

Murals from the Imperial Palace —Chodai-no-ma of the Ohiroma and the Kuroshoin—

Nijo-jo Castle, built in 1603 by Tokugawa Ieyasu (1543-1616), the first shogun of the Edo shogunate, was renovated in preparation for Emperor Gomizunoo's visit in 1626. The Honmaru area was newly established, and the Ninomaru-goten Palace was renovated with new murals created for its interior. After the shogunate came to an end in 1867, Nijo-jo Castle came under the ownership of the Meiji government. Subsequently, from 1884 until it was bestowed to Kyoto City in 1939, Nijo-jo Castle served as an imperial villa known as "Nijo Imperial Villa." During this period, the palace of the Katsuranomiya family was relocated to the Honmaru area, and decorative metal fittings on places such as the Ninomaru-goten Palace were changed from the wild ginger crest to the chrysanthemum crest, among other changes to make it suitable as an imperial villa. Additionally, some murals that were originally created for different locations were installed in parts of the Ninomaru-goten Palace. In this exhibition, the murals in the Chodai-no-ma of both the Ohiroma and the Kuroshoin among these murals are introduced.

The Function of the Chodai-no-ma and Murals from the Kanai Period (1624-1644)

In the Ichi-no-ma (First Rooms) of both the Ohiroma and the Kuroshoin of the Ninomaru-goten Palace, there are *chodaibusuma* decorative sliding doors, one of the elements of Shoin-zukuri style, and when they are opened, a room called the Chodai-no-ma appears. Although no historical documents have been found, there is a theory that this room served as a kind of antechamber through which the shogun would enter the First Room. According to historical documents, during the Edo period (1603-1868), the Chodai-no-ma of both the Ohiroma and the Kuroshoin were decorated with murals of birds and flowers. However, currently, these bird and flower murals remain only on the back of four *chodaibusuma* sliding doors in both the Ohiroma and the Kuroshoin (not on display) and two *tobusuma* sliding doors in the Ohiroma (the second and third panels from the east below the *nageshi* [horizontal beam] in the exhibition room front), while the other fixtures and walls are covered with different murals as described below.

Famous Places, Genre Themes, and Birds and Flowers

Among the murals in the Chodai-no-ma of the Ohiroma, the Tatsuta Fuzoku-zu (Tatsuta Genre Theme) below the *nageshi* (first panel from the east in the exhibition room front, five panels on the east side) depicts the Tatsuta River stream known for autumn leaves, the mountain ranges, tea houses and houses at the foot of the mountains, and people visiting or living there. At the Tatsuta River stream, noble figures wearing eboshi caps can be seen admiring the autumn leaves floating on the river. The Musashino-zu above the *nageshi* (first and second panels from the east in the exhibition room front, five panels on the east side) depicts an autumn scene of Musashino fields with a full moon floating above a field of autumn grasses and trailing mist.

The murals in the Chodai-no-ma of the Kuroshoin are divided into three themes: Meisho Fuzoku-zu (Famous Places and Genre Themes), Matsuyanagi Shirasagi-zu (Pine Trees, Willows and White Herons), and Akikusa-zu (Autumn Grasses). Among these, the Meisho Fuzoku-zu depict the landscapes of Mount Fuji (below the *nageshi* on two panels on the west side of the exhibition room front), Miho no Matsubara (below the *nageshi* on the first to fourth panels from the north on the west side), Wakanoura with Tamatsushima-jinja Shrine dedicated to the god of waka poetry (below the *nageshi* on the first to third panels from the south on the west side, above the *nageshi* on the first panel from the north on the west side), and Sumiyoshi-taisha Shrine, which is also dedicated to the god of waka poetry (above the *nageshi* on the second and third panels from the north on the west side). The Meisho Fuzoku-zu are characterized by their bird's-eye view of places associated with waka poetry, depicting visitors with light brushwork and soft colors that bring the scenes vividly to life. The Matsuyanagi Shirasagi-zu (above the *nageshi* on two panels on the west side of the front) depicts a winter scene with snow-covered pine trees and white herons perched on them, while the Akikusa-zu (above the *nageshi* on the second and third panels from the south on the west side) depicts autumn plants such as daffodils and bush clover.

These murals show traces of metal fittings and patching, indicating

that they were originally painted for different locations and were later reused in the Chodai-no-ma of the Ohiroma and the Kuroshoin of the Ninomaru-goten Palace.

Murals from the Imperial Palace

According to previous research, among the above-mentioned murals, the Tatsuta Fuzoku-zu and Musashino-zu in the Ohiroma, and the Meisho Fuzoku-zu in the Kuroshoin were originally painted for the Princess's Palace, which was part of the Imperial Consort's Palace within the Imperial Palace, used when a princess was born. The artists have been identified as Kano Kunai (birth and death dates unknown) for the Tatsuta Fuzoku-zu, Kano Eihaku (1687-1764) for the Musashino-zu, and Tsurusawa Tanzan (1658-1729) for the Meisho Fuzoku-zu.

The Imperial Consort's Palace, including the Princess's Palace, was built between 1715 and 1716 for Konoe Hisako (1702-20), who became the consort of Emperor Nakamikado (1702-37) in 1716. However, in 1720, Hisako passed away less than a month after giving birth to a son (who later became Emperor Sakuramachi). When it was decided that this son would become Crown Prince in 1727, the Crown Prince's Togu Palace was built over the next year, repurposing most of the Imperial Consort's Palace. Since there are no records of the Princess's Palace being repurposed at this time, it is believed that the building was dismantled and only the murals were preserved.

A document from 1885 lists murals stored in Nijo-jo Castle at that time, and since murals that appear to correspond to the Tatsuta Fuzoku-zu and Musashino-zu in the Ohiroma and the Meisho Fuzoku-zu in the Kuroshoin are included in this list, it is believed that they were transferred to Nijo-jo Castle at some point between 1727 and 1885. Incidentally, Konoe Hisako, the owner of the Imperial Consort's Palace, was from the Konoe family, one of the five regent families. Hisako's father, Konoe Iehiro (1667-1736), and grandfather, Konoe Motohiro (1648-1722), both held important positions in the imperial court and were particularly known for valuing connections with the shogunate. Motohiro's daughter and Hisako's aunt, Konoe Hiroko (1666-1741), became the lawful wife of the sixth shogun Tokugawa Ienobu (1662-1712), and after Ienobu's death, she supported the young seventh shogun Ietsugu (1709-16) and is said to have had strong influence over the appointment of the eighth shogun Yoshimune (1684-1758). There was talk of Hisako going to the Kanto region (Edo [now Tokyo] and surrounding prefectures) as an adopted daughter of the shogun, but this did not materialize, and through Hiroko's intervention and the approval of Cloistered Emperor Reigen (1654-1732), she became Emperor Nakamikado's consort.

By coincidence, the murals of the Princess's Palace, which were meant to be used when Hisako gave birth to a daughter, were eventually installed in the Ninomaru-goten Palace of Nijo-jo Castle after it changed hands from the Tokugawa shogunate to the imperial family, and have been preserved to this day. These murals from the Imperial Palace not only convey the court culture of the early 18th century but also represent an important collection that tells the history of Nijo-jo Castle as an imperial villa.