

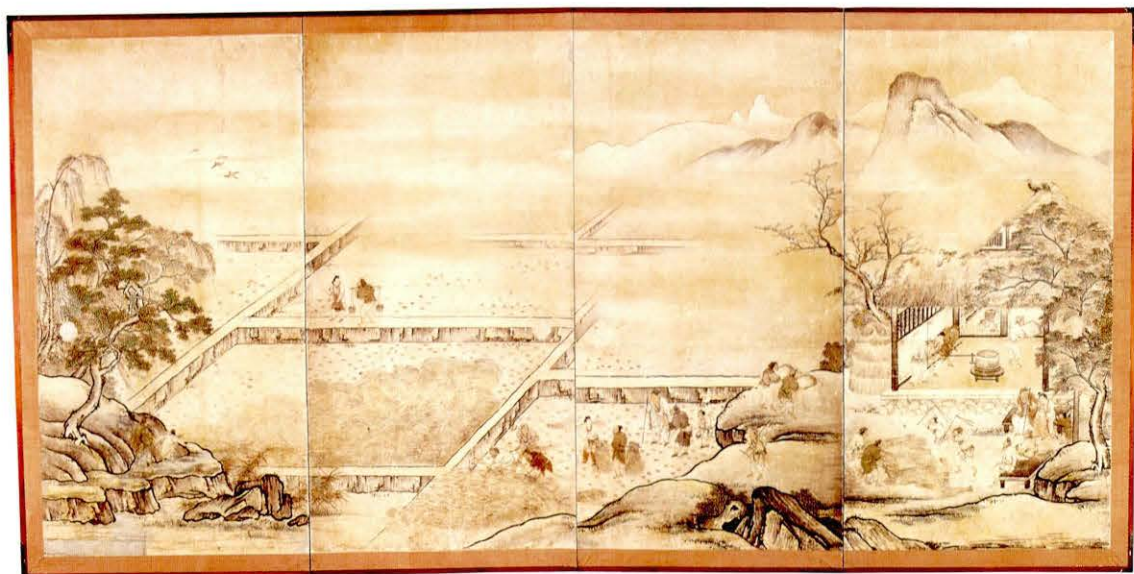


5-1

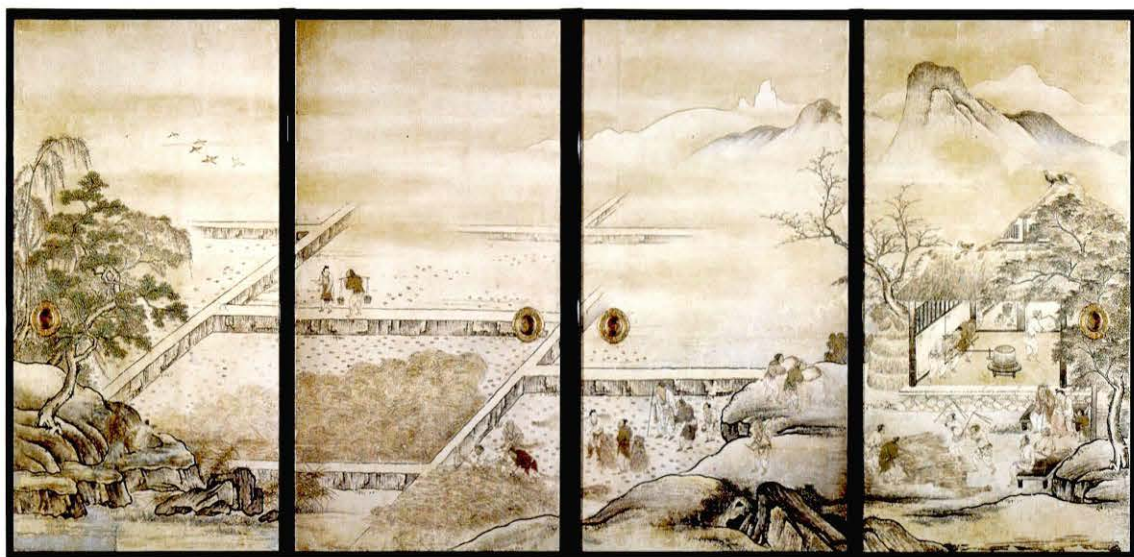


5-2

5-1 伝狩野山楽筆 四季耕作図 辟風 (田起こし苗床) 修理前 (ミネアポリス美術館)
 Attributed to Kano Sanraku, Scenes of Rice Cultivation: Winter <Before treatment> (The Minneapolis Institute of Arts)
 5-2 修理後
 <After treatment>



