

# 清水宇治図屏風

平成14年度修復事業



品名：清水宇治図屏風 6曲1双  
所蔵：ベルン歴史博物館

清水宇治図屏風

## 修理報告

(株) 文化財保存  
堀田 圭吾

## Ⅰ. 文化財の名称等

1. 名称 『清水宇治図屏風』
2. 所有者 ベルン歴史博物館（スイス）
3. 品質・形状 紙本金地著色 屏風装（6曲1双）
4. 本紙紙質 米糊入り雁皮 高知県紙産業技術センター調べ（図111）
5. 制作年代 17世紀前半

## Ⅱ. 工期及び施工者等

## 1. 工期

自 : 平成14年 6月20日  
至 : 平成15年 3月20日

## 2. 施工者

株式会社 文化財保存  
京都市西京区大原野南春日町660番地  
代表取締役 田畔 徳一

## 3. 施工場所

奈良国立博物館文化財保存修理所装潢室  
奈良市登大路町50番地

## 4. 施工担当者

堀田 圭吾

## Ⅲ. 修理前の状況

全体に劣化、損傷が進んでいる。奥尾背付近の擦れや断裂など屏風装に特有な損傷も多く見受けられるが、右隻、左隻共に中の2扇の損傷が激しく、焼けや汚れも著しい。既に過去の修理で処置された箇所も多いが、必ずしも適切な処置とは言えず、却って損傷を与えている箇所さえある。また、損傷に対する処置だけではなく、補筆や砂子による加飾等、視覚上の処置もかなり行われている。

1. 画面全体に亀裂、断裂が多数見受けられた。過去に処置が施されている箇所も多いが、右隻第3扇の建物の屋根部分では表側から楮紙の帯を貼って補彩を施す処置が行われていた。(図87、88、89)
2. 欠失箇所の多くには既に過去の修理における補紙が施されているが、裏から当てたり表から貼ったりと複雑な状況が認められた。補紙の上に補彩、補筆が施されている箇所も多く、場所によってはオーバーペイントも見られる。(図90、91、92)

旧修理時における補紙、亀裂の繕いは重なり部分が非常に広く、厚くなった部分は擦れ等の損傷の原因となるだけでなく、料紙のバランスを崩している。(図93～98)

3. 各扇とも無地場ではほぼ全面に、波打ち際では部分的に砂子が蒔かれている。当初は一部に切箔が施されている程度だったと思われるが、いずれかの時期に無地場全面に砂子が蒔かれたと思われる。(図99、100、101)
4. 画面同士の擦れ、あるいは人為的な擦れが随所に認められた。下地の変形によると思われる箇所がある。(図102)
5. 絵具層の膠着力が低下していると思われ、剥落箇所も随所にある。(図103)
6. 絵具層の一部に当初のものとは思われない光沢のある箇所が認められた。過去の修理時に行われた剥落止め処置の結果と考えられる。
7. 画面全体に汚れた雰囲気があるが、自然なものか人為的なものかは不明である。また、水濡れによると思われるシミや絵具のようなものの飛沫の付着等が見られた。
8. 蝶番の断裂によって右隻の第1扇、左隻の第6扇は完全に分離していた。光沢のある硬い接着剤、リネンテープや鋏などによる補修が施された箇所もあり、折り畳めるといふ蝶番本来の機能が損なわれていた箇所もあった。(図104～107)
9. 左扇左の散鋏1つが欠失していた。(図108、109)

#### IV. 修理方針

上記の損傷を踏まえ、東京文化財研究所担当官との協議の上修理方針が決定された。

過去の修理の際に画面全体に施された補彩・オーバーペイント・砂子による加飾等は多岐・広範囲にわたり、かつ不可逆的なものであった為、この現在までの表現の結果を全て残すことを前提とする修理方針を立てた。損傷箇所の処置を行い、裏打紙を取り替えて全体のバランスを回復し、新たに下地を新調して下張りを施して屏風装に仕立て直す。

1. 現在の装丁を解体し、裏打紙は除去する。
2. 絵具層は膠着力が低下しているので、膠水溶液にて剥落止めを施す。
3. 補紙の重なりは必要最小限まで削り取り、亀裂部分には裏面から楮紙の帯を貼り付ける等の処置を行う。
4. 新しく楮紙の肌裏紙を小麦澱粉糊にて打ち直す。さらに2回目の裏打ちも施して十分な乾燥を行う。
5. 下地及び緑裂、裏貼紙(唐紙)、襲木は再使用に耐えないと判断し新調する。新調に際しては現状の寸法を基本とする。裂に関しては見本を所有者に送付して確認を取る。飾金具は欠失した散鋏のみを復

元新調し、他は調整して再使用する。

6. 新調した下地には十分な下張りを施して本紙を貼り込む。

7. 保存箱は新調せず、現状の保存箱にて納入する。

## V. 修理前後仕様及び使用材料等

### 1. 法量 (単位 cm)

		修理前	修理後
本紙寸法	縦	108.6	108.9
	横	261.6	262.0
装丁寸法	縦	123.0	123.0
	横	275.8	275.8
右隻左隻は同寸			

### 2. 装丁

	修理前	修理後
形式	6 曲 1 双扉風装	6 曲 1 双扉風装
緑裂	藍地錦	藍地花兎文金襴 (京都 広信織物製) (図110)
小緑	紺地金襴	薄茶地和久田金襴 (京都 岡澤製)
下地	杉材	杉白太材総臍組隅止 (京都 黒田工房製)
下張り	4 種 6 層	6 種 8 層
	骨縛り	骨縛り：楮紙 (富山 東中江和紙加工生産組合製) 胴張り：混合紙 (楮・マニラ麻)、添料入 (タルク・カオリン) (高知 大勝製)
	裏掛け (2 層)	裏掛け：楮紙 (3 層) (高知 鹿敷製紙製)
	裏縛り	裏縛り：楮紙 (富山 東中江和紙加工生産組合製)
	浮け	下浮け：楮紙 (富山 東中江和紙加工生産組合製)
	いずれも楮紙	上浮け：楮紙 (富山 東中江和紙加工生産組合製)
蝶番	楮紙	厚口楮紙 (高知 田村製)
補修紙	楮紙	雁皮紙 (米粉入り) / 滋賀 成子和紙工房製)
裏貼紙	鼠地雀形唐紙	三寸雀型鼠地雲母押し唐紙 (京都 唐長製)
前尾背	金箔押紙	金箔押紙 鳥ノ子 3 号紙 (京都 溝川製)
襲木	黒蠟色漆塗	黒溜蠟色漆塗 (京都 黒田工房製)
飾金具	唐草文金鍍金金具	元使い (クリーニング・調整 京都 君嶋真珠)
		新調分飾鋳 (京都 竹影堂製)
裏打ち紙等	楮紙	肌裏紙：楮紙 (岐阜 太田弥三郎製)
		2 回目裏打ち紙：楮紙 (炭酸カルシウム入 / 高知 井上稔夫製)
屏風袋	――	木綿袋 (京都 池富幸子製)



