

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、公開するために、平成 17 年 (2005) 10 月 10 日に開館しました。二の丸御殿障壁画は、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、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、全て御殿から取り外されて収蔵庫で保管されています。当館では、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、鋳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 5 年度 原画公開の概要と入館者実績

展覧会名	会期	日数	入館者数
花の回廊 ～〈黒書院〉牡丹の間の障壁画～	4 月 20 日 (木) ～ 6 月 18 日 (日)	60 日間	15,929 人
勅使を迎える青楓 ～〈遠侍〉勅使の間～	7 月 13 日 (木) ～ 9 月 10 日 (日)	60 日間	16,530 人
菊と扇 ～〈黒書院〉四の間～	10 月 5 日 (木) ～ 12 月 3 日 (日)	60 日間	15,976 人
松に囲まれ春を待つ ～〈黒書院〉三の間～	12 月 21 日 (木) ～ 令和 6 年 2 月 21 日 (水)	60 日間	19,379 人

3、令和 5 年度 原画公開展示解説 [和英]

[和文]

春期「花の回廊 ～〈黒書院〉牡丹の間の障壁画～」

二の丸御殿の障壁画は、寛永 3 年 (1626) の後水尾天皇の行幸に合わせて、狩野探幽 (1602-72) 率いる狩野派によって新たに描かれました。しかし、廊下の障壁画は、幕末までにその大半が失われ、現在は、明治 30 年代に制作された障壁画となっています。寛永 3 年当時には、御殿の廊下の壁は、いずれも花鳥草木の障壁画で飾られ、まさに「花の回廊」が御殿中に巡らされていたのです。今回展示する〈黒書院〉牡丹の間は、〈黒書院〉の東廊下にあたり、そこに描かれた《牡丹図》は、「花の回廊」の貴重な生き残りです。一方、同じ間を飾る《梅図》は明治時代になってから牡丹の間の障壁画に改装されたものです。御殿の変遷を物語る、花の障壁画を紹介します。

《牡丹図》 ～二つの様式～

牡丹の間すなわち〈黒書院〉の東廊下は、二の丸御殿の他の廊下とは建具が異なります。牡丹の間以外の廊下では、廊下と室内との境にはめられている建具は、戸襖または腰障子で、廊下側には障壁画がないのに対し、牡丹の間では、廊下 (牡丹の間) と室内の境に襖がはまっています。《牡丹図》は、北側の壁面と、北廊下との境にあたる西側の戸襖、そして室内との境の襖に貼付られており、この東廊下は、部屋としての役割も担ったようです。『寛永行幸記』には、四の間と牡丹の間で、百三十人の公卿と殿上人に膳を振る舞ったと記されています。

これらの《牡丹図》障壁画は寛永 3 年に新たに描かれた、と上述しましたが、北側の壁貼付 2 面 (展示室正面

に展示)は、西側の戸襖及び襖貼付(展示室向かって左側に展示)よりも古い様式を示しています。二つの様式の違いとは、すなわち、北側の壁貼付では、牡丹は地面から生えており、牡丹の前後には雲や岩や水辺が描かれ、重層的な奥行きのある空間が描かれています。このような空間の描き方は、桃山後期の狩野派の特質の一つです。それに対し、西側の戸襖と襖では、総金地の背景に牡丹の幹から上がが描かれています。その根元すなわち地面や雲は描かれていません。岩、根笹、水辺が描かれている南よりの4面の襖(今回展示無し)でも、それらのモチーフは画面の最下部に描かれ、背後は金地で埋められています。このように金地が奥行きを遮断する一方で、牡丹が金地を背景に鮮やかに浮かび上がるような描き方は、探幽が描いた大広間の松と同質で、江戸時代の新しい様式の到来を告げるものです。また描線や牡丹の形態が、北側の方が繊細優美であるのに対し、西側では墨線がより太く牡丹の花や葉の形態は簡略化されています。これらの様式の違いに加え、画面を構成する一枚一枚の料紙の寸法が、西側と北側で異なること、北側壁面の損傷が激しいことから北側の障壁画は、筆者が異なるだけでなく、描かれた時期も異なるのでは、さらには、徳川家康(1542-1616)が二条城を創建した慶長期の御殿障壁画であった可能性もあるのでは、と想像を広げさせてくれる画面なのです。

改装された《梅図》～明治の大修理～

二条城は、慶応4年(1868)1月に明治新政府に収管され、その後のごく短い期間、太政官代となった後、明治4年(1871)から京都府庁として使用されましたが、この時点で、障壁画は相当に損傷が進んでいたようです。京都府が二条城を引き渡した際の書類に、損傷が進んだため取り外した障壁画で、シート状(メクリ/マクリ)になって保管されていたもののリストが含まれています。リストには、牡丹の間の元来の長押上の障壁画であった「藤の棚」図や、唐花などの文様を描いた天井画の残欠と思われるものが含まれています。なお、現在牡丹の間を飾っている長押上貼付絵と天井画は明治32年(1899)に描かれたものです。

一方、牡丹の間の東側の戸襖には、寛永3年当時に障壁画が描かれていたかどうかは不明ですが、資料から江戸時代中期の時点で障壁画がなかったことが分かっています。現在の《梅図》(展示室向かって右側に展示)は、明治19年(1886)に貼り付けられたことが『二条離宮記』(明治27年、宮内庁書陵部蔵)に記されています。明治17年(1884)に二条城は皇室の離宮となりましたが、その翌年から翌々年にかけて、城内全域の大修理が実施されました。《梅図》はメクリのリストには含まれていませんが、『二条離宮記』には、この修理で張り付けられた梅図について「在り合わせの画」として記されています。すでに御殿内に存在したというのですが、どこから来たのについては、江戸時代に作られた指図等の史料から判明します。梅図のうち紅梅を描いた北よりの6面は、大広間の納戸、すなわち四之間の西側の襖6面の裏面に、白梅を描いた8面(今回は北よりの4面のみ展示)は、遠侍の納戸、すなわち芙蓉の間の西側の襖8面の裏面にあたります。以上から、明治の修理の際に襖から剥がして、牡丹の間の戸襖用にサイズを切り詰めて貼りなおしたと考えられます。

ところで、紅梅図のうち向かって左から5番目の画面には、金箔の下から鷹の下書きの墨線が透けて見えています。この画面は、元の位置は大広間四の間の岩に止まる鷹が描かれた襖の裏面にあたります。透けて見える下書きの鷹は、大広間の鷹に比べて少し小さく、羽の広がり方もやや異なるため、下書きを描き始めたものの、不採用となり、その上から金箔を貼って、紅梅図が描かれたと考えられます。墨線の鷹は、寛永期の障壁画制作現場を垣間見せてくれる貴重な史料なのです。

(松本 直子)

