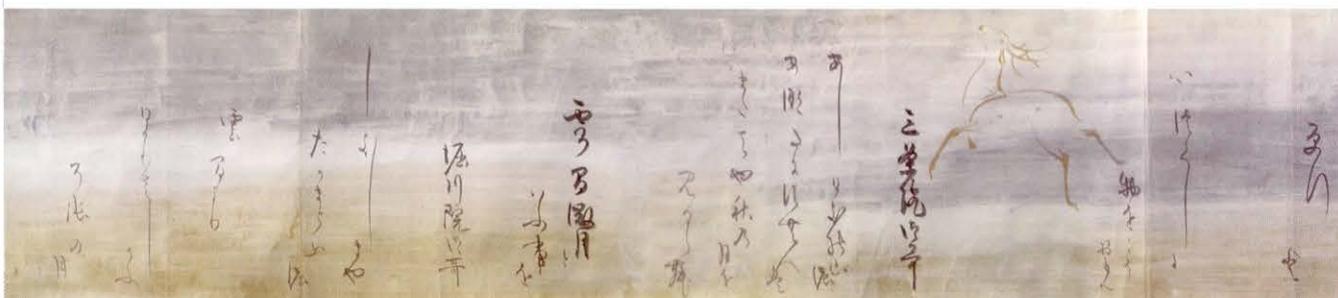




11-2



12-2



11-4



12-4



11-1



12-1

11 依屋宗達画本阿弥光悦書鹿下絵和歌卷 (シアトル美術館)

Poem Scroll with deer (calligraphy by Honnami Kōoetsu, painting by Tawaraya Sōtatsu) <Before Treatment> (Seattle Art Museum)