6-1



6-2

6-1 伝狩野山楽筆 四季耕作図屏風（刈入れ）修理前（ミネアポリス美術館）
Attributed to Kano Sanraku, Scenes of Rice Cultivation: Autumn (Before treatment) (The Minneapolis Institute of Arts)
6-2 修理後
(After treatment)



7 伝狩野山楽筆 四季耕作図屏風 (田起こし苗床) 修理前 (ミネアポリス美術館)
 Attributed to Kano Sanraku, Scenes of Rice Cultivation: Winter <Before treatment> (The Minneapolis Institute of Arts)



8 伝狩野山楽筆 四季耕作図屏風 (田起こし苗床) 修理後 (ミネアポリス美術館)
 Attributed to Kano Sanraku, Scenes of Rice Cultivation: Winter <After treatment> (The Minneapolis Institute of Arts)

四季耕作図屏風

平成13・14年度修復事業



品名：伝狩野山楽筆 四季耕作図屏風 4曲1双
所蔵：ミネアポリス美術館

伝狩野山楽筆 四季耕作図屏風 (田起こし苗床・刈入れ)

修理報告

(株) 岡墨光堂
伊加田剛史

I. 文化財の名称等

1. 名称 : 紙本著色 四季耕作図屏風 4曲1双
2. 所有者 : ミネアポリス美術館
3. 修理施行 : 岡墨光堂 京都国立博物館文化財保存修理所
4. 施行場所 : 京都市東山区茶屋町527
京都国立博物館文化財保存修理所第三装潢室

II. 工期

・田起こし苗床図

- 自 平成13年 6月8日
至 平成14年 3月15日 (補彩工程まで)
- 自 平成14年 6月17日
至 平成15年 3月20日

・刈入れ図

- 自 平成14年 5月31日
至 平成15年 3月20日

III. 文化財の構造

1. 本紙

- ①種別：紙本著色
- ②材料の特質
料紙：雁皮 (当社調べ：図40)
- ③修理前寸本紙寸法 (単位はセンチメートル)

	第1扇	第2扇	第3扇	第4扇
田起こし苗床図	176.8×91.8	177.1×91.5	177.3×91.5	177.2×91.6
刈入れ図	177.2×91.3	177.0×91.4	177.0×91.4	177.0×91.5

- ④修理後本紙寸法 (単位はセンチメートル)

177.3×92.0 (平成13、14年度修理分は全て同寸法で修理が完了)

2. 表装

①修理前

- ・形式 : 4曲1双屏風装
- ・緑裂 : 薄茶地紬入無地裂

- ・隅金物：菊花桐紋透し彫り金物
- ・下地　：木製
- ・下貼り：反故紙
- ・裏貼紙：薄茶地黒雀型唐紙
- ・襲木　：木製木地襲木

②修理後

- ・形式　：4枚建襖装2組
- ・下地　：杉白太材総柄組隅止（黒田工房製）
- ・下貼り
 - 骨縛り：楮紙（美濃紙）
 - 胴張り：胴貼間似合紙
 - 蓑掛け：楮紙3層（美濃紙）
 - 蓑縛り：楮紙（美濃紙）
 - 下浮け：楮紙（石州紙）
 - 上浮け：楮紙（石州紙）
- ・裏貼紙：白地一重蔓唐花唐草紋唐紙（唐長製）
- ・襲木　：黒漆塗角襲木
- ・裏打紙等
 - 肌裏紙　　：楮紙（太田製）
 - 2回目肌裏紙　：楮紙（太田製）
 - 補強紙　　：楮紙（太田製）