夏期「勅使を迎える青楓 ～〈遠侍〉勅使の間～」

二条城は、慶長8年(1603)に徳川家康(1542-1616)によって、御所の南西、裏鬼門に位置するこの場所に建てられました。寛永3年(1626)、後水尾天皇(1596-1680)の行幸に際して大改修が行われ、幕末まで将軍上洛時の宿泊所、また朝廷との交渉の拠点とされました。

二の丸御殿の勅使の間は、朝廷のために設えられた部屋です。今ある城郭のうち、勅使の間が現存するのは、二条城だけ。今回は、勅使の間をご紹介します。この部屋に描かれた青楓の障壁画をご覧ください。

勅使の間が迎えた人

勅使は、天皇の代理人として、その意思を伝える使いで、二の丸御殿の中に特別に部屋が用意されて丁重に迎えられました。勅使の間の上段に座したと考えられています。

江戸時代の初め頃、朝廷をいかに協調させるかが江戸幕府の課題の一つでした。朝廷と融和するべく、徳川和子(1607-78)の入内や寛永行幸が行われましたが、寛永4年(1627)に後水尾天皇が幕府に伺うことなく大徳寺などの僧に対して紫衣の着用を許したことを発端に、幕府と朝廷の対立が深まります。いわゆる紫衣事件です。悪化していた関係を改善すべく、寛永11年(1634)、三代家光(1604-51)が、30万の大軍を率いて上洛。二条城に入った家光の元に、上洛を祝う挨拶などのために勅使が度々、遣わされました。以後、しばらく将軍の上洛は、ありませんでした。幕末の動乱の中、文久3年(1863)に14代将軍徳川家茂(1846-66)が、229年ぶりに上洛して二条城に入ると、勅使は、家茂の元へと、また慶応2年(1866)二条城で行われた15代将軍徳川慶喜(1837-1913)の将軍宣下の時に遣わされました。

大政奉還がされると、明治17年(1884)に二条城は離宮になります。嘉仁皇太子(1879-1926)(後の大正天皇)は、京都へ行啓の際に、二条離宮の本丸御殿を宿泊所にしました。現在の京都新聞の前身である「日出新聞」は、二の丸御殿の勅使の間で、嘉仁皇太子への拝謁が明治33年(1900)5月27日と明治40年6月7日に行われたことを報じています。

勅使の間は、朝廷の使いの勅使を迎えるための部屋から、皇太子への拝謁の場へと変化したのです。

勅使の間の設え

二の丸御殿の控えの場である〈遠侍〉の部屋内、南西側には虎が描かれた威圧的な雰囲気のある部屋がある一方、北東側には植物が描かれた穏やかな雰囲気のある部屋があります。勅使の間は、北東側の一角に位置し、上段と下段の二間を構えています。江戸時代は、「殿上の間」「遠侍 上段 下段」とも呼ばれていました。

勅使の間は、上段に主である将軍が座することが想定されていないため、御殿内の他の対面所と違う設えになっています。たとえば、他の対面所は、上段むかって左側に主の書斎としての意味をもつ付書院が設けられているのに対し、ここでは付書院が設けられていません。また、上段框や帳台構に、黒漆塗でなく透漆塗の木目を表した樺材が用いられるなどしています。

勅使の間の障壁画は、楓、桃、檜が中心に描かれ、部屋全体が春から夏を彩る植物で統一されています。勅使が背にする大床と帳台襖に描かれているのは、葉先がほんのりと赤い青楓。この青楓の種類は、「野村」という名前前で知られています。春に緑色の葉を芽吹いて、秋に赤くなるものと違い、春に赤色の葉を芽吹き、夏に緑色に変化して、秋に再び赤色に転じます。勅使の間の青楓は、枝幹に鳥を遊ばせつつ夏の到来を知らせているのです。

大床の青楓は、州浜の近くまで地面が描かれ、その木立は、うねるように金雲の上まで伸び広がります。違棚には岩と躑躅が、天袋には梅、山吹、桜、牡丹が描かれており、天袋の裏には、普段、見えないながらも、葦、たんぽぽ、ほうご草が描かれています。帳台襖の青楓は、前に岩、後ろに州浜を配し、金雲の中にいったん姿を消し、長押上で再び姿を現します。下段の南側に描かれる檜も、同じように遙かな高さを感じさせます。一方、北面の腰障子には、このような低木の桃が描かれており、南北で対照的な構成になっています。

青楓や檜の天井を突き抜けるような高さや金雲の表現、金色の地面に食い込む幹の表現や曲線の使い方にもみられるように、勅使の間の障壁画は、桃山時代後期の画風を残しています。作者は、狩野甚之丞(1583-1628)と考えられています。

消えた鳥と葦

勅使の間を飾っていた原画のうち、下段の障壁画の南面2面は、金地や彩色が鮮やかなことから、描き直されたものであるとされていました。しかし、将軍家茂の上洛に随行した奥絵師の板谷広春(1833-82)による二の丸御殿の障壁画の写し(縮小した模写)が、近年、発見されたことで、それが裏付けられたのです。写しには、

檜の枝先の下に7羽の鳥と葦が描かれています。二条城が離宮になり、大修理が行われた明治18年から翌年にかけて、この部分が描き直されたことが『二条離宮記』（宮内庁書陵部蔵）からわかります。この修理の際、7羽の鳥と葦が省略されたものに変えられたと考えられます。7羽の鳥と葦が描かれた原画は現存していないので、二の丸御殿の勅使の間でご覧になれる模写画にも7羽の鳥と葦が描かれていません。しかし、日々すすむ研究によって、忘れ去られた二の丸御殿の本当の姿を再び知ることができたのです。

青楓が季節によって葉の色を変化させるように、時代によって迎える人や、障壁画に描かれているものが変化した勅使の間。青楓は、時の移り変わりを見つめていることでしょう。

(降矢 淳子)

秋期「菊と扇 ～〈黒書院〉四の間～」

二の丸御殿の〈黒書院〉は部屋ごとに四季の花鳥や景物などが描かれています。今回は、秋の風情に満ちた四の間の障壁画をすべて公開します。四の間の襖や壁には様々な垣根に沿って咲き誇る菊が描かれています。一方、長押の上の壁は、風になびく薄を背景に大小様々な扇が舞い散る様子が描かれています。これらは長押の上と下で別の画面として展開していますが、いずれも秋の草花を描いているというだけでなく、中国や日本の詩や和歌等の文芸作品でも繰り返し取り上げられた主題でもあります。浮彫のように見える菊の花びらや垣根、さらに、一つとして同じようには描かれない46面もの扇面を間近にお楽しみください。

