始まる幕末の動乱の中、攘夷を迫る朝廷に対応するため、文久3年（1863）2月に14代將軍家茂（1846-66）が、約230年ぶりに將軍として上洛し、二条城に入りました。家茂は、三度にわたる上洛の後、慶応2年（1866）7月に大坂城で病没しました。家茂の後継となった一橋慶喜（1837-1913）は、同年12月に二条城で、將軍宣下を受けました。その儀式が挙行されたのも、この〈大広間〉の対面所です。

しかし、そのわずか10か月余りの後、同じ場所で、慶喜は、薩摩藩の小松帯刀（1835-70）が大政奉還に賛同する旨を申し述べるのを聞くことになりました。いわゆる大政奉還は、次のような過程をたどって成立しました。慶応3年（1867）10月3日、土佐藩の山内容堂（1827-72）が大政奉還の建白書を幕府に提出、倒幕方の先手を打つために、慶喜はこれを採用することにしました。『徳川慶喜公伝』（渋沢栄一著、竜門社、1918）によると、同月12日、慶喜は、幕府の要職者たちに対して大政奉還の意思を自らの言葉で伝えたとあります。明治神宮の聖徳記念館にある壁画《大政奉還》は、その場面を〈黒書院〉での出来事として描いています。翌13日、現在〈大広間〉三の間と呼んでいる部屋（当時の史料では「二の間」と記されることが多い）に集められた在京四十藩の重臣たちに、朝廷に提出する上表文と同じ内容の文書が回覧され、老中板倉勝静（1823-89）より、意見のある者は別紙に名前を書いて残るように指示がありました。残ったのは、先述した小松帯刀と、安芸藩の辻将曹（1823-94）、土佐藩の後藤象二郎（1838-97）と福岡藤次（1835-1919）、宇和島藩の都築莊蔵（1845-85）、備前藩の牧野権六郎（1819-69）の6名。その後、薩摩、土佐、安芸藩の4名は一緒に、残りの2名はそれぞれ1名ずつ、〈大広間〉一の間に着座した慶喜と対面しました。翌14日、幕府は朝廷へ大政奉還を上表し、15日に勅許がおりて、政権の返上が完了しました。

徳川幕府の栄光と終焉の舞台となった〈大広間〉の対面所。その壮麗な障壁画を、歴史に思いを馳せながらご覧いただければ幸いです。

（松本 直子）

第3期「江戸絵画を切り拓く。～探幽の大画：〈大広間〉三の間《松孔雀図》～」

後世、「画壇の家康」と呼ばれた狩野探幽（1602-74）。二条城は、彼が最初に、狩野派の事実上の棟梁として御殿障壁画の制作を率いた城です。二の丸御殿で探幽が担当したのは、重要な公式の対面が行われる〈大広間〉

の一の間から三の間でした。今回は、その中でも探幽の先進性が最もよく感じ取られる三の間障壁画から東、北、西の三面を公開します。

若き天才の登場

狩野探幽は、桃山の巨匠、狩野永徳（1534-90）の次男である狩野孝信（1571-1618）の長男として京都に生まれました。母は、戦国武将の佐々成政（1536/39-88）の娘と伝えられています。父、孝信は、永徳から家督を継いだ兄の光信（1565-1608）を支え、また光信没後は、その遺児貞信（1597-1623）を後見し、慶長19年（1614）の名古屋城障壁画制作や、御所の障壁画制作等で活躍しました。現存最古の「賢聖障子絵」の筆者としても知られています。

東京の池上本門寺にある探幽の墓誌には、2歳の時に筆を持たせると泣き止み、4歳で自ら筆と墨を持ったと記されています。これらは洋の東西を問わず、後に巨匠となる芸術家に語られる伝説的エピソードの類ですが、絵師の家の子として、実際にごく幼いころから絵を学んでいました。記録上では、10歳の頃に「宰相」という画号で本格的な作品を描いていたことが知られています。

幼い探幽の才能に、父や一門の大人たちが大いに期待したことは疑いなく、11歳で駿府にいた大御所家康（1543-1616）に拝謁し、13歳の時には、江戸で二代将軍秀忠（1579-1632）の御前で席画を描いて「祖父永徳の再生」と称賛され、16歳にして幕府の御用絵師に取り立てられました。18歳の時、狩野一門の一員として制作した東福門院和子（1607-76）の御所の障壁画が現存します（旧円満院障壁画）。この作品では、まだ父孝信の描き方に倣っています。その2年後には、江戸に1033坪余りの屋敷地を拝領し、名実共に幕府の御用絵師の地位を確立しました。

さらに2年後の探幽22歳の時、狩野派に激震が走りました。探幽のいところで狩野派宗家の当主、貞信がわずか27歳で病没したのです。実子のいなかった貞信の後を継いだのは、探幽の末弟安信（1614-85）でした。

それから間もなくの寛永元年（1624）に、二条城の大改修が始まりました。障壁画の制作は、建物が完成に近づいてから着手されます。狩野派の面々が江戸から京に上ったのは、寛永2年（1625）7月のことでした。宗家を継いだ安信はまだ12,3歳だったこともあり、障壁画制作のリーダーは25歳の探幽が務めたのです。なお、探幽は13歳から33歳まで「采女」と名乗っていました。