IV. 修理前の状態

1. 損傷

- ・絵具層の剥離・剥落。(図7、8、29、30)
- ・虫損等による本紙の欠失。(図31、32)
- ・本紙紙継ぎ部分の糊離れとそれに伴う本紙料紙の欠失。(図33、34)
- ・蝶番部分の痛み。
- ・肌裏紙の糊離れ。
- ・本紙表面全体への汚れの付着。

2. その他

- ・旧修理時に本紙欠失箇所に補紙が施され、復元補彩・加筆が施されている。(図35、36)

V. 修理方針

本紙が製作当時に装丁されていた形式は、文献等の調査により屏風装ではなく襖装であることは既に明らかとされている。本修理では屏風装を襖装に改装し、上記の損傷を改善することを修理の基本的方針とした。尚、旧修理時に施された補紙については、復元的補彩・加筆が施されていて、それを除去する事によって表現が損なわれると判断された場合にのみ、除去作業を施さないこととした。除去の可否に関する判断については修理地図を作成して検討することとした。修理地図については項目Ⅷで解説する。

VI. 修理仕様

1. 写真撮影を行い、本紙の状態を調査する。
2. 屏風装を解体する。
3. 表面の汚れ等を除去する。
4. 絵具層の剝離箇所を剝落止めを行う。
5. 本紙の旧裏打紙を除去する。
6. 旧補紙で復元的補彩・加筆のあるものは本紙との重なり部分を除去するものとする。本紙欠失箇所には本紙繊維調査の結果に基づいて作製した補修紙を施す。
7. 本紙の色合いに合わせて、染薄美濃紙にて肌裏を打つ。
8. 下地は杉材を用いて8枚新調し、両面に下貼りを施し、よく乾燥させる。
9. 下地に本紙を上貼りする。裏には、新調した唐紙を貼る。
10. 黒漆塗角龔木を新調し襖装に仕立てる。
11. 引き手金物を新調し、襖装に仕立てられた本紙にはめ込む。

VII. 修理内容

1. 修理前調査
写真撮影を行い、修理前の本紙の状態、損傷及び寸法等を記録した。
2. 解体
飾金具、龔木を外し、本紙を下地より取り外した。
3. 本紙修理
 - ・剝落止
膠2～3%水溶液を必要な箇所に塗布した。
 - ・裏打紙除去
旧浮紙、旧肌裏紙を最少限の湿りにて除去した。
 - ・クリーニング
本紙表面から精製水を噴霧して浸透させ、本紙裏面にあてた吸い取り紙に吸収させる方法にて、本紙の表面に付着した汚れを除去した。
 - ・裏面処理
損傷地図を作成し、復元的補彩・加筆のある旧補修紙の重なりを除去し残した。
それ以外の旧補紙は裏面より全て除去した。
 - ・補紙
紙質調査結果に基づき、雁皮70%・楮30%の補修紙を作製し、それを欠失箇所に施した。
(図37、38)
 - ・裏打ち
肌裏打を矢車染めの楮紙にて施した。
4. 下張り
新調した下地に下貼りをを行った。
5. 龔木、引き手金物の新調
本紙を襖装に仕立てるに適切な寸法の黒漆塗角龔木を作製した。引き手金物は、本紙が製作当初に

配置されていたと考えられている大覚寺に伝存している引き手金物の中から適切な意匠をもとに新調した。(図39)

6. 組み立て

下張りを施した下地に本紙及び新調した唐紙を張り込み、新たに作製した引き手金物、襲木を取り付けて仕上げた。

7. 修理後記録

写真撮影、採寸等を行い記録した。

VIII. 今回の修理で判明したこと・その他

・旧補紙について：

基本的には過去の修理で施された補紙は除去することになっていたが、多くの旧補紙には人物や樹木の一部分が描き込まれていた。積極的な旧補紙の除去は、修理後に本紙の印象を修理前のものと大きく変えてしまう可能性があったので、そのような事由が予測される箇所については、所有者及び東京文化財研究所の監督官と検討し、除去しないこととした。除去の可否を決定するにあたって、裏打ち紙の除去後に各扇の透過光写真の撮影を行い、特に損傷箇所の形状が複雑である箇所については、本紙が残っている箇所、補紙が施されている箇所、補紙に復元的補彩や加筆が施されている箇所について正確に把握できるようにするために、損傷地図を作成した。損傷地図上で本紙の劣化が著しく、肌裏紙との見分けが付かないように補彩が施されている箇所には紫色を、補紙が施されているがそこに復元的な補彩や加筆が施されている箇所には赤色を塗って色分けした。また、本紙の補紙の重なり部分は濃い赤色に塗った。(図41、42)