寛永行幸と〈黒書院〉四の間

二の丸御殿は、寛永3年(1626)の後水尾天皇(1596-1680)の行幸に合わせて改修され、現存する重要文化財障壁画もその時に描かれたものです。〈大広間〉から〈蘇鉄の間〉を経て奥に位置する〈黒書院〉は、行幸の頃には小広間と呼ばれていました。文字通り〈大広間〉より一回り小さい建物で、公的な対面が行われる〈大広間〉に対して、〈小広間(黒書院)〉での対面は、高位の公家や大名などに限られていたようです。行幸の際には、〈小広間(黒書院)〉の二の間から廊下までが、天皇に従ってきた宮家、門跡、公家を饗応する場所となりました。下段である二の間は宮家や摂家、三の間は門跡、四の間は東の廊下(牡丹の間)とともに、「諸公家公卿殿上人」の席となりました。

籬に菊、流水

四の間は菊の間とも呼ばれていたように、長押の下に描かれた大小の菊に目が惹かれます。菊の花は、貝殻が原料の白の絵具(胡粉)を厚く塗り重ねて花びらが描かれており、浮彫のように見えます。垣根にも用いられているこの技法は盛り上げ胡粉または置き上げ胡粉と呼ばれます。菊は様々な垣根(籬)に沿って生えています。直線的な竹垣は、東西南北のすべての壁面に見られます。南側(正面に展示)の中央付近と西側の一番北よりの画面から北側にかけては(正面向かって右側に展示)竹垣に重なるように、竹と柴を組み合わせた垣根があり、北側の東よりの戸襖から東側の襖の中央付近まで大小の柴垣が描かれます(正面向かって左側に展示)。垣根は画面の最下部あるいは、金地の地面から立ち上がり、南側から西側にかけてと北側では地面の背後には群青の水辺が現れます。北側と東側では垣根の前後に緑の土坡が広がります。東側には土坡の上や周辺に根笹、竜胆、紫苑も見られます。

ただし、行幸の饗応など実際に部屋を使用する際には、出入りや採光の便宜のために、廊下に面する北側と東側の建具は取り外されたと思われます。そうすると、土坡や菊以外の植物は見られなくなります。残る南側と西側の壁面に描かれているのは、籬に菊と流水です。この三つの要素からはいくつもの和漢の文芸が連想されます。そもそも中国原産の菊は香草・薬草として、高潔の象徴や魔除けと捉えられ、9月9日の重陽の節句に長寿を願って菊酒を飲むという風習は、遅くとも前漢時代(B.C.206-A.D.8)には成立していたとされます。なお後水尾天皇の行幸の四日目が重陽にあたっており、大御所徳川秀忠(1579-1632)は、菊の造花を挿した白銀の手桶を

天皇に献上しました。

重陽の風習は平安時代には日本でも見られるようになりました。そのころには、菊から滴った露が流れる水を飲んで長寿を得たという菊水の故事や、菊を愛した中国の詩人陶淵明（365-427）も知られるようになり、日本の詩歌の題材となりました。菊水の故事からは和歌だけでなく、鎌倉時代の天台宗の僧侶によって菊慈童の説話が生み出され、さらにその説話が取入れられた『菊慈童』や『枕慈童』といった能の演目が登場しました。菊とともに描かれている流水からは、菊水の故事や菊慈童が、また、籬と菊からは、陶淵明の詩の一節「菊を採る東籬の下／悠然として南山を見る」が想起されたかもしれません。

風に舞い散る扇

長押の上には、風に揺らぐ薄を背景に大小合わせて46面の扇が散らされています。扇はすべて開いた状態のものが描かれていますが、扇の形は大きく二種類に描き分けられています。扇面の折り目(山／谷)を示すものと、折り目を示さず扇面の上部がきれいな円弧を描いているものです。前者は扇の骨が10本であるのに対し、後者は12本から18本で、中でも15本のものが多くなっています。能の世界では、シテ（主役）とワキ（脇役）、またシテやワキの助演役であるツレが持つ中啓は骨が15本で、囃子方などが持ち、仕舞などに使われる鎮扇は10本となっているそうです。12本以上の扇がすべて中啓かどうかは不明ですが、意識的に扇の種類を描き分けているのは確かでしょう。また扇の骨の色も、赤、緑、褐色、黒を単一で用いるだけでなく、様々に組み合わせ塗り分けています。

扇面の絵は、同じ図様が一つとしてありません。地色は金、群青、砂子蒔き、素地等が見られ、その上には、花鳥草木から水墨山水、大和絵の景物から紋様に至ります。興味深いことに、扇面にも籬を描くものが合計7面もあり、長押の下の籬に菊図とよく似た籬に秋草を描く扇面もあります（正面に展示）。

ところで背景に描かれた穂の出た薄は、秋であることを明示しています。「秋の扇」とは、扇が必要とされる夏を過ぎて、もはや不用になりつつあるものです。この主題は、皇帝の寵愛を失った我が身を秋の扇に例えたとされる、前漢の後宮の女性、班婕妤（B.C.1世紀頃）の故事が大元ですが、やはり和歌などの主題となり、室町時代（1336-1573）には世阿弥によって『班女』という能の演目になりました。

長押の上下ともに能の演目を連想させる画題となっていますが、既知のように能＝猿楽は祝いの宴に欠かせないものとして戦国武将たちに愛好され、徳川将軍家はこれを保護し、式楽としました。二条城でも、家康（1542-1616）以来、たびたび猿楽の宴が催され、上述の行幸でも、四日目に猿楽が行われました。その日の演目には『菊慈童』も『班女』も含まれていませんが、〈黒書院〉四の間の障壁画は、和漢の文学的素養を持つ当時の公家や上級武家に、能の演目を含め、さまざまな文芸作品を想起させたことでしょう。

（松本 直子）

冬期「松に囲まれ春を待つ ～〈黒書院〉三の間～」

二条城二の丸御殿障壁画は、寛永3年（1626）、後水尾天皇（1596-1680）の行幸を前に行われた二条城の大改修の際、狩野派の絵師たちによって描かれました。今回は、二の丸御殿の中の〈黒書院〉三の間に描かれた障壁画を一挙公開します。

〈黒書院〉三の間の役割と「松」

〈黒書院〉は、江戸時代の前半には、将軍との公的な対面所〈大広間〉に対し、「小広間」と呼ばれていました。〈大広間〉では、主に、大名や異国の使者等との対面が行われましたが、「小広間」（黒書院）では、高位の公家や、徳川家に近い大名が対面しました。いずれも、一の間に将軍が座り、二の間に対面相手が座って対面し、三の間は、対面を控えた相手が待機する場所であったと考えられています。

〈大広間〉一の間から四の間の障壁画は、松に禽鳥を添えて描かれていますが、〈黒書院〉一の間の床間や、三の間の障壁画も松を中心に構成されています。常緑樹である松は、不老長寿や恒久的な繁栄を象徴することから、

