



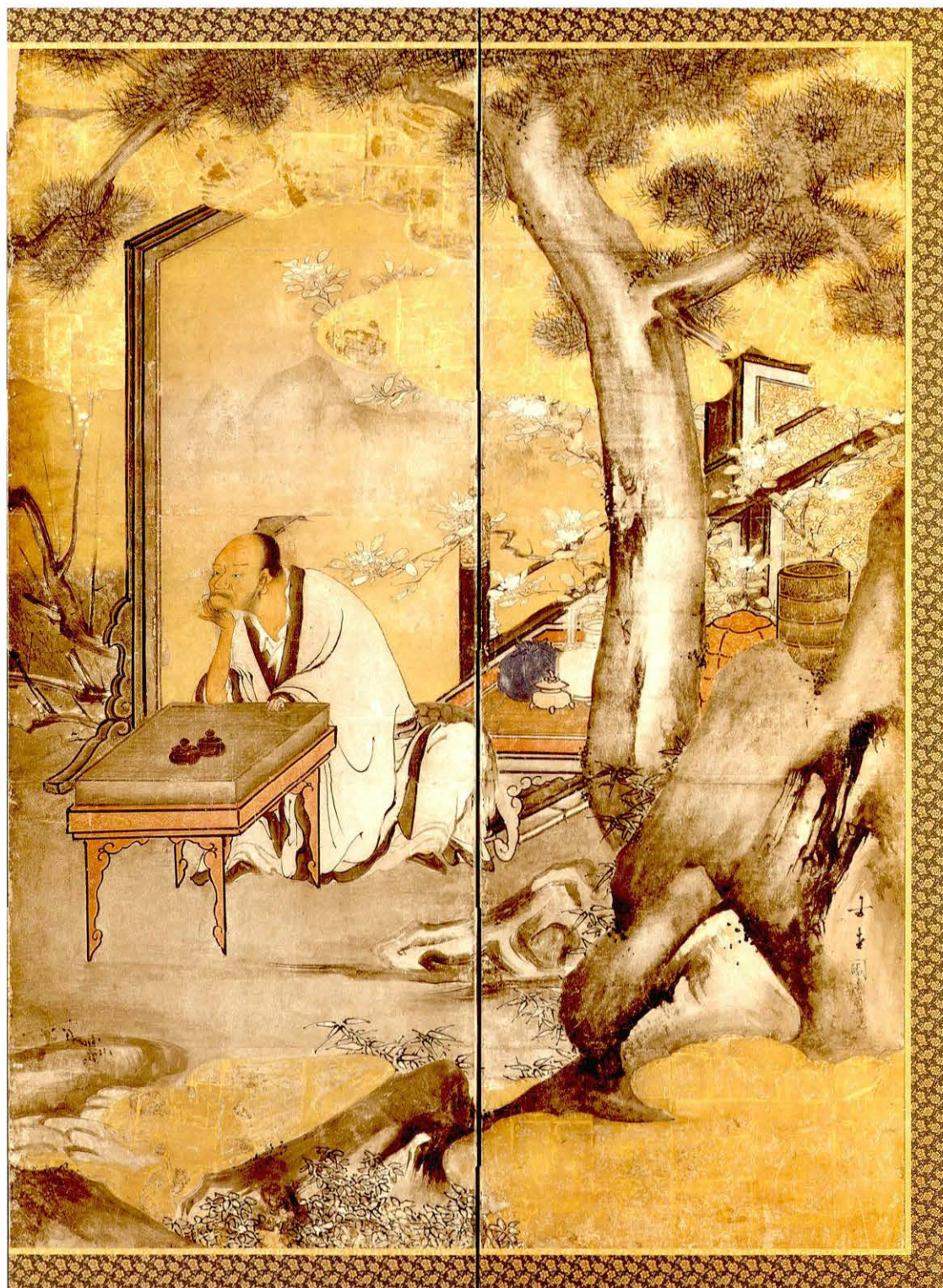
1 海北友松筆 琴棋書画四屏風 修理前 (ネルソン・アトキンス美術館)
 Kaihō Yūshō, The Four Noble Pastimes <Before treatment> (The Nelson-Atkins Museum of Art)



2 修理後
〈After treatment〉



3 海北友松筆 琴棋書画四閑風 修理前 (ネルソン・アトキンス美術館)
 Kaihō Yūshō, The Four Noble Pastimes (Before treatment) (The Nelson-Atkins Museum of Art)



4 修理後
〈After treatment〉

琴棋書画図屏風

平成13・14年度修復事業



品名：紙本金地著色 琴棋書画図屏風 6曲1双

所蔵：ネルソン・アトキンス美術館

所蔵番号：60-13/1, 13/2

琴棋書画図屏風（海北友松筆）

修理報告

（有）得水軒
庄司文計・吉田斎晃

所蔵館名 ネルソン・アトキンス美術館
絵画作品名 紙本金地著色 琴棋書画図屏風 海北友松筆 六曲一双
所蔵番号 60-13/1,13/2
修理施工 得水軒（東京都千代田区麴町）
工 期 平成13年6月～平成15年3月末
施工場所 東京都千代田区麴町3-5-5