保存箱          中性紙保存箱          元使い

## VI. 修理工程

### 1. 修理前調査

写真撮影を行い、損傷及び寸法等を記録した。

### 2. 解体

飾金具、襲木を外し、本紙を下地から取り外した。

### 3. クリーニング

浄化水を画面上から噴霧し、本紙を通して下の吸い取り紙に吸収させることで汚れを除去した。

### 4. 剥落止め

3%の膠水溶液にて剥落止めを行い、絵具層を強化した。

### 5. 補紙

本紙料紙を調査し、本紙と同質の雁皮紙を用い、裏面より欠失箇所に補紙を施した。また旧補紙の重なり部分を必要充分なだけ残し、削りとった。

### 6. 肌裏打

楮紙にて、小麦澱粉糊（以後新糊という）を用い肌裏打ちを施した。

### 7. 2回目裏打ち

本紙の酸化を軽減するため、炭酸カルシウム入りの楮紙にて新糊を用い裏打ちを施した。

### 8. 裂地（緑裂・小緑）調整

裂地に楮紙にて新糊を用い肌裏を打ち、仮張りをして十分乾燥させた。

### 9. 補彩

本紙の補紙を施した箇所に補彩を施した。

### 10. 下張り

新調した下地に、6種8層の下張りを施し、蝶番を付けて屏風の形に組み立てた。

### 11. 上張り

下張りの終わった下地裏面に裏貼紙を、表面に本紙を新糊を用いて貼り込んだ。また、緑裂と小緑の裂を寸法に従って裁断し、本紙周囲に付け廻した。

### 12. 仕上げ

緑<sup>ふち</sup>打ちを行い、元のもの及び復元した飾金具を取り付け、屏風装に仕立てた。

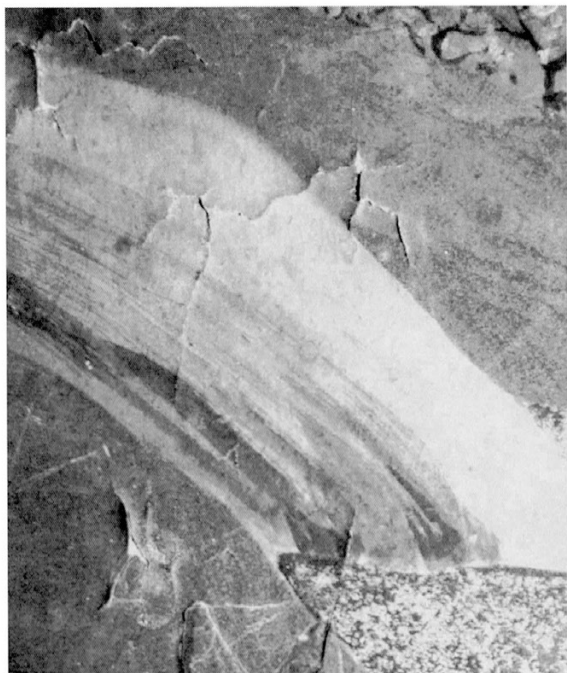
### 13. 保存

新調した木綿の屏風袋にて包み、元の中性紙保存箱に納入した。

## 【参考資料】

### 透過光による写真記録

1. 旧修理時における裏打ちを除去した段階で透過光による写真撮影を行った。旧修理時以前の裏打ち紙が残されている部分、必要以上に大きく充てられた補紙の様子がよくわかる。(112a,c,e,g,i,k,113a,c,e,g,i,k)
2. 旧裏打紙、不必要な旧補紙の重なり部分を除去し、欠失部に新たに補紙を施した段階で再び透過光による写真撮影を行った。(112b,d,f,h,j,l,113b,d,f,h,j,l)



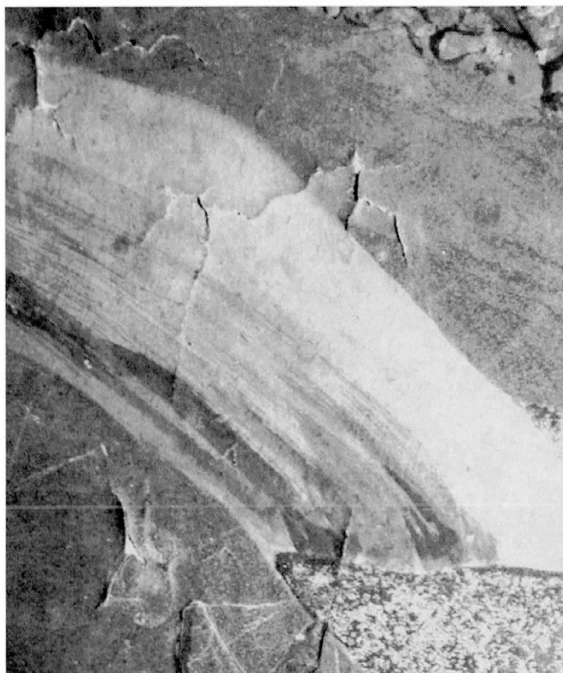
87 左隻第6扇 亀裂箇所 修理前  
Left side screen 6<sup>th</sup> panel Before restoration Sections with cracks



88 左隻第6扇 亀裂箇所 修理後  
Left side screen 6<sup>th</sup> panel After restoration Sections with cracks



89 右隻第4扇 亀裂箇所 修理前  
亀裂の上に栞紙の帯を貼りつけて補彩が施されていたが、さらに亀裂が広がったために帯ごと切られている。この栞紙を除去すると現状で見えている補彩がなくなってしまうことから現状のままとした。  
Right side screen 4<sup>th</sup> panel Before restoration Section with cracks  
In a previous restoration, toning was painted on strips of *kōzo* paper was toned and affixed over cracked areas. However, the cracking continued and damaged the strips as well. As the removal of these *kōzo* strips would change the appearance of the painting, the current condition was maintained.



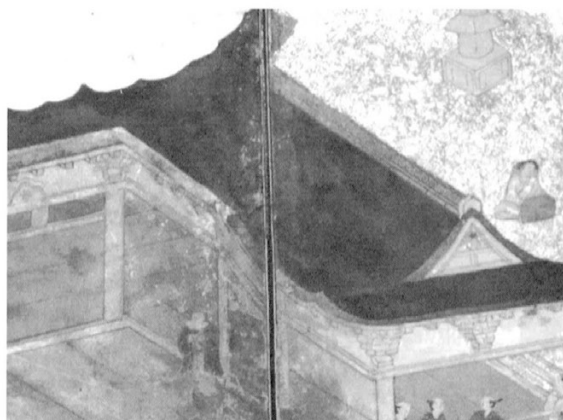
87 左隻第6扇 亀裂箇所 修理前  
Left side screen 6<sup>th</sup> panel Before restoration Sections with cracks



88 左隻第6扇 亀裂箇所 修理後  
Left side screen 6<sup>th</sup> panel After restoration Sections with cracks



89 右隻第4扇 亀裂箇所 修理前  
亀裂の上に栞紙の帯を貼りつけて補彩が施されていたが、さらに亀裂が広がったために帯ごと切られている。この栞紙を除去すると現状で見えている補彩がなくなってしまうことから現状のままとした。  
Right side screen 4<sup>th</sup> panel Before restoration Section with cracks  
In a previous restoration, toning was painted on strips of *kōzo* paper was toned and affixed over cracked areas. However, the cracking continued and damaged the strips as well. As the removal of these *kōzo* strips would change the appearance of the painting, the current condition was maintained.

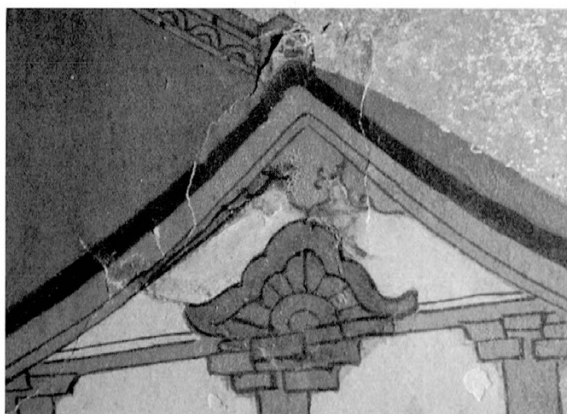


90 右隻第3扇 補紙上の補筆 修理後

左側の第3扇の框部分が欠失して補紙があてられている。補紙上には第2扇の画像に繋げるためにいびつに曲げられた線が書き加えられている。過去の修理で隣り合った図像にずれが生じたと思われる。今回の修理では、こうした改変もそのまま残した。

Right side screen 3<sup>rd</sup> panel After restoration Drawings added during prior restoration

The edge of the frame on the 3<sup>rd</sup> panel from the left was missing and repaired by paper. On this paper, a distorted line was drawn to connect the images on the 2<sup>nd</sup> panel. It appears that a previous restoration created a gap between the images originally aligned next to one other. In this restoration, this effect was retained.



91 右隻第6扇 補紙上の補筆 修理前

補紙の上に補筆が施されているが、白い絵具が赤っぽく変色し見苦しくなっている。また、表面に透明なコーティングが施されたようになっている。

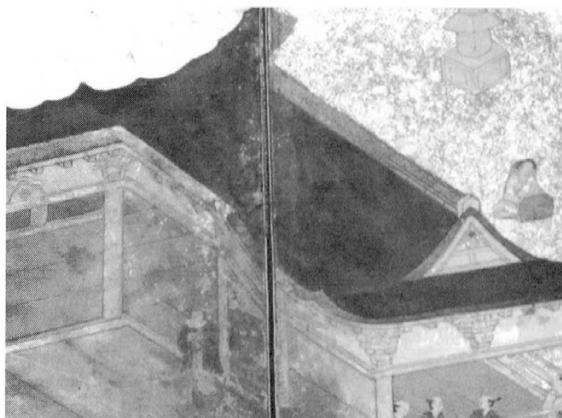
Right side screen 6<sup>th</sup> panel Before restoration Drawings added during prior restoration

There were drawings on the paper used in a previous restoration, but white pigments used for the drawings became reddish and unsightly. In addition, the surface appeared to be covered with a transparent coating.



92 右隻第6扇 補紙上の補筆 修理後

Right side screen 6<sup>th</sup> panel After restoration Drawings added during prior restoration



90 右隻第3扇 補紙上の補筆 修理後

左側の第3扇の框部分が欠失して補紙があてられている。補紙上には第2扇の画像に繋げるためにいびつに曲げられた線が書き加えられている。過去の修理で隣り合った図像にずれが生じたと思われる。今回の修理では、こうした改変もそのまま残した。

Right side screen 3<sup>rd</sup> panel After restoration Drawings added during prior restoration

The edge of the frame on the 3<sup>rd</sup> panel from the left was missing and repaired by paper. On this paper, a distorted line was drawn to connect the images on the 2<sup>nd</sup> panel. It appears that a previous restoration created a gap between the images originally aligned next to one other. In this restoration, this effect was retained.



