

# 京都国立博物館の多言語対応—展示室の英文解説の変遷—

京都国立博物館 学芸部連携協力室 マリサ・リンネ  
文化施設を中心とした文化観光の在り方に関する検討会議  
2019年11月25日（月）

2014年度（平成知新館9月オープン）以降の英語解説の変化

資料1 2014年秋から2017年夏  
日・英題箋（英文は基本情報のみ）

資料2 2014年秋から2015年春  
展示室に英文解説の題箋を提示する代わりに、ラミネートされたA3のプラカードで提供する（来館者がエントランスロビーにあるインフォメーションデスクで求めなければならぬ）

資料3 2015年春～2017年夏  
資料1の日本語題箋に加えて、英語解説が展示室で初めて提示される  
英文解説の数が各展示室に3点ほどに限定される  
英語解説は100～150ワード、日本語情報+外国人向けの補足説明

資料4 2017年夏～現在  
英・中・韓合わせて一つの題箋に合わせたデザイン  
英語が60ワード程度に短縮される  
解説は直訳ではなく、長い日本語解説から部分的に多言語担当者によって抽出される  
平常陳列の展示替（4週間から8週間程度）100%の作品を目指す2018年度で実現

資料5（参考資料）多言語対応意見交換会 「京博・多言語題箋2018」  
（京都国立博物館企画室太田千晴作）

課題 校正の問題 一人が一言語の場合  
海外からの来館者向けにコンテンツの調整 多言語担当者の専門性、立場  
作業量 展示品の100%の場合  
調整・制作担当者に必要なノウハウ、経験  
など

国宝

しゅうけいとうけいさんすいず  
**秋景冬景山水図**

きそう  
**伝徽宗筆**

中国 南宋時代 十二世紀  
京都 金地院蔵

National Treasure

**Autumn and Winter  
Landscapes**

Attributed to Emperor Huizong

China, Southern Song dynasty, 12th c.  
Konchi-in Temple, Kyoto

室町幕府第三代将軍・足利義満の所持を示す「天山<sup>てんざん</sup>」印がある山水図。もとは夏景山水図（山梨・久遠<sup>くおん</sup>寺蔵）とともに四季山水四幅対であつた。筆者は北宋末の皇帝で「風流天子<sup>ふうりゅうてんし</sup>」として知られる徽宗<sup>きそう</sup>と伝えられる。写実的な北宋系の描写を叙情的な南宋系の構図でまとめた、「古渡り<sup>こわた</sup>」の名品として長らく京都で珍重されてきた。

56

国宝

秋景・冬景山水図 2幅

絹本着色

(各)縦126.9 横54.5

中国 南宋時代 13世紀

京都・金地院

五山の禅利でも別格におかれた南禅寺の塔頭・金地院に伝わる、中国・南宋時代の山水図の対幅。室町時代にあった唐物の最高格を示す「東山御物」のひとつである。もとは4幅対の四季山水図であったが、室町時代以降に分蔵され、春景は所在不明に、夏景幅は日蓮宗総本山の身延山久遠寺に奉納された。

各幅に捺された「天山」(朱文方印)は室町幕府3代将軍・足利義満の鑑蔵印で、足利将軍家の蔵品目録『御物御画目録』の「四幅」の条に「山水 徽宗皇帝」とあるのが本図と目されている。

筆者とされた北宋末期の徽宗は「風流天子」とも称された皇帝で、流麗な線描は徽宗独自の書体である瘦金体を彷彿させる。松籟に鶴唳、猿啼という大自然のなかでふと耳にした音を画中に閉じ込めた、「無声詩」の余韻を残している。

この2幅は室町10代将軍・足利義隆が周防の大内政弘に譲った後、孫の義隆が遣明使副使をつとめた妙智院の策彦周良に褒美として与え、さらに策彦の法嗣の三章令影が南禅寺金地院の以心崇伝に譲渡した。外交にかかわりのある寺院に「威信財」として伝来したことがうかがわれる。



冬景山水図



秋景山水図



## Illustrated Handscrolls

2F-1

**OTOGI ZŌSHI: ILLUSTRATED POPULAR STORIES**

November 18, 2014 - December 23, 2014

*Important Cultural Property***Poetry Contest of the Twelve Zodiac Animals**

Japan, Muromachi period, 15th century

One of three handscrolls; ink and colors on paper  
(Private collection)

This handscroll, which should be viewed right to left, is one of three scrolls showing battles between two bands of animals. In the first scroll (not shown), a group of the twelve zodiac animals (Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, and Boar) holds a poetry contest for which Deer is the judge. Seeing this, Tanuki (raccoon dog) becomes jealous of Deer. Upon being ridiculed by the twelve, Tanuki decides to lead an army of non-zodiac animals (including Bear, Wolf, Owl, Wild Dog, Fox, etc.) in battle against them.