修理前の状況（図1、3）

寸法（各隻）

画面	縦：153.5cm 横：348.4cm
椽共	縦：169.1cm 横：363.6cm
椽	見附：1.7cm 見込：1.7cm
下地骨	縦：165.7cm 横：60.2cm
表具形式	屏風装 六曲屏風
表装裂	小緑 朱緞地中牡丹唐草紋金襴 大緑 浅葱地鳳凰牡丹唐草紋金襴
杵椽	黒漆塗角椽
金具	角金具・こうがい（花唐草文七宝）・散らし鉾（梅花文七宝）
裏打ち紙	肌裏紙 なし 右隻第1扇に旧取り残しの肌裏紙 格紙
下張り	本紙側＜5工程＞骨縛り、裏張り（3遍）、裏押え（2回）、袋張り 裏張り側＜7工程＞骨縛り、裏張り（3遍）、裏押え、袋張り、古い雀型唐紙、ベタ張り、袋張り
裏張り紙	肌色地雲母押蜀江紋唐紙（小判）（図23）

損傷

- ・全体に亀裂、剥がれ、虫穴のある箇所が多く見られる。擦れ、上虫（表面の虫喰）に補彩箇所があり画面を乱している。

右隻

第1扇：入り尾背の補紙が剥がれている（第2扇に続く）。第3～4紙に亀裂。第1紙に裂け。第1～5紙の入り尾背に沿って虫穴、大緑に虫穴、第5紙に本紙の欠失。

第2扇：第1～2出尾背に補紙、第4紙に亀裂。第5紙。前尾背に剥がれと亀裂。第3紙に亀裂、第1～2紙、4紙に虫穴あり。

第3扇：第5紙入り尾背に剥がれと亀裂、第1紙出尾背に浮き上がりと亀裂と虫穴第2紙に亀裂と虫穴、第4紙補修跡に亀裂。

第4扇：第1～4紙、出尾背に虫穴と剥がれと亀裂。第4紙入り尾背に剥がれ、第5紙入り尾背に沿って亀裂。

第5扇：第1～4紙入り尾背に沿って虫穴と剥がれと亀裂。第3紙に亀裂、第5紙入り尾背に本紙のめくれ。

第6扇：第3～5紙入り尾背に沿って剥がれと亀裂、第3紙に亀裂、第1紙に虫穴。下地骨からの虫喰が進行し、屏風全体に虫穴が見られる。骨の歪みによる反り、又は組子のゆるみなどが見られる。

左隻

第1扇：第2紙に虫穴の繕いが裂けて浮いている。第4紙、入り尾背に沿って浮きと亀裂。第2紙入り尾背近くに虫穴。(折りたたんだときに重なる第2扇にも虫穴あり。)

第2扇：入り尾背に沿って第2紙に亀裂、第3紙にも亀裂あり。

第3扇：入り尾背に第1紙に引き連れ、第3～5紙に浮きと亀裂、第5紙入り尾背に表からの繕いあり。

第4扇：第4～5紙入り尾背に浮きと亀裂、第3～4紙に修理を施した亀裂。

第5扇：第1紙の尾背に虫穴、入り尾背に沿って亀裂と修理跡。

第6扇：第3・4紙に虫穴、第4紙に擦れて顔料が落ちた形跡がある。

- ・左隻では、下地骨からの虫喰が進行し、屏風全体に虫穴が見られる。骨の歪みによる反り、又は組子のゆるみなどが見られる。
- ・椽は反りなどの歪みが生じ、へこみ、漆塗りの欠損がある。上角の縦、横椽は留め(45°)であるが、下角は縦椽が下まで通っていて上角と異なる。椽が下地寸法よりも短い箇所がある。
- ・緑裂は虫穴による傷み、擦れによるほつれ等が見られる。大緑・小緑それぞれに同一の裂を使用しているが部分的に裂の向きが違っている箇所がある。
- ・裏張り紙は亀裂、虫穴、擦れ、シミ等、傷みがひどい。
- ・金具は一揃いでなく、角金具とこうがい山丸の椽につける形に、散らし鉾は角椽につける形になっている。七宝で出来ている為破損及び補修している箇所がみられる。

修理後の状況 (図2、4)

寸法他 (各隻)

画面 縦：153.5cm 横：348.4cm

椽共 縦：169.1cm 横：363.6cm

椽 見附：1.7cm 見込：1.8cm

下地骨 縦：165.7cm 横：60.2cm

表具形式 屏風装 (修理前と同じ)

表装裂 小緑 牙色地東山金欄 (広信織物製)

大緑 濃浅葱地紋入小花紋金欄 (広信織物製)

梓椽 堅地呂色角椽

金具 旧金具を再使用 (欠損部は修理した)

裏打ち紙 肌裏紙 薄美濃紙 2.6匁 (岐阜県、長谷川聡製)

	増裏紙 悠久紙 11.5g/1枚 (富山県、宮本友信製)
補修紙	雁皮紙 (江戸寛文年間製)
下張り紙	〈7工程〉 骨縛り、胴張り、糞張り (3遍)、糞押え、下袋、上袋、清張り
	骨縛り用紙 細川紙 4匁 (埼玉県、島野年秋製)
	胴張り用紙 炭酸カルシウム入格紙 (高知県、鹿敷製紙製)
	糞張り用紙 細川紙 4匁 (埼玉県、島野年秋製)
	糞押え用紙 " 6匁 (")
	下袋用紙 " 3.5匁 (")
	上袋用紙 " 3.5匁 (")
	清張り用紙 薄美濃紙 2.1匁 (岐阜県、長谷川聡製)
蝶番紙	傘紙 (厚手格紙)
	框くるみ 薄美濃紙 2.1匁 (岐阜県、長谷川聡製)
	蝶番くるみ 細川紙 6匁 (埼玉県、島野年秋製)
裏張り紙	浅縹地雲母押雀型七宝紋唐紙 (小判) (京都府、唐長製) (写真8)
	裏打ち紙 細川紙 3.5匁 (埼玉県、島野年秋製)
下地骨	白太杉材、三枚はぞ継ぎ留、はぞ組み組子、寄子の平骨 (東京都、山岸光男製)