91 右隻第6扇 補紙上の補筆 修理前

補紙の上に補筆が施されているが、白い絵具が赤っぽく変色し見苦しくなっている。また、表面に透明なコーティングが施されたようになっている。

Right side screen 6<sup>th</sup> panel Before restoration Drawings added during prior restoration

There were drawings on the paper used in a previous restoration, but white pigments used for the drawings became reddish and unsightly. In addition, the surface appeared to be covered with a transparent coating.



92 右隻第6扇 補紙上の補筆 修理後

Right side screen 6<sup>th</sup> panel After restoration Drawings added during prior restoration



93 右隻第5扇 亀裂か所の旧処置 修理前  
亀裂上に補強の為に裏から帯が貼りつけられているが、必要以上に大きい。  
Right side screen 5<sup>th</sup> panel Before restoration  
Previous treatment of cracking  
Strips were pasted from the back to reinforce crack-  
ing, but they were unnecessarily large.



94 右隻第5扇 亀裂か所の旧処置  
旧処置除去前  
今回はこれを除去し、薄く強靱な楮紙の帯を小麦澱粉糊  
で貼り付けた。  
Right side screen 5<sup>th</sup> panel Before removing the strips  
Previous treatment of cracking  
In this restoration, these strips were removed and  
replaced with thin strong strips of *kôzo* paper with  
wheat starch paste.



95 右隻第5扇 亀裂か所の旧処置 処置後  
Right side screen 5<sup>th</sup> panel After restoration Previous  
treatment of cracking





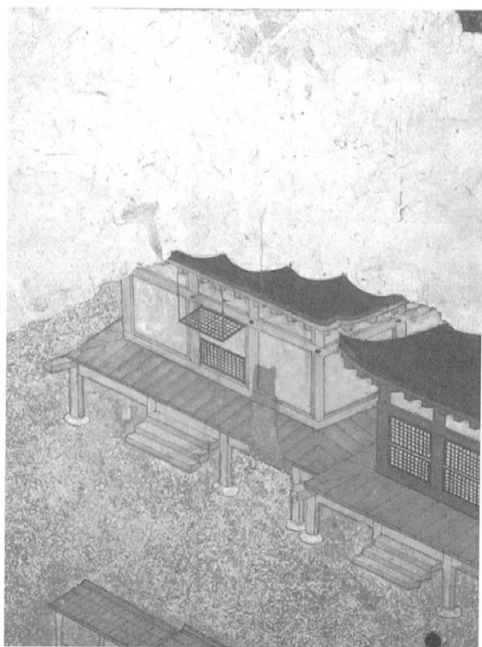
93 右隻第5扇 亀裂か所の旧処置 修理前  
亀裂上に補強の為に裏から帯が貼りつけられているが、必要以上に大きい。  
Right side screen 5<sup>th</sup> panel Before restoration  
Previous treatment of cracking  
Strips were pasted from the back to reinforce cracking, but they were unnecessarily large.



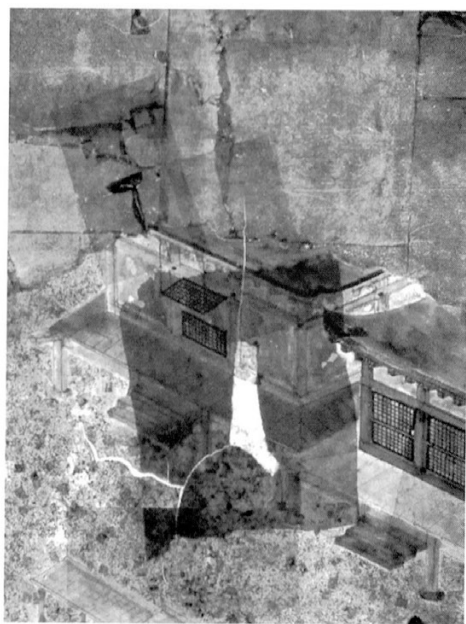
94 右隻第5扇 亀裂か所の旧処置  
旧処置除去前  
今回はこれを除去し、薄く強靱な楮紙の帯を小麦澱粉糊で貼り付けた。  
Right side screen 5<sup>th</sup> panel Before removing the strips  
Previous treatment of cracking  
In this restoration, these strips were removed and replaced with thin strong strips of *kōzo* paper with wheat starch paste.



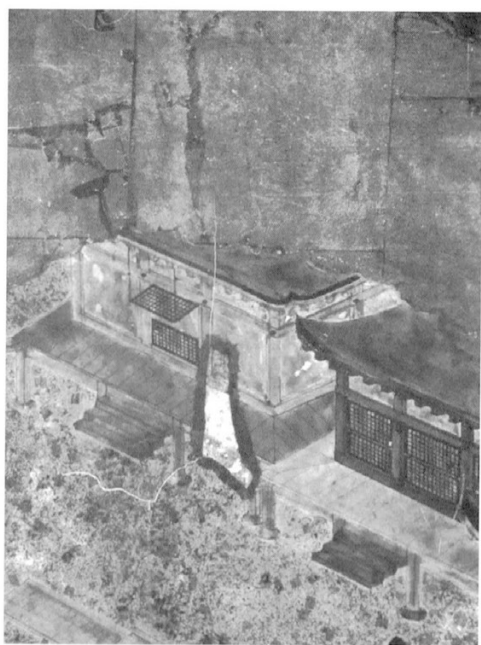
95 右隻第5扇 亀裂か所の旧処置 処置後  
Right side screen 5<sup>th</sup> panel After restoration Previous treatment of cracking



96 右隻第5扇 亀裂か所の旧処置 修理前  
欠失部に貼られた補紙がかなり大きく重なっていた。  
Right side screen 5<sup>th</sup> panel Before restoration Previous treatment of cracking  
Excessive overlapping of paper used in previous restoration.

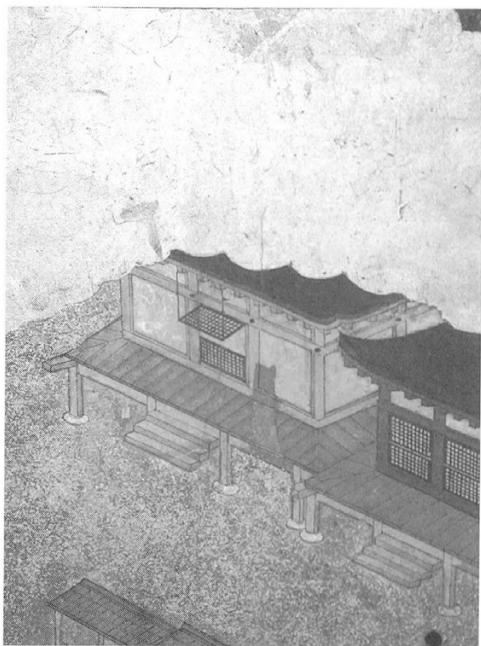


97 右隻第5扇 亀裂か所の旧処置  
旧処置除去前  
Right side screen 5<sup>th</sup> panel Before removal of supplementary paper Previous treatment

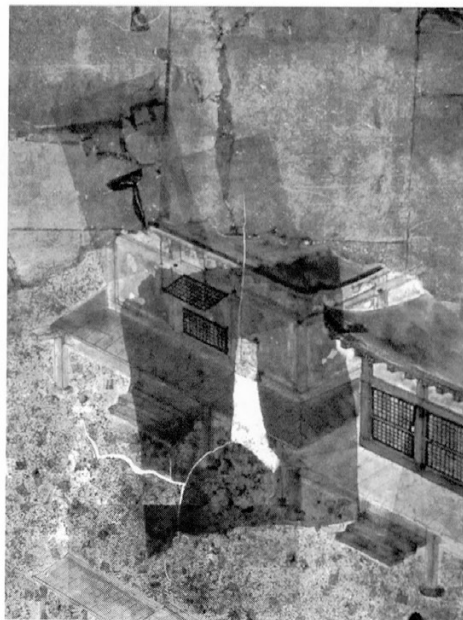


98 右隻第5扇 亀裂か所の旧処置 処置後  
糊代として必要な部分を残して削り取った。表からは、非常に雑な補彩が施されている。  
Right side screen 5<sup>th</sup> panel After restoration Previous treatment of cracking  
Overlapping areas were chamfered away to leave only what was necessary as margins for pasting. From the front, toning was done in a rough manner.

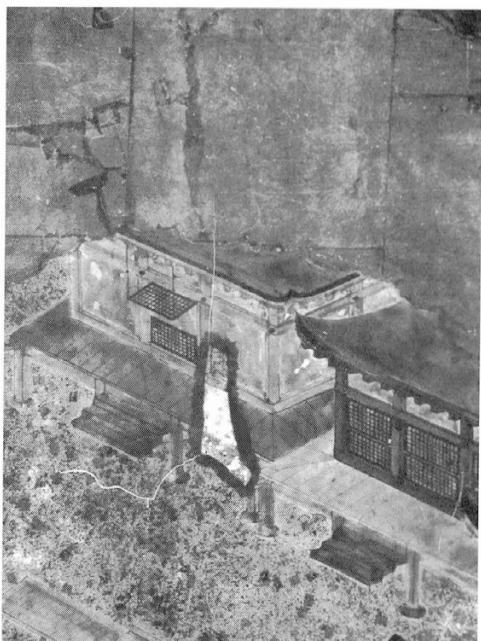




96 右隻第5扇 亀裂か所の旧処置 修理前  
欠失部に貼られた補紙がかなり大きく重なっていた。  
Right side screen 5<sup>th</sup> panel Before restoration Previous  
treatment of cracking  
Excessive overlapping of paper used in previous restoration.