〈大広間〉と〈黒書院〉においては、徳川家の権力の永続性を願って描かれたと考えられます。

冬から春へ

ただし、〈黒書院〉三の間の松には、〈大広間〉とは異なる点があります。それは、〈大広間〉は壁面全体に巨大な松を描くのに対し、〈黒書院〉三の間は、長押の上下で画面が分かれ、比較的小ぶりの松が描かれる点です。そのため、〈大広間〉の松は威厳や壮大さを、〈黒書院〉三の間の松は優美で軽やかな雰囲気をつたえます。〈黒書院〉三の間長押下の《松図》には、松だけでなく、晩夏から冬にかけての季節を示すモチーフが描かれるのも特徴です。例えば、東側の襖（展示室右側に展示）には、晩夏から秋に咲く水葵が、南側の戸襖（展示室左側に展示）と西側の襖（展示室正面に展示）には、秋に咲く竜胆が描かれ、北側の襖4面（展示室右側に展示）には、刈り入れの済んだ田んぼと、そこに舞い飛ぶ一羽の白鷺、その隣の壁貼付には、うっすらと雪が被る松と、その根元に佇む2羽の白鷺が描かれます。

この〈黒書院〉三の間は、上述の通り、将軍の対面相手が待機する部屋であり、対面の時が来ると、相手は、桜咲き小鳥たちが戯れる、春の情景が描かれる二の間へ入り、一の間に座す将軍と対面します。晩夏から冬の情景が描かれた三の間から、この対面所へ入るとき、障壁画が演出する春の晴れやかさ、華やかさは、視覚的に強く印象付けられたことでしょう。対面の場を晴れやかな「春」として印象付ける、そのために、待機場所である三の間の松には、晩夏から冬の情景が加えられたと考えられるのです。

「将軍」の邸宅に描かれた天橋立

〈黒書院〉三の間の長押上には、松の生える浜辺、いわゆる《浜松図》が描かれます。ただし、この浜辺は、北側の壁面では、東から西へ、南側の壁面では、西から東へ向かって、細長い陸地が突出して描かれており、それらは、名所、天橋立の地形を思わせます。近年の研究によって、天橋立は、室町幕府の足利家将軍、六代義教（1394-41）の新造会所と、八代義政（1436-90）の泉西殿の障壁画に描かれたことが、分かっています。新造会所と泉西殿は、いずれも内裏の北西に位置する将軍の邸宅、室町殿の敷地内に建てられた建物です。この室町殿は、三代将軍、義満（1358-1408）が創設し、「花の御所」とも呼ばれました。義教とその息子、義政の屋敷に天橋立が描かれた背景として、義満が度々訪れた天橋立を屋敷に描かせたことに端を発し、以降の将軍たちが、これを伝統として受け継いだ可能性が指摘されています。天橋立は、古くから知られる名所であり、和歌や能などの文学作品や、絵画の主題となってきたモチーフでもあります。

〈黒書院〉三の間の《浜松図》が天橋立であるならば、徳川幕府は、天橋立にまつわる文学や絵画の伝統のみならず、足利将軍家の邸宅の画題であることを踏まえて、障壁画を描かせたと考えることができます。〈黒書院〉の対面所に、桜とともに描かれる様々な種類の鳥たちもまた、六代義教の新造会所に存在した「小鳥の床間」を想起させます。徳川幕府は、こうした画題を選ぶことで、自らを室町幕府の継承者として、二の丸御殿を「将軍」の屋敷として示そうとしたのかもしれませんが、それは、〈大広間〉に入る大名ではなく、〈黒書院〉に入る高位の公家たち——室町幕府の将軍邸についての知識を持つ相手——に対してこそ、有効に伝わるメッセージだと考えたのではないのでしょうか。

こうした画題の選択が可能となったのは、二条城の障壁画制作を行った狩野派は、その祖である狩野正信（1434?-1530?）の時代から足利将軍家に仕え、彼らの注文に応じてきたからです。当時の絵師たちは、先人の作品を手描きで写し、あるいは下絵を保存して集積し、それらを制作の参考としていました。二の丸御殿の障壁画制作の時点では、足利将軍家の屋敷は失われていましたが、室町時代から幕府に仕えていた狩野派だからこそ、自分たちのアーカイブを使って、「将軍」屋敷の伝統を踏まえた障壁画を描くことができたと考えられるのです。

筆者、狩野尚信について

〈黒書院〉三の間の障壁画の筆者は、狩野尚信（1607-50）とされます。尚信の兄、探幽（1602-74）は、上述した〈大広間〉対面所の障壁画を描きました。当時、20歳であった尚信は、ベテラン絵師のサポートを受けていたとされ、

〈黒書院〉三の間の《松図》に見られる、カーテンの様に画面を覆う金雲や、円弧を描くように屈曲する松の形には、一世代上の狩野派に倣う姿勢が見られます。しかし、画面全体に漂う優しい雰囲気や、鳥や草花に見る愛らしく繊細な描写には、その個性の萌芽が伺えます。様々な「伝統」を踏まえながら臨んだ若き絵師の挑戦を、ぜひ、ご覧ください。

(中野 志保)

[英文]

Nijo-jo Castle Painting Gallery: Spring Exhibition in 2023

Flower Corridor: Mural of the Botan-no-ma in the Kuroshoin

The murals of Ninomaru-goten Palace were created by Kano-school painters led by Kano Tan'yu (1602-72) in preparation for Emperor Gomizunoo's visit to the palace in 1626. However, most of the original murals in the corridors were lost by the end of the Edo period. The current murals in the corridors date back to the decade after 1897. In 1626, the corridors in the palace were decorated with murals of flowers, birds, and plants. The entire palace was surrounded with "flower corridors" in the true sense of the word. This exhibition features the Botan-no-ma in the Kuroshoin, the eastern passage of the building, in which the mural *Botan-zu* (Peonies) is one of the precious survivors of the flower corridors. Meanwhile, *Ume-zu* (Ume Plums), another mural that currently decorates the same passage, was renovated for use in its current position in the Meiji era. This exhibition sheds light on these two murals, which tell us about the history of the palace.

Botan-zu: Two styles

The doors used in the Botan-no-ma, the eastern passage of the Kuroshoin, differ from those used in the other passages in Ninomaru-goten Palace. In the passages other than the Botan-no-ma, the doors between the passages and the inner rooms are *tobusuma* sliding doors or *koshi-shoji* (paper sliding doors with waist-high wooden panels on the bottoms), and there are no murals on the passage side. By contrast, between the Botan-no-ma (passage) and the inner room are *fusuma* sliding doors. The pieces that constitute *Botan-zu* are pasted on the northern wall, the *tobusuma* sliding doors on the west side, which is the border with the northern passage, and the *fusuma* sliding doors on the border with the inner room. It is thought that this eastern passage also served as a room. *Kanei Gyokoki* ("Record of the Imperial Visit") says that feasts were served to 130 court nobles and high-ranking officials in the Yon-no-ma (Fourth Room) and the Botan-no-ma.