作業工程：

1. 調査・記録

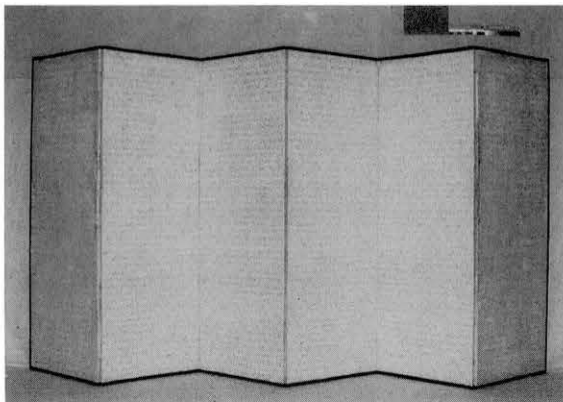
- ・本紙の状態を調査・記録し、損傷の状態について写真撮影を行った。

2. 屏風装の解体等

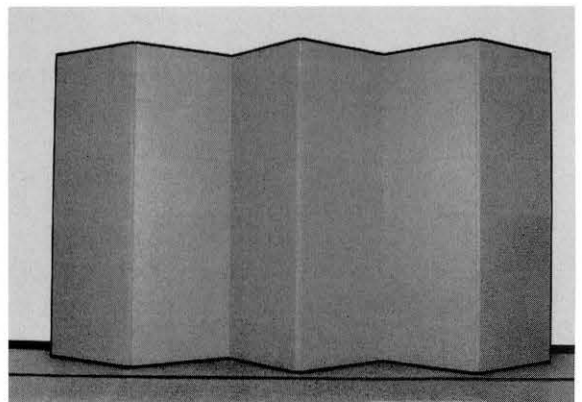
- ・金具、椽、前尾背、表装裂の順で取り除き、下地より本紙を外した。
- ・画面の洗浄は、解装前に粉状の消しゴムを用い、乾いた状態で本紙の彩色部分以外の表面の汚れを吸着させた。その後は通常の修理作業に伴う湿りにより養生紙に吸い取らせた。

3. 表装裂及び裏張り紙の選択

- ・裂地は、虫損や上擦れによる表面の欠失、及び裂地縦横の向きの違いなどがあり再利用が難しいため、



23 屏風裏 修理前 肌裏地雲母押蜀江紋唐紙 (小判)
Backside of screen: Before restoration *hadaiwaji unmooshi shokukōmon karakami* (Chinese style paper with a *Shu Kang* river pattern with pressed mica on skin color background) (small)



24 屏風裏 修理後 浅縹地雲母押雀型七宝紋唐紙 (小判)
Back of the screen: After the restoration *asahanadaji unmooshi suzumegata shippōmon karakami* (Chinese style paper with a sparrow and seven-jewels pattern with pressed mica on pale indigo color background) (small)

所蔵者及び関係者との協議の結果、小緑を牙色の金襴、大緑は濃紺地の金襴を使用することを採択した。

- ・裏張り紙については、上擦れ・裂け・欠損等傷みがひどいため、雀型の唐紙を新調することとした。以上、所蔵者及び関係者と協議の結果採択した。

4. 本紙の修理・補修等

- ・本紙に施されていた旧繕い紙は、所蔵者及び関係者との協議の結果全て取り除くことになった。
- ・剥落止めは2%の兎膠水溶液を塗布した。
- ・水を使いレーヨンペーパーで表打ちしたのち、裏面の袋紙を除去した。左隻では、その後、雁皮紙で繕いを行った。補修部分には本紙地色を基調とした補彩を施した。
- ・右隻には、肌裏打ちがされていないが、1扇には以前の裏打ち紙の取り残しもあり、全て除去した後、欠損箇所に雁皮紙で繕いを行った。補修部分には本紙地色を基調とした補彩を施した。
- ・本紙の亀裂には薄美濃紙を細く喰裂いたもので裏面から補強した。

5. 裏打ち紙の打ち替え

- ・肌裏紙は薄美濃紙を用いた。肌裏紙の色は画面表に影響が出ないと考えられるので染めずに使った。
- ・増裏紙は悠久紙を使用して裏打ちを行い、一時仮張りし、新しく補った補修部分に補彩を行った。

6. 表装裂と裏張り紙の調製

- ・新規表装裂は薄美濃紙で裏打ちを行った。表装裂は一時仮張りした後、仮張りより外し小緑・大緑を切り継ぎした。新規裏張り紙は小判の唐紙を継ぎ合わせ細川紙にて裏打ちをした。

