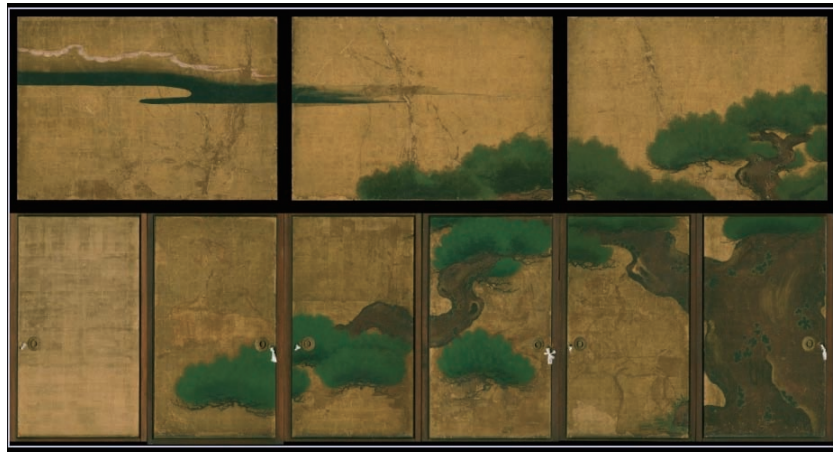


Matsu-kujyaku-zu (Pine Trees and Peacocks)



Designation: Important Cultural Property
 Location: Ohiroma San-no-ma (Third Grand Chamber) east wall
 Title: Matsu-kujyaku-zu (Pine Trees and Peacocks) (Detail)
 Artist: Kano Tanyu, or, Kano Naganobu
 Date: Kan-ei 3 (circa 1626)
 Format: Affixed to sliding doors
 Technique: Paper, paint on gold leaf background

The paintings on all four walls in the Ohiroma San-no-ma (Third Grand Chamber) feature pine trees. In the east wall painting, a large pine seems to grow out of the right corner, part of its trunk cut off vertically, with the remaining portion of the trunk appearing at the left corner on the south surface making the two sections continuous. The bending branches extending horizontally from the trunk, also unifies the two surfaces. Facing the east wall, cloud and haze are depicted in the upper left section. The straight line leading into a sharp rounded curve designating the bottom of the cloud is called *Suyari-gasumi* (a formalized technique used in Japanese scroll paintings to indicate a shift in time or space). Here the space in the background is painted in ultramarine to create a sense of depth. This golden cloud with an uneven white border is called a *Genji-gumo* (because this motif is often found in the Tale of Genji scroll paintings). The border is white, because over time the gold leaf has flaked and the Paris-white pigment undercoat giving puffy cloud is exposed. This method of applying a thick layer of Paris-white to give solidity for various subjects is often found in the Ninomaru Palace wall paintings. In other chambers, there are examples of cherry blossom petals and chrysanthemums having been skillfully made the surface puffy using Paris-white pigment.

The wall paintings have commonly been attributed to the work of Kano Tanyu. But differences in stylistic features of the San-no-ma and Yon-no-ma wall paintings have been pointed out, and the many suppose that the artwork in San-no-ma is by Kano Naganobu, the youngest brother of Eitoku and the great uncle of Tanyu.



Designation: Important Cultural Property
 Location: Ohiroma Yon-no-ma (Fourth Grand Chamber) east wall
 Title: Matsu-taka-zu (Pine Trees and Hawks) (Detail)
 Artist: Kano Tanyu or Kano Sanraku
 Date: Kan-ei 3 (circa 1626)
 Format: On sliding door
 Technique: Paper, paint on gold leaf background



Matsu-taka-zu (Pine Trees and Hawks)

Compared to the other paintings in Nijo castle, the paintings in the Yon-no-ma (Fourth Grand Chamber) of the Ninomaru Palace are famous for being the most representative of the Momoyama style. The Momoyama style refers to the decorative and gorgeous art and architecture of the Azuchi-Momoyama period (1573-1603). Traditionally, the paintings in the Ohiroma were attributed to Kano Tanyu, but recent studies indicating discrepancy in the artistic style point to the possibility that the actual artist was Kano Sanraku, a student of Kano Eitoku. The pine trees in the Yon-no-ma paintings stand bold and strong, and compared to the other paintings the golden clouds cover disproportionately larger area. Furthermore, the flowing water that spans the length of the scene gives the viewer a sense of depth, a characteristic that is not seen in the paintings found in the other rooms. The pine tree traditionally has been associated with longevity. It is often combined in drawings and craftwork with motifs such as, crane, tortoise and Jurojin (the god of longevity), to express the desire for long life. The iconography of the pine trees found in the Ohiroma, stresses the desire for the Tokugawa shogunate's continuous rule over the land. There is, however, a tree on the right side of the painting on the east wall that is not a pine. From the shape of leaves it is thought to be a magnolia, but its significance is still one of conundrums surrounding the wall paintings in the Ninomaru Palace.