As mentioned above, the mural *Botan-zu* generally dates back to 1626. However, two pieces on the northern wall (displayed at the front in the gallery) are in an older style than the pieces on the *tobusuma* and *fusuma* sliding doors on the west side (displayed on the left side seen from the front in the gallery). The differences between the two styles can be explained as follows. The two pieces on the northern wall depict peonies growing from the ground, surrounded by clouds, rocks, and waterside landscapes, creating an impression of spatial depth. This style of spatial representation is characteristic of Kano-school paintings from the late Momoyama period. Meanwhile, the pieces on the *tobusuma* and *fusuma* sliding doors on the west side describe the upper part of peony trunks against a background completely covered with gold leaf. No lower trunks growing from the ground and no clouds are depicted. The four southernmost *fusuma* sliding doors (not displayed in this exhibition) describe rocks, ground bamboo, and waterside landscapes at the bottom of the surface against a completely gilt background. This style of denying a feeling of spatial depth with a gilt ground while depicting peonies so that they vividly stand out against the gilt background is similar to the style found in Tan'yu's depiction of pine trees in the Ohiroma, which heralds a new style born in the Edo period. Moreover, lines and the shapes of peonies in the pieces on the north side look more delicate and elegant, while the pieces on the west side feature thicker lines in India ink and the

simplified shapes of peony flowers and leaves. In addition to these differences in style, the western pieces and the northern pieces differ in terms of the size of each sheet of paper that makes up each piece. Also, the mural pieces on the north wall look severely damaged, which suggests that not only the painter but also the time of painting may differ. Furthermore, these older-looking pieces may lead us to imagine that they date back to the Keicho era, when Tokugawa Ieyasu (1542-1616) built Nijo-jo Castle.

Renovated *Ume-zu*: Major repairs in the Meiji era

Control over Nijo-jo Castle was transferred to the new Meiji government in January 1868, and for a very short period after that, the property was used as the Cabinet Office. Later, from 1871, it was used as the Kyoto Prefectural Office, when it is thought the murals were severely damaged. Documents created at the time of Kyoto Prefecture's handover of Nijo-jo Castle include a list of murals stored in the form of sheets ("*mekuri*" or "*makuri*" in Japanese) after being removed due to severe damage. The list includes *Fujinotana-zu* (Trellised Wisterias), which was an original mural above the *nageshi* (horizontal beams) in the Botan-no-ma and pieces believed to have been part of a ceiling painting with an arabesque flower pattern. The current mural above the *nageshi* and the current ceiling painting in the Botan-no-ma were painted in 1899.

Meanwhile, it is unknown whether or not any murals were created in 1626 to decorate the *tobusuma* sliding doors on the east side of the Botan-no-ma. However, historical materials show that those doors had no murals in the middle of the Edo period. *Nijo Rikyu-ki* ("Record on Nijo Villa," 1894, housed in the Archives and Mausolea Department, Imperial Household Agency) states that the current *Ume-zu* (displayed on the right side of the gallery, when seen from the front) was pasted in its current position in 1886. In 1884, Nijo-jo Castle became a villa of the imperial family, and from 1885 to 1886, major repairs were carried out throughout the property. *Ume-zu* is not included in the abovementioned *mekuri* list, but *Nijo Rikyu-ki* has a note saying that *Ume-zu*, which was pasted during the major repair, was an "already existing painting." This means that the mural had already existed in the palace before the repairs. If so, where had it been? The answer to this question can be found in Edo-period historical documents, including design drawings. Of all pieces of *Ume-zu*, the six northernmost ones, which depict pink *ume* plum blossoms, were from the storage of the Ohiroma, more specifically, from the back side of six *fusuma* sliding doors on the west side of the Fourth Room of the building. Eight pieces describing white *ume* plum blossoms (of which only the four northernmost pieces are displayed in this exhibition) were from the storage of the Tozamurai, more specifically, from the back side of the eight *fusuma* sliding doors on the west side of the Fuyo-no-ma of the building. This suggests that during the Meiji major repairs, these pieces were removed from the *fusuma* sliding doors and then trimmed to fit in the *tobusuma* sliding doors of the Botan-no-ma before being pasted there.

Incidentally, of the red *ume* plum pieces, the fifth one from the left when seen from the front show India ink draft lines of a hawk seen through the gilt ground. This piece was originally located on the back side of a *fusuma* sliding door, where a hawk perched on a rock is depicted, in the Fourth Room of the Ohiroma. The draft of the hawk is slightly smaller than the hawk in the Ohiroma and also looks different from the Ohiroma version in terms of how its wings spread. Therefore, it is thought that the painter began to draw the draft but abandoned it, upon which gold leaf was pasted and then red *ume* plum blossoms were painted. The hawk drafted with India ink lines is also a precious historical source that tells us how the murals were created in the 1620s.

(Naoko Matsumoto)

Nijo-jo Castle Painting Gallery: Summer Exhibition in 2023

Green Maple Leaves Welcoming Imperial Messengers : Chokushi-no-ma in the Tozamurai

In 1603, Nijo-jo Castle was built by Tokugawa Ieyasu, the founder of the Tokugawa shogunate, at its current location to the southwest, the *urakimon* (opposite to the demon's gate) direction, in relation to the Imperial Palace. The castle later underwent major repairs in preparation for Emperor Gomizunoo's visit in 1626. Afterward, it served as a place for a few successive shoguns to stay during their visits to Kyoto and as a base for negotiations with the Imperial Court until the end of the Edo period.

The Chokushi-no-ma at Ninomaru-goten Palace was a room dedicated to people from the Imperial Court. Nijo-jo Castle is the only existing Japanese castle where this kind of room remains. This exhibition features the Chokushi-no-ma and displays a mural depicting green maples in this room.

Visitors welcomed in the Chokushi-no-ma

Chokushi were messengers dispatched by the Imperial Court to announce the intention of the emperor on his behalf. Ninomaru-goten Palace had a special room designed to courteously welcome *chokushi*. That was the Chokushi-no-ma. It is thought that *chokushi* took seats on the upper level of the room.

In the initial years of the Tokugawa shogunate, one of the challenges faced by the new government was ensuring cooperation from the Imperial Court. To foster harmony with the Imperial Court, the shogunate arranged the marriage of Tokugawa Masako, a daughter of the second shogun, to Emperor Gomizunoo and received the emperor's visit at Nijo-jo Castle in 1626. Nevertheless, in 1627, the emperor granted permission for priests of particular Buddhist temples, including those from Daitoku-ji Temple, to wear purple robes, which symbolized the high ranks of wearers, without any consultation with the shogunate. This event, known as the "Purple Robe Incident," triggered escalating conflict between the shogunate and Imperial Court. In 1634, to improve the deteriorating relationship with the Imperial Court, Tokugawa Iemitsu, the third shogun, visited Kyoto, leading a massive army of 300 thousand troops. After Iemitsu entered Nijo-jo Castle, the Imperial Court often sent *chokushi* to the castle to congratulate him on his arrival in Kyoto and for other purposes. After that, Kyoto saw no shogunal visits for a long time. In 1863, during the tumultuous final years of the Tokugawa shogunate. Tokugawa Iemochi, the 14th shogun, visited Kyoto—the first shogunal visit to the Imperial Capital in 229 years. He was then greeted by *chokushi* at Nijo-jo Castle. In 1866, *chokushi* were once again dispatched to the castle to deliver the imperial message to appoint Tokugawa Yoshinobu as the 15th shogun.