In this, the second scroll, the twelve zodiac animals have fended off an attack by the other army and are relaxing and drinking at an evening celebration. Rooster dances in the center. From a tree above, however, Hawk watches the scene and then goes to inform the other army.

In the next scene, the non-zodiac animals gather around their leader, Tanuki, to plan their next move. They then attack the zodiac animals from all sides. At the end of the scroll, the victorious non-zodiac army makes its way up Mt. Atago in northwestern Kyoto.

In the next scroll (not shown here), the zodiac animal army finally defeats the non-zodiac band. At the end, the repentant Tanuki shaves his head and becomes a Buddhist monk.

## Buddhist Paintings

2F-2

**ENGI-E: ILLUSTRATED LEGENDS OF TEMPLES AND SHRINES**

November 18, 2014 - December 23, 2014

*Important Cultural Property***Origin of Seigan-ji Temple**

Japan, Kamakura period, 13th century

Three hanging scrolls; ink and colors on silk  
(Seigan-ji Temple)

This set of three large scrolls gives a visual representation of the origin and history of the temple Seigan-ji, located in Kyoto's urban center.

You may notice differences in the look of the first two scrolls (on the right and at center), and the third scroll (on the left). The two older scrolls were done in the 1200s, during the Kamakura period. The left scroll was painted hundreds of years later in the 1600s, during the Edo period. The artist of the third scroll is Kaihō Yūsetsu, son of the famous Momoyama master Kaihō Yūshō (1533–1615).

When *engi-e* sets such as this include old and new scrolls, the new ones are usually later copies of lost, older scrolls. In this case, however, the new scroll describes events that took place after the first two scrolls were painted. It is then an unusual example of a supplementary history. These scrolls were probably as visuals for narrative performances (*etoki*) by priests and others.

## Medieval Ink Paintings

2F-3

**ELEGANT PURSUITS OF THE CHINESE LITERATI**

November 18, 2014 - December 23, 2014

*Important Cultural Property***Three Friends in Snow**

Inscriptions by Gyokuen Bonpō (b. 1348), et al

Japan, Muromachi period, 15th century

Hanging scroll, ink on paper

(Kyoto National Museum)



Though there are no figures in this painting, its theme evokes the literati of ancient China. The “three friends” of pine, bamboo, and plum is an age-old grouping with auspicious associations. Since the trees grow vigorously even in the intense cold of the winter, they symbolize idealized images of men of noble character and lofty scholar-officials, who endure the corruption and problems of the world.

This work painting is recognized as the earliest Japanese painting of this theme. It is inscribed by five Japanese Zen priests probably on the occasion of a poetry gathering between 1413 and 1420.

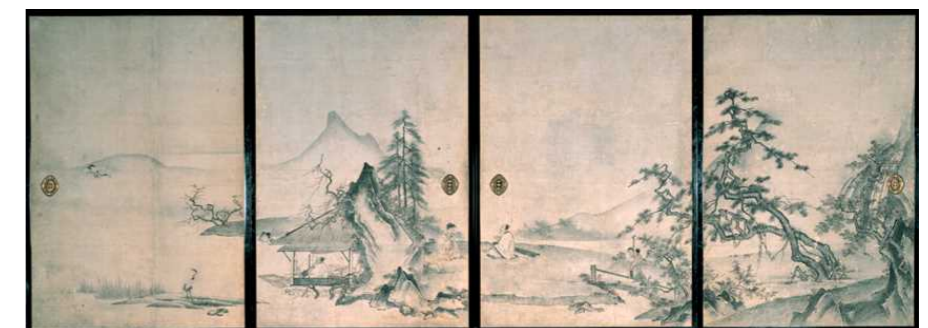
*Important Cultural Property***The Four Accomplishments**

By Sōkei (n.d.)

Japan, Muromachi period, 16th century

Eight sliding door (*fusuma*) panels, ink and colors on paper

(Kyoto National Museum)



Zen temples often have scenes of the Four Accomplishments of playing the zither, playing chess, and doing or appreciating calligraphy and painting. This set of eight sliding door panels originally decorated the priest's living quarters of Yōtoku-in, a subtemple of the Zen complex of Daitoku-ji in Kyoto.

For some reason, instead of representing calligraphy, this work includes a figure that resembles the Chinese poet and sage Lin Hejing (967–1028), typically shown with cranes and plum trees.

The artist Sōkei was son of Sōtan, a painter for the Muromachi shogunate. He was a Zen monk at Shōkoku-ji temple before leaving the priesthood to become a professional artist.