・新調した引き手金物について：

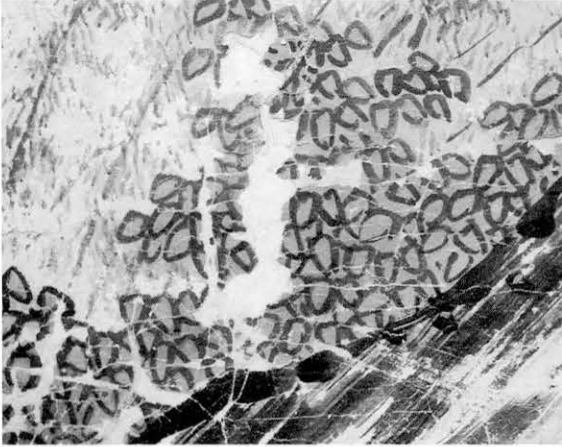
屏風装を襖装に改装することは本紙が製作当初は大覚寺の方丈にあった襖であるという明らかな根拠から由来する方針であった。襖装に改装するにあたって各面に引き手金物を新調することになったが、その意匠については、大覚寺へ調査に赴き、本作品が作製された当初から伝来していると考えられている引き手金物を元に作製をした。尚、本紙に残されている引き手金物の跡と意匠のもとになった大覚寺の引き手金物の寸法はほぼ一致していた。



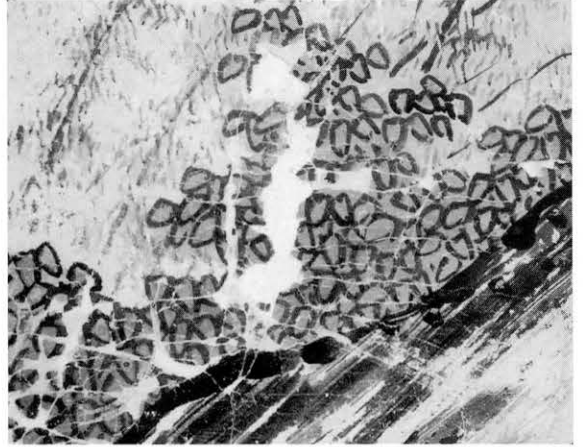
29 修理前 絵具層の剝離・剥落
Before restoration: Flaking and peeling of paint layers



30 修理後
After restoration



31 修理前
虫損等による本紙の欠失
Before restoration: Insect damage



32 修理後
After restoration



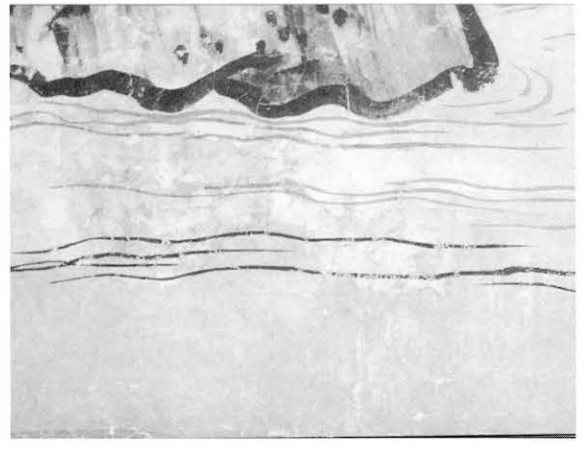
33 修理前
本紙継ぎ部分の糊離れとそれに伴う本紙料紙の欠失
Before restoration: Weakening of glued joint sections of the painting and resulting damage