探幽の大画

大画とは、障壁画や屏風絵などの大画面に、絵画の諸モチーフを大きく描く絵画のことです。探幽の祖父永徳は、天下人たちから御殿の障壁画の注文を次々と受けるうちに、若い頃に得意としていた細画（細密に描かれる絵画）を描く時間がなくなると語られます。永徳が遺した大画としては、大徳寺聚光院室中の間の障壁画やこの度国宝に指定された《唐獅子図屏風》が有名です。また永徳のライバルとされる長谷川等伯（1539-1610）の《楓図》（智積院蔵）も桃山の大画の代表例です。その最大の特徴は、巨木を始めとする主要なモチーフが画面を突き抜けるように大きく描かれているところです。巨木の葉や花、あるいは周辺に描かれる岩や草花等が、画面を埋め尽くすように描かれるのもこの時代の大画の特徴です。その結果、奥行はそれ以前の絵画よりは浅くなっていくのですが、樹木や岩などは、地面にしっかりと根付いたように描かれています。

一方、探幽の伯父の光信や父の孝信は、永徳らとは異なる大画を描きました。光信の《四季花木図》（園城寺勧学院蔵）に代表されるように、主要なモチーフは小さくなり、樹木は細くなりましたが、モチーフの配置や金の雲を何重にも重ねることで、深い奥行が示されるようになりました。

二条城の寛永の大改修で二の丸御殿の大広間を任された探幽は、一の間から三の間において、天井までの壁面を利用し、長押の上まで幹や枝を伸ばす巨大な松を描きましたが、松は完全に画面に収まるように描いています。松もそれ以外のモチーフも畳のラインに合わせて立ち上がるように配置され、背景はほぼ一面の金地となっています。その結果、金地を地面と感じさせるような奥行は排除され、輝く黄金を背景に松のシルエットが印象的に浮かび上がるような効果が得られています。三の間では、松は、北西の角と南東の角から、それぞれ一本ずつ立ち上がり、左右に枝を伸ばしています。それぞれの枝の先にはたつぷりと余白が取られています。さらに、各面

ともに対角線を意識した構図になっています。例えば、東面（正面向かって左に展示）と西面（正面に展示）は、向かって右上と左下を結ぶ対角で区切られた範囲に松がおおよそ収まります。北面（正面向かって右に展示）では、左から1と2の壁貼付の太い松の幹のラインは、向かって左下から右上に結んだ対角線に沿っており、幹に泊まる孔雀の尾羽から背中にかけてのラインと、孔雀の頭上の松の葉叢もこの対角線と平行に配置されていることが分かります。このように、対角線や平行線を意識したいわゆる幾何学的な構図を用いた絵画は、この時期に出現した新しい傾向でした。探幽は単に幾何学的な構図をとるだけでなく、大胆なまでの余白を用いました。それに加えて、一羽のみ描かれている孔雀の端正な姿には、力強さや豪華さを標榜していた桃山の絵画とは異なり、瀟洒で清新な江戸の絵画の萌芽を見て取ることができます。このような特徴は、これ以降の探幽の作品のみならず、探幽以降の狩野派にも受け継がれていきました。大広間の障壁画は江戸の絵画を切り拓こうとした探幽の奮闘を伝えているのです。

(松本 直子)

第4期「〈遠侍〉虎の間の障壁画 ～御殿を護る竹林の王者～」

二条城二の丸御殿の〈遠侍〉には、竹林と虎、豹が描かれた障壁画があります。今回は、令和4年（2022）の干支、寅年にちなみ、そのうち〈遠侍〉一の間と二の間の障壁画の一部、そして廊下の杉戸絵を公開します。

虎豹の描かれる空間

〈遠侍〉は、二の丸御殿のなかで最大の天井高と面積を誇る棟です。二の丸御殿に昇った人が、将軍との対面や、それに先立つ老中との挨拶の前に、待機した場所であったと考えられています。納戸を含む10室を備え、そのうち、一の間から三の間の3室と、廊下を間仕切る杉戸絵2か所4面に虎豹が描かれています。虎とともに豹を描くのは、これらが同種の動物とみなされていたためと考えられます。

虎は、ユーラシア大陸の南東部を中心に生息する肉食動物で、大きいものでは体長2.8mに及び、その大きさ、獐猛さから、人間に恐れられてきました。古代より、四神の一つ「白虎」として崇められるように、魔除けの力を持つ霊獣と信じられており、仏教や道教において、仏や羅漢、仙人たちが虎を手なずけたことが、その徳の高さや超人性を表すエピソードとして語られてきました。日本に生息しない虎は、中国や朝鮮からもたらされる文書や、絵画、毛皮等によって、そのイメージが受容されていきました。

16世紀後半以降、日本各地に大規模な城郭が建てられるようになると、その内部を飾る障壁画のなかにも虎が描かれるようになります。慶長19年（1614）に完成した名古屋城本丸御殿、万治年間（1658-61）の江戸城にも、玄関近くの空間に虎が描かれたことが分かっており、寛永3年（1626）に改修を終えた二条城二の丸御殿〈遠侍〉にも虎が描かれました。その理由については、虎が、その魔除けの力を以て建物の出入口を守護するため、また、御殿に入る者に対し、畏怖の念を抱かせるため、加えて、上述のように、虎を手なずけた者の超人的な力を示すことから、虎豹という猛獣が安寧に暮らす空間を描くことによって、それを可能なものとする館の主の権力を示すためと考えられています。