7. 屏風装の下地作製

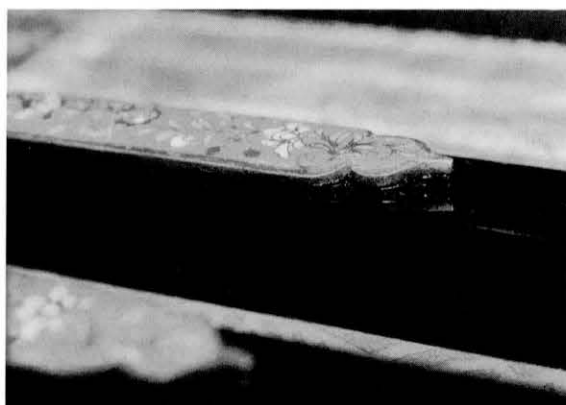
- ・(下張り作業<7工程>:骨縛り、胴張り、糞張り(3遍)、糞縛り、下袋、上袋、清張り)
- ・下地骨に手漉き格紙で前半4工程の下張り作業後、耳漉き、通り付けを施工。各扇の、蝶番部分(框)に薄美濃紙でくるみを行い傘紙で番った。その後、番を細川紙で両面からくるみを行い、さらに後半3工程の作業を行って六曲屏風の下地に仕立てた。

8. 本紙、表装裂(小緑・大緑)裏張り紙張り込み

- ・本紙を仮張りより外し下地に本紙を張り込み、小緑・大緑を張った。その後下地裏面に裏張り紙を張った。

9. 屏風金具の修理

- ・金具は角金具、こうがい山丸椽につける形になっており、散らし鉾は角椽につける形になっている。角金具、こうがい、散らし鉾は七宝で作られている。右側角金具の底に損傷がある。現時点では角の椽に金具が取り付けられているが、角金具、こうがい共に安定が悪い。しかし、散らし鉾



25 屏風金具の修理 金具に当て木を接着後、製木(椽)に取り付けた

Repairing of metal ornaments: wood supports were attached to the ornaments before they were affixed to the frame

を角金具のように曲げることは、材が七宝のため壊れてしまうので、不可能である。

そこで、角金具の山丸に合わせて、金具の裏側に当て木を当て木口を椽と同色に塗り、取り付ける事とした。その際、金具と当て木は膠で接着した。

- ・角金具の七宝の欠失及び損傷部分は、樹脂（スカルビーⅢ・SculpyⅢ 米国ポリフォーム社製）で欠損部の形を作り、損傷部分に膠を使用して接着し、使用した。（欠失部分は展示の際には見えなくなる部分である）
- ・金具の釘穴周囲の損傷には、銅製の丸穴管を加工し釘に通し金具を固定した。

10. 屏風装に仕上げ

- ・下地に張り込んだ本紙、表装裂、裏張り紙が充分乾いた後、椽打ち（差し太柄）、金具一式を取り付けた。
- ・前、裏尾背張りを行い、前尾背には旧金箔押し紙を補修し1%の三千本膠水溶液を塗布して剥落止めを行い、再使用した。なお、入り尾背裏面には、薄美濃紙を張って補強した。

11. 保存袋の新調

- ・綿布の収納袋を新調した。

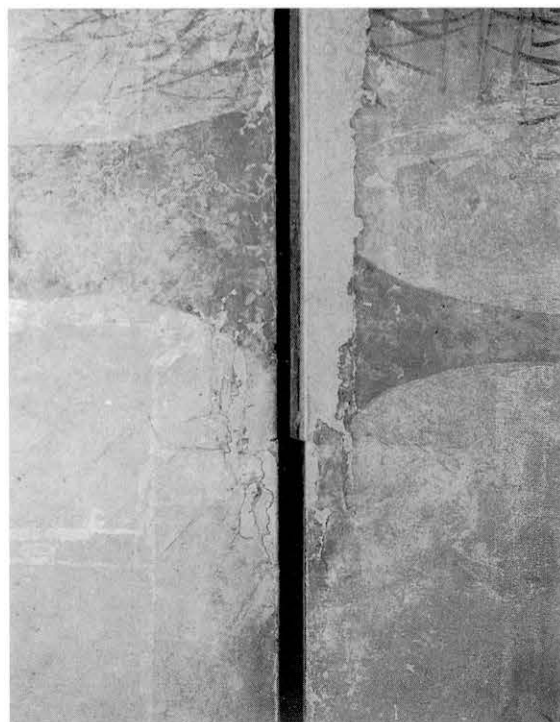
12. 完成写真撮影

今回の修復で得た事実その他：

- ・本紙裏面より繊維をサンプリングし、高地県立紙産業技術センターに繊維素成分分析を依頼した結果、本紙は米糊を含んだ雁皮紙であることがわかった。そこで補修紙には似寄りの雁皮紙を使用することにした。
- ・本紙を乱していた補彩・補筆の旧繕いをすべて取り除くことにより本紙が見えやすくなった。
又、本紙表面からの金箔紙繕いも外しオリジナルを出した。
- ・本紙が合剥ぎされ薄くなっている箇所には補修紙を薄くして当てて、厚みを調整し補強した。



26 補筆・補彩の除去（修理前）
Removal of old in painting and toning (before restoration)



27 補筆・補彩の除去（修理後）
Removal of old in painting and toning (after restoration)

