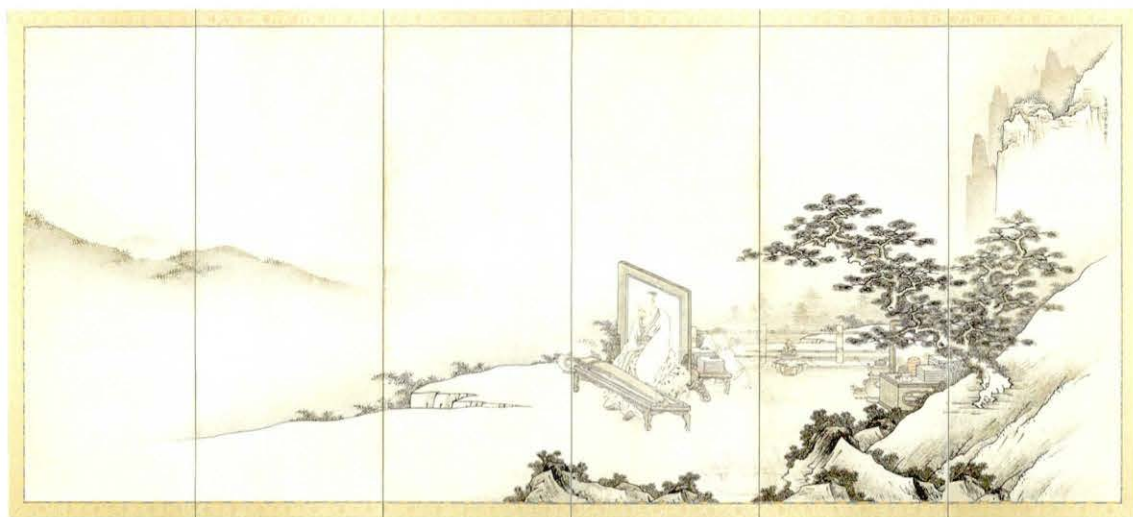
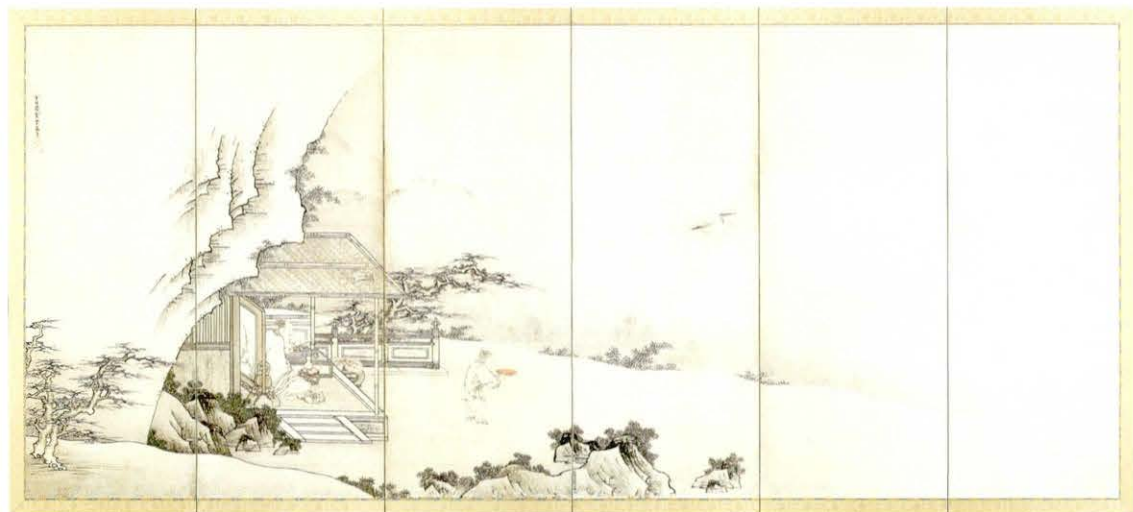


15 雲谷等益筆 陶淵明林和靖図屏風 修理前 (ハンブルグ工芸博物館)
 Unkoku Toeki, Dao Yuanming and Lin Hejing <Before treatment> (Museum für Kunst und Gewerbe, Hamburg)



16 修理後
〈After treatment〉

陶淵明林和靖凶屏風

平成14年度修復事業



品名：陶淵明林和靖凶屏風 6曲1双
所蔵：ハンブルク美術工芸博物館
所蔵番号：1971, 13ab

陶淵明林和靖図屏風（雲谷等益筆）

修理報告

(株)半田九清堂
半田 昌規

絵画作品名 紙本墨画淡彩 陶淵明林和靖図屏風 雲谷等益筆 六曲一双
 所蔵番号 1971, 13ab ハンブルク美術工芸博物館
 修理施工 半田九清堂
 工 期 平成14年6月～平成15年3月末
 施工場所 東京都台東区上野公園13-9 東京国立博物館内修理室