97 右隻第5扇 亀裂か所の旧処置  
旧処置除去前  
Right side screen 5<sup>th</sup> panel Before removal of supplement-  
ary paper Previous treatment



98 右隻第5扇 亀裂か所の旧処置 処置後  
糊代として必要な部分を残して削り取った。表からは、非常に  
雑な補彩が施されている。  
Right side screen 5<sup>th</sup> panel After restoration Previous treat-  
ment of cracking  
Overlapping areas were chamfered away to leave only what  
was necessary as margins for pasting. From the front, toning  
was done in a rough manner.



99 右隻第6扇 修理前

砂子が画像の上に載っており、画像が描かれた後で砂子が蒔かれたことがわかる。

Right side screen 6<sup>th</sup> panel Before restoration

As *sunago* appears over the image, clearly it was applied after the original image was painted.

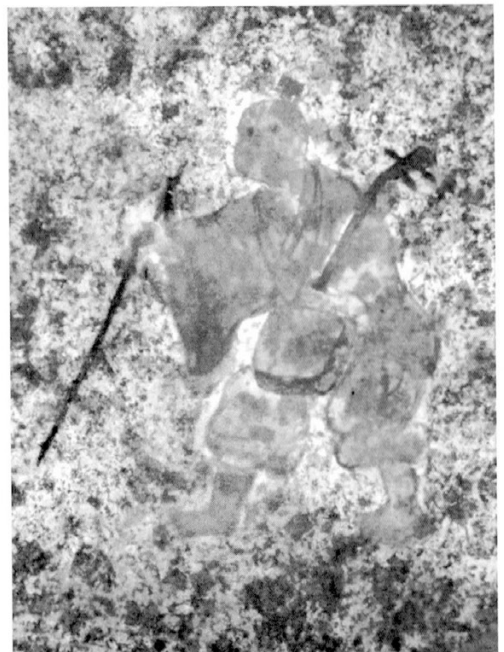


100 左隻第1扇 修理前

人物の周りを避けて砂子が蒔かれた様子がわかる。

Left side screen 1<sup>st</sup> panel Before restoration

It appears that *sunago* was sprinkled in a manner to avoid areas around people.



101 左隻第1扇 透過写真

透過写真では人物の中にも切箔が蒔かれているが、表面からは見えないので、画像が描かれる前に蒔かれたことがわかる。

Left side screen 1<sup>st</sup> panel Photograph by transmitted beam  
Photographs using transmitted light show gold leaf in the area with the figures. From this photography, it is apparent that the leaf was applied before the images were painted since gold leaf does not appear to cover painted areas.



99 右隻第6扇 修理前

砂子が画像の上に載っており、図像が描かれた後で砂子が蒔かれたことがわかる。

Right side screen 6<sup>th</sup> panel Before restoration

As *sunago* appears over the image, clearly it was applied after the original image was painted.

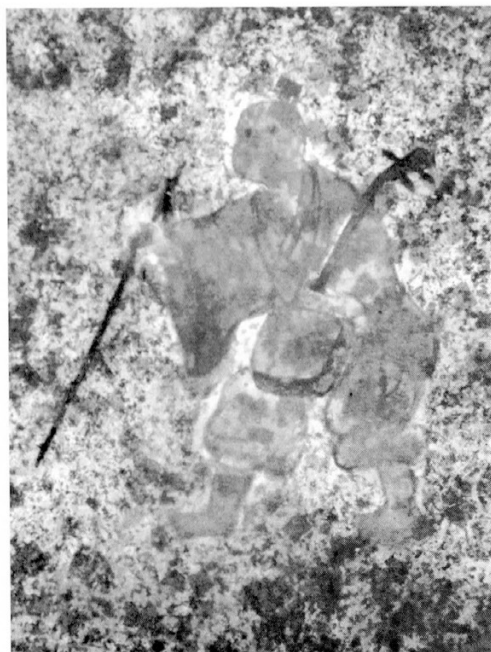


100 左隻第1扇 修理前

人物の周りを避けて砂子が蒔かれた様子がわかる。

Left side screen 1<sup>st</sup> panel Before restoration

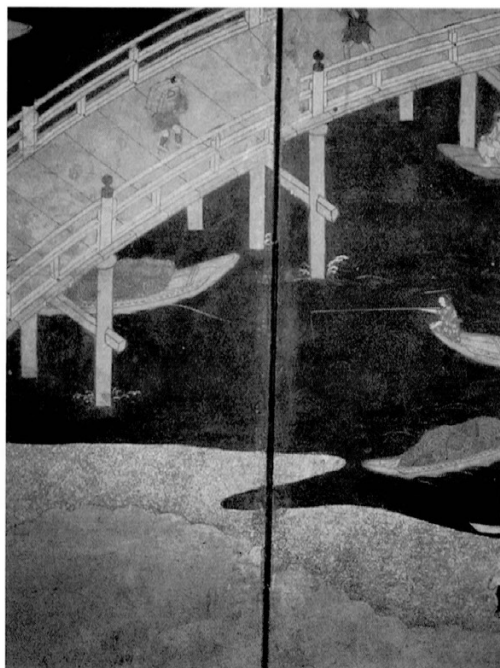
It appears that *sunago* was sprinkled in a manner to avoid areas around people.



101 左隻第1扇 透過写真

透過写真では人物の中にも切箔が蒔かれているが、表面からは見えないので、図像が描かれる前に蒔かれたことがわかる。

Left side screen 1<sup>st</sup> panel Photograph by transmitted beam  
Photographs using transmitted light show gold leaf in the area with the figures. From this photograph, it is apparent that the leaf was applied before the images were painted since gold leaf does not appear to cover painted areas.



102 左隻第6扇 修理後

屏風の構造上、両面同士が擦れやすく、特に奥尾背付近では下地の板の部分がきつく擦れる。

Left side screen 6<sup>th</sup> panel After restoration

Given the structure of the screens prior to restoration, painted surfaces easily rubbed against each other. Abrasion was most severe at the edges of the wooden core near the back of hinged sections.



103 右隻第5扇 金箔上の緑青の剥落 修理前

金箔の上に描かれた樹木の緑青が剥落した。これは後天的な損傷劣化というよりは、絵画技法的な問題と思われる。両面全体わたって、絵具層の上や金箔の上などに光沢がある個所が多いが、どのような物質かは不詳であるが、過去に何らかの剥落止め処置が行われた結果であろう。

Right side screen 5<sup>th</sup> panel Flaking of malachite green on the gold leaf Before restoration

There was flaking of the malachite green found in the trees painted on the gold gilded surface. There is a possibility that this was due not to damage and deterioration, but rather one caused by the nature of painting technique employed. Glossy sections on the layer of pigments and gold leaf existed, but the material is uncertain. There is a possibility that this is a result of some previous restoration attempt at sealing the flaking of paint pigment.



102 左隻第6扇 修理後

屏風の構造上、画面同士が擦れやすく、特に奥尾背付近では下地の樫の部分がきつく擦れる。

Left side screen 6<sup>th</sup> panel After restoration

Given the structure of the screens prior to restoration, painted surfaces easily rubbed against each other. Abrasion was most severe at the edges of the wooden core near the back of hinged sections.



103 右隻第5扇 金箔上の緑青の剥落 修理前

金箔の上に描かれた樹木の緑青が剥落した。これは後天的な損傷劣化というよりは、絵画技法的な問題と思われる。画面全体わたって、絵具層の上や金箔の上などに光沢がある個所が多いが、どのような物質かは不詳であるが、過去に何らかの剥落止め処置が行われた結果であろう。

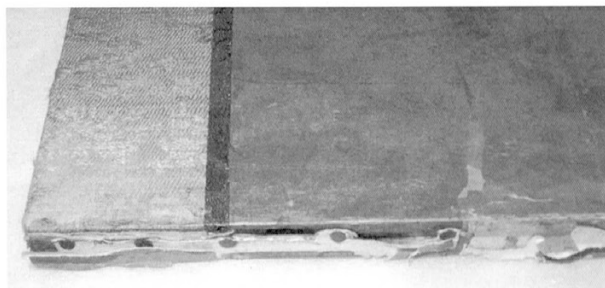
Right side screen 5<sup>th</sup> panel Flaking of malachite green on the gold leaf Before restoration

There was flaking of the malachite green found in the trees painted on the gold gilded surface. There is a possibility that this was due not to damage and deterioration, but rather one caused by the nature of painting technique employed. Glossy sections on the layer of pigments and gold leaf existed, but the material is uncertain. There is a possibility that this is a result of some previous restoration attempt at sealing the flaking of paint pigment.