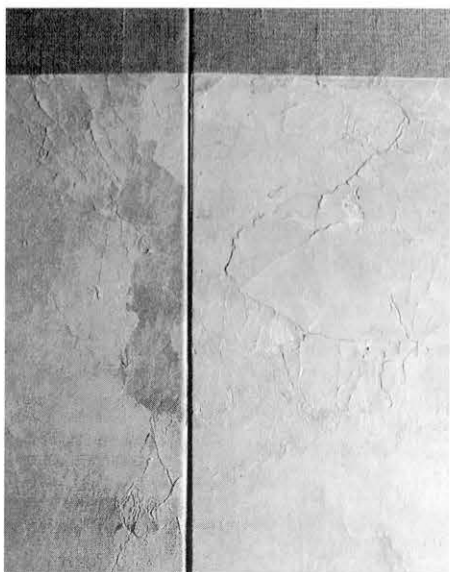
34 修理後
After restoration



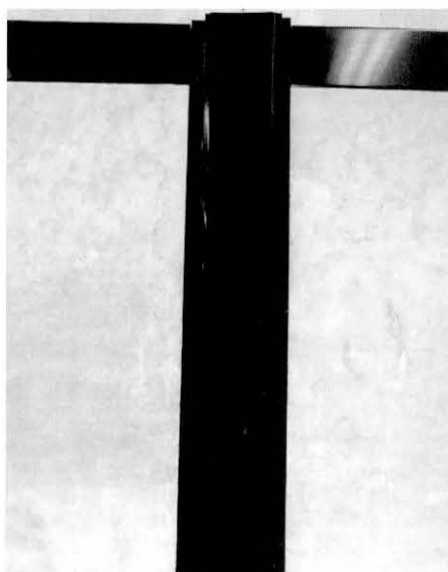
35 修理前
旧修理時に本紙欠失個所に補紙が施され、復元補彩、加筆が施されている
Before restoration: Infill paper affixed to damaged sections conducted in previous restoration. Toning and added drawing were also completed on those sections at that time.



36 修理後
After restoration



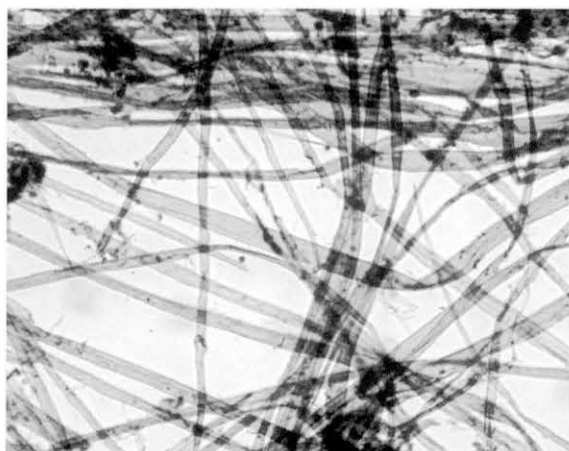
37 修理前 補紙
Before restoration: Infill paper



38 修理後
After restoration



39 引き手金具の新調
Making new metal door fittings



40 紙繊維写真 雁皮
Photograph of fibers of *gampi* paper

Attributed to Kano Sanraku, "Scenes of Rice Cultivation: Winter and Autumn"

Conservation report

IKADA Tsuyoshi
Oka Bokkōdō, Co.

I. Title and Details of Object

1. Title: "Scenes of Rice Cultivation", pair of four-panel folding screens. Ink, color on paper
2. Collection: The Minneapolis Institute of Arts
3. Conservator: Oka Bokkōdō, Co., Kyoto National Museum, Department of Conservation of Cultural Properties
4. Location: 527 Chaya-machi, Higashiyama-ku, Kyoto-shi, Kyoto National Museum, Department of Conservation of Cultural Properties, Conservation Studio #3

II. Conservation period

- "Winter" screen

From June 8, 2001

To March 15, 2002 (up to the toning process)

From June 17, 2002

To March 20, 2003

- "Autumn" screen

From May 31, 2002

To March 20, 2003

III. Structure of Object

1. Painting

- ①. Media: ink and color on paper
- ②. Characteristics of material

Paper: *gampi* paper (examined by Oka Bokkōdō: Fig. 40)