修理前の状況 (図15)

寸法	〈右隻〉		〈左隻〉	
画面	縦 155.9cm	横 360.6cm	縦 155.7cm	横 361.0cm
椽共	縦 171.0cm	横 376.6cm	縦 171.0cm	横 378.8cm
	見附 1.8cm		見附 1.8cm	
下地骨(各扇)	縦 167.3cm	横 62.1cm	縦 167.3cm	横 62.1cm
形態	六曲屏風			
表装裂	小緑 納戸地金紗 大緑 茶地草花紋金襴			
椽木	角型			
金具	草花紋角金具 桜花型鋏			
裏打ち紙	肌裏紙 楮紙			
裏貼り紙	具引き染め雀型雲母刷り			

損傷

- ・本紙は虫害が多数見られ、入り尾背付近の虫損、表面の虫嘗めが著しく、料紙は風化したような荒い表面が露出している。
- ・虫嘗め箇所には上から補彩がされており、画面を見苦しくしている。
- ・補紙部分には加筆が見られる。
- ・全体が汚れ、付着物も見られる。
- ・古い繕い跡が目立っている。表面には擦れ傷も見られる。
- ・亀裂や虫穴が見られ、旧繕い部分の糊離れが生じ、浮いている箇所も見られる。(図77、78)
- ・右隻の第5扇の上から一段目の紙継ぎ、左隻第4、5、6扇の上から一段目の紙継ぎに糊離れが生じ、浮いている。
- ・右隻、緑裂に糊離れが生じている。
- ・左隻、下方の緑裂部分に湿気が原因と見られる下張りの弛みが生じている。
- ・角金具1個、筭1個、鋏7個が欠失している。

修理後の状況 (図16)

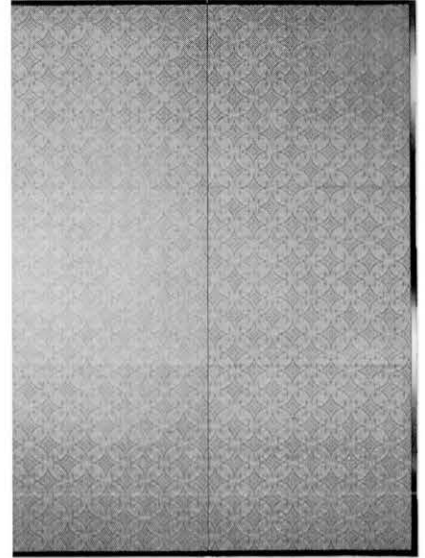
寸法	<右隻>		<左隻>	
画面	縦 155.9cm	横 360.9cm	縦 155.9cm	横 362.4cm
椽共	縦 171.8cm	横 377.5cm	縦 171.8cm	横 379.4cm
	見附 1.8cm	見込み 2.0cm	見附 1.8cm	見込み 2.0cm
下地骨(各扇)	縦 168.1cm	横 62.1cm	縦 168.1cm	横 62.4cm
形態	修理前と同じ			
表装裂	小縁 縹地牡丹唐草紋金紗 大縁 白茶地牡丹唐草紋銀襷			
椽木	角型 (東京都 山岸光男) 黒漆塗り (東京都 長谷川進)			
金具	再使用 欠失分の角金具一個、筭一個、鋌七個を復元新調 (東京都 奥村公規)			
裏打ち紙	肌裏紙 宣紙 (中国産) 増裏紙1回目 楮紙 (福岡県 八女産) 増裏紙2回目 楮紙 (福岡県 八女産)			
補修紙	竹紙 (中国産)			
下張り紙	(工程: 骨縛り、裏掛け、裏押さえ、蝶番、下袋掛け、上袋掛け、緑下張り)			
	蝶番	細川紙 (埼玉県 福島喜通)		
	骨縛り	細川紙 (埼玉県 福島喜通)		
	裏掛け	楮紙 (福岡県 八女産)		
	裏押さえ	楮紙 (福岡県 八女産)		
	下袋掛け、上袋掛け	楮紙 (福岡県 八女産)		
	緑下張り	楮紙 (福岡県 八女産)		
裏貼り紙	草灰色雀型墨摺り	染楮紙 (富山県 吉田泰樹) 型摺り (半田九清堂)		
下地骨	官材秋田杉白太 総ほぞ組留め仕上げ (東京都 山岸光男)			

作業工程:

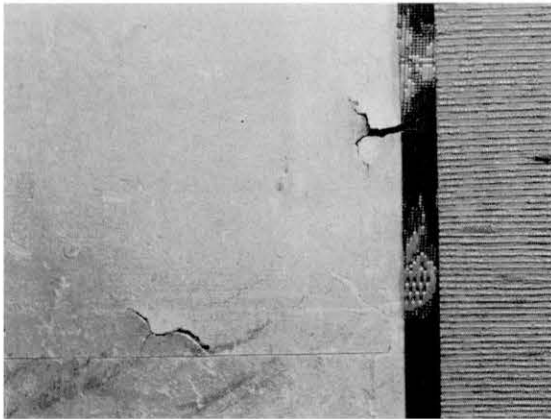
1. 調査・記録
 - ・本紙の状態を調査・記録し、損傷の状態について写真撮影を行った。
2. 屏風装の解体等
 - ・椽木を外して解体し、各扇ごとにした。
 - ・表装裂地に軽く湿りを与えて取り外した。
3. 剥落止め
 - ・牛膠水溶液1% (重量比) を絵具に塗布し剥落止めを行った。
4. 本紙の取り外し
 - ・本紙、裏張り紙を下地骨から外した。



75 旧裏貼り紙
Old final backing paper



76 新規裏貼り紙
New final backing paper



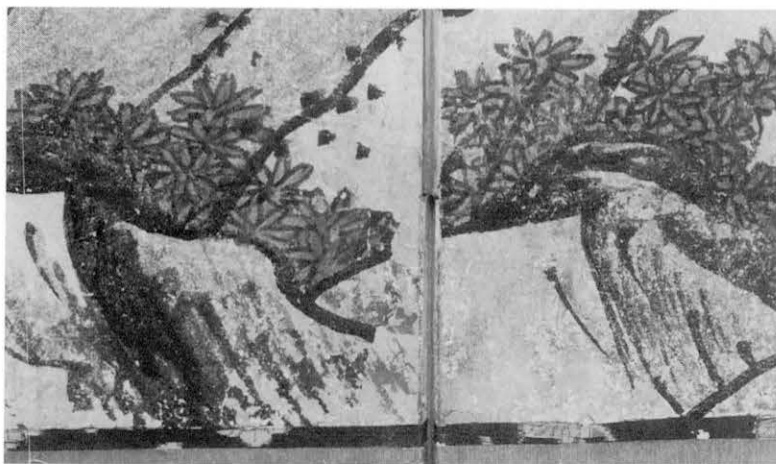
77 右隻第1扇 修理前
本紙に亀裂、虫損が見られ、浮いている箇所も見られる。
Right screen, 1st panel, before restoration
Cracking and insect damage, and flaking.



78 右隻第1扇 修理後
本紙欠損部の裏面より竹紙にて補紙をし、亀裂個所に薄美濃紙にて補強のための補紙をした。
Right screen, 1st panel, after restoration
Infill paper made of *chikushi* (bamboo paper) was affixed from the back of the painting onto the damaged sections, and other infill paper made of thin *mino* paper was affixed onto the sections with cracks.

5. 本紙の修理

- ・本紙に室温の浄水にて軽く湿りを与え、旧裏打ち紙を除去した。
- ・加筆がなされて本紙に馴染み、除去することにより画面の印象を変えてしまうと判断される補紙は残し、そのほかの補紙は除去した。(図79～81)
- ・本紙に室温の浄水にて軽く湿りを与え、濾紙に移し取るようにして汚れを除去した。
- ・本紙の欠損箇所に絵具染めした竹紙を用い、補紙を施した。
- ・本紙の亀裂部分には裏面より薄美濃紙を当て、補強した。



79 右隻第1扇 修理前 補修紙に加筆が見られる。
Right screen, 1st panel, before restoration: Drawings can be seen on the infill paper.



80 右隻第1扇 修理中 旧肌裏打ち除去後 (反転プリント)
Right screen, 1st panel, during restoration: After the removal of the old first back lining paper (reverse print)



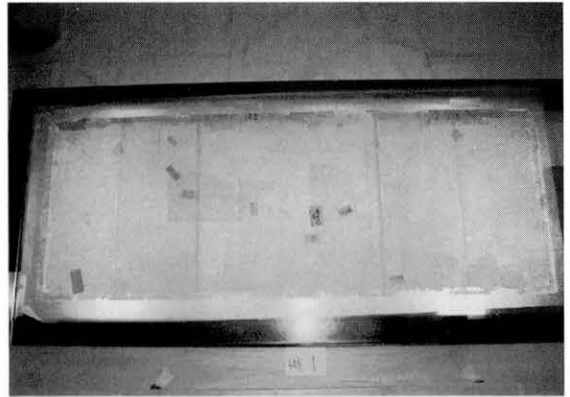
81 右隻第1扇 修理後
除去する事により画面の印象を大きく変える補紙以外、旧補紙は全て除去した。
Right screen, 1st panel, after restoration: All old infill papers, except those significantly affecting the appearance of the painting, were removed.