104 背隻 前尾背の断裂 修理前  
Back of the screen Before restoration Breakage on the front part of the hinged section (*mae-ozu*)



105 左隻第2扇 損傷した蝶番部分 修理前  
リネンテープやピンで応急的に補修されているが、折り畳める形にはなっていないので蝶番としての機能を果たしていない箇所もある。  
Left side screen 2<sup>nd</sup> panel Before restoration Damaged hinges  
The damage was repaired with linen tape and pins, as if temporary in nature, but without regard to the folding aspect. As a result, hinges lost ability to allow the screens to completely close.



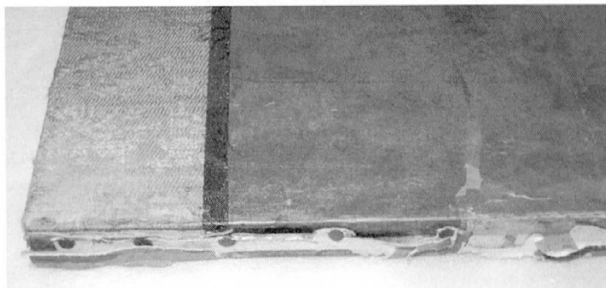
106 右隻第5扇 修理前  
蝶番の処置に使われていた接着剤が画面に付着している。硬く透明で光沢のある接着剤であったが、作業中の水分で膨潤してゆるんだので、幾分は除去できた。  
Right side screen 5<sup>th</sup> panel Before restoration  
The adhesive used in a previous restoration to treat the hinges was also applied to the painting. The result was that areas were covered with this thin, transparent, and glossy adhesive. During the restoration process, the adhesive could be softened with moisture, allowing a partial removal.



107 右隻第5扇 修理後  
Right side screen 5<sup>th</sup> panel After restoration



104 背隻 前尾背の断裂 修理前  
Back of the screen Before restoration Breakage on the front part of the hinged section (*mae-ozu*)



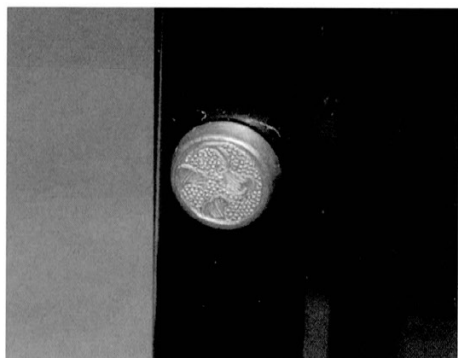
105 左隻第2扇 損傷した蝶番部分 修理前  
リネンテープやピンで応急的に補修されているが、折り畳める形にはなっていないので蝶番としての機能を果たしていない箇所もある。  
Left side screen 2<sup>nd</sup> panel Before restoration Damaged hinges  
The damage was repaired with linen tape and pins, as if temporary in nature, but without regard to the folding aspect. As a result, hinges lost ability to allow the screens to completely close.



106 右隻第5扇 修理前  
蝶番の処置に使われていた接着剤が画面に付着している。硬く透明で光沢のある接着剤であったが、作業中の水分で膨潤してゆるんだので、幾分は除去できた。  
Right side screen 5<sup>th</sup> panel Before restoration  
The adhesive used in a previous restoration to treat the hinges was also applied to the painting. The result was that areas were covered with this thin, transparent, and glossy adhesive. During the restoration process, the adhesive could be softened with moisture, allowing a partial removal.



107 右隻第5扇 修理後  
Right side screen 5<sup>th</sup> panel After restoration



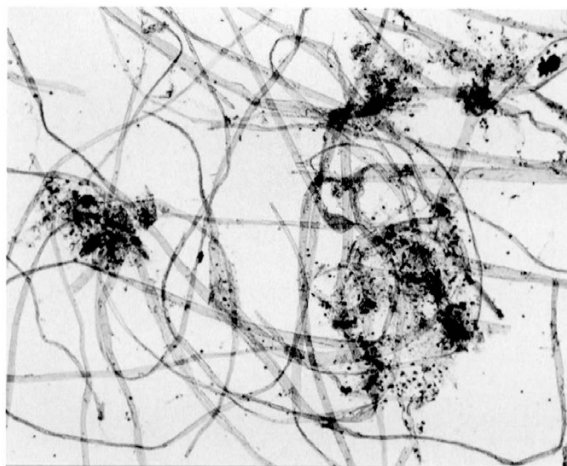
108 左隻 飾鉾の復元 復元新調分  
Left side screen Restoration of the decorative nails  
Restored new nails



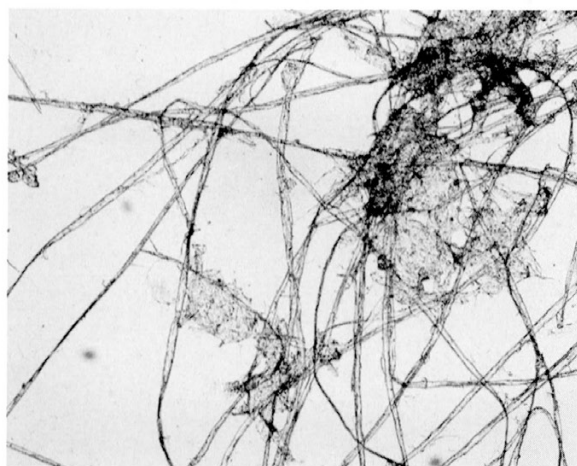
109 左隻 飾鉾の復元 元使い分  
Left side screen Restoration of the decorative nails  
Original nails to be reused



110 縁裂の新調  
名物裂（前田裂）の文様を参考に新たに模様をおこして花兎文金  
襷を新調した。  
New mounting fabrics  
A new fabric with a flower and rabbit pattern in gold threads  
were made, while referring to the patterns on a famous fabric  
(Maeda-gire),

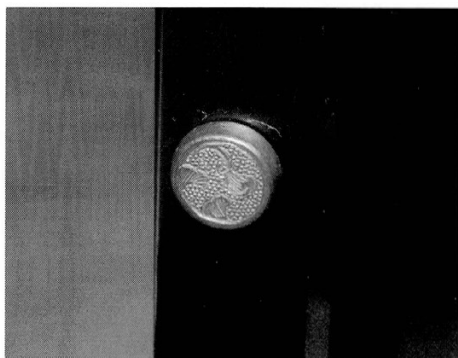


111-1 繊維組成の顕微鏡写真  
雁皮の繊維。米糊を配合しているため、染色すると青い点々が観察される。  
Microscopic photographs of the fiber contents  
Fibers of *gampi*. As it contains rice glue, *gampi* appears with blue  
dots after being dyed.



111-2 同  
As above





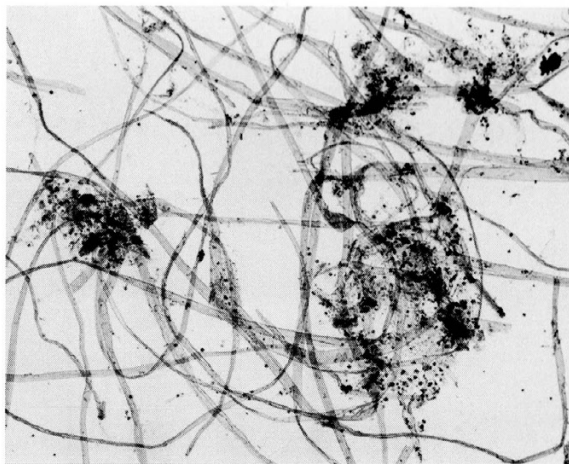
108 左隻 飾鉾の復元 復元新調分  
Left side screen Restoration of the decorative nails  
Restored new nails



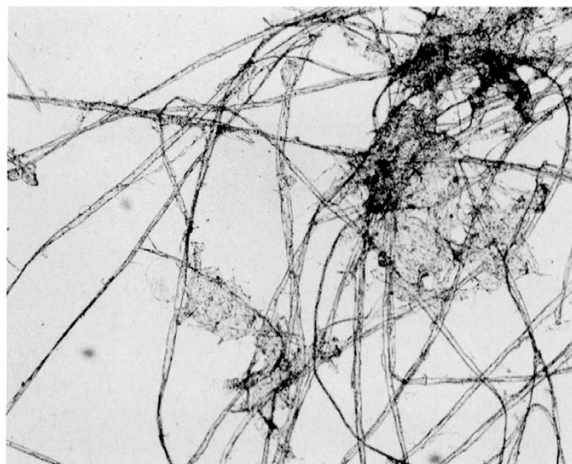
109 左隻 飾鉾の復元 元使い分  
Left side screen Restoration of the decorative nails  
Original nails to be reused



110 縁裂の新調  
名物裂（前田裂）の文様を参考に新たに模様をおこして花兎文金  
襷を新調した。  
New mounting fabrics  
A new fabric with a flower and rabbit pattern in gold threads  
were made, while referring to the patterns on a famous fabric  
(Maeda-gire),



111-1 繊維組成の顕微鏡写真  
雁皮の繊維。米糊を配合しているため、染色すると青い点々が観察される。  
Microscopic photographs of the fiber contents  
Fibers of *gampi*. As it contains rice glue, *gampi* appears with blue  
dots after being dyed.