12 修理後

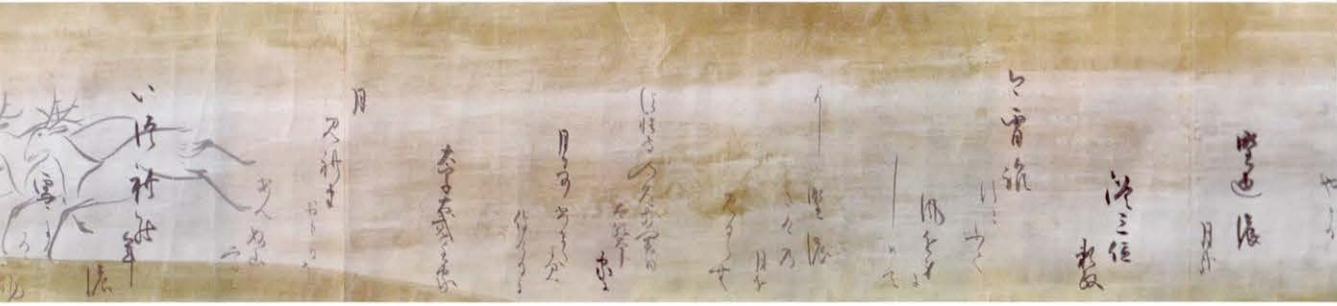
<After Treatment>



11-3



12-3



11-6



12-6

13 表紙
Cover



13-1 修理前
<Before Treatment>



13-2 修理後
<After Treatment>



14 落款
Sign and Seal



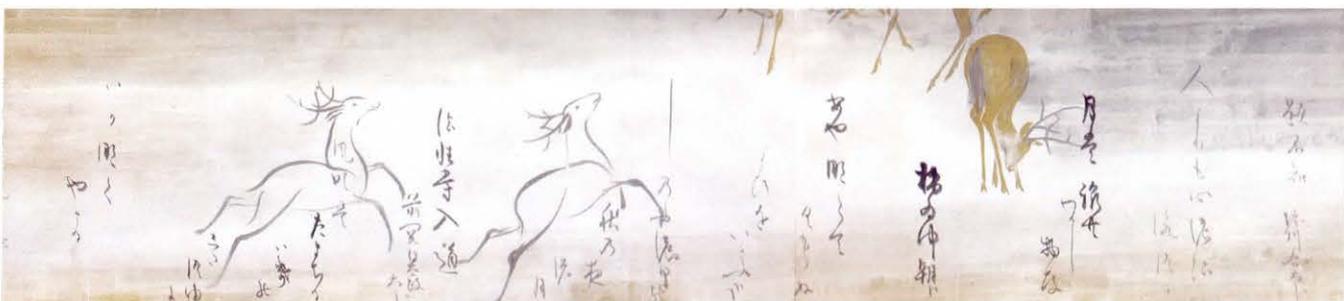
11-8



12-8



11-5



12-5



11-7



12-7

鹿下絵和歌卷

平成15年度修復事業



品名：依屋宗達画本阿弥光悦書 鹿下絵和歌卷 1巻
所蔵：シアトル美術館

俵屋宗達画本阿弥光悦書 鹿下絵和歌卷

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 俵屋宗達画本阿弥光悦書鹿下絵和歌卷
2. 所有者 シアトル美術館
3. 品質・形状 紙本金銀泥絵墨書、卷子装
4. 本紙紙質 雁皮紙 高知県立紙産業技術センター調べ (図97、98)

II. 工期及び施工者等

1. 工期
 - 自：平成15年 6月12日
 - 至：平成16年 3月21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こう室
 - 奈良市登大路町50番地
4. 施工担当者
 - 堀田 圭吾

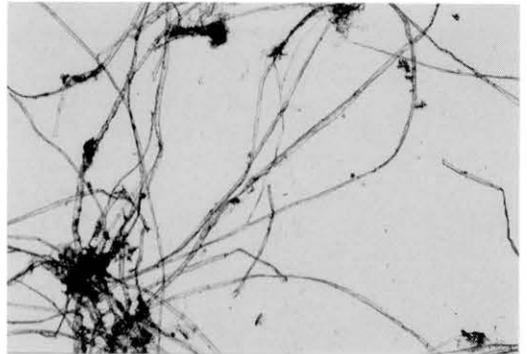


図97 雁皮繊維 (第1紙表側 顕微鏡写真 ×100)
Gampi fiber (Front side of the first section,
photomicrograph×100)

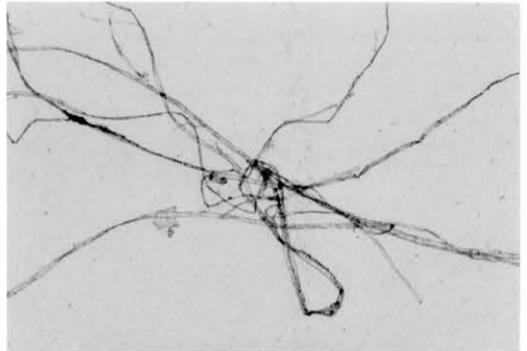


図98 雁皮繊維 (第10紙裏側 顕微鏡写真 ×100)
Gampi fiber (Reverse side of the tenth section,
photomicrograph×100)

III. 修理前の状況 (図99、100、101、102)

本作品は元24紙あったものが昭和10年に2巻に分けられたうちの後半部であることが知られている。また裏面より折れ伏せが施されてはいるが、継ぎを外した痕跡等は認められず制作当初の初な状態をよく残している。