安らぐ虎、戯れる虎

二の丸御殿〈遠侍〉には、部屋内と廊下を合わせると虎21頭、豹15頭が描かれています。一の間には、南側の襖4面（展示室正面向かって右側）に、画面向かって右側に虎と豹が楽し気に走り、左側には竹林のなかで虎と豹が寄り添い、虎は前足を舐めており、寛いだ雰囲気です。東側の壁面（展示室正面）でも、竹林の中の虎は腰を下ろして前足を舐め、豹は身体を伏せて目を閉じています。その左側、竹林の外にいる虎1頭は、腰を下ろし、鋭いまなざしで何かを見つめています。これに続く襖4面（展示なし）でも、竹林の中の虎は腰を下ろして目を伏せていますが、竹林の外の虎は、堂々と闊歩する様子で描かれます。このように、一の間の虎は、竹林に寛いだ様子を、その外に、活動的あるいは俊敏さを匂わせるように描かれます。ここには、竹林が虎の住処と捉えられ、内側での寛いだ様子と外側での活動的な様子を、対照的に描き出そうとした意図がうかがえます。廊下

の杉戸において、東側1面（展示室正面向かって左側）には竹林の中に眠る虎、後ろ足で頭を搔く虎を描き、西側1面（展示室正面向かって右側）に咆哮する豹を描くものにも、同じ意図がうかがえます。

他方、二の間には、竹林は描かれるもののそこに虎豹はおらず、東側の襖4面（展示室正面向かって左側）のうち正面向かって右3面には、足を上げ、水を飲む虎1頭と、それにじゃれつく小さな豹1頭、その左右に虎と豹が1頭ずつ配されます。いずれも堂々とした表情と姿態で描かれますが、水を飲む虎に小さな豹をじゃれつかせることで、和やかな雰囲気が増されています。一の間は竹林の中に寛いだ様子の虎豹を描き、また、二の間は楽しげな子豹を描くことによって、虎豹たちが安寧に暮らす世界を表現していると考えられます。

筆者と絵画様式について

〈遠侍〉障壁画の筆者とされる狩野甚之丞（1583-1628）は、安土桃山時代（1573-1615）を中心に活躍した、狩野永徳（1543-90）の甥にあたる人物です。寛永期二条城障壁画制作を指揮した狩野探幽（1602-74）は永徳の孫であり、甚之丞は、探幽の父、孝信（1571-1618）と従兄弟の関係です。世代としては、この永徳と探幽の間にあたり、その絵の描き方にも、両世代の特徴を見て取ることができます。

すなわち、今回展示している障壁画においては、いずれも竹の根元を描くことによって、地面の存在を示し、加えて、竹の枝葉、幹、金雲を竹に重ねて前後関係を表し、それによって三次元的な奥行きのある空間が表現されています。画面の向こうに、空間の広がりを感じさせる描き方は、安土桃山時代の絵画様式を継承するものです。一方で、金地の余白を大きく取る点には、探幽が作り上げ、後に継承されている、新たな時代様式の影響がうかがえます。桃山時代のダイナミックな気風を残しつつ、スケールの大きな画面をすっきりとまとめあげる点に、甚之丞の卓越した技量が発揮されているといえるでしょう。障壁画のなかに広がる空間のなかで、ゆったりと寛ぎ、あるいは楽しそうに戯れる虎たちの豊かな表情を、ぜひご堪能ください。

（中野 志保）

[英文]

Nijo-jo Castle Painting Gallery Spring Exhibition in 2021

Cherry Blossoms and Landscapes from the Shogun's Point of View: Murals in the Kuroshoin Meeting Rooms

The Kuroshoin in Ninomaru-goten Palace was originally called "Kohiroma," and the Ichi-no-ma and Ni-no-ma (First and Second Rooms) of the Kuroshoin were used for meetings between the shogun and high-ranking court nobles or samurai close to the Tokugawa family. This exhibition displays the murals of the Second Room and some murals of the First Room.

Two styles and two subjects

The Kuroshoin First and Second Rooms, which constitute one continuous space, have two kinds of murals depicting different subjects in different styles. One kind of mural depicts spring landscapes featuring flowering cherry trees in brilliant colors on the gilt ground, while the other kind portrays mountains and waterside landscapes in India ink and pale tints on the unpainted ground. The former are attributed to Kano Naonobu (1607-50), who was 20 when he painted them, while the latter are thought to have been painted by another Kano-school painter. In the spring landscapes depicted on the gilt ground, the most prominent motif is cherry trees in full bloom. However, a careful look will reveal that *ume* plum blossoms, an early spring staple, are depicted on the west side of the First Room (the fifth to six rightmost surfaces on the east wall of the gallery), while cherry blossoms are beginning to fall and azaleas bear flowers, a late spring feature, on the south side of the Second Room (the front of the gallery). These colorful murals represent the passage of the seasons by portraying not only cherry trees in full bloom, a symbol of the height of spring, but also motifs that epitomize early and late spring. These depictions of the passage of the seasons suit a taste for *waka* poetry, which was an element of culture fa-