- ③. Dimensions of the painting before conservation (cm)

	The 1 st panel	The 2 nd panel	The 3 rd panel	The 4 th panel
"Winter" screen	176.8×91.8	177.1×91.5	177.3×91.5	177.2×91.6
"Autumn" screen	177.2×91.3	177.0×91.4	177.0×91.4	177.0×91.5

- ④. Dimensions of the painting after conservation (cm)

177.3×92.0 (completed all in the same dimensions during the 2001 and 2002 conservation period)

2. Mounting

- ①. Before conservation

- Format: pair of four-panel folding screens

- Mounting fabric: Pale brown, plain-weave silk
- Metal ornaments: metal ornaments with fretwork of a chrysanthemum and paulownia pattern
- Core: wood
- Under-lining paper: used *kōzo* paper paper
- Final backing paper: Chinese style paper with a black sparrow pattern on a pale brown background
- Exterior frame: oil-stained wood frame

②. After conservation

- Format: two sets of four sliding doors
- Core: Japanese white cedar (Made by Kuroda Workshop)
- Under-lining paper:
 - honeshibari* : *kōzo* paper (*Mino* type)
 - dōbari* : *dōbari* temporary paper
 - minokake* : three layers of *kōzo* paper (*Mino* type)
 - minoshibari* : *kōzo* paper (*Mino* type)
 - shimouke* : *kōzo* paper (*Ishizu* type)
 - uwauke* : *kōzo* paper (*Ishizu* type)
- Final backing paper: Chinese ivy and floral pattern (Single vine)
- Exterior frame: Square, black lacquer, wooden on white background
- Back lining paper, etc.
 - First lining paper: *kōzo* paper (Made by Ōta)
 - Second lining paper: *kōzo* paper (Made by Ōta)
 - Reinforcement strips: *kōzo* paper (Made by Ōta)

IV. Condition before treatment

1. Damage

- Flaking and peeling of paint layers (Fig. 7, 8, 29, 30)
- Insect damage (Fig. 31, 32)
- Weakening of adhesive along the paper joint sections of the painting and consequent damage to the painting (Fig. 33, 34)
- Damage to hinged areas
- Weakening of adhesive on first lining paper
- Soiling over surface of painting

2. Others

- Infill paper was used to repair damaged sections of the painting during previous restoration(s). Toning and added drawing were also completed on those sections. (Fig. 35, 36)

V. Conservation Plan

It is confirmed by written sources that the original format of the painting at the time of its production was not as folding screens but sliding doors. As a result, this conservation project aimed to repair damage and restore the work to its original door format. Paper infill from previous repair attempts

that contained toning and drawings were left untouched where their removal would disturb the integrity of the painting. Conservation maps showing damaged, repaired and/or retouched areas were drawn to evaluate whether each infill should be removed. Section VIII will detail the conservation maps.

VI. Process of restoration

1. Photo documentation and examination of painting condition
2. Dismantlement of folding screens
3. Cleaning of soiling on painting surface
4. Consolidation
5. Removal of previous back lining paper
6. The previous infill paper with toning and added drawings was removed only if it overlapped undamaged painting areas. For repair of damaged sections, infill paper of similar fiber (determined through analysis) to the original support was used.
7. A first lining using thin *mino* paper dyed to match the color tone of the painting was affixed
8. Wooden cores (for 8 panels) were made with cedar. Each had under-paper affixed
9. The painting was transferred onto the prepared wooden core. A new Chinese style paper was used as the final backing paper was affixed.
10. A new square wooden frame, coated with black lacquer, was made in order to return to the work from folding screen to a sliding door format
11. New metal door fittings were attached into the sliding doors.