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The *Nijo Castle Paintings : A Virtual Hands-On Experience* has been realized from two achievements of the industry-university-government collaborative research projects conducted by the Independent Administrative Institution, Japan Science and Technology Agency (JST). The first achievement is the development of a special, large-sized scanner which enables non-contact scanning for flat surfaces of cultural properties, such as paintings on the wall and sliding doors. Its quality of scaling and color reproduction is so high that we can get Super High Definition Digital Images well over 1 giga pixel of cultural properties. The second achievement is the dynamic operation with the High Speed Display System that facilitates smooth zooming in and out, and scrolling of the large volume of image data.

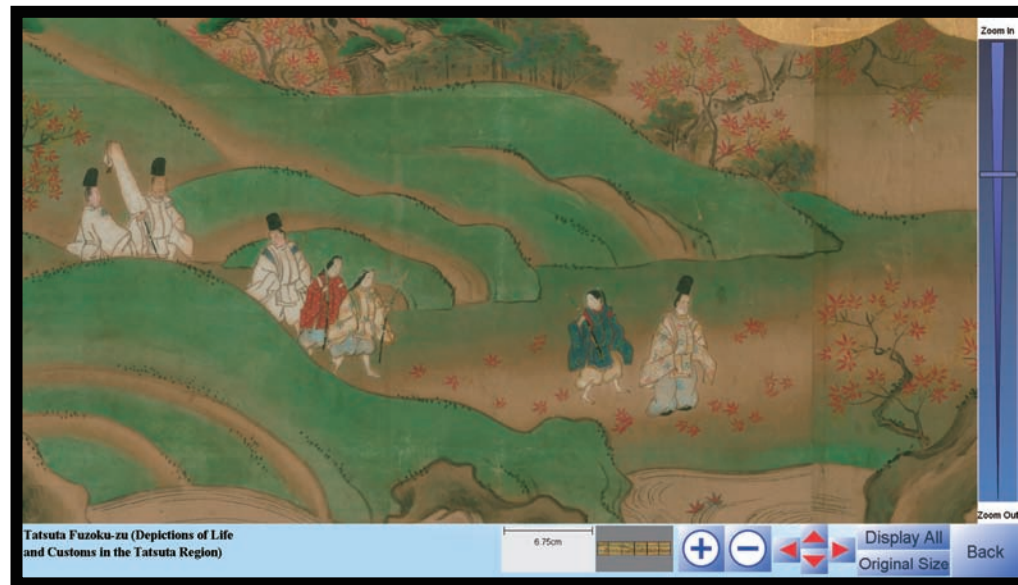
In the Ninomaru Palace, itself a National Treasure, there are more than 3,000 pieces of art, 954 of which have been designated as Important Cultural Properties. The original paintings have been preserved in storage and are not available for actual close viewing. By using this system, however, you can enjoy the precise images of those paintings in the full detail to your heart's content.

The *Nijo Castle Paintings : A virtual Hands-On Experience* has been realized, with the cooperation of the Former Nijo Detached Palace, by editing a part of the research conducted by the Science and Technology Incubation Program in Advanced Regions¹ and Regional Research and Development Resources Utilization Program² of JST Comprehensive Support Programs for Creation of Regional Innovation.