Want more information about the works on view? Look in the second floor Reference Corner for catalogues and digital resources or visit us online at [www.kyohaku.go.jp](http://www.kyohaku.go.jp).



## Momoyama-Edo Paintings

2F-4

### IKE TAIGA: MASTER OF NANGA PAINTING

November 18, 2014 - December 23, 2014

Important Cultural Property

#### The Pleasures of Fishing after Wang Wei

By Ike no Taiga (1723-1776)

Japan, Edo period, 18th century

Hanging scroll, ink on paper

(Kyoto National Museum)

This work by Ike no Taiga, who perfected Japanese Nanga painting, exhibits exquisite pointillist brushwork and sensitivity to light. It was created over a hundred years before pointillism was used by European Neo-Impressionist painters.

This painting portrays a natural scene almost as if seen in blindingly bright sunlight. After gazing at this painting, the retina finally recognizes concrete imagery. The soft gentle lines creating crags and various pointillism techniques used to illustrate tree leaves create a surge that develops as it moves up the composition. The rhythm of the shading gives birth to movement, dimension, and color, making it hard to believe that it is rendered with only one shade of ink. Especially expressive are the figures of the fishermen as they exchange cups of sake and the faces of the children oblivious to all as they play in the water.

The inscription at the top right of the scroll reads "In the style of Wang Wei," suggesting that Taiga's composition may have been influenced by a pointillist monochrome woodblock print that had been modeled after an original painting by the Tang-dynasty Chinese poet and artist Wang Wei (699-759).

#### Landscapes of the Four Seasons

By Ike Taiga (1723-1776)

Japan, Edo period, 18th century

Four hanging scrolls, ink and

light colors on silk

Kyoto National Museum



On each of these four landscape paintings, Ike no Taiga has inscribed a five-character line of a Chinese poem entitled "The Four Seasons," traditionally attributed to Eastern Jin dynasty Chinese poet Tao Yuanming (365-427):

*Spring waters fill the streams in the four directions,  
Summer clouds throng to wondrous peaks,  
The autumn moon rises in brilliance,  
Winter ranges set off a pine in its lonely grandeur.*

(Translation by Matthew McKelway)

Using each line of this poem as a starting point, Taiga created four seasonal landscapes, to be viewed from right to left, each with a different mood created through masterful orchestrations of ink and color. Spring is replete with rivers and streams formed from the melted snow; summer features mountain peaks emerging from a sea of thick white clouds; autumn has boaters gazing at the full moon, and winter contrasts evergreen pine against snow covered mountains.

Each painting is done in an unusually wide format suggestive of a horizontal handscroll, which allowed the artist to create panoramic landscape scenes.

## Chinese Paintings

2F-5

### MODERN CHINESE PAINTING

November 18, 2014 - December 23, 2014

#### Song-style Landscape

By Qi Baishi (1864-1957)

China, Republic of China, dated 1922

Hanging scroll, ink on paper

(Kyoto National Museum, Gift of Suma

Michiaki)

This landscape is by Qi Baishi (1864-1957), one of modern China's best known painters. Baishi is primarily known for his small works of flowering plants and insects in pale colors in a freehand style expressing the sentiments and spirit of the



subject. In such works, the brush is commonly loaded with ink or water colors. This landscape, however, is a rare, large-scale work in a different style.

Qi Baishi studied painting while working as a carpenter and cabinetmaker. He did this landscape painting just as his reputation as a painter was beginning to grow. It is based on his memories of Guilin in Guangxi province, one of China's famous landscapes. The layered formation of column-like cliffs uses even brushstrokes that do not vary in color gradation or thickness as they build up into a large composition. During the period in which he painted this work, Baishi was trying to utilize the landscape methods of Song-dynasty painters; however, this painting should rather be seen as an original creation that reinterprets traits of Song-dynasty painting in a modern style.

The Japanese diplomat Suma Yakichirō (1892-1970), who was personally acquainted with Baishi, acquired the work for his collection. According to Suma's notes on Qi Baishi, the artist told Suma that this work had required more energy than any other work he had produced.

#### Roaring Waves

By Liu Haisu (1896-1994)

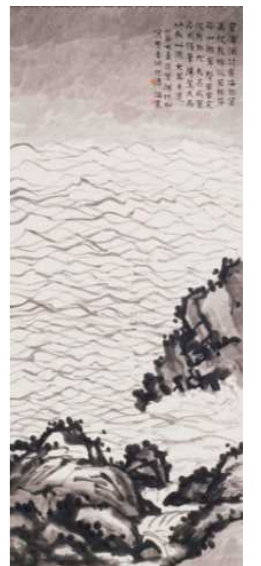
China, Republic of China, dated 1927

Hanging scroll; ink on paper

(Kyoto National Museum, Gift of Mr. Suma

Michiaki)

This ink painting is by the Shanghai-based modern Chinese artist Liu Haisu, who was best known for excelling at Western-style oil painting. The work was painted on sacred Mount Putuo, an island south of Shanghai in Zhejiang province, which has long been thought to be the abode of the bodhisattva Guanyin (Avalokiteshvara). Beyond a white, shimmering sea, the dark sky suggests an oncoming storm. The poem inscribed at the top of the painting begins with the characters "roaring waves," evoking an ancient poem called "Song of the Sea" from the Western Jin dynasty (265-316).