111-2 同  
As above

## 112 透過光による写真記録

Photograph "using transmitted light" Kiyomizu 1<sup>st</sup>—6<sup>th</sup> panel (Before restoration 112-a, c, e, g, i, k After restoration 112-b d, f, h, j, l)



a



b



c



d



e



f



g



h

## 112 透過光による写真記録

Photograph "using transmitted light" Kiyomizu 1<sup>st</sup>—6<sup>th</sup> panel (Before restoration 112-a, c, e, g, i, k After restoration 112-b d, f, h, j, l)



a



b



c



d



e



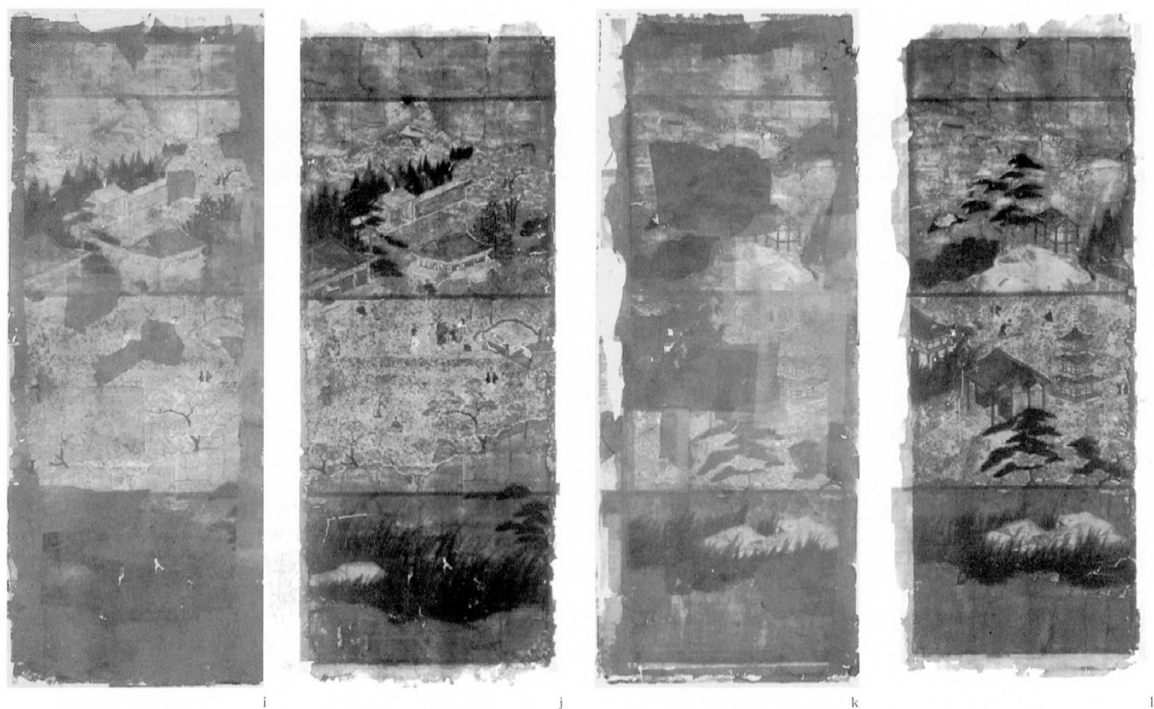
f



g

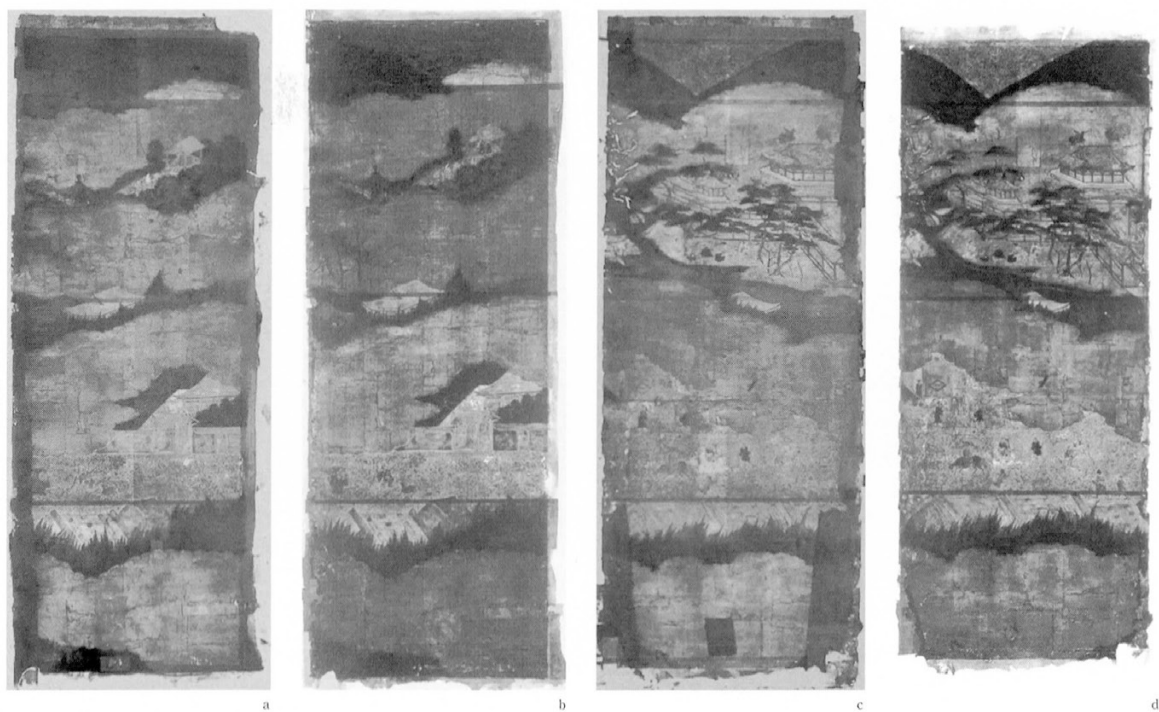


h



113 透過光による写真記録

Photograph "using transmitted light" Uji 1<sup>st</sup>—6<sup>th</sup> panel (Before restoration 113-a, c, e, g, i, k After restoration 113-b, d, f, h, j, l)







e



f



g



h



i



j



k



l

"Scenes of Kiyomizu and Uji"

## Conservation report

HOTTA Keigo  
Bunkazai Hozon, Ltd.

### I. Description and title of Painting

1. Title: "Scenes of Kiyomizu and Uji"
2. Collection: Historisches Museum Bern (Switzerland)
3. Media, format: Ink and colors on gilt paper; six folding screens
4. Painting support: *Gampi* paper containing rice paste; examined by the Kōchi Prefecture Paper Industry Technology Center (Fig. 111)
5. Period of original production: First half of 17<sup>th</sup> century

### II. Conservation period and conservators

1. Conservation period  
June 20, 2002 to March 20, 2003
2. Conservator  
Bunkazai Hozon, Ltd.  
660 Minamikasuga-chō, Ōharano, Nishikyō-ku, Kyōto-shi  
Representative director: Taguro Tokukazu
3. Location  
Center for the conservation of cultural properties, Nara National Museum  
50 Noboriōji-chō, Nara-shi
4. Chief conservator  
Hotta Keigo

### III. Condition before treatment

Overall, the work exhibited advanced deterioration and damage. Some areas near the back of hinged parts had visible signs of wear and fracturing that was characteristic of folding screens. Two center panels of both right and left screen showed severe damage, with significant soiling. Many areas had evidence of previous restoration attempts. Unfortunately, many of these previous restorations were not completed appropriately and have contributed to further damaging the work. In addition in painting, there were many instances of cosmetic treatment through the addition of painting and sprinkled gold decorations.

1. Cracks and fractures were discovered over the entirety of the painted surface. Many areas had been treated in the past, and toning was completed on a strip of *kōzo* paper (mulberry paper) and

affixed onto the painted surface on the third panel of the right side screen where the roof of the building is depicted. (Fig. 87~89)

2. Reinforcement paper was added to many damaged sections in previous attempts of restoration, and this work was completed from both the back and the front of the painting in a haphazard manner. Toning and added drawing were often completed on the affixed paper, and, in some areas, there was over-painting. (Fig. 90.~92)

Paper used to mend cracking in previous restorations resulted in the layering of paper in large areas. This caused damage by producing wear because the surface was not uniform in thickness. This also caused structural instability. (Fig. 93~98)

3. On the panels, *sunago* (sprinkled gold) was sprinkled over many areas with no painted patterning and in some instances on the area depicting the beach. The original design was perhaps only decorated with *kirihaku* (cut gold pieces), and at some point, *sunago* was applied to all the blank areas of the screens. (Fig. 99~101)
4. Damage caused by the panels rubbing and general wear were discovered over the entirety of the work. It is not clear whether the cause of this was the attempt to make the painting appear antique. Some of this damage appears to have been the result of deformation of the wooden core. (Fig. 102)
5. The binder in the layer of pigments appears to be failing, and pigment on many sections had flaked away. (Fig. 103)
6. Some glossy areas were discovered on one section of the layer of pigments. They are likely to be the result of a previous attempt of conservation to stop pigment flaking and loss.
7. The overall surface appears to be soiled, but it is unclear whether this effect was caused naturally or was attempt to make the painting appear antique. In addition, stains resembling moisture damage and spots from spilled paints were found.
8. The first panel of the right side screen and the sixth panel of the left side screen were completely separated because of the torn hinges. The use of a glossy adhesive, linen tape, and nails were used in an attempt to repair them. Because of this work, some hinges connecting the panels prevented the folding of the screens. (Fig. 104~107)
9. A nail was missing from the left edge of the left side screen. (Fig. 108, 109)

#### IV. Conservation Plan

Given the extent of damage, treatment began after consultation with the Head of the National Research Institute of Cultural Properties, Tokyo.