- ・旧肌裏紙はなく、本紙を裏打ちせず下地の袋張りの上に直接張っていたため、本紙は弱く亀裂が生じる危険な状態であった。今回本紙に2回の裏打ちを施し、強度を増し、丈夫なものとした。本紙が下地から外れ波打っている箇所も平に伸ばし引っ張ることができた。
- ・解装時に以前の修理で屏風の高さが3cm縮められていることが、次のことから確認される。上下の緑裂の下に絵が約1.5cmずつ隠れていた。又古い緑の当たり線と思われる墨線も書き込まれその位置には、以前の小緑裂及び裏打ち紙の取り残しが数か所あり、朱褪地の金襴が使われていた。以前の修理で緑の位置が変わった為と思われる。しかし、所蔵者及び関係者との協議の結果、修理前と同じ位置に緑を付けることとした。

旧下地も屏風装のまま上下が縮められ、再使用されている。そのため蝶番の羽根の割付方法は、上下が通常より短く、旧縦椽も上下が切られているため、金具同士の間隔が均等ではない。

又、下地の再使用により本紙の繕い補修箇所の下からは虫喰による損傷が著しく、下地骨は弱くなっていた。

- ・屏風金具を外すと角金具とこうがいの下からは、別の金具跡があり現在の形と違っていた。その跡には、散らし鉾と一体となる角椽用の金具が付けられていたと思われる。
- ・下張紙は反古紙が使用されていた。屏風裏面には下地を再使用するとき古い裏張り紙を外さずに張り重ねているため、下張りの間から以前の唐紙（雀型）が出てきた。



28 緑裂の下に隠れていた墨線と古い小緑裂（修理中）
Ink lines and an old narrow mount border hidden beneath the mounting fabric (during restoration)

Kaihō Yūshō, "The Four Noble Pastimes"

Conservation report

SHOJI Fumikazu & YOSHIDA Nariaki
Tokusuiken, Ltd.

Collection: The Nelson-Atkins Museum of Art
Title of the painting: "The Four Noble Pastimes"
Artist: Kaihō Yūshō
Format: Pair of six-panel folding screens
Media: Ink and color on gilt paper
Acquisition No: 60-13/1, 13/2
Conservator: Tokusuiken
Period: June, 2001-End of March, 2003
Location: 3-5-5 Kōji-machi, Chiyoda-ku, Tokyo

Condition before restoration (Fig. 1, 3)

Dimensions (each screen)

Painting:	Vertical: 153.5cm	Horizontal: 348.4cm
With Frame:	V: 169.1cm	H: 363.6cm
Frame width:	<i>Mitsuke</i> : 1.7cm	<i>Mikomi</i> (Frame thickness/Depth): 1.7cm
Wooden lattice Core:	V: 165.7cm	H: 60.2cm

Mounting format: Folding screen, six-panels each
Mounting fabrics: Narrow mount border: *shutaiji nakabotan karakusamon kinran* (middle sized peony and Chinese ivy pattern in gold thread on orange background)
Wide mount border: *asagiji hōō botan karakusamon kinran* (phoenix, peony, and Chinese ivy pattern in gold thread on pale green background)
Frame: Square, black lacquer frame
Metal ornaments: *sumikanagu* (a square metal ornament) *kōgai* (*hanakarakusamon shippō* (cloisonné with a flower and ivy pattern) *chirashi-byō* (scattered nails) and *baikamon shippō* (cloisonné with a plum blossom pattern)
Lining paper: None. First lining remains on the right-side screen, 1st panel: *kōzo* (mulberry) paper
Under-papery on the wooden core:

Underneath the paintings <5 processes> *honeshibari*, *minobari* (3 times), *minoosae* (twice), *fukurobari*

On the back-side <7 processes> *honeshibari*, *minobari* (3 times), *minoosae*, *fukurobari*, old Chinese paper with a sparrow pattern, *betabari*, *fukurobari*

Final backing paper: *hadauraji unmooshi shokukōmon karakami* (Chinese style paper with a “*Shu kang*” river pattern with pressed mica on skin color background) (small) (Fig. 23)

Damage

• There were many instances of cracking, flaking, and insect damage over the entire surface of the object. Toning over the sections and abrasion were inconsistent with the original work.

Right side screen

The 1st panel: Infill paper on the inner hinges were peeling (continuing to 2nd panel). Cracking ran from the 3rd to 4th paper layers. The 1st layer showed tears. There was insect damage along the inner hinges on the 1st to 5th paper layers, as well as on the silk border. The original was missing from the 5th paper layer.

The 2nd panel: Damage was evident to infill paper from 1st to 2nd paper layers, and cracks on the 4th paper layer. The 5th paper layer showed peeling and cracking on the front hinge section. Cracks on the 3rd layer; insect damage on the 1st – 2nd and 4th layers.

The 3rd panel: Peeling and appearance of cracking on the inner hinge sections of the 5th layer, and general loosening of the hinges. There were cracks and insect damage on the 1st layer. Cracks and insect damage existed on the 2nd layer, and cracks on the section with some previous restoration work on the 4th layer.

The 4th panel: Insect damage, peeling, and cracking on the outside hinge section of the 1st to 4th layers. There was peeling on the inner hinge section of the 4th layer, and cracks along the inner hinge sections of the 5th layer.

The 5th panel: Insect damage, peeling, and cracking along the inner hinge of the 1st to 4th layers. There was cracking on the 3rd layer, and the peeling of the original paper along the inner hinge section of the 5th layer.

The 6th panel: Peeling and cracking along the inner hinge section of the 3rd to 5th layers; cracking on the 3rd layer; and insect damage on the 1st layer.

Evidence of insect damage had spread from the wood lattice core to the entirety of the screen. The distortion of the wood lattice core was the source of warping, affecting the stability of the lattice-work.