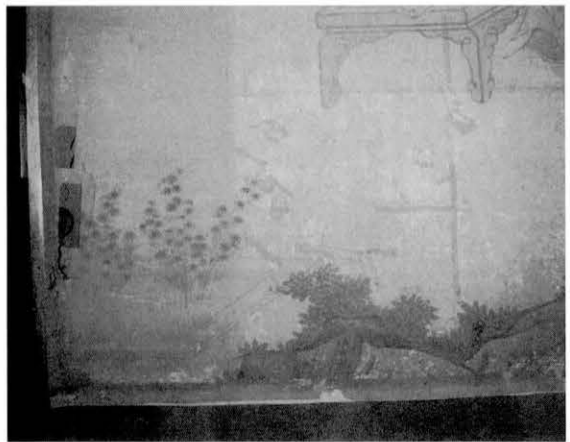
82 修理前
金具が欠失し、尾背には虫損が見られる。
Before restoration
Missing metal ornaments and insect damage along the hinges.



83 修理後
欠失部の金具は復元新調して取り付けられた。尾背は時代古金箔紙にて新調した。
After restoration
Missing metal ornaments were replaced with reproductions. Hinges were renewed with gold gilded paper that was artificially aged.



84 左隻第1扇 解体後の透過光撮影
本紙裏面に帯状の紙による補強、肌裏紙の上にはがき片による補強がされている。
Left screen, 1st panel, photograph with transmitted light after dismantlement
Prior to this restoration, paper strips reinforced the backside of the painting, and the first back lining paper was also reinforced by pieces of cardboard/card stock.



85 右隻第3扇 解体後の透過光撮影
Right screen, 3rd panel, photograph with transmitted light after the dismantlement.

6. 表装裂の選択

- ・旧表装裂地は損傷が著しく、関係者と協議の上、縁裂は小縁は金紗大縁は銀欄にて新調した。

7. 本紙の裏打ち

- ・本紙は非常に薄く脆弱であり、肌裏打ちに強い繊維の紙を使用する事による影響を考慮する必要があった。このため関係者と協議の上、肌裏紙に宣紙を用いることとした。

新糊を用い宣紙で新規肌裏打ち、楮紙で2回の増裏打ちをした。

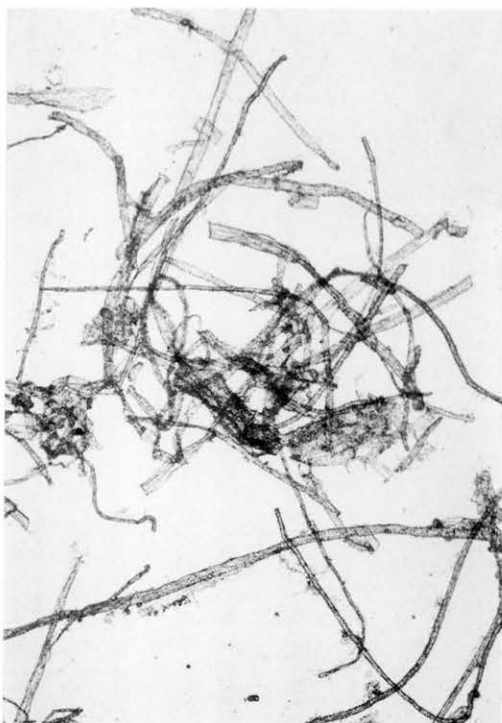
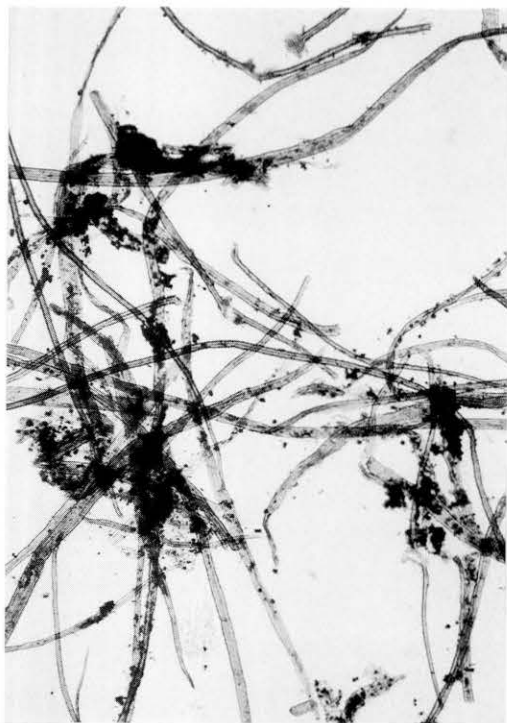
8. 表装裂の裏打ち