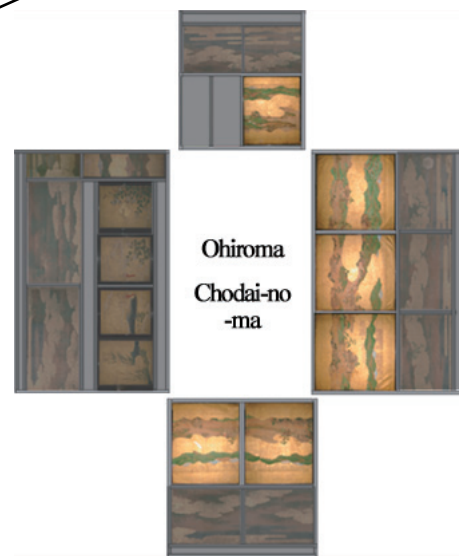
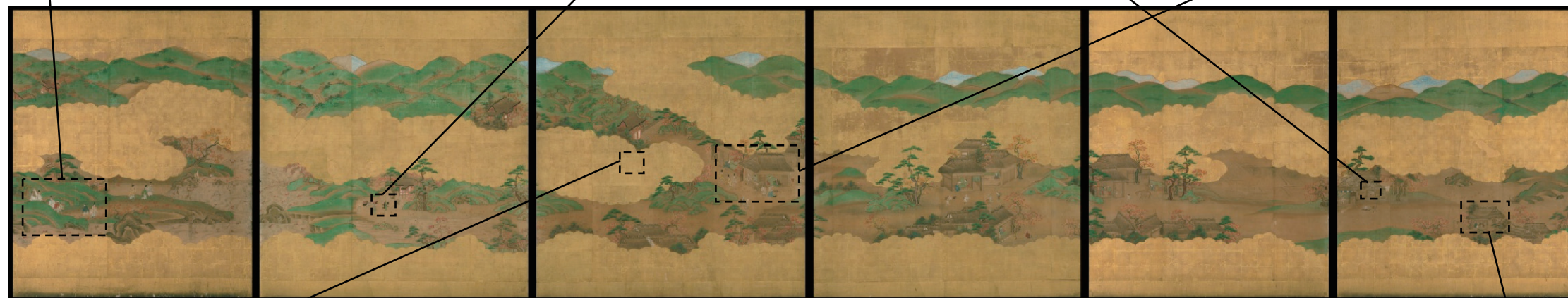
- 1 Research Representative: Professor IDE Ari, Kyoto University
Cooperating Organization: Dainippon Screen MFG. Co. Ltd.
- 2 Research Representative: Professor IDE Ari, Kyoto University
Cooperating Organization: S. Ten Nines Kyoto Co., Ltd.

Tatsuta Fuzoku-zu

(Depictions of Life and Customs in the Tatsuta Region)



* Actual length of red lines: 3cm



Designation: Important Cultural Property
 Location: Ohiroma Chodai-no-ma, Grand Chamber, Body Guards' Room
 Title: Tatsuta Fuzoku-zu (Depictions of Life and Customs in the Tatsuta Region) (Detail)
 Artist: Kano Kunai
 Date: Shotoku 5 (circa 1715)
 Format: Affixed to wall
 Technique: Paper, paint on gold leaf background

The region along the Tatsuta River in Nara Prefecture is famous for its maple trees. This is a *Yamato-e* (Japanese pictures) painting depicting the local life and customs of Tatsuta. Its subject matter includes the various social classes from aristocrats (*kuge*) to commoners found in their different professions and walks of life. The simple brushwork elegantly brings to life people enjoying the autumn scenery set among the famous maple groves. This *Tatsuta Fuzoku-zu* and the other paintings found in the Chodai-no-ma of the Ohiroma and Kuro-Shoin (Inner Audience Chamber) are in a style dating later than the Kan-ei period (1624-1643). From the marks left by door fittings and the extra gold leaf (Kinpaku) added to the upper and lower sections, opinion had been that these paintings were originally installed in other buildings. Recent research has established that the wall paintings were first produced for the Kyoto Imperial Palace.³ The actual production of the paintings was around the year Shotoku 5 (1715) when the Nyogo-goten (Court Ladies' Quarters) was constructed, and installed there in the Himemiya-goten (Residence/Palace for the Emperor's Daughters). Between Meiji 18 to 20 (1885-87) the paintings were reattached to their present surfaces. Although Nijo Castle served as the Detached Palace for the Imperial family from Meiji 17 (1884) to Showa 14 (1939), documents from Meiji 1 (1868) record that these paintings from the Himemiya-goten had previously been detached from their original walls and interior furnishings (such as sliding doors) and stored in Nijo Castle. The reasons, however, for removing the paintings from Goshō (the Imperial Palace), and why they were remounted in the Chodai-no-ma in Meiji, are still not known.

³ OZAWA Asae, "Study on the building which formerly housed the panel paintings in the Ohiroma and Kuro-shoin Chodai-no-ma fo Nijo Castle's Ninomaru Palace," *Summaries of the Technical Papers of Annual Meeting of Architectural Institute of Japan*, 2005