Since previous instances of irreversible toning, over-painting, and additional decoration by *sunago* (sprinkled gold) were evident in wide areas, the goal was to retain its current appearance. Conservation included the treatment of damaged sections, recovery of the overall balance by changing the lining paper (*urauchi-gami*), and renewal of the wooden core and under-papering (*shitabari*).

1. The current frame was dismantled and lining paper removed.
2. Flaking pigment was consolidated with a dissolved glue solution.
3. Excess layering of supplementary paper was reduced to minimum thickness. Strips of *kōzo* paper were affixed on the back to support cracking areas.
4. A new first lining paper (*hadauragami*) was applied with wheat starch paste. A second lining was added and affixed and allowed to dry completely.
5. The existing wooden core, mounting fabrics, backing paper ("Chinese style" paper), and framing wood could not be reused. When new materials were chosen, measurements were based on the existing ones. As the selection of framing fabric depends on individual taste, samples were sent to the owner of the work. Concerning the decorative metal pieces, new nails were only used for those missing. Others were repaired and reused.
6. The new wooden core was lined thoroughly and the painting was re-attached.
7. The original box was reused.

## V. Details and materials before and after restoration

### 1. Dimensions (cm)

		Before restoration	After restoration
Painting measurements	Vertical	108.6cm	108.9cm
	Horizontal	261.6cm	262.0cm
Frame			
Dimensions	Vertical	123.0cm	123.0cm
	Horizontal	275.8cm	275.8cm
Right and left screens have the same dimensions			

### 2. Frame

	Before restoration	After restoration
Format:	A pair of six-panel folding screens	
	A pair of six-panel folding screens	
Framing fabric:	Indigo color silk	



Indigo color silk with flower and rabbit patterns in gold threads (Made by Hironobu Textile, Kyoto) (Fig. 110)

*koberi*, inside border: Gold thread on blue background

*Wakuda* gold thread on light brown background

(Kyoto, Made by Okazawa)

Wooden lattice core: Japanese white cedar

Polished white cedar with mitered joints (Made by Kuroda Kōbō Workshop, Kyoto)

Under-papering: 4kinds, 6layers

*honeshibari*

*minogake* (2layers)

*minoshibari*

*uke*

All completed with *kōzo* paper

6kinds, 8layers

*honeshibari*: *kōzo* paper (Made by Higashinakae Japanese paper production union, Toyama)

*dōbari*: Mixed paper (*kōzo*, Manila hemp), *tenryōiri* (talc, kaolin) (Made by Daishō, Kōchi)

*minogake*: *kōzo* paper (3) (Made by Kajiki paper production, Kōchi)

*minoshibari* *kōzo* paper (Higashinakae Japanese paper industry union, Toyama)

*shitaue*: *kōzo* paper (Higashinakae Japanese paper industry union, Toyama)

*kamiuke*: *kōzo* paper (Higashinakae Japanese paper industry union, Toyama)

*chōban*: *kōzo* paper

Thick *kōzo* paper (Made by Tamura, Kōchi)

Repair paper: *kōzo* paper

*Gampi* paper (with powdered rice; Made by Nariko Japanese paper workshop, Shiga)

Backing paper (*urabari-gami*):

“Chinese style” paper with sparrow patterns on gray background

“Chinese style” paper with three *sun* sparrow pattern on gray background with pressed mica (Made by Karacho, Kyoto)

Front hinge (*mae-oze*): Embossed gild paper

Torinoko 3-gō paper (Kyoto, Made by Mizokawa)

Framing wood (*osoigi*): Lacquer in black wax color

Lacquer in black wax color (Kyoto, Made by Kuroda Workshop)

Metal ornaments: Gold gilded metal pieces with *karakusa* pattern

Reusing the original (cleaning, repair By Kimijima Shinju, Kyoto)

New decorative nails (Made by Chikueidō, Kyoto)

Lining paper, etc.: *Kōzo* paper

First lining paper: *Kōzo* paper (Made by Ōta Yasaburō, Gifu)

Subsidiary lining paper: *Kōzo* paper (calcium carbonate; Made by Inoue Toshio, Kōchi)

Fabric case for the screens: None

Cotton case (Made by Iketomi Yukiko, Kyoto)

Box Acid-free paper box

Reusing the original

## VI. Treatment Process

### 1. Pre-restoration examination

Photo documentation, recording of the damage, and measurements were conducted.

### 2. Dismantling

Decorative metal pieces were removed and framing wood dismantled. Original paper from the groundwork was removed.

### 3. Cleaning

Purified water was sprayed on the surface, and stains cleaned by allowing water to seep through the original paper to the blotter paper (*suitori-gami*) underneath.

### 4. Pigment consolidation

A 3% glue solution was used to consolidate the pigments.

### 5. Supplementary paper

After examining the material of the original paper, supplementary paper was added to the damaged sections from behind, using the same type of *gampi* paper. In addition, overlapping parts of the non-original paper were scraped away, leaving only a necessary minimal thickness.

### 6. First lining

The first lining was attached using *kōzo* paper and wheat starch paste.

### 7. Subsidiary lining

In order to reduce oxidation of the original paper, *kōzo* paper with calcium carbonate and wheat starch paste were used for the subsidiary lining.

### 8. Mounting fabrics (outer mount border *heri-gire*, inner mount border *koberi*)

Fabrics were lined with *kōzo* paper and wheat starch paste, and attached to *karibari* (drying

board) to dry completely.

9. Toning

Toning was done on the sections with supplementary paper on the original painting.

10. Under-papering

The new wooden core was lined using 6 processes, 8 layers, and a new hinge paper was added to form the screens.

11. Over lining

Backing paper was pasted onto the back of the wooden core with wheat starch paste on the under lining. In addition, the mounting fabrics were cut accordingly and positioned around the painting.

12. Completion

To complete the restoration work, the frame was attached (*Fuchi-uchi*), and the metal ornaments new and original were added

13. Conservation

The screens were placed in the new cotton bag, and then stored inside the original, acid-free paper box.

## 【References】

Photo documentation using transmitted light

Before restoration

After the back lining from the previous restoration was removed, photo documentation using transmitted light was completed. The photographs clearly reveal the remains of the original lining paper before a previous restoration was undertaken, and the excessive addition of repair paper.

(Fig. 112a. c. e. g. i. k 113a. c. e. g. i. k)

After restoration

The old lining paper and the unnecessary overlapping of the non-original paper were removed. Photo documentation using transmitted light was completed when new paper was added to repair damaged sections.

(Fig. 112b. d. f. h. j. l 113b. d. f. h. j. l)

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

清水宇治図屏風

## 作品解説

東京文化財研究所  
鈴木 廣之

金地金雲の華やかな屏風の画面に描かれるのは、向かって右隻に清水、左隻に宇治である。右隻の中央に大きく描かれているのは、いうまでもなく清水の舞台である。京都東山の山並みの斜面に位置するこの舞台に立てば、都の街衢を西方に望み、眼下には鴨川に架かる五条橋が見えるはずである。季節は春。満開の桜の見物もかねて訪れる、多くの参詣者たちの姿が描かれている。画面の右下には清水寺の名所、音羽の滝も見える。

左隻では、画面左手の宇治橋が目立つ。橋のもとに大きな柳の木が描かれ、右下に水車が描かれているのは「柳橋水車図」の流行の反映だろう。「柳橋水車図」は橋を画面中央に大きく描き、柳の大木と水車を配して宇治の景とする金屏風で、桃山時代に好まれた。柴を載せた小舟が描かれているのは、和歌に好まれた「宇治の柴舟」を視覚化したものである。宇治川を下ればそのまま淀川に通じて大坂へ出る。また宇治は奈良へ通じる陸路の要衝であり、荷駄の往来する街並を描くのも宇治に似つかわしい。画面右上には、一對の鳳凰を屋根の上にいただいた平等院鳳凰堂の偉容もそつなく描き込まれている。