- ・新調の表装裂を、新糊を用い楮紙で裏打ちをした。

9. 裏貼り紙の作成

- ・関係者と協議の上、裏貼りの紋様を雀型に決定した。

楮紙にて1回の裏打ちをおこなった染楮紙に、洪型で紋様を摺り、裏貼り紙を作成した。



86 繊維組成の顕微鏡写真 (左右とも)
 竹の繊維。染色すると青い点々が多く観察され、米糊を配合している。中国産の竹紙には、米糊を配合したものとしていないものがある。
 Microscope photograph of fibers
 Bamboo fibers. When dyed, many blue spots were found, indicating the existence of rice glue. *chikushi* (bamboo paper) made in China either contains rice glue, or does not contain it.

10. 屏風装の下地作成

- ・杉材にて総ほぞ組留め仕上げの骨木地を、檜材にて縁木を新調した。
- ・細川紙にて骨縛り、糞掛け(三遍糞)、楮紙にて糞押さえ、紙蝶番をして六曲屏風とし、同じく楮紙にて下袋掛け、上袋掛け、縁下張りをした。

11. 本紙、表装裂、裏貼り紙の張り込み

- ・骨下地の表面に本紙と小縁、大縁を張り込み、裏面に裏貼り紙を張り込んだ。

12. 補彩

- ・今回充てた新規補紙上に、基調色の補彩を行った。

13. 仕上げ

- ・縁木、金具一式を取り付け仕上げた。縁木は黒漆塗りを施した。

- ・角金具、筭、鋌の欠失分は復元新調し、時代付けをして使用した。(図82、83)

14. 保存袋の新調

- ・綿布を使い収納袋を新調した。

15. 完成写真撮影

今回の修復で得た事実その他：

- ・本紙各扇は、3紙継ぎであり、それぞれ1紙ごとが裏打ちされてから継がれていた。今回の修理では継ぎ手を外し、旧肌裏紙除去後3紙を継いで、その後に肌裏打ちを施した。
- ・旧裏打ちは肌裏打ちのみであり、本紙の裂傷部など弱い部分には裏面から帯状の紙による補強がなされていた。また、肌裏紙の上から所々にはがき紙片による補強がなされていた。各扇とも本紙の周囲に無数の虫営めが見られた。(図84、85)
- ・旧補紙は関係者と協議の上、除去することにより印象を変えると判断される左隻第6扇の入り尾背付近に施されているもののみを残した。
- ・本紙の繊維分析を高知県立紙産業技術センターに依頼した。その結果、原料は竹であることがわかった。(図86)

Unkoku Tōeki, "Dao Yuanming and Lin Heijing"

Conservation report

HANDA Masaki
Handa Kyūsei-dō, Co., Ltd

Title of the painting: "Dao Yuanming and Lin Heijing" by Unkoku Tōeki
 Pair of six-panel folding screens, ink and color on paper
 Acquisition No. 1971, 13ab Museum für Kunst und Gewerbe, Hamburg
 Conservator: Handa Kyūsei-dō Co., Ltd.
 Period: June, 2002 – end of March, 2003
 Location: 13-9 Ueno Park, Taitō-ku, Tokyo, Conservation Room, Tokyo National Museum

1. Condition before restoration (Fig. 15)

1) Dimensions and materials

	<Right screen>		<Left screen>	
Painting:	V. 155.9cm	H. 360.6cm	V. 155.7cm	H. 361.0cm
With Frame:	V. 171.0cm	H. 376.6cm	V. 171.0cm	H. 378.8cm
Frame:	Depth 1.8cm (each screen)			
Wood lattice core:	V. 167.3cm	H. 62.1cm (each panel)		
Mounting format:	Six-panel folding screens			
Mounting fabrics:	Narrow mount border: <i>Nandoji kinsha</i> (gold thread on greenish-blue background)			
	Wide mount border: <i>Chaji sōkamon kinran</i> (a plant and flower pattern in gold thread on brown background)			
Frame:	Square shape			
Metal ornaments:	<i>Sōkamon kakukanagu</i> (a square metal ornament with a plant and flower pattern), <i>ōkagata byō</i> (nails in shape of cherry blossom)			
Lining paper:	<i>Kōzo paper</i>			
Final backing paper:	<i>Gubikizome suzumegata kirazuri</i> (painted background with a mica printed sparrow pattern)			

2) Damage

1. There were many instances of insect damage throughout the entire painting. Especially on the areas around the inner hinge sections, rough and aged surface of the original paper was appeared.
2. Toning conducted during previous restorations was added to sections containing insect damage, affecting the quality of the painting.