Left side screen

The 1st panel: On the 2nd layer, previous material used to repair insect damage was torn and peeling. Peeling and cracking along the inner hinge section of the 4th layer. Insect damage also appeared near the inner hinge section of the 2nd layer.

The 2nd panel: Cracking appears along the inner hinge on the 2nd layer, as well as on the 3rd layer.

The 3rd panel: There was evidence of *hikitsure* on the inner hinge section of the 1st layer and separation and cracking on the 3rd to 5th layers. There were traces of an earlier restoration on the inner hinge from the front side of the 5th layer.

The 4th panel: Peeling and cracking on the inner hinge section on the 4th to 5th layers, and an earlier repair to cracking on the 3rd to 4th layers.

The 5th panel: Insect damage on the hinge area of the 1st layer, and cracking and traces of previous repair along the inner hinge section.

The 6th panel: There was insect damage on the 3rd and 4th layers, and the evidence of actively flaking pigment on the 4th panel due to abrasion.

On the left side screen, insect damage had spread from the wood lattice core throughout the entire screen. The distortion of the wood lattice core was the cause of warping, and the loosening of the internal latticework.

The edges were warped and bent and some parts of their lacquer coating damaged. At the top corners the vertical and horizontal pieces of the frame met at 45° angles but the bottom corners were different in that the vertical pieces of the frame ran straight to the bottom. The dimensions of the frame were also shorter in some areas than the wood core.

There was insect damage and loosening of threads from the rubbing on the framing fabrics. The same fabric was used for both the wide mount borders and the narrow mount border. However, the direction of fabric weave was not aligned correctly in some sections.

The final backing paper was severely damaged from cracking, insect damage, and staining.

The size and style of metal ornaments were inconsistent: the square metal ornaments and *kōgai* were shaped to fit the frames with rounded edges while *chirashi-byō* (scattered nails) were formed for the frames with square edges. They were made of cloisonné, and some show damage and evidence of previous repair.

Condition after restoration (Fig. 2, 4)

Dimensions, etc. (each screen)

Painting:	Vertical: 153.5cm	Horizontal: 348.4cm
With frame:	V: 169.1cm	H: 363.6cm
Frame width:	<i>Mitsuke</i> : 1.7cm	<i>Mikomi</i> (Flame thickness/depth): 8cm
Wood lattice core:	V: 165.7cm	H: 60.2cm
Mounting format:	Folding screen (Same as before restoration)	
Mounting fabrics:	Narrow mount border: Higashiyama gold thread on ivory color background (Produced by Hironobu Textiles)	
	Wide mount border: <i>nōasagiji mon'iri kobanamon kinran</i> (Fine Floral pattern in gold thread on dark pale green background) (Hironobu Textiles)	
Frame:	<i>kataji roiro kakutaruki</i> square frame	
Metal ornaments:	Reused the original (Damaged and missing parts repaired)	
Back lining paper:	First lining paper (<i>hadauragami</i>) Thin <i>Mino</i> paper 2.6 <i>monme</i> units (Made by Hasegawa Satoshi, Gifu prefecture)	
	Subsidiary lining paper (<i>mashiuragami</i>) <i>Yūkyū</i> paper 11.5g/1 sheet (Made by Miyamoto Tomonobu, Toyama prefecture)	
Infill paper:	<i>Gampi</i> paper (From the Kanbun era of the Edo period)	

- Under-papering: <7 Processes> *honeshibari*, *dōbari*, *minobari* (3 times), *minoosae*, *shitafukuro*, *uwafukuro*, *seibar*
Honeshibari paper: *Hosokawa* paper 4 *monme* (Made by Shimano Toshiaki, Saitama prefecture)
Dōbari paper: *Kōzo* paper with calcium carbonate (Made by Kajiki Papers, Kōchi prefecture)
Minobari paper: *Hosokawa* paper 4 *monme* (Made by Shimano Toshiaki, Saitama prefecture)
Minoosae paper " 6 *monme* (")
Shitafukuro paper " 3.5 *monme* (")
Uwafukuro paper " 3.5 *monme* (")
Seibari paper Thin *Mino* paper 2.1 *monme* (Made by Hasegawa Satoshi, Gifu prefecture)
- Hinge paper: *Kasa* (umbrella) paper (Thick *kōzo* paper)
Kamachi kurumi Thin *Mino* paper 2.1 *monme* (Made by Hasegawa Satoshi, Gifu prefecture)
Chōtsugai kurumi *Hosokawa* paper 6 *monme* (Made by Shimano Toshiaki, Saitama prefecture)
- Backing paper: *senhanadaji unmooshi suzumegata shippōmon karakami* (Chinese style paper with a sparrow and seven-jewels pattern with pressed mica on pale indigo color background) (small) (Made by Karacho, Kyoto) (Fig. 24)
Back lining paper: *Hosokawa* paper 3.5 *monme* (Made by Shimano Toshiaki, Saitama prefecture)
- Wooden lattice core: Japanese white cedar with mitered joints (Made by Yamagishi Mitsuo, Tokyo)

Treatment process:

1. Examination and documentation

- The condition of the painting was examined and documented. Damage was photographed.

2. Dismantling of the folding screen

- Metal ornaments, frames, *maoaze* (front hinge), and the framing fabrics were separated from the object, then the painting were removed from its support.
- The painting was cleaned with a dry process before dismantling, an eraser in powder form was used to remove surface stains from the non-colored sections. Remaining stains were cleaned according to the usual cleaning process using moisture and a protective lining paper.