miliar to the court nobles. It is thought that such depictions were selected to decorate the Kuroshoin in order to demonstrate that the shogun and Tokugawa shogunate shared the culture of *waka* poetry with court nobles. In addition to cherry blossoms and other blossoms and flowers, these murals depict a wide variety of birds, including copper pheasants, parakeets, green pheasants, and swallows. The murals of the Ohiroma, which is thought to have been a space for official meetings between the shogun and visitors, also depict golden pheasants, peafowls, and other birds, together with pine trees, in brilliant colors on the gilt ground. As both the Ohiroma and Kuroshoin served as spaces for meetings with the shogun, their murals share the same characteristics and styles. Meanwhile, the forms of buildings and the clothes of figures depicted in the ink-painting-style landscape murals of the Kuroshoin First and Second Rooms suggest that these murals portray Chinese landscapes. These murals depict an extensive panoramic view of continuous mountain and waterside landscapes, which start on the west side of the First Room (the second rightmost surface on the east wall of the gallery) , go through the west side of the Second Room (the third to fifth rightmost surfaces on the east wall of the gallery) , and finish on the south side of the Second Room (the front of the gallery) . In Ninomaru-goten Palace, similar landscape murals in the ink-painting style are also found in the Ichi-no-ma to San-no-ma (First to Third Rooms) of the Shiroshoin, which was used as the shogun's residence. Therefore, the India ink landscape murals of the Kuroshoin can be viewed as proof of the private nature of the Kuroshoin similar to the shogun's residence. In addition, the shoguns of the Muromachi shogunate, which preceded the Tokugawa shogunate, loved Chinese imports, called "*karamono*," and decorated their private rooms with India ink landscapes. This fact suggests that the India ink landscape murals of the Shiroshoin and Kuroshoin represent the Tokugawa shogun's status as heir to the Muromachi shoguns' love for Chinese imports. In other words, it can be thought that the two kinds of murals depicting different subjects in different styles in the Kuroshoin represent the intermediate nature of the Kuroshoin positioned between the Ohiroma as the shogun's official meeting space and the Shiroshoin as his residence, and demonstrate the familiarity of the host of the palace—the Tokugawa shogun—both with *waka* poetry as a cultural element that court nobles were required to have mastery of and with Chinoiserie, in which samurai played a leading role in the Muromachi Period. The Kuroshoin alone had such complex implications.

When the shogun sat in the Kuroshoin

In this exhibition, the murals are displayed in the same arrangement as the shogun would have seen from his seat in the First room. On what occasions did the shogun actually sit in the Kuroshoin?

The oldest existing record of meetings in the Kuroshoin describes meetings held when the third shogun Tokugawa Iemitsu (1604-51) visited Kyoto in 1634. It is thought that he visited Kyoto at that time to restore the relationship between the shogunate and the Imperial Court, which had deteriorated due to the Shie Incident (1629) . During his stay in Kyoto, Iemitsu visited the Imperial Palace and the ex-emperor's palace each twice. At Nijo-jo Castle, he met various people, including court nobles, samurai, priests of aristocratic or imperial origin, and envoys from the Ryukyu king. In the Kuroshoin, the shogun met influential *daimyo* (feudal lords under the shogun) , including the lord of the Hosokawa family, and high-ranking court nobles, such as imperial princes, ministers, priests of aristocratic or imperial origin, and imperial messengers.

For about 230 years after that, no shogun visited Kyoto or used Nijo-jo Castle. On the occasion of the Restoration of Imperial Rule, that is, when the Tokugawa shogunate returned political power to the Imperial Court, Nijo-jo Castle again served as the scene of a historic event. On October 13, 1867, the Tokugawa shogunate summoned the senior retainers of various clans who were stationed in Kyoto to the Ohiroma. Among the senior retainers, only those who came forward to meet the 15th shogun Tokugawa Yoshinobu (1837-1913) actually met him. *Tokugawa*

Yoshinobu-ko den (“A Biography of Lord Tokugawa Yoshinobu”) by Shibusawa Eiichi (1840-1931) (Ryumonsha, 1918) says that on the previous day, October 12, Yoshinobu summoned his close associates in Kyoto and orally declared his intention to return political power to the Imperial Court. However, no available records dating back to that time tell us where that event occurred.

Meanwhile, there is a mural titled *Taiseihokan* (“Restoration of Imperial Rule”) exhibited at the Meiji Memorial Picture Gallery, which was established to celebrate the achievements of Emperor Meiji (1852-1912). This mural was painted by Japanese-style painter Murata Tanryo (1872-1940) at the request of Tokugawa Yoshimitsu (1913-93), a grandson of Yoshinobu, and was presented by Yoshimitsu to the gallery in 1935. The mural depicts a scene from the event of October 12, 1867, which is set in the First and Second Rooms of the Kuroshoin. A record of the process of Tanryo painting *Taiseihokan* reveals that the painter visited Ninomaru-goten Palace and conducted a thorough survey by sketching and photographing murals there, drawing plans of the buildings, and making rubbings of the metal fittings. He also collected information about the costumes the samurai had worn. He seems to have made an all-out effort to ensure that his depiction of the scene would be faithful to the historical facts. His serious attitude leads us to suppose that he set the scene in the Kuroshoin because at that time there was written proof that the event of October 12 had occurred in the Kuroshoin or because the painter reached that conclusion based on interviews with former shogunate retainers or Yoshimitsu. In the Kuroshoin, Tokugawa Iemitsu tried to strengthen the power of the shogunate, while Tokugawa Yoshinobu expressed his determination to end the political rule of the shogunate to his close associates. We hope that you will enjoy the Kuroshoin murals while imagining the thoughts of the two shoguns there.

