

# 「弱法師」 YOROBOSHI KANZAN SHIMOMURA

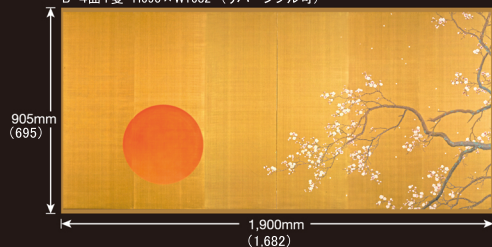
## 独自の印刷技術を採用 Use of unique printing technology

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.

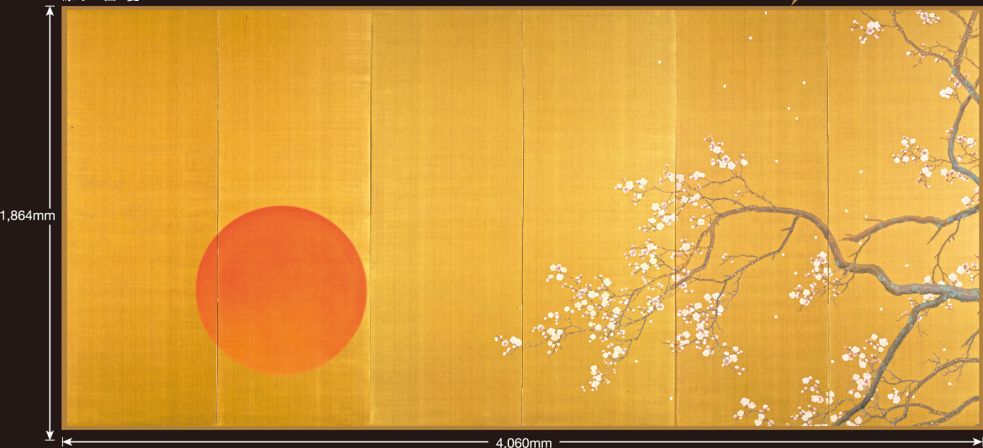
### 弱法師

- 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)



### 弱法師

原寸 6曲1隻 H1864×W4060



販売元 : TSK インターナショナル株式会社

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「弱法師」(複製) Byobu

重要文化財・東京国立博物館 所蔵

# お観山

JAPANESE ART: REPLICAS OF ORNAMENTAL GOLD-LEAF FOLDING SCREENS

## 日本の美

インテリア金屏風-下村観山の世界-

# KANZAN

## 下村観山

Shimomura Kanzan 1873-1930

明治~昭和初期の日本画の大家、和歌山生まれ、狩野芳崖、橋本雅邦に師事、さらに東京美術学校に学ぶ。後に同校卒業後助教に就任。校長の同僚天心が辞職した際同校を去り、日本美術院設立に参画。1903~1905年にかけて英国に留学し、欧州各地を巡る。その後、横山大観と共に日本美術院を再興した。1917年旧宮内省帝室技芸員となる。大和絵、琳派、宋元画の手法を究め、その卓抜した筆技は近代日本画家中屈指といえる。

Shimomura Kanzan was a master of Japanese painting who lived during the early Meiji to early Showa period. Born in Wakayama Prefecture, Kanzan studied painting under the tutelage of Kano Hogai and Hashimoto Gaho, and also attended the Tokyo Art School (present-day Tokyo University of the Arts). After graduating from the Tokyo Art School, he served as an associate professor there. Following the resignation of Okakura Tenshin, the school's principal, Kanzan also left the school and participated in the establishment of the Japan Art Institute. From 1903 to 1905, Kanzan studied in the United Kingdom, visiting many countries in Europe. He subsequently worked with Yokoyama Taikan to reorganize the Japan Art Institute. In 1917, Kanzan was appointed an imperial art officer of the then Imperial Household Ministry. He studied various painting styles, including the traditional Japanese painting style, the Rinpa style, and the old Chinese painting style, and his painting skills are considered to be outstanding among modern Japanese painters.

### 作品解説

## 下村観山の弱法師

重要文化財。6曲1双・絹本金地着色、東京国立博物館蔵。盲目の弱法師俊徳丸が、梅の花の咲く四天王寺の庭で、彼岸の落日に向かって極楽浄土を観想する。袖に降りかかる梅の花びらまでも仏の修行と感ずる俊徳丸の悟りの境地が主題である。謡曲『弱法師』の1場面を絵画化した作品である。能に通じていた観山らしく、能面を思わせる面貌とともに能楽的情緒を漂わせている。

### Commentary on Kanzan's Yoroboshi (Beggard Monk)

Important cultural property: Two six-panel screens (left and right); colors on gold-leaf silk in the possession of the Tokyo National Museum. This painting depicts Shuntokumaru, a blind beggar monk, facing the setting equinox sun and meditating on paradise among blooming plum flowers in the garden of the Shitennoji Temple. The theme of the painting is the state of nirvana attained by Shuntokumaru, who feels grateful for the grace of Buddha to the extent that he even feels gratitude for the plum petals falling on his sleeves. This painting depicts a scene from the Noh play entitled Yoroboshi. Well-versed in Noh plays, Kanzan painted Shuntokumaru's face like a Noh mask and also captured the atmosphere of a Noh play in the painting.



Image : TNMImageArchives Source : <http://TnmArchives.jp/>