3. Drawings could be seen on the infill paper of previous restorations.
4. There was soiling over the entirety of the painted surface.
5. Traces of previous restorations were noticeable. There was also damage caused by wear on the surface.
6. There were many cracks and insect holes. And added paper was flaking due to the weakening of the adhesive. (Fig. 77, 78)
7. Flaking occurred along the paper joints: the first paper joint from the top on the 5th panel of the right side screen; and the first paper joint from the top on the 4th, 5th, and 6th panels of the left side screen.
8. On the right screen, parts of the mounting fabrics were flaking.
9. On the left screen, under-papering at the bottom of the mounting fabric was loosened on by moisture damage
10. 1 square metal ornament, 1 rod, and 7 nails were missing.

2. Condition after the restoration (Fig. 16)

1) Dimensions and materials

	<Right screen>		<Left screen>	
Painting:	V. 155.9cm	H. 360.9cm	V. 155.9cm	H. 362.4cm
With frame:	V. 171.8cm	H. 377.5cm	V. 171.8cm	H. 379.4cm
Frame:	Depth 1.8cm, thickness 2.0cm (each screen)			
Wood lattice core:	V. 168.1cm	H. 62.1cm	V. 168.1cm	H. 62.4cm (each panel)
Mounting format:	Six-panel folding screens			
Mounting fabrics:	Narrow mount border: <i>Hanadaji botan Karakusamon kinsha</i> (peony and arabesque in gold thread on indigo-blue background) Wide mount border: <i>Shirochaji botan Karakusamon ginran</i> (silver brocade with design of peony arabesque on white-brown background)			
Frame:	Square frame (by Yamagishi Mitsuo, Tokyo), black lacquer finish (by Hasegawa Susumu, Tokyo)			
Metal ornament:	Originals are reused, except 1 square metal ornament, 1 rod, and 7 nails are reproduced (by Okumura Kiminori, Tokyo)			
Lining paper:	First lining paper: <i>Senshi</i> (made in China) Subsidiary lining paper (first layer): <i>Kōzo</i> paper (made in Yame, Fukuoka prefecture) Subsidiary lining paper (second layer): <i>Kōzo</i> paper (made in Yame, Fukuoka prefecture)			
Infill paper:	<i>Chikushi</i> (bamboo paper made in China)			
Under papering:	Hinges: <i>Hosokawa</i> paper (by Fukushima Yoshimichi, Saitama prefecture) <i>Honeshibari</i> : <i>Hosokawa</i> paper (by Fukushima Yoshimichi, Saitama prefecture) <i>Minokake</i> : <i>Kōzo</i> paper (made in Yame, Fukuoka prefecture)			

Minoosae: *Kōzo* paper (made in Yame, Fukuoka prefecture)

Shimofukurogake, uwafukurokake: *Kōzo* paper (made in Yame, Fukuoka prefecture)

Fuchishitabari: *Kōzo* paper (made in Yame, Fukuoka prefecture)

Final backing paper: *Sōkaishoku suzumegata sumizuri somekōzogami* (*kōzo* paper with a ink printed sparrow pattern on dyed green gray background by Yoshida Yasuki, Toyama prefecture, stencil printed by Handa Kyūseidō)

Wood lattice core: *Kanzai*: *Akitasugi shirota tomeshiage* (polished white Akita cedar with mitered joints by Yamagishi Mitsuo, Tokyo)

2) Treatment process

1. Examination and documentation

- Examined and documented the object condition. Damaged areas were photographed.

2. Dismantling of folding screens

- Frame was removed and each panel dismantled.
- Mounting fabric was lightly moistened and removed.

3. Pigment consolidation

- 1% (weight comparison) solution of animal glue was applied to the pigments in order to seal the flaking.

4. Removing the painting from the wooden lattice core

- The painting and the final back lining paper were separated from the wood lattice core.

5. Repairing the painting

- The painting was slightly moistened with room temperature purified water, and separated from the lining paper.
- All infill, except those that significantly affecting the appearance of the painting, were removed. (Fig. 79, 80, 81)
- The painting was moistened with room temperature purified water, and the soiling was removed with blotter paper.
- Infill paper made of dyed *chikushi* (bamboo paper) to match the tone of the painting was affixed to damaged sections of the painting.
- Thin *mino* paper was added from backside of the painting surface to reinforce the sections with creases.

6. Selecting the mounting fabric

- The existing mount fabric was severely damaged. After consultation among conservators and those related to the project, both the narrow mount border and the wide mount border were

re-produced with gold thread fabric and silver thread fabric.