After the Tokugawa shogunate returned political power to the Imperial Court, Nijo-jo Castle became an imperial villa in 1884. When Crown Prince Yoshihito (later Emperor Taisho) visited Kyoto, he stayed in Honmaru-goten Palace at Nijo Imperial villa. Issues of the *Hinode Shimbun* (present-day *Kyoto Shimbun*) newspaper mentioned audiences with the crown prince held in the Chokushi-no-ma at Ninomaru-goten Palace on May 27, 1900 and on June 7, 1907.

This means that the Chokushi-no-ma changed its status from a room for welcoming *chokushi*, or imperial messengers, to a place for visitors to have an audience with the crown prince.

How the Chokushi-no-ma is designed

The Chokushi-no-ma is located in the Tozamurai building, which served as a waiting area at Ninomaru-goten Palace. On its southwest side, the building has rooms that look intimidating with tiger murals, while its northeast side is characterized by the gentle atmosphere of rooms decorated with botanical murals. The Chokushi-no-ma is a room on the northeast side, comprising *jodan* (upper) and *gedan* (lower) levels. In the Edo period, the room was also called "Tenjo-no-ma" or the "Jodan" and "Gedan" of the Tozamurai.

Since the Chokushi-no-ma was not intended for the shogun, the owner of the castle, to be seated on its upper level, the room was designed differently from other meeting rooms in the palace. For example, the Chokushi-no-

ma lacks a *tsukeshoin* (writing alcove), a study for the owner, which the other meeting rooms have on the left of the upper level when seen from the lower level. In addition, in the Chokushi-no-ma, *Jodan-kamachi*, a transverse member between the upper and lower levels, and *chodaigamae* decorative doors are made of clear-lacquered zelkova wood with the grain, instead of black-lacquered wood.

The entire mural of the Chokushi-no-ma depicts spring and summer plants, particularly featuring maple, peach, and *hinoki* cypress trees. The large alcove and *chodaibusuma* sliding doors are adorned with maple trees displaying green leaves tinged with a faint red hue. These maples are of a kind named “Nomura.” Unlike other types of maples that sprout green leaves in spring and turn red in fall, this particular kind exhibits red leaves in spring, followed by green leaves in summer and red again in fall. With birds perching on their branches and trunks, the green maples in the Chokushi-no-ma herald the arrival of summer.

The wall of the large alcove depicts a green maple standing on the ground at a beach, with a winding trunk and branches extending upward to reach golden clouds. The wall with staggered shelves portrays rocks and an azalea. While the surface of sliding doors of the closet above the staggered shelves depicts *ume* plum, cherry blossoms, Japanese kerria and peony flowers, the usually unseen back side of the surface is decorated with violet, dandelion, and *hokogusa* (Japanese cotton weed) flowers. The surface of the *chodaibusuma* sliding doors depicts green maples hidden upward in golden clouds and reappearing above the *nageshi* (horizontal beam), with rocks in the foreground and a beach in the background. The *hinoki* cypress tree painted on the south side of the lower level gives an impression of towering height. Meanwhile, the surface of the *koshi-shoji* (paper sliding doors with waist-high wooden panels on their bottoms) on the north depicts a creeping peach shrub. The entire room is thus designed to offer a sharp contrast between the north and south.

The mural in the Chokushi-no-ma shows a style from the late Momoyama period, as seen by the way of depicting green maples and *hinoki* cypresses that are so high that they look as if they are piercing the ceiling while using golden clouds, the depiction of tree trunks biting the gold ground, and the way of using curves. This mural is attributed to Kano Jinnojo.

Missing birds and violets

Of the original painted surfaces in the Chokushi-no-ma, two southern surfaces at the lower level have more brilliant gilt grounds and colors than the others. Therefore, it has long been supposed that these surfaces were repainted. This supposition has been confirmed by the recent discovery of reduced reproductions of Ninomaru-goten Palace murals made by Itaya Hiroharu, a high-ranking painter who served the Tokugawa shogunate and accompanied Tokugawa Iemochi during his visit to Kyoto. His reproduction of the Chokushi-no-ma mural shows seven birds and violets under the tips of *hinoki* cypress branches. *Record of the Nijo Imperial Villa* (stored at the Archives and Mausolea Department, Imperial Household Agency of Japan) suggests that this part of the mural was repainted around 1885 to 1886, when the villa, the former Nijo-jo Castle, underwent major repairs. It is thought that the depiction of those seven birds and violets was removed from the surface during the repairs. Since the original painted surface with the seven birds and violets no longer exists, the reproduction displayed in the Chokushi-no-ma at Ninomaru-goten Palace also lacks this depiction. However, ongoing research efforts have provided new insights into the appearance of Ninomaru-goten Palace in the distant past.

Just as the maple leaves change their colors according to the season, the Chokushi-no-ma has experienced transformations over time in terms of its visitors and the motifs depicted in its mural. The green maples serve as witnesses to the changes that have occurred over the years.

(Junko Furiya)

Nijo-jo Castle Painting Gallery: Fall Exhibition in 2023

Chrysanthemums and Folding Fans: Yon-no-ma in the Kuroshoin

The rooms in the Kuroshoin at Ninomaru-goten Palace are decorated with murals of different motifs, including seasonal flowers, birds, and other features. This exhibition displays all Yon-no-ma (Fourth Room) murals, which fill the room with an autumnal atmosphere. In the Fourth Room, the *fusuma* sliding doors and walls below the *nageshi* (horizontal beams) are decorated with depictions of chrysanthemums in full bloom along various kinds of fences. Meanwhile, the walls above the *nageshi* depict various folding fans of different sizes fluttering around against a background of silver grass waving in the wind. These walls below and above the *nageshi* seem to constitute separate mural surfaces, but both have common features: depicting autumnal herbs and flowers and dealing with favorite motifs in Chinese and Japanese literary works, such as *waka* and other types of poems. Enjoy taking a close look at the chrysanthemum flowers and fences, which appear to be embossed, as well as the 46 folding fans, which are all portrayed differently.