(Shiho Nakano)

Nijo-jo Castle Painting Gallery Summer Exhibition in 2021

Meeting Rooms of the Ohiroma as the Scene of Historical Events

First period: Ni-no-ma from the Shogun’s Perspective

Second period: Ichi-no-ma Surrounding the Shogun

Located in the center of Ninomaru-goten Palace, the Ohiroma depicts murals of a number of huge pine trees on the gilt ground, as if demonstrating the power of the Tokugawa shogunate. Particularly noteworthy is the meeting room consisting of the Ichi-no-ma (First Room), which is the upper room, and the Ni-no-ma (Second Room), the lower room. Having served as the most formal venue for rituals, the room witnessed both the glory and end of the Tokugawa shogunate.

As our first attempt, the current exhibition, divided into the First and the Second periods, will showcase all mural paintings in the meeting room of the Ohiroma.

Meeting room with special meanings

The characteristic interior decoration of the Ohiroma attests that this part of the building served the most public role in the Ninomaru-goten Palace. First of all, all of the main rooms, from the First to the Fourth Rooms, are decorated with giant pine tree paintings. In the other parts of the building, one can see a common theme in the meeting rooms, however, rooms below the San-no-ma (Third Room) have different themes. Secondly, only the Ohiroma has openwork carvings with lacquered frames and decorative metal works. The Tozamura also has openwork carvings, but its frames were coated with a simple black lacquer without decorative metalworks.

Naturally, the meeting room in the Ohiroma has some unique features which cannot be seen in other meeting rooms. First, the room has a special and famous ceiling structure called Niju Oriage Go-tenjo (double-height coffered ceiling). The ceiling in the center of the First Room, where the shogun sits during a face-to-face meeting,

is raised two steps higher. Three other rooms, Tozamurai, Kuroshoin and Shiroshoin, also have meeting rooms, and the ceilings of each Second Room have an ordinary coffered style in common with other rooms. On the other hand, only the Second Room in the Ohiroma has a single coffered ceiling.

A *noh* stage was constructed on the south of the Ohiroma's meeting room. Therefore, the Second Room served as the auditorium for Emperor Go-mizuno-o where he enjoyed a *sarugaku* (plays known as *noh* today) performance during his visit to Nijo-jo Castle in 1626.

Pine trees surrounding the shogun and the birds seen by them

On the four sides of this meeting room, huge pine trees are painted on the gold background. However, it is thought that the sliding doors along the corridor were removed during ceremonies and special occasions such as face-to-face meetings. This would mean that the lower part of the huge pines tree on the west and south sides of the meeting room would have been removed. Still, on the walls above the *nageshi* (a horizontal beam) , pine trees and distant mountains are designed to remain and to surround the room, except in the area of the openwork carvings.

In the Second Room, four peafowls are painted on the *tobusuma* (wooden sliding doors) and *fusuma* (paper sliding doors) , and one each above the *nageshi* and on the wall: six peafowls in total. Even if all of the sliding doors were removed, the peacock above the *nageshi* in the southwest and the one on the wall in the east would remain. The graceful peacock in flight was looking down on the people who were waiting to see the shogun.

On the other hand, a pair of golden pheasants are painted on the *chodai fusuma* (decorative doors) in the First Room. This fixture is irremovable. Therefore, even when a face-to-face meeting occurs in the room, the golden pheasants in the First Room and the peafowls in the Second Room were always visible. With the fact that both of these birds were presented to the person of power in Japan as gifts from foreign countries, the depiction of these rare birds could show the power of the shogun as the master of the palace. While the golden pheasants are seen only in the First Room, which is the seat of the shogun, the peacock is also depicted on the wall of the Third Room, which follows the Second Room. In addition, the ceiling paintings in the Second and Third Rooms are the same, while those in the First Room are different. Based on these facts, you can understand that the birds on the walls and the ceiling paintings also show the uniqueness of the shogun's seat and the continuity between the Second and Third Rooms.

Meeting room as the setting of the glory and end of the Tokugawa shogunate

During the visit of Emperor Go-mizuno-o in 1626, the meeting room in the Ohiroma was used as the auditorium where the emperor was seated and enjoyed a *sarugaku* performance. What is more, golden tea utensils were placed in the Second Room while a set of three scrolls by Muqi (a Chinese Chan monk and painter in the late 13th century) , a silver incense burner, a vase, and other decorative objects were placed on the *toko* (alcove) of the First Room. All of these valuable articles were presented to the emperor.

In 1634, eight years after the emperor's visit, the third shogun, Tokugawa Iemitsu (1604-51) , came to Kyoto with his large army. At that time, the Ohiroma seems to have been a place where feudal lords, court nobles, and the priests of aristocratic or imperial origin in Kyoto met and were entertained. A historical record writes that the royal envoy of the Ryukyu king attended, too.

After this occasion, the shogun's visits and stays in Kyoto ceased, and Nijo-jo Castle, which had lost the presence of its master, was managed by the Zaiban (direct vassals of the shogun stationed in Kyoto in rotation) , the Okura Bugyo (magistrate of the rice tax) , the Gomonban Gashira (guard of the castle gate) , the Oteppo Bugyo (magistrate of firearms) and the Goten Azukari (manager of the palace) . In February 1663, the 14th shogun,

Iemochi (1846-66) , became the first shogun in about 230 years to visit Kyoto and entered Nijo-jo Castle in order to respond to the imperial court's push for an anti-foreigner policy during the upheaval that began with the arrival of the Black Ships led by Commodore Perry (1794-1858) . After three trips to the capital, Iemochi died from an illness at Osaka-jo Castle in July 1866. Iemochi's successor, Hitotsubashi Yoshinobu (1837-1913) , was proclaimed shogun by the imperial court at Nijo-jo Castle in December of the same year. The ceremony was held here in the Ohiroma.