VII. Contents of restoration

1. Pre-restoration examination
Photos were taken of the work and damaged areas. Dimensions of the paintings and frame were recorded.
2. Dismantling the screens
Decorative metal fittings and the existing frames were removed, then the painting/original separated from the papered wooden core.
3. Repair of the painting
 - Consolidation
A 2-3% solution of organic animal adhesive was used for necessary sections.
 - Removal of the lining paper
The old *fukurobari* and the subsidiary lining paper were removed using a minimum amount of moisture.
 - Cleaning
Purified water was sprayed from above on to the painting, and stains were removed by allowing the water seep through the original paper to the blotter paper (*suitori-gami*).
 - Treatment of the painting from the verso
Conservation maps were drawn, and the overlapping old repair infill were removed.
 - Infill paper

Based on fiber analysis, new infill paper of 70% *gampi* and 30% *kōzo* was made and affixed to the damaged sections. (Fig. 37, 38)

• Lining

The first lining was completed using *kōzo* paper dyed with the *yasha* plant

4. Under lining of the wooden core

Under-paper was laid on the new wooden core.

5. Production of new framing woods and metal door pulls

New square wooden frames coated with black lacquer of appropriate dimensions were constructed to return the object to the sliding door format. New metal door fittings were constructed based on the design of door fittings at Daikaku-ji, where the work is believed to have been originally installed. (Fig. 39)

6. Assembling

After the painting and the new Chinese style backing paper were mounted onto the wood core that was covered with new under-papering, new metal door fittings and wood frames were attached to complete the work.

7. Documentation of results of restoration

After photo-documentation, new measurements were taken.

VIII. Facts and other issues learned from this restoration:

• Concerning old infill paper: Old infills from previous repair work were removed as a basic rule, but many had paintings of people and parts of trees completed on them by previous restorers. There was a risk of changing greatly the overall impression of the painting if the old infills were aggressively removed. As a result, particular sections were left untouched after consultation with the current owners of the painting and the supervisor of National Research Institute for Cultural Properties, Tokyo. In deciding whether to remove an infill, photographs of each panel using transmitted light were taken after the lining was removed. In instances of particularly complex damage, conservation maps were drawn to record details of the infill, later toning, and added drawings. Those sections with significant damage and with previous restoration work of toning that appears indistinguishable from the painting were coded purple on the map. Other areas of obvious later toning and added drawings were marked in red. Sections with overlapping infill paper were colored dark red. (See Maps 1, 2)

• Concerning new metal door fittings: The decision to return the format from folding screen to the sliding door was made based on the clear evidence that this work was originally installed as sliding doors in the Hōjō of Daikaku-ji. As a result, for this current restoration, new door fittings were necessary. New fittings were made based on research conducted at Daikaku-ji to determine style and form that would be appropriate. Extant door fittings at the temple matched approximately in size to those traces of door fittings found on the restored work.

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

伝狩野山楽筆 四季耕作図屏風（田起こし苗床・刈入れ）

作品解説

東京文化財研究所
鈴木廣之

農民の耕作と養蚕の労働を皇帝に教える目的で描かれた耕織図は、南宋の樓璣が高宗に進上したのが始まりと伝えられる。日本では室町時代以来、梁楷の「耕織図巻」2巻がよく知られ、その図様が用いられた障壁画に、大徳寺大仙院方丈の礼の間の伝狩野之信筆「四季耕作図」がある。ミネアポリス美術館本は冬景（81.1.1-4）に、春の田植えの準備をする田起こしと苗床の情景を、秋景（81.1.5-8）に稲刈りと脱穀などの労働を描くが、多くの図様が大仙院本と共通する。これは、この時代の障壁画制作がしばしば古典作品の図様を忠実に用いたためだが、その一方では、岩をモデリングする皴法と、松や柳などを描く樹法に、桃山時代の巨匠狩野山楽（1559-1636）の作風がよく現われている。本図は山楽自身の筆と判断するのは躊躇されるものの、17世紀初期の山楽の工房作と考えてよい。

ミネアポリス美術館本「四季耕作図」は秋冬の景と、田植えを描く春景（81.1.9-12）、灌水の情景を描く夏景（81.1.13-16）で構成されるが、これらは本来1室の障壁画であった。当時の障壁画は通例、四季の表現と方位とが一致するので、当初は秋景が西、冬景が北、春景が東、夏景が南に位置していたことがわかる。図様もこの順で連続している。また、現在は小屏風の春夏の景は本来障子の腰板貼付絵であり、この部屋の東と南は縁に接していたことになる。しかも4組の壁画の幅がほぼ同寸法になるので、部屋の平面は正方形である。