3. Selecting mounting fabrics and final backing paper

- Original fabrics had extensive insect damage, and surface damage from wear and rubbing. Warp and weft of the fabrics were aligned incorrectly in the original mounting. Because of this, the original

fabrics could not be reused. After discussion with the Nelson-Atkins Museum, new gold threaded fabric with an ivory background for the narrow mount border, and gold threaded fabric with dark blue background for the wide mount border were selected.

- The original final backing paper was severely damaged by wear, cracking, and flaking. A new paper in the Chinese style with a sparrow pattern was made and used after further discussion.

4. Treatment of the painting

- The old mending paper used on the painting was entirely removed after discussion with the museum.
- To consolidate pigments, a 2% solution of rabbit skin was used.
- A temporary lining was affixed to the front surface using water and rayon paper. The *fukuro* paper on the back side was then removed. On the left side screen, *gampi* paper was used to repair the damaged sections. Toning was completed on the repaired sections based on the color tone of the background of the original painting.
- On the right side screen, there was no first lining. However, there were some remains of a previous lining on the first panel. All lining paper were removed and the damaged sections were repaired using *gampi* paper. Toning was completed on the repaired sections based on the tone of the background of the original painting.
- Reinforcement of the cracks on the painting was completed with small pieces of thin *mino* paper.

5. Lining of the painting

- Thin *mino* paper was used as the first lining paper. The paper was left natural and was not dyed as it would have minimal affect on the surface of the painting.
- *Yūkyū* paper was used as the second lining paper. It was first affixed temporarily and then toning was completed on newly repaired sections.

6. Lining the mounting fabrics and the final backing paper

- The new mounting fabrics were lined with thin *mino* paper. They were then attached to the *karibari*. After removal from the *karibari*, they were then cut and joined to make the narrow mount border and the wide mount border. Single sheets of Chinese style paper were together lined with *Hosokawa* before being affixed to the back of the screen.

7. Under-papering

- (Back lining processes <7 processes> : *honeshibari*, *dōbari*, *minobari* (3 times), *minoshibari*, *shitafukuro*, *uefukuro*, *seibari*)
- The first four processes were completed on the wood lattice core using hand-made *kōzo* paper, then the restoration proceeded to the *mimisuki*. Each edge of the hinges (*kamachi*) of each panel was covered with thin *mino* paper, and attached to the adjoining edge using *kasagami* (umbrella paper). Sections where panels were connected were then covered by *Hosokawa* paper, after which the last three lining processes were completed to create the foundation of the six-panel folding screen.

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

- The original painting was removed from the *karibari* (drying board), pasted onto the papered core and the narrow and wide mount borders were added. The final backing paper was then affixed onto the back of the papered core.

9. Repairing and attaching the metal ornaments

- The metal pieces were square metal ornaments; *kōgai* is shaped for a rounded frame; and *chirashibyō* is shaped for a square frame. The square metal ornaments, *kōgai*, *chirashibyō* were all made from cloisonné. Some damage at the bottom of the square metal ornament on the right. At this time, the metal ornaments were attached the edge of the frame; however, the square metal ornaments and *kōgai* did not fit properly. Unlike with metal ornaments, it was impossible to bend *chirashibyō* because they were made of cloisonné. As a result, a piece of supporting wood was added to the back of the ornaments, adjusting to the curve of the square ornaments. The ends were painted accordingly to match color as the frame. At this time, the metal ornaments and the supporting wood were affixed by organic glue.

- Parts of missing and damaged cloisonné on the square metal ornaments were reproduced using resin (Sculpy III; made by Polyform US Ltd.). They were then attached onto the ornaments with organic glue. (Those missing parts would be invisible at the time of exhibition display.)

- Damage around the nail holes for the metal ornaments were mended by adding copper tubes to the nails in order to affix the metal ornaments to the frame.

10. *Tarukiuchi* (*sashifutohozo*) and all the metal ornaments were re-attached to the folding screens.

- The front and back hinges were added. For the front hinge, the repaired original gold leaf sprinkled paper was reused, using 1% solution of *sanzenbon* glue to prevent further peeling. In addition, the back side of the inner hinge was reinforced by thin *Mino* paper.

11. Remaking the cloth storage bag

- A new storage bag was produced from cotton fabric.

12. The completed work was then photographed.

Facts and other issues learned from this treatment:

- A sample of paper fibers was collected from the back of the painting. Fiber analysis was conducted by the Kōchi Prefectural Paper Industry Technology Center. They determined that the painting was executed on *gampi* paper that contained rice glue. Infill paper was prepared using a similar *gampi* paper.

- All the excessive toning and drawing were removed and areas cleaned, making the original painting appear more clearly. In addition, previous repairs to the gilt paper on the front surface of the painting were removed. More of the original surface was thus revealed.

- Where the painting suffered from weakening caused by patching, pieces of infill paper were affixed

in a thin layer, and the thickness was adjusted to reinforce the painting. The original first lining paper was missing and the painting was directly pasted onto *fukurobari* of the papered wooden core without a lining. As a result, its previous condition was extremely fragile and there was a great risk of further cracking. During this restoration, the painting was lined twice from the behind and further reinforced. Where there was separation of the painting from the papered wooden core, the conservators were able to stretch and flatten it.