However, slightly over ten months later, Yoshinobu had to hear Komatsu Tatewaki (1835-70) of the Satsuma province expressing his support for the Taisei Hokan (return of political control to the emperor) . The Taisei Hokan was achieved through the following process. On October 3, 1867, Yamauchi Yodo (1827-72) of the Tosa Province submitted to the shogunate a proposal for the return of political control to the emperor. Yoshinobu decided to adopt it in order to assert his power against the group of those who supported overthrowing the shogunate. According to *Tokugawa Yoshinobu-ko Den* ("The Biography of Tokugawa Yoshinobu") (Shibusawa Eiichi, Ryumonsha, 1918) , on the 12th of the same month, Yoshinobu conveyed his intention to the shogunate return political control to the emperor. The mural painting, "Taisei Hokan," in the Meiji Memorial Picture Gallery of Meiji Shrine, depicts this scene as an event that took place in the Kuroshoin. The following day, on the 13th, a document with the same content as the letter of appeal to the imperial court was circulated amongst the senior vassals of the 40 clans staying in Kyoto who were gathered in the room which we call the Third Room today (often referred to as the Second Room in historical documents of the time) . Itakura Katsukiyo (1823-89) , a chief council, instructed those who had opinions to write their names on a separate sheet of paper and remain in the room. The six who remained were the aforementioned Komatsu Tatewaki, Tsuji Shoso (1823-94) of Aki province, Goto Shojiro (1838-97) and Fukuoka Toji (1835-1919) of Tosa province, Tsuzuki Sozo (1845-85) of Uwajima province, and Makino Gonrokuro (1819-69) of Bizen province. Later, four members from Satsuma, Tosa, and Aki provinces met together, and the remaining two members met respectively with Yoshinobu who was seated in the First Room of the Ohiroma. On the 14th, the shogunate submitted a proposal for the return of power to the imperial court, and on the 15th, the imperial approval was granted, thus completing the return of power.

The meeting room of the Ohiroma was the very place where the glory and demise of the Tokugawa Shogunate took place. We hope that you will enjoy the magnificent mural paintings while reflecting on the history of Nijo-jo Castle.

(Naoko Matsumoto)

Nijo-jo Castle Painting Gallery Fall Exhibition in 2021

Pioneering Edo-Period Painting: Kano Tan'yu's Masterpiece *Matsu Kujaku-zu* in the Ohiroma San-no-ma

Kano Tan'yu (1602-1674) is a legendary painter who was known as the "Ieyasu (the first Tokugawa shogun) of the art field" in later years. Nijo-jo Castle was the first castle where Tan'yu was responsible for the creation of the mural paintings in the palace as the leader of the Kano School artists. Tan'yu was in charge of the paintings in the Ninomaru-goten Palace's Ohiroma consisting of the three rooms from Ichi-no-ma (First Room) to San-no-ma (Third Room) , which was used as an important official meeting room. Mural paintings on three sides (east, north and west) of the San-no-ma will be exhibited at this time which are said to most represent Tan'yu's innovative art style.

Emerging Genius Young Star

Kano Tan'yu was born in Kyoto as the eldest son of Kano Takanobu (1571-1618) , the second son of Kano Eitoku

(1534-1590) who was a great Momoyama-period artist. Tan'yu's mother is said to have been the daughter of the warlord, Sassa Narimasa (1536/39-1588) . Tan'yu's father, Takanobu, dedicated his life to support his elder brother, Mitsunobu (1565-1608) , who succeeded their father's position as the head of the family. After Mitsunobu's passing, Takanobu took care of his brother's son, Sadanobu (1597-1623) , as a guardian. Takanobu was also active in the creation of mural paintings in Nagoya-jo Castle in 1614 as well as of those for the Imperial Palace. He is also known as the painter of the oldest extant "Kenjo-no Soji-e" (32 images of ancient Chinese sages painted in the Shishinden imperial palace) .

The epitaph of Tan'yu left at Ikegami Honmon-ji Temple in Tokyo states that the little Tan'yu at the age of two stopped crying when he was given a paint brush. Another text says that he picked up a brush and ink himself and painted at the age of only four. These are some of the legendary episodes about Tan'yu, and these sort of stories are often found both in the East and the West when people talk about young age of artists who later became masters. It is true that Tan'yu started to learn to paint from a very early age as a child of a painter's family. A record attests that he began to paint full-scale works under his artist name "Saisho" at the age of just ten.

There is no doubt that Tan'yu's father and other Kano School artists had high hopes for the talent of this young genius. Tan'yu, at age of 11, was allowed to meet Tokugawa Ieyasu (1543-1616) , the first Tokugawa shogun, in Sunpu (present-day Shizuoka Pref.) . At the age of 13, he improvised a painting in front of the second Tokugawa shogun, Hidetada (1579-1632) in Edo (present-day Tokyo) and received admiration as the rebirth of his grandfather, Eitoku. When he was only 16, he was appointed as an official painter of the shogunate. As a member of the Kano School, he painted the mural painting on the wall of Tofukumon'in Masako's (1607-1676) palace when he was 18 years old and this piece still exists today (former mural painting of Enman-in Temple) . From this work, one can see that Tan'yu still followed the painting style of his father, Takanobu. Two years later, he received a large property of about 3,500 square meters in Edo, and established his position as an official painter of the shogunate in both name and his artistic ability.