7. Lining of the painting

- The paper of the painting was thinning and becoming weak. So, selecting the appropriate type of paper (especially concerning fiber content) for the first lining was of critical importance. Through discussion, it was decided that *senshi* was to be used for the first lining. Sheets of *senshi* were affixed with wheat starch paste, and the subsidiary lining was affixed using *kōzo* paper.

8. Lining of the mounting fabric

- *Kōzo* paper was affixed to line the newly made mounting fabric with wheat starch paste.

9. Making the final lining paper

- After discussion, a sparrow pattern was selected for the final back lining paper. Dyed *kōzo* paper was initially lined with another layer of *kōzo* paper. The pattern was then printed on it using *shibugata* (stencil made of *shibugami*) to make the final back lining paper.

10. Making the groundwork of the folding screens

- A new wood lattice core with mitered joints was constructed in cedar while a new frame was made from cypress.
- *Kōzo* paper was used for the *honeshibari*, *minokake* (three layers), and *minoosae*, and the six-panel folding screens were connected by adding paper hinges. *Kōzo* paper was also used to finish the *shimofukurokake*, *uwafukurokake*, and *fuchishitabari*.

11. Attaching the painting, the mounting fabrics, and the final backing paper

- The painting, a narrow mount border, and a wide mount border, were affixed and the final backing paper was lined on the back side.

12. Toning

- Toning with a basic color was added onto the new infill paper affixed during restoration.

13. Completion

- The frame was assembled and all the metal ornaments affixed. The frame was coated with black lacquer. A square metal ornament, rod, and nails were reproduced and artificially aged to replace the missing ones. (Fig. 82, 83)

14. Making a new cloth storage bag

- A new storage bag was made from cotton fabric.

15. The completed work was then photographed

3) Facts and other issues learned from this treatment

1. There were three sheets of paper on each panel. Each sheet was first lined and then joined with the next sheet. During restoration, the joints were separated, and after the first lining was removed, the three sheets were joined together, and then a first layer of lining was added.
2. Prior to this restoration, there was only one layer of lining, and the damaged sections of the painting were reinforced from backside by strips of paper. In addition, previous reinforcing was completed by pasting card stock on the first lining paper. All panels at their edges had numerous areas of insect damage. (Fig. 84, 85)
3. Conservators, after consultation, decided that all old infill paper, except for those affixed near the inner hinge of the 6th panel of the left screen, and those significantly affecting the appearance the painting, were removed.
4. Fiber analysis was conducted by the Kōchi Prefectural Paper Technology Center. The result revealed that the material was made from bamboo fibers. (Fig. 86)

(Translated by Joseph Loh, Miwako Tezuka and Regina Belard.)

陶淵明林和靖図屏風（雲谷等益筆）

作品解説

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綿田 稔

右隻は屋外で衝立を背にして座す高士と、衝立の裏に佇む二童子が描かれる。花壇に菊花が咲いていることから、高士は菊を愛した陶淵明と解される。有名な「婦去来辞」には「松菊猶有」の句があり、大きな松樹もまた舞台装置として重要な役割を担っていることが知られる。高士の前にある琴と衝立の背後に置かれる書物も「楽琴書以消憂」の句に相当するのだろう。ただし本図の琴には弦が描かれていて、陶淵明が無弦琴を撫したという伝承とは合致しない。左隻は屋内で梅と椿を立花する高士と、屋外で盆を差し出す童子が描かれる。高士の居る庵が梅樹に囲まれており、童子の元へ鶴が飛来していることから、この高士は「梅妻鶴子」と呼ばれた林和靖と解される。陶淵明、林和靖ともに有名な中国の隠逸で、中世以来、日本人が好んで描いた画題である。本作は、菊などに施された細やかな彩色が美しく、余白に残された紙地の白とメリハリのきいた墨調と相俟って、さすがに格調高い画面となっており、江戸時代初期の武家社会のある嗜好をよくあらわしている。

筆者の雲谷等益（1591-1644）は萩・毛利藩士である雲谷家の二代目当主。初代の等顔が「雲谷三世」を名乗ったのを受けて、等益は「雪舟四代」を名乗った。雪舟（1420-1502/6頃）の旧居・雲谷庵および雪舟筆「四季山水図巻」（毛利博物館現蔵）を擁して、江戸時代初期の雪舟解釈に対して一家言を持ったという点で、非常に重要な画家である。

