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UCHIYAMA, Jun'ichi. *Falconry Folding Screens* by Kusumi Morikage, with a focus on the relationship to the Kaga family

The folding screen *Falconry Folding Screens* (owned by the Nittō Bōseki Co., Ltd.) is considered to be one of the most important works by Kusumi Morikage. However, details regarding the dating and the significance of the screen in Morikage's oeuvre have not been examined exhaustively. In addition to the fact that this work had been handed down in the Hokuriku district, it is important to emphasize that this painting is executed with great detail and stands out among Morikage's works as being colored in a very special way. Furthermore, the ornamental metal fittings are adorned with the so-called *mitsuba-aoi* crests of the Tokugawa family. This article approaches the creation background of this folding screen by demonstrating the relationship between the Kaga family and Tokugawa family, which is suggested by the unique features mentioned above.

The article begins by introducing the overall composition and depicted scenes of this work. On the right-hand screen people enjoy falconry and hunting large birds such as cranes and swans. Taking into account the institutional features of falconry of the artist's day, this scene is considered to be related to the shogunal family. The left screen has been regarded as a scene of daily training for falconry.

The article then proceeds to investigate each representation of the main motifs, in particular birds and people, resulting in the following points: Morikage's realistic representation of falcons and their prey, that is, cranes, swans and geese reflect the realistic painting style inherited from his master, Kanō Tanyū. Some figures depicted in this work are rooted in earlier paintings such as medieval narrative handscrolls and had been copied from various different works. The rendering of a male figure who looks up into the sky on the left screen, for instance, is assumed to be based on the painting manuals that had been well known among the Kanō school from early on. The more realistic depictions by Morikage are the result of his great effort to achieve lively representations through vigorous practice in figure drawing.

Scrutinizing the left screen, two groups can be identified: one group includes a boy with an aristocratic demeanor, the other group shows a dignified *samurai*.

On the basis of the ornamental metal fittings of the screens which are decorated with the *Mitsuba-aoi* crests, and the fact that the screens were sent to the Hokuriku region, this article points out that the historical context of this folding screen is closely related to the forth *shogun* Ietsuna known as an art lover. At the same time, the relationship between the families of the Tokugawa shogunate and the Kaga clan at that time is explored by way of historical records on the presentation of the quarry caught during falconry.

As a result, the author argues that this folding screen had been bestowed by the shogunal family to the Maeda family as a gift for the celebration of Maeda Tsunanori's *genpuku* (coming-of-age) in 1654. Tsunanori was made the fifth lord of the Kaga clan at an early age. The article also suggests the possibility that the boy on the left screen is represented as the twelve-year-old Inuchiyo, i.e. the later Tsunanori. Furthermore, since various kinds of trees depicted on both screens include pine, bamboo, and plum, this work has an auspicious character. Especially plums on the left screen are reminiscent of the Maeda family's crest. These observations strengthen the main argument, which is that Morikage's *Falconry Screens* have a close relationship to the Kaga clan.

Finally, while considering the trend of the Kanō school at that time, this article explores the circumstances in which Morikage was commissioned to execute this project, and refers to the significance of this work in his artistic activities. It has been surmised that the connection between Morikage and the Kaga clan began with a project for the creation of a screen painting in the possession of the Zuiryu-ji Temple (Takaoka City, Toyama Prefecture), dated to c.1655–1658. However, assuming the historical background discussed above, their relationship could have started already around 1654 before Morikage arrived in Kaga. The author concludes that Morikage's artistic skill in the *Falconry Folding Screens* was highly appreciated, and that this success may have led to his appointment as an official painter of the Kaga clan in later years.

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