Two more years later, when Tan'yu was 22 years old, the Kano School experienced a misfortune. Tan'yu's cousin and the head of the Kano School, Sadanobu, died of illness at the age of only 27. Since Sadanobu had no children of his own, Yasunobu (1614-1685) , the youngest brother of Tan'yu, took over Sadanobu's position.

Shortly thereafter, in 1624, the major renovation of Nijo-jo Castle began. Production of the mural paintings started when the construction of the building was nearing completion. In July 1625, the artist members of the Kano School traveled from Edo to Kyoto. Yasunobu, who had taken over the position as the head of the Kano School, was only twelve or thirteen years old, therefore, it was Tan'yu at the age of 25 who took the lead in production. Tan'yu named himself as "Uneme" from the age of 13 to 33.

Tan'yu's Taiga Paintings

Taiga is a painting style in which the artist paints motifs on a large scale on a large screen, such as a mural or a folding screen. It is said that Eitoku, Tan'yu's grandfather, became too busy to paint his works precisely which he was known for when he was young since he became famous and started to accept too many mural painting orders from powerful people. Some of Eitoku's famous *Taiga* paintings include the mural paintings at Juko-in Temple in the Daitoku-ji Temple complex and "Karajishi-zu Byobu (Folding Screen of Chinese Lions) ," which has been designated as a National Treasure recently. Another noteworthy example of *Taiga* from the Momoyama period is "Kaede-zu (Maple Tree) " (possessed by Chishaku-in Temple) by Hasegawa Tohaku (1539-1610) , who was considered a rival of Eitoku. Its most distinctive feature is that the main motifs, including the giant tree, are so large that they appear to extend beyond the frame. It is also characteristic of *Taiga* of this period that the leaves and flowers on the giant trees as well as the rocks, plants, and flowers in the surrounding area are depicted as to

fill the entire surface of the picture. As a result, the depth of the painting becomes relatively shallower than those painted in earlier times, but the trees and rocks have a more dynamic appearance as if they are firmly rooted in the ground.

On the other hand, Mitsunobu (Tan'yu's uncle) and Takanobu (Tan'yu's father) painted *Taiga* in different style from those of Eitoku and others. As exemplified by Mitsunobu's painting, "Shiki Kaboku-zu (Flowers and Trees of the Four Seasons)" (possessed by Kangaku-in Temple of Onjo-ji Temple), the main motifs became smaller and the trees thinner, but it gave the painting a deeper depth due to the skillful allocation of the motifs and layered clouds painted in gold color multiple times.

During the major renovation of the castle in the Kan'ei era (1624-1644), Tan'yu led the paintings of the Ohiro-ma in the Ninomaru-goten Palace. In this huge room connecting three rooms from Ichi-no-ma to San-no-ma, he used the walls' surfaces extensively and painted magnificent pine trees whose trunk and branches stretch out even to the area above the Nageshi (a horizontal piece of wood connecting pillars) reaching the ceiling, while the entire figure of the trees perfectly fit within the screen. The pine trees and other motifs are arranged according to the lines of the tatami mats so they appear to be rising up from the floor. The background is almost entirely gold. As a result, the depth that makes the gold surface appear like the ground is eliminated, and instead, the silhouettes of the pine trees stand out strikingly against the shining gold. In San-no-ma, one pine tree rises from the northwest corner and one from the southeast corner, and both extend their branches to the left and right. There is abundant blank space at the ends of each branch. In addition, each figure of the pine tree is composed with a diagonal line in mind. For example, on the east side (displayed to the left of the front) and the west side (displayed in front), the entire pine tree fits roughly within the area bounded by the diagonal line which connects the upper right and lower left. On the north side (displayed to the right of the front), the thick pine trunk on the first and second wall from the left is painted along the diagonal line which connects the lower left and upper right. Furthermore, the line from the tail to the back of the peacock perching on the trunk runs parallel to the diagonal line while thick pine leaves above the peacock head follows the same way. The use of geometric composition utilizing diagonal and parallel lines was a new trend that emerged during this period. Tan'yu not only chose geometric composition, but also preferred to have wide margins. In addition, the graceful appearance of only one peacock shows the emergence of elegant and fresh Edo-style paintings, which differ from paintings of the Momoyama period that praised powerfulness and luxuriousness. These artistic styles were characterized not only by Tan'yu's works but were also inherited by the Kano School artists after Tan'yu. The mural paintings in the Ohiro-ma convey Tan'yu's vigorous efforts as a pioneer in the world of Edo.

(Naoko Matsumoto)

Nijo-jo Castle Painting Gallery: Winter Exhibition in 2021

Murals of the Tozamurai "Tiger" Rooms: King of Bamboo Forest as the Guardian of the Palace

The Tozamurai area in the Ninomaru-goten Palace of Nijo-jo Castle has mural paintings which depict bamboo groves, tigers, and leopards. In this exhibition, in honor of the year 2022, the Year of the Tiger according to the Chinese zodiac, some of the paintings in the Ichi-no-ma (First Room) and Ni-no-ma (Second Room) of the Tozamurai and the cedar door paintings in the corridor are on display.