Imperial visit in the Kan'ei era and the Fourth Room of the Kuroshoin

The Ninomaru-goten Palace was repaired in preparation for receiving a visit from Emperor Gomizunoo (1596–1680) in the third year of the Kan'ei era (1626). The existing murals designated as Important Cultural Properties were created during the repair. The Kuroshoin, which is located next to the Sotetsu-no-ma, in back of the Ohiroma (lit. “Grand Hall”), was called the “Kohiroma” (lit. “Small Hall”) at the time of the imperial visit. As seen by its name, the Kohiroma (Kuroshoin) is a building slightly smaller than the Ohiroma. It seems that, while the Ohiroma was used for official meetings, use of the Kohiroma was limited to meetings with high-ranking nobles, *daimyo*, etc. During the imperial visit, the area from the Ni-no-ma (Second Room) to the corridors of the Kohiroma (Kuroshoin) was used as a place to entertain princes, priests from the imperial family, and court nobles who accompanied the emperor. The Second Room on the lower level provided seats for princes and members of the regent families, the San-no-ma (Third Room) for priests from the imperial family, and the Fourth Room and the east corridor (Botan-no-ma) for high-ranking court nobles.

Fences, chrysanthemums, and streams

In the Fourth Room, which was formerly called the “Kiku-no-ma” (lit. “Chrysanthemum Room”), chrysanthemum flowers of different sizes depicted below the *nageshi* catch the eyes of visitors. Their petals, painted with thick layers of *gofun* (white pigment made from shell), appear to be embossed. This technique, which is also applied to the depictions of fences, is called “*moriage-gofun*” (lit. “piled gofun”) or “*okiage-gofun*” (lit. “elevated gofun”). Chrysanthemums grow along various kinds of fences. Straight bamboo fences are depicted on all walls in all directions. Fences made of a combination of bamboo and brushwood overlap bamboo fences near the center of the south side (displayed at the front in the gallery) and from the northernmost part of the west side to the north side (displayed on the right side seen from the front in the gallery). Brushwood fences are depicted from the eastern part of the *tobusuma* sliding doors on the north side nearly to the center of the *fusuma* sliding doors on the east side (displayed on the left side seen from the front in the gallery). These fences stand on the bottom of the surfaces or on the gilt ground. Behind the ground surfaces on the south to west sides and on the north side are ultramarine streams. On the north and east sides, green embankments stretch in front of and behind the fences. On and around the embankments on the east side are ground bamboos, gentians, and asters.

However, it is thought that the sliding doors on the north and east sides, facing the corridors, were removed when the room was used to entertain guests during the imperial visit and on other occasions, for the convenience of access and lighting. In such a case, visitors could not see the depictions of embankments and plants other

than chrysanthemums. They could see only fences, chrysanthemums, and streams portrayed on the remaining south and west walls. These three elements are associated with many Chinese and Japanese literary works. The chrysanthemum, a species native to China, was used as a fragrant and medicinal herb and was thought to symbolize nobleness and avert evil. The custom of drinking *sake* with chrysanthemum flowers soaked therein in hope of longevity on the day of the Chrysanthemum Festival (the ninth day of the ninth month on the lunar calendar) is thought to have been established in China during the Western Han period (206 BCE to 8 AD) at the latest. The fourth day of Emperor Gomizunoo's visit to Nijo-jo Castle was the day of the Chrysanthemum Festival, when Tokugawa Hidetada (1579–1632), a former shogun, presented the emperor with a silver pail with artificial chrysanthemum flowers in it.

The custom of celebrating the Chrysanthemum Festival began to be practiced in Japan in the Heian period. Around that time, people in Japan came to know the legend of “chrysanthemum water,” a stream of dew falling from chrysanthemum flowers as a remedy that brings longevity, and the Chinese poet Tao Yuanming (365–427), who loved chrysanthemums, both of which offered recurrent motifs in Japanese poetry. The legend of “chrysanthemum water” inspired not only many *waka* poems but also the tale of *Kikujido*, which was created by a Tendai-school priest in the Kamakura period. This Buddhist tale in turn provided inspiration for Noh plays, such as *Kikujido* and *Makurajido*. The streams depicted with chrysanthemums may have reminded visitors to the Fourth Room of the legend of “chrysanthemum water” and *Kikujido*. Also, the visitors may have associated the combination of fences and chrysanthemums with a passage from a poem by Tao Yuanming: “Plucking chrysanthemums under the eastern fence / serenely gazing at the southern mountains.”

Folding fans fluttering in the wind

Above the *nageshi* are 46 folding fans of different sizes scattered against a background of silver grass waving in the wind. While all these fans are depicted as unfolded, there are two kinds of fans in terms of the representation of shape: ones with a jagged edge due to the pleats and ones with a smooth arc edge, without depictions of pleats. The former kind of fan has 10 ribs, while the latter has 12 to 18 ribs. Fans with 15 ribs account for a majority of fans of the latter kind. In the world of Noh, the *shite* (protagonist), the *waki* (deuteragonist), and the *tsure* (tritagonist supporting the *shite* and the *waki*) have fans called “*chukei*” with 15 ribs, while musicians and others have fans called “*shizume-ogi*” with 10 ribs, that are also used in Noh dance in plain cloths. It is unknown whether all of the fans with 12 or more ribs are *chukei*, but it is certain that these fans are intentionally depicted differently. The fans widely vary in terms of their rib colors: some with each rib painted in a single color of red, green, brown, or black, some with half of the ribs painted in a single color and the remaining half in a different single color, some with every few ribs painted in a different color, and so on.

In addition, all fans differ in terms of the painting on them. The motifs range widely from flowers, birds, herbs, trees, and India-ink landscapes to various Japanese-style objects and patterns, painted on the gilt, ultramarine, gold- or silver-dusted, plain, or other ground. Interestingly, seven fans are decorated with the motif of fences, while a fan depicts autumnal herbs that closely resemble a part of the mural of fences and chrysanthemums below the *nageshi* (exhibited in the front).

By the way, silver grass in ear depicted in the background indicates that it is fall. “Fans in fall” denote things that are no longer necessary, after summer, when people need fans, is over. This motif is based on the legend of Ban Jieyu (c. 1st cen. BCE), a woman of the inner palace in the Western Han who compared herself to a fan in fall after losing the favor of the emperor. This legend also inspired many *waka* and other literary works in Japan, including the Noh play *Hanjo* created by Zeami in the Muromachi period (1336–1573).

The motifs of both the murals below and above the *nageshi* are associated with Noh plays. It is well known that

warlords in the Warring States period loved Noh (= Sarugaku) as an indispensable form of entertainment on festive occasions and that the Tokugawa shogunate also protected Noh and used it for ritual and ceremonial purposes. At Nijo-jo Castle as well, Tokugawa Ieyasu and subsequent shoguns often held Sarugaku performances, and Emperor Gomizunoo was also entertained with a Sarugaku performance presented on the fourth day of his visit to the castle. Although neither *Kikujido* nor *Hanjo* were included in the program that day, the murals of the Fourth Room of the Kuroshoin must have reminded court nobles and high-ranking samurai, who were highly educated in Chinese and Japanese literature, of various literary works, including Noh plays.

(Naoko Matsumoto)

Nijo-jo Castle Painting Gallery: Winter Exhibition in 2023

Waiting for Spring, Surrounded by Pine Trees: San-no-ma in the Kuroshoin

The original murals of the Ninomaru-goten Palace at Nijo-jo castle were created by Kano-school artists during major renovation of the castle in 1626, in preparation for a visit by Emperor Gomizunoo (1596–1680). This exhibition features all the murals in the San-no-ma (Third Room) of the Kuroshoin at the Ninomaru-goten Palace.