本図には「等」字を片仮名の「ホ」のように略した「雪舟四代雲谷等益筆」の款署と、瓢箪の口の部分が角張っている「雲谷」白文瓢箪形印、および方郭部上辺中央付近に欠失のある「等益」朱文方形印がある。これらの款印から、本作は寛永年間中頃（1630年代）の作と見ることができる。整理の行き届いた比較的簡潔な構図と、「法橋」朱文方形印を伴ういくつかの作例と比較してやや緩慢な墨線は、同様の款印をともなう「山水図屏風」（和歌山県・西禅院蔵）や「瀟湘八景図屏風」（京都府・北野天満宮蔵）と似た傾向を示している。これらを等益画風のゆれの中で捉えるべきなのか、あるいは工房作として捉えるべきなのかは、依然として未解決である。しかし、「やや緩慢」といってもそれは非常に微妙な差でしかなく、作品全体としては等益画としての標準的な品質を十分に備えていることは確かである。したがって、1620年代後半のどちらかといえば太くてゆったりとした墨線になる作例と、1630年代後半のどちらかといえば痩せて硬質な墨線になる作例との中間に位置するものとしてこれらの作例を把握しておいて良いだろうと、私は考えている。また、等益がこのサイズで人物を描いた楷体人物図は本作のほかにも数点が知られているに過ぎず、その点でも本図は貴重である。

参考文献：『雲谷等益——寛永期の雪舟流——』（展覧会図録）、山口県立美術館、2001年

Unkoku Tōeki, "Dao Yuanming and Lin Heijing"

Description

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The right side screen depicts a recluse sitting outside in front of a standing screen with two attendants behind. The chrysanthemum blooming in the flower garden suggests that the recluse is no other than Dao Yuanming (365–427), who favored this flower. The large pine trees also help to identify this subject by connoting to the phrase "Pine and chrysanthemum" from the famous poem "Homecoming Ode". The *qin* (Chinese zither) in front of the recluse and the books placed behind the standing screen also make reference to a phrase from the poem, "consoling myself with the *qin* and books". However, the *qin* depicted in this painting has strings, contradicting the legend that Dao Yuanming could play the instrument string-less. The left side screen shows another recluse in his hut arranging plum blossoms and camellias in a vase, and his attendant standing outside with a tray. From the plum trees surrounding his hut and the crane flying towards the attendant, the recluse is identified as Lin Heijing (967–1028) who was called the man with "Plum Wife and Crane Children" because of his unwillingness to marry and his passion for cultivating plum trees and rearing cranes. Dao Yuanming and Lin Heijing are both celebrated Chinese recluses, and they have been a beloved theme for painting in Japan since medieval times. The dark ink strokes and the vivid colors of the chrysanthemum and other elements contrast well with the white blank space. The painting creates a refreshing yet sophisticated composition that would have satisfied the tastes of the warrior class during the early Edo period.

The painter of this work, Unkoku Tōeki (1591–1644), was the second-generation head of the Unkoku family. They were a warrior family that served the Mōri clan that ruled the region of Suō and Nagato (presently Yamaguchi prefecture). The first head of the family, Tōgan, claimed himself as "Unkoku III," while Tōeki identified himself as "Sesshū IV". Tōeki inherited the studio of Sesshū (ca. 1420–1502/6) named *Unkoku-an*, as well as the Sesshū painting, "Landscape in Four Seasons" (presently in the collection of the Mōri Museum). He is considered an important painter who influenced the interpretation of the Sesshū style in the early Edo period.

Each screen has a sign and seals: a sign reading "Painted by Sesshū IV Unkoku Tōeki" with the *kanji* character "tō" abbreviated to resemble "ho" in a *katakana* letter; an intaglio seal of a gourd shape with a square mouth reading "Unkoku"; and a relief square seal reading "Tōeki" that has shows damage on the top center. From these seals, this work can be dated to approximately the middle of the 1630s. It is well organized, in a relatively plain composition, and has slightly gentler brushwork when compared to his other works that also have the square relief seal reading "*hokkyō*". This tendency can be seen in other paintings that have the same set of a sign and seals as this screen, such as "Landscape" (Saizen-in Temple, Wakayama prefecture) and "Eight Views of Xiao and Xiang" (Kitano Tenmangū Shrine, Kyoto). It cannot be determined at this time whether these differences in

style should be considered as a shift in Tōeki's own style or from the result of the involvement of his workshop. The difference of this "slightly gentler" style is, indeed, extremely subtle, and the work itself certainly shows the standard quality of Tōeki's own hand. Tōeki's brushwork in the latter half of 1620s tends to be thick and flowing while his brushwork in the late 1630s is rather thin and hard. Therefore, it can be considered that this work was produced by Tōeki who had been shifting his style from the latter half of 1620s' to the late 1630s'. In addition, there are a few examples of Tōeki's work in this style where figures are painted in this scale, resulting in a work that can be considered extremely important.

Reference:

Unkoku Tōeki and followers of Sesshu in the first half of the 17th Century, Exh. cat. Yamaguchi: The Yamaguchi Prefectural Museum of Art, 2001.

(Translated by Joseph Loh, Miwako Tezuka and Regina Belard.)