Rooms Adorned with Tigers and Leopards

The Tozamurai has the largest ceiling height and area in Ninomaru-goten Palace. It is thought to have been the place where those who visited the palace waited before meeting the shogun and exchanging greetings with the shogun's Council of Elders prior to meeting the shogun. It consists of ten rooms, in-

cluding a storage room. Tigers and leopards can be seen in three rooms, from the First Room to the Sanno-ma (Third Room) , and on the four cedar doors dividing the corridor. The reason for depicting leopards along with tigers is thought to be that these animals were considered to be of the same species. The tiger is a carnivorous animal that lives mainly in the southeastern part of the Eurasian continent, and has been feared by people for its ferocity and size; a large tiger is as big as 2.8 meters. Since ancient times, the tiger has been revered as one of the four divinities, Byakko, or the White Tiger, and believed to be a spiritual creature with the power to ward off evil. In Buddhism and Taoism, tigers often appear in stories to depict the virtuousness and super-humanity of Buddhas, arhats and hermits, describing how they could successfully tame such a big and ferocious animal. Since tigers don't inhabit Japan, people accepted the image of tiger through seeing documents, paintings and furs imported from China and Korea in those days. From the latter half of the 16th century onward, large-scale castles began to be constructed throughout Japan, and tigers were selected as a design for interior mural paintings. It has been reported that tigers could be seen on murals in the Honmaru-goten Palace of Nagoya-jo Castle completed in 1614 and in the space near the entrance of the Honmaru-goten Palace at Edo-jo Castle during the Manji era (1658-1661) in the Edo period, as well as in the Tozamurai of the Ninomaru-goten Palace at Nijo-jo Castle after the renovation in 1626. Tigers were preferred because this animal was believed to protect the entrances and exits of the building with its power to ward off evil as well as inspire awe in those who entered the palace. In addition, as mentioned above, depicting tigers expressed the super-human power of the person who tamed them. Thus, pictures of fierce beasts living peacefully implies that the master of the castle was powerful enough to achieve such an idealized situation.

Tigers at Peace, Tigers at Play

In the Tozamurai of the Ninomaru-goten Palace can be found 21 tigers and 15 leopards in the rooms and corridor. On the four sliding doors on the south side of the First Room (exhibited on the right side facing the front of the Exhibition Room) , a tiger and a leopard are scurrying joyfully on the right side while there are leopards and a tiger cuddling in the bamboo grove on the left side where a tiger is licking its paw which emanates a very relaxing atmosphere. Another painting on the east side walls (exhibited at the front in the Exhibition Room) shows a tiger sitting and licking its paw and a leopard with its eyes closed lying on the ground in a bamboo grove while another tiger on the edge of the grove which sits staring at something with a sharp gaze. In the following four sliding doors (not on display) , the tiger in the bamboo grove is seated with its eyes closed, while the tiger outside the grove is depicted strutting majestically. In this way, the tigers shown in the bamboo grove in the First Room are depicted as relaxed, while the tigers outside the grove appear as active or agile. This suggests that the bamboo grove was considered to be the tiger's home, therefore, the artist intended to contrast the relaxed appearance of the tigers when inside the grove with the active appearance when outside. The same intention can be seen in the paintings on the cedar sliding doors in the corridor: on the east side panel (exhibited on the left side facing the front of the Exhibition Room) , a sleeping tiger and a tiger scratching its head with its hind leg are in the bamboo grove while on the west side panel (exhibited on the right side facing the front of the Exhibition Room) there is a roaring leopard.

On the other hand, in the Second Room, the bamboo grove is depicted without any animals present. On the three panels on the right side of the four sliding doors on the east side (exhibited on the left side facing the front of the Exhibition Room) , there is a tiger with its legs outstretched, drinking water, and a small leopard playing with it. A single tiger and a leopard are standing on both sides of the two by the water. All of the animals are depicted with imposing expressions and postures, however, the small leopard jostling with the tiger drinking water creates a peaceful atmosphere. The paintings in the First Room show tigers and leopards relaxing in a bamboo grove,

while the ones in the Second Room shows the presence of a playful cub. Overall, these paintings aim to represent a world where tigers and leopards live peacefully.

Artist and Painting Style

Kano Jin'nojo (1583-1628) , who is said to be the painter of the mural paintings of the Tozamurai, was a nephew of Kano Eitoku (1543-1590) , who was active mainly in the Azuchi Momoyama period (1573-1615) . Eitoku's grandson, Tan'yu was the director of the creation of the Nijo-jo Castle's mural paintings during the Kan'ei era, and Jin'nojo was a cousin of Tan'yu's father, Takanobu (1571-1618) . He was of the generation between Eitoku and Tan'yu, and thus, his painting style includes the characteristics of both generations.

All paintings shown in this exhibition include the base of the bamboo and, as a result, the ground beneath them. Along with the ground, the branches, leaves, stems, and golden clouds superimposed on the bamboo achieve a sense of overlap in front and back, thereby creating a three-dimensional space with depth. This way of depicting the expansion of space beyond the screen is typically inherited from the painting style of the Azuchi Momoyama period. On the other hand, the large margins on the gold ground show the influence of the new style of the period, which was created by Tan'yu and inherited by the later artists. Jin'nojo's outstanding skill was attested in the way he neatly combined the large scale of the painting while retaining the dynamic painting style of the Momoyama period. We hope you will enjoy the different expressions of the tigers, relaxing or playing happily in the deep space of the mural paintings.

(Shiho Nakano)