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This prized armor was originally used during the Kurama Fire Festival (*Hi Matsuri*) in northern Kyoto. It is an example of a type of Japanese armor called *ōyoroï* (also called *yoroï*), which was originally worn by high-ranking warriors in the Heian and Kamakura periods, who fought on horseback. The cuirass (torso armor, or *dō*) has skirt-like faulds (*kusazuri*) on the front back and left sides. The large opening on the right side is covered by a separate piece of side armor lashed on with cords to cover the thighs and lower body from all directions while mounted on a horse. Another distinctive characteristic of this classical style of armor is that it was designed to protect the wearer while battling with bows and arrows, as exemplified by the small auxiliary breastplates on the wearer's right (*sendan no ita*) and left (*kyūbi no ita*) and the large shoulder guards (*ōsode*).

(参考) 日本語題箋のテキスト

<甲冑>展示作品

重要文化財

白糸威褰取鎧

1 領

南北朝～室町時代 14～15世紀

京都・鞍馬法師大惣仲間

鎧は日本の甲冑の一形式で、大鎧ともいう。本来は平安時代から鎌倉時代にかけて制作使用された上級武士用の甲冑である。胴の下端には、前後および右側に草摺（くさずり）（スカート部）を下げ、大きく開いた右側に別製の脇楯（わいだて）を紐で取り付ける。こうして草摺が前後左右の四間となるが、これは馬にまたがった際に大腿部を四方から箱状に守るに合理的とされ、したがって大鎧は主に騎馬する上級武士用であった。肩から胸前にかけて垂らす梅檀板（せんだんのいた）・鳩尾板（きゅうびのいた）は、矢を防ぐための部材で、やはり大鎧の特色のひとつである。

この鎧はかつて鞍馬火祭で着用されたもの。糸は白を基調とし、大袖・草摺には黒・黄・紅・萌葱（もえぎ）・紫・茶で片側を斜めに威す「褰取（つまどり）」とする。

National Treasure

**Autumn and Winter Landscapes**China, Southern Song dynasty, 13th c.  
Konchi-in Temple, Kyoto

What are the lofty scholars in these landscapes looking at? Follow their gazes: one is observing a pair of cranes cavorting in the sky and the other is glancing at two monkeys perched on an old tree over a waterfall. We can almost hear the call of cranes and the chattering of monkeys. These once were in the Ashikaga shoguns' collection.

国宝

**秋景、冬景山水图**中国 南宋 13 世纪  
京都 金地院藏

这是中国南宋时期的山水画名品，曾为足利将军家珍藏的“东山御物”之一，后分藏各地，其中春景图现今下落不明。画面中，高士们所放眼眺望的，有随风摇曳的松树，有翱翔天际的双鹤，还有在悬于瀑布的枯木上憩息的猿猴。松籁、鹤唳、猿啼，大自然中的声响被精彩收入到画面之中。

국보

**가을 산수·겨울 산수**중국 남송시대 13 세기  
교토 곤치인 절 소장

고사들의 시선 끝에는 바람에 나부끼는 소나무, 하늘을 나는 두 마리의 학, 그리고 폭포에 걸린 고목 위의 원숭이 두 마리가 있다. 대자연의 소리를 화면에 담은 명품 산수화이다. 아시카가 쇼군 가문에 전해져 온 중국 문물을 일컫는 ‘히가시야마 고모쓰(東山御物)’ 컬렉션 중 하나로, 나중에 따로 떨어져 나온 봄 산수 그림은 현재 어디에 있는지 알 수 없다.



しゅうけい

とうけいさんすいず

# 秋景・冬景山水図

中国 南宋時代 十三世紀  
京都 金地院蔵

高士たちの視線の先にあるのは、風にたなびく松、天空を舞う二羽の鶴、瀧にかか  
る枯木の上の二頭の猿。松籟しょうらいに鶴唳かくれい、猿啼えんてい  
という大自然の音を画中に閉じ込めた、中  
国・南宋時代山水図の名品である。足利将  
軍家に伝わる「東山御物ひがしやまごもつ」だが、後に分蔵  
されて春景幅は所在不明である。