It was confirmed that the height of the screen was shortened 3cm during an earlier restoration. A band of approximately 1.5cm in width of painted surface was found under the top and bottom lines of the framing fabrics. A line appears to have marked the positioning of the old frame. Along that line there were remains of a narrow mount border consisting of gold threaded cloth with orange background and back lining paper. Probably these fragments and remains were the result of a previous restoration that shifted the position of the frame. After discussion with the museum, the frame was returned to the same position as before the restoration.

The pre-conservation papered wooden core was also shortened at the top and bottom and had been reused. Therefore, the parts of the hinge attached onto the papered wooden core were also shorter than originally intended. The original vertical frame was also cut short at the top and bottom, making the spacing of the metal ornaments irregular.

The wooden lattice core was in a fragile condition from insect damage that had spread to sections of the painting given that the original papered wooden core was reused.

- When the metal ornaments were removed, there appeared traces of other metal ornaments of different shape from under the square metal pieces and *kōgai*. It appears that metal ornaments for a square frame that fits *chirashibyō* (scattered nails) were used where the traces were found.
- *Hankoshi* type paper was used for the back lining. As the original final backing paper was not removed at the time of repairing the papered wooden core, the previously used Chinese style paper (with a sparrow pattern) was discovered from under the back linings.

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

琴棋書画図屏風（海北友松筆）

作品解説

東京文化財研究所
鈴木廣之

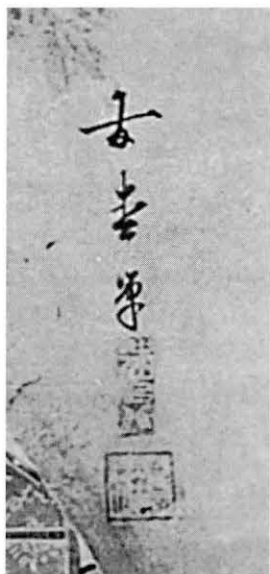
よく知られているように、桃山時代の画家海北友松（1533-1615）の作品に本図と同じ「琴棋書画図」の金屏風が京都妙心寺に所蔵されている。また、水墨淡彩の「琴棋書画図」の屏風が京都建仁寺の塔頭靈洞院に、画中の人物を女性に換えた同主題の屏風が東京国立博物館にそれぞれ所蔵されている。さらに、友松と同時代の各流派の障屏画に範囲を広げれば、いくつもの作例を求めることができ、「琴棋書画」が障屏画の主題として桃山時代に大変好まれたことがわかる。

海北友松の屏風絵作品の特色として、「琴棋書画」など、中国の古典世界に取材した人物画に、金箔を用いて画面を構成する例が頻繁に見られることがあげられる。ここにあげた作例のほかにも、妙心寺に所蔵される「三酸・寒山拾得図」の金屏風がある。ただ単に金箔を多用して豪華さを演出するだけでなく、金箔を貼りつめた地面や雲を画面の前景と後景に配置することによって、主題である人物を引き立てる視覚上の効果が期待されているのである。これらの作例では、自然景の描写が少なく、人物が大きく描かれるが、このような大胆な構図が成功しているのも、金箔の視覚的効果が十分に発揮されているためであろう。

以上のような友松の金屏風と表現上、構成上の特徴を同じくする本作品も、これら友松晩年の一群の作品の一つに数えることができる。落款は、両隻とも「友松筆」の署名に、白文「海北」長方印と朱文「友松」方印を捺す。

参考文献

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款記 左隻
Signature and seals, left side
screen

Kaihō Yūshō, “The Four Noble Pastimes”

Description

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In Myōshin-ji in Kyoto is a well-known painting entitled “The Four Noble Pastimes” by painter Kaihō Yūshō (1533–1615) who lived during the Momoyama Period. There is also another version in ink monochrome in Reitō-in, a sub-temple of Kennin-ji. Another version also exists in the Tokyo National Museum where women replace the male figures. A survey of contemporary works shows that this theme of “The Four Noble Pastimes” was a highly popular subject for screen paintings of the Momoyama period.

One characteristic of Kaihō Yūshō’s work concerning the format of folding screens is his use of gold leaf in his compositions when adapting Chinese classics such as “The Four Noble Pastimes.” Another example of a similar work featuring the extensive use of gold leaf includes “The Three Vinegar Tasters-Kanzan and Jittoku” (ch: Han-Shan and Shih-Te)” at Myōshin-ji. Yūshō does not simply use gold leaf to create an overwhelming sense of splendor but rather to create a visual effect that focuses and highlights his main motifs of human figures through the effect of gold-leaf-filled grounds and clouds in the foreground and background. In these works, there are few scenes of nature, and human figures are depicted in large scale. The success of such a bold compositional approach can perhaps be tied to his skillful use and effect of gold leaf.

Yūshō’s “The Four Noble Pastimes” is a work that shares a compositional layout with other golden screens by the artist and can be considered a work from his late period. Both screens bear the signature “painted by Yūshō (*Yūshō hitsu*)”, the rectangular intaglio seal of “Kaihō”, and the square relief seal of “Yūshō.”

Reference

Toda, Teisuke, et al. *Jinbutsu-ga—Kanga-kei jinbutsu* (Figure paintings—Figures in the Chinese style paintings) (*Nihon byōbu-e shūsei* Collection of Japanese screen paintings Vol. 4) Tokyo: Kōdan-sha, 1980.

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