一方、画家大岡春卜（1680-1763）による本図の付属文書から、京都大覚寺の障壁画を制作した春卜が宝暦5年（1755）に同寺よりこの作品を拝領したことがわかる。しかも、大覚寺正寝殿の竹の間がこれらの条件を満たすこと、竹の間とともに正寝殿の主室を構成する御冠の間の障壁画「山水図」が本図にきわめて近い山楽様式を示していることから、本来、本図は竹の間の障壁画であったと考えられる。

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Attributed to Kano Sanraku, "Scenes of Rice Cultivation: Winter and Fall"

Description

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It is said that a scene of *gengzhitu* was originally painted for the purpose of explaining to Chinese emperors the activities of farmers and cultivation of silkworms. The first example was probably presented to Emperor Gaozong by Lou Zhu (Jpn: Rōchū) during the Southern Song dynasty. Since the Muromachi period, two scrolls of *gengzhitu* by Liang Kai have been well known in Japan. An example where they were adapted for panel paintings include "Farming of the Four Seasons" attributed to Kano Yukinobu in the reception room of Daisen-in at Daitoku-ji in Kyoto. The version that currently belongs to the collection of The Minneapolis Institute of Arts depicts a winter scene of preparing fields for spring planting (81.1.1-4) and an autumn scene of harvesting and threshing of rice (81.1.5-8). Many compositional elements found in these panels resemble the Daisen-in version. This is because production of paintings from this period closely followed the compositions of known classical works. The painting also appears to have many stylistic similarities to the works of the Momoyama master painter Kano Sanraku (1559–1636), especially in the brushstroke modeling the rocks, pine, and willow trees. It cannot be absolutely certain that this is a Sanraku work but there is a great possibility that it emerged from Sanraku's workshop in the early seventeenth century.

"Farming of the Four Seasons" in the Minneapolis Institute consists of a scene of winter and autumn (81.1.9-12), another scene of spring, and one depicting the planting of rice (81.1.13-16). These panels were originally installed together in the same room. Panels paintings of this period were arranged so that the four seasons were in order of their corresponding direction, thus the autumn scene would have been on the west side, winter on the north, spring on the east, and summer on south. This work also follows the same progression of seasons. The scene of spring and summer currently in the format of a small screen was originally a sliding door (*shōji*), thus indicating that the east and south ends of this room were facing a veranda. Furthermore, the widths of the set of four panels measure roughly the same, suggesting the room was square.

Documents written by painter Ōoka Shunboku accompanying this work record that Shunboku was given these paintings by Daikaku-ji in Kyoto in the 5th year of Hōreki era (1755) for the production of screen paintings for the temple. These screen paintings can perhaps then be considered to be originally located in *take-no-ma* (the bamboo room) of the *Shōshin-den* Hall at Daikaku-ji. This can be based on the following evidence: 1) the *take-no-ma* matches the description made by Shunboku; 2) screen paintings of "Landscape" (*sansui-zu*) in *okanmuri-no-ma* (the crown room), together with *take-no-ma*, constituting the main sector of the *Shōshin-den* Hall, closely resemble the Sanraku style of these paintings.

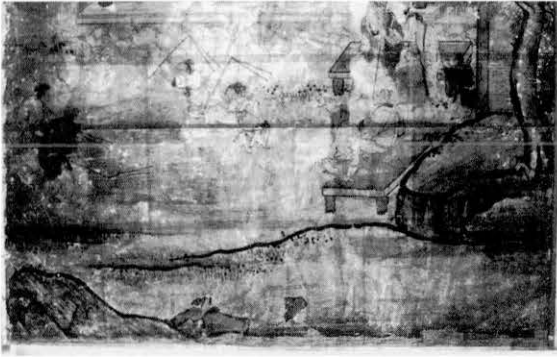
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(Translated by Joseph Loh, Miwako Tezuka and Regina Belard.)



41 地図 1
Map 1



42 地図 2
Map 2