Role of the Kuroshoin's Third Room and pine trees

In the early Edo period, the Kuroshoin was called “Kohiroma” (lit. “Small Hall”) in contrast to the Ohiroma (lit. “Grand Hall”), which was used for official meetings between the shogun and visitors. In the Ohiroma, the shogun mainly met feudal lords and envoys from overseas countries, while the Kohiroma (Kuroshoin) was used for meetings with high-ranking court nobles and feudal lords close to the Tokugawa clan. It is believed that, in both buildings, the Ichi-no-ma (First Room) was where the shogun sat during meetings, faced by visitors seated in the Ni-no-ma (Second Room), while the Third Room was used as a waiting room for visitors before meetings.

While the murals in the First to Fourth Rooms of the Ohiroma depict pine trees with birds, the alcove in the First Room and the murals of the Third Rooms of the Kuroshoin also feature pine trees. In Japan, evergreen pine trees have been viewed as a symbol of eternal youth, longevity, and permanent prosperity. It is therefore thought that the Ohiroma and the Kuroshoin were decorated with murals of pine trees in hopes of the perpetuity of the power of the Tokugawa shogunate.

From winter to spring

However, there are some differences between the depictions of pine trees in the Kuroshoin's Third Room and those in the Ohiroma. A huge pine tree extends its branches across each entire wall of the Ohiroma, whereas the mural surfaces in the Kuroshoin's Third Room are divided by *nageshi* (horizontal beams) into upper and lower parts, on which relatively small pine trees are depicted. Therefore, while the pine trees in the Ohiroma exudes a feeling of majesty and grandeur, the pine trees in the Kuroshoin's Third Room have an elegant and light atmosphere.

The mural *Matsu-zu* (Pine Trees) under the *nageshi* in the Kuroshoin's Third Room features not only pine trees but also seasonal motifs that represent the period from late summer to winter. For example, the sliding doors on the east side (displayed on the right side of the gallery when seen from the front) are decorated with depictions of over-leafed pondweeds blooming from late summer to autumn, while the *tobusuma* sliding doors on the south side (displayed on the left side of the gallery) and the sliding doors on the west side (displayed on the front side of the gallery) depict gentians flowering in autumn. The four sliding doors on the north side (displayed on the right side of the gallery) show harvested rice fields and a white heron flying over them, while the wall next to the sliding

doors depicts a pine tree covered with a light layer of snow and two white herons standing near its base.

As mentioned above, the Third Room of the Kuroshoin was a waiting room for visitors to the shogun. At the appointed time, the visitors entered the Second Room, which is decorated with a spring landscape with cherries blooming and small birds at play, to meet the shogun seated in the First Room. When those visitors passed from the Third Room, which features late-summer to winter landscapes, into the meeting room, they may have received a strong visual impression from the image of a bright and brilliant spring landscape depicted on the mural there. It can be thought that the pine trees in late-summer to winter landscapes depicted in the Third Room as a waiting room were intended to strengthen the impression of the bright spring atmosphere of the meeting room.

Amanohashidate depicted at shoguns' residences

Above the *nageshi* in the Third Room of the Kuroshoin room is a mural called *Hamamatsu-zu* (Beach with Pine Trees). This beach is composed of two long and narrow sandspits, one extending from east to west on the north wall and the other from west to east on the south wall. These depictions are reminiscent of the geographic feature of Amanohashidate, a famous place of scenic beauty. Recent studies have revealed that a building called “Shinzokaisho” constructed by Ashikaga Yoshinori (1394–1441), the sixth Muromachi shogun, and the Izuminishi-dono Palace constructed by Ashikaga Yoshimasa (1436–90), the eighth Muromachi shogun, were also decorated with murals of Amanohashidate. These buildings were both constructed on the site of Muromachi-dono, the shogun’s residence located to the northwest of the imperial palace. Built by Ashikaga Yoshimitsu (1358–1408), the third Muromachi shogun, Muromachi-dono was also called the “Flower Palace.” It has been pointed out that Amanohashidate was selected as a motif for the murals in the residences of Yoshinori and his son, Yoshimasa, probably handing down the tradition originated by Yoshimitsu, who had his residence decorated with a depiction of Amanohashidate, which he often visited. Amanohashidate has been a famous landmark since ancient times and has been a recurrent motif in literary works, such as Waka poems and Noh plays, as well as paintings.

If the *Hamamatsu-zu* in the Kuroshoin’s Third Room depicts Amanohashidate, it is plausible to infer that the Tokugawa shogunate created the mural not only due to literary and artistic tradition related to Amanohashidate, but also since it was a motif often used to decorate the residences of the Muromachi shoguns. The various types of birds depicted along with cherries in the meeting room of the Kuroshoin also remind us of the “bird alcove” that existed in the Shinzokaisho constructed by Yoshinori, the sixth Muromachi shogun. The Tokugawa shogunate may have chosen this motif with the aim of demonstrating its own status as the successor to the Muromachi shogunate and the status of the Ninomaru-goten Palace as the residence of the “shogun.” The Tokugawa shogunate may have believed that this message would work more effectively on high-ranking court nobles who entered the Kuroshoin—visitors with knowledge of the residences of the Muromachi shoguns— rather than feudal lords who entered the Ohiroma.

This choice of the motif was possible because the Kano school, which created the murals of Nijo-jo Castle, had served the Muromachi shogunate and fulfilled its commissions since the time of Kano Masanobu (1434?–1530?), the school’s founder. Painters at the time reproduced their predecessors’ works by hand or maintained an accumulation of their predecessors’ sketches, using those reproductions or original sketches as sources of reference for their own creative activities. The residences of the Muromachi shoguns had disappeared by the time of the creation of the murals at the Ninomaru-goten Palace. However, it can be assumed that the murals could not have been created in conformity with the tradition of shoguns’ residences without the existence of the Kano-school painters, who had served the shogunate since the Muromachi period and were able to consult their own

archives.

Kano Naonobu, the painter of the murals

The murals of the Third Room of the Kuroshoin are attributed to Kano Naonobu (1607–50). His elder brother, Tan'yu (1602–74), painted the abovementioned mural of the meeting room in the Ohiroma. Naonobu, who was 20 at that time, is said to have received support from well-experienced senior painters. His depictions of golden clouds covering the surface like a curtain and pine trees bending in the form of a circular arc seen in *Matsu-zu* in the Kuroshoin's Third Room suggest his attitude of following the examples of senior Kano-school painters. However, the gentle atmosphere of the entire mural and lovely and delicate depictions of birds and flowers show a sign of his individuality. We hope that you will enjoy exploring what new challenges the young painter took on while following various traditions.

(Shiho Nakano)