

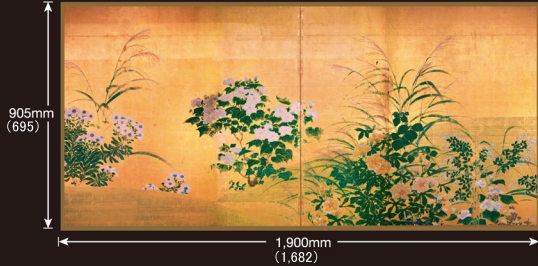
# 「秋草図屏風」 GRASS FIGURE IN AUTUMN SOSETSU TAWARAYA

## 独自の印刷技術を採用 Use of unique printing technology

急速に発展しているデジタル画像の処理技術により、芸術作品も細部にわたってデータ化する事が可能になってきました。また、紙以外の、さまざまな素材に印刷することの出来る高性能印刷機も進化を続けています。これら、独自の画像処理技術と最先端の印刷技術の融合により、今まで不可能と言われてきた金箔紙の上に独自の技術とノウハウで印刷した金屏風の複製に成功しました。ものづくりの国「日本」の高度な技術力が生み出した本物に迫る迫力と微妙な質感、艶、枯淡が表現された「インテリア金屏風」の複製画とは思えない作品をお楽しみください。

The rapid development of digital image processing technology has opened up the possibility of producing detailed digital reproductions of works of art. At the same time, the ongoing evolution of high-performance printing machines that we can now print images on a variety of non-paper materials. The fusion of the unique image processing technology and the cutting-edge printing technology has given us the groundbreaking technology and know-how required to achieve something that had been seen as impossible: the creation of gold-leaf folding screen replicas that are printed on gold-leaf paper. Reproduced in rich detail from the originals, these replicas of ornamental gold-leaf folding screens are unlike any conventional art replicas. Enjoy the authentic strength, delicate texture, natural gloss and subtle refinement of the artwork, which doesn't look like a replica and is a product created by the most advanced technologies of Japan, a nation that is well-known for its craftsmanship.

秋草図屏風  
A 4曲1隻 H905×W1860 (リバーシブル可)  
B 4曲1隻 H695×W1682 (リバーシブル可)



秋草図屏風  
原寸 6曲1隻 H1585×W3026



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Sosetsu's Autumn Grass screens  
「秋草図屏風」(複製) Byobu

重要文化財・東京国立博物館 所蔵



JAPANESE ART : REPLICAS OF ORNAMENTAL GOLD-LEAF FOLDING SCREENS

# 日本の美

インテリア金屏風—俵屋宗雪の世界—  
**SOSETSU**

## 俵屋宗雪

Tawaraya Sosetsu

江戸前期の画家「琳派」の先駆者である俵屋宗達の後継者で、その弟とも弟子とも言われるが定かでない。宗達存命中は、工房を代表する画工の一人だったと考えられる。後に金沢に下り、前田家の御用絵師となる。金沢地方には宗雪の後継者が制作した多くの草花図屏風が残されており、その伝統は江戸時代末頃まで続いた。

Tawaraya Sosetsu is a successor to Tawaraya Sotatsu, a precursor to the Rinpai artist group who lived during Japan's early Edo period. Sosetsu is said to have been Sotatsu's younger brother or his disciple, but no one knows for sure. During Sotatsu's lifetime, Sosetsu is believed to have been a leading painter in his art group. Following Sotatsu's death, though, Sosetsu moved to Kanazawa to serve as an official painter to the Maeda family. Many screen paintings of grass and flowers painted by Sosetsu's successors can still be found in the Kanazawa area, and Sosetsu's tradition continued until around the end of the Edo period.

作品解説

## 俵屋宗雪の秋草図屏風

重要文化財。6曲1双・紙本金地着色。東京国立博物館蔵。金地を透かして伸びる緑青の縷やかに起伏する野辺に、萩・芙蓉・女郎花(おみなえし)をいった秋の草花が咲き乱れ、動きのある草花の配置と相まって、澄み切った秋の空をも想像させる広やかな空間を生みだしている。俵屋宗達なき後工房を継承していた宗雪の「琳派」らしい屏風絵の傑作。両隻の左右を入れ換えても連続する画面となるように構成されている。

## Commentary on Sosetsu's Autumn Grass screens

Important cultural property; Two six-panel screens (left and right); colors on gold-leaf paper; in the possession of the Tokyo National Museum. This painting depicts autumn flowers (bush clovers, cotton roses and ominaeishi flowers [Patrinia scabiofolia]) coming into full bloom in a copper green-colored gently rolling field against a gold background. In combination with the arrangement of the rhythmical movement of the plants, the composition of the painting creates a wide open space that reminds the viewer of a clear autumn sky. This is a Rinpai-style screen painting masterpiece by Sosetsu, who led Tawaraya Sotatsu's artist group after his death. The two screens are designed to form a continuous landscape even if the right and left screens are exchanged.

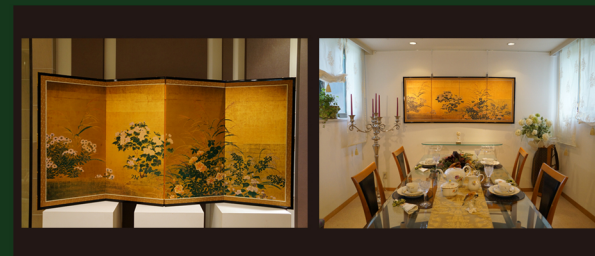


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