桃山時代から江戸時代初期の屏風絵を概観すると、名所絵が大きなジャンルを形成していたことが遺品の数からだけでなく、バリエーションの幅広さからも推測できる。題材は全国に広がるが、やはり京の都とその近郊は好まれて描かれ、この屏風絵もその一つに数えることができる。同類の作例に、狩野永納(1631-1697)の描いた「清水嵐山図屏風」が知られるが、清水と宇治を組合わせた作例は珍しい。本作例は、17世紀後半に京都の町絵師系統の工房で制作されたものと考えてよいであろう。

"Scenes of Kiyomizu and Uji"

## Description

SUZUKI Hiroyuki

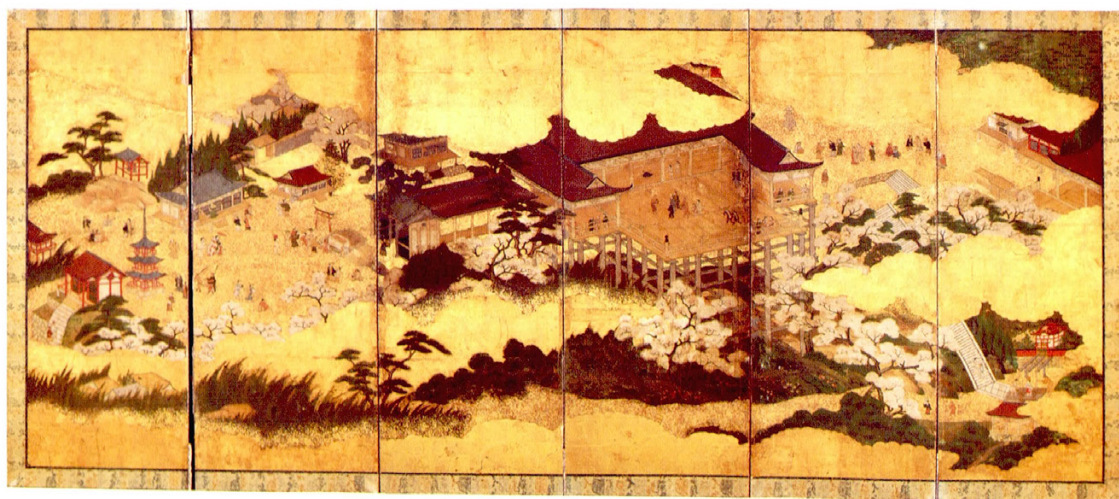
National Research Institute for Cultural Properties, Tokyo

The two scenes depicted on a pair of lavish screens with gilt background and gold cloud patterns are Kiyomizu-dera on the right and Uji on the left. The focus in the center of the right side screen is, without a doubt, the stage at Kiyomizu-dera. When standing on this stage, located on the slope of Higashiyama in Kyoto, one can still enjoy today the views of the busy city to the west and the Gojyō Bridge over the Kamo River below. The time depicted is spring, and the crowds of people on pilgrimage to the temple are also clearly enjoying the cherry trees in full blossom. At the lower right of the screen is a famous spot in Kiyomizu temple called the Otowa waterfall.

On the left side screen, Uji Bridge is prominent. Perhaps reflecting the popularity of a pictorial compositional arrangement of paintings generally known as "Willow, Bridge, and Water wheel", a large willow tree is positioned at one end of the bridge, and a water wheel at the lower right. Gilt screens with the theme of "Willow, Bridge, and Water wheel" usually depict a bridge in a large scale at the center, accompanied with a tall willow tree and a water wheel. This scene is certainly Uji, reflecting the popularity of this type of subject, which was favored during the Momoyama period. The image of small boats carrying brushwood is a reference to "the brushwood boats of Uji"—a popular motif found in *waka* poetry. Floating downstream along the Uji River, such boats would continue to the Yodo River, and then on to Osaka. Uji was also a key station in the land route to Nara, and it is certainly appropriate to depict passing of horses carrying baggage on their backs. At the top right of the screen, the main hall of Byōdō-in (Phoenix Hall), with a pair of phoenixes atop the roof, is seen, creating an unmistakably dignified appearance.

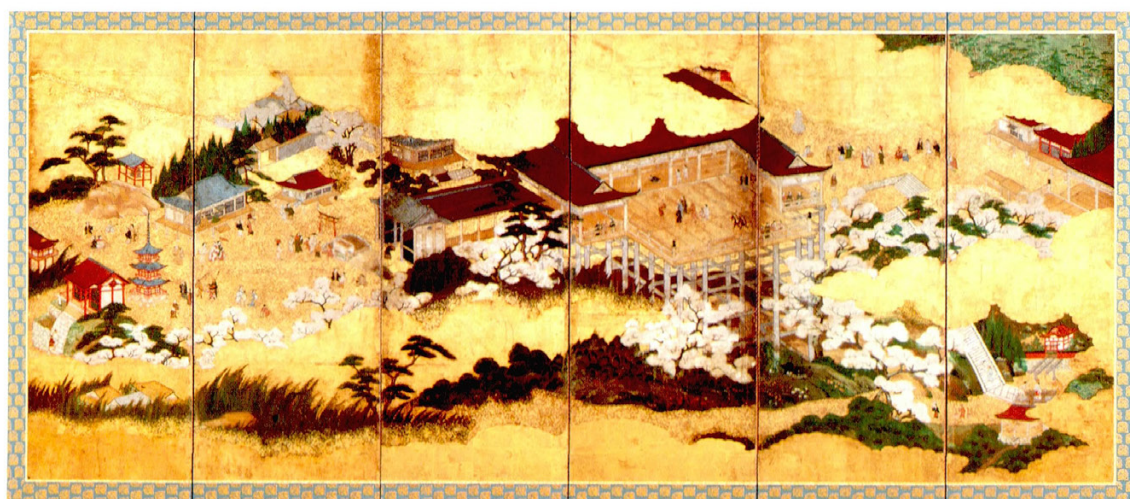
Among the screen paintings of the Momoyama and early Edo periods, *meisho-e* (paintings of a famous places) was a major genre type and a large number of works in wide variation remain extant. Locations for *Meisho-e* can be drawn from all over the country, but Kyoto and the areas around the city were most popular. These screens are but one example of this genre. A similar work is "Scenes of Kiyomizu and Arashiyama" painted by Kano Einō (1631–1697). However, this pairing of Kiyomizu and Uji in one work is rather rare. The present work was most likely produced at a workshop of certain town painters in Kyoto during the second half of the seventeenth century.

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



17 清水宇治図屏風 修理前 (ヘルン歴史博物館)  
 Scenes of Kiyomizu and Uji <Before treatment> (Bernisches Historisches Museum)



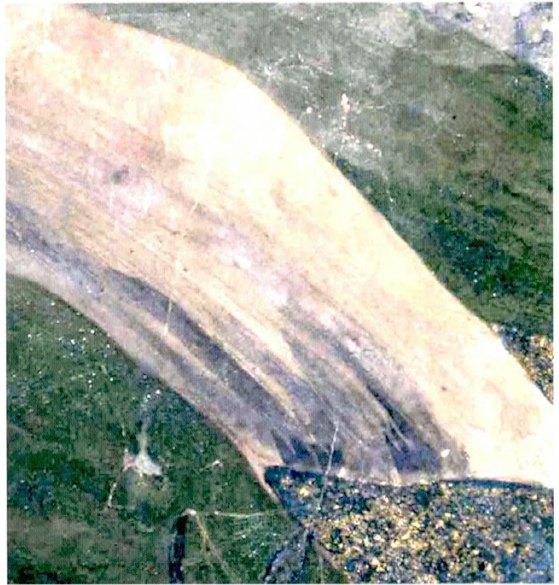


18 修理後  
〈After treatment〉

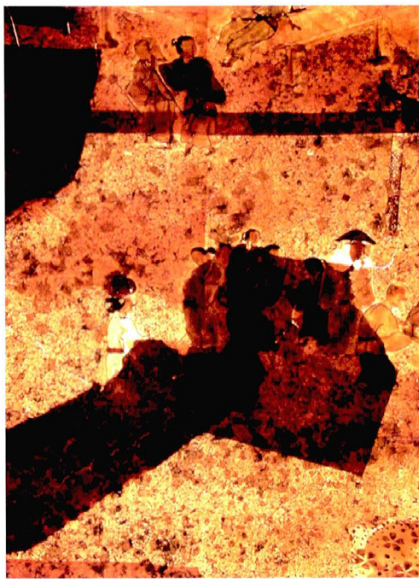




19 左隻 第1扇・第2扇 (部分) 修理前  
Left side screen 1<sup>st</sup> and 2<sup>nd</sup> panels <Before treatment>



20 左隻 第1扇・第2扇 (部分) 修理後  
Left side screen 1<sup>st</sup> and 2<sup>nd</sup> panels <After treatment>



21 左隻 第3扇・第4扇 (部分) 修理前  
Left side screen 3<sup>rd</sup> and 4<sup>th</sup> panels <Before treatment>



22 左隻 第3扇・第4扇 (部分) 修理後  
Left side screen 3<sup>rd</sup> and 4<sup>th</sup> panels <After treatment>