作品の損傷

1. かなりきつい縦折れが生じており、折れ山が擦れて欠失している箇所もあった。巻頭では卷子特有の横折れも顕著であっ

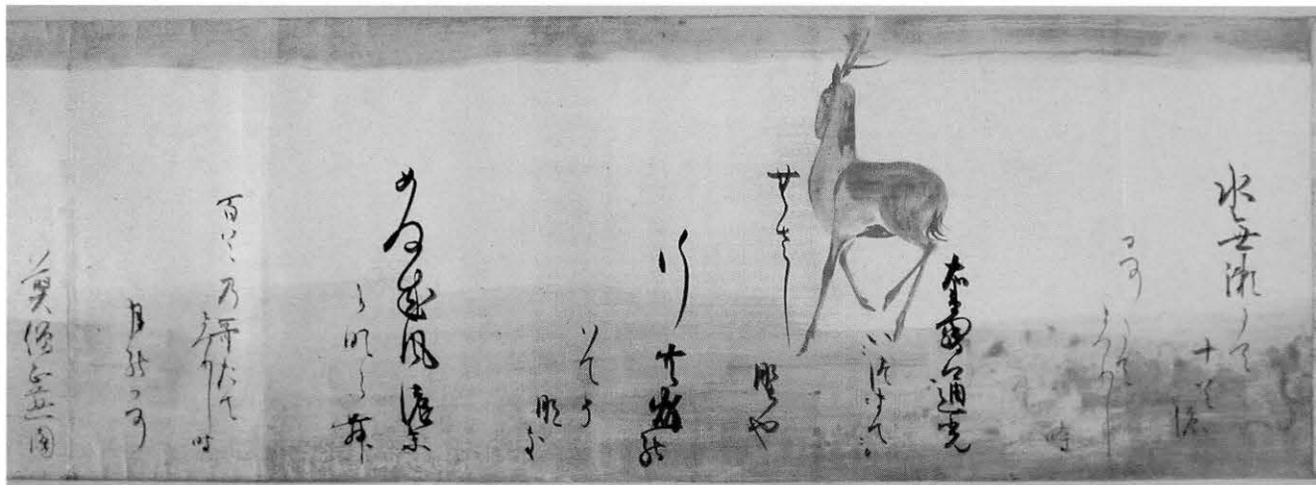


図99 第1紙 修理前
First section, before treatment



図100 第1紙 修理後
First section, after treatment



图101 第10紙 修理前
Tenth section, before treatment



图102 第10紙 修理後
Tenth section, after treatment

た。(図103、104、106、107)

2. 料紙の天地小口では相剥ぎになっている箇所が認められた。(図105)
3. 継ぎの糊浮きが確認された。
4. 一部に微によると思われるフォクシングが生じていた。
5. 傷による小さな穴が何箇所か確認され、欠失している箇所もあった。(図108、109)

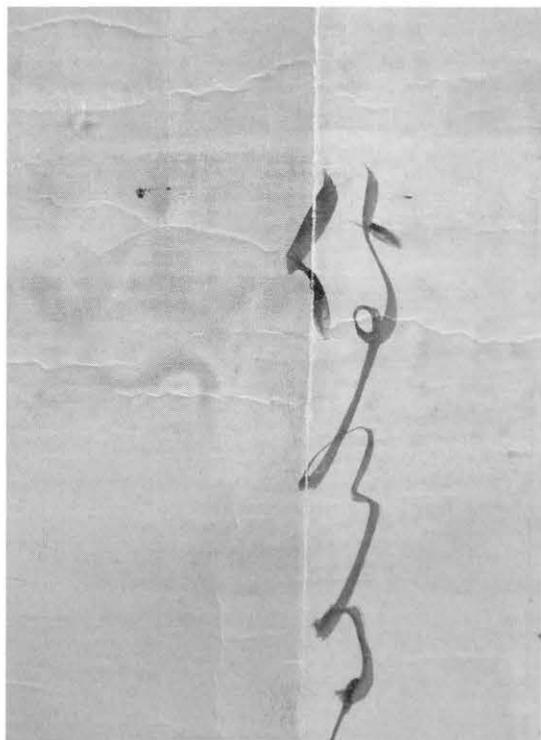


図103 第8紙 修理前 きつい折れ山が擦れて欠失にまで至っている個所が認められた
Eight section, before treatment. There were areas with severe creases that have been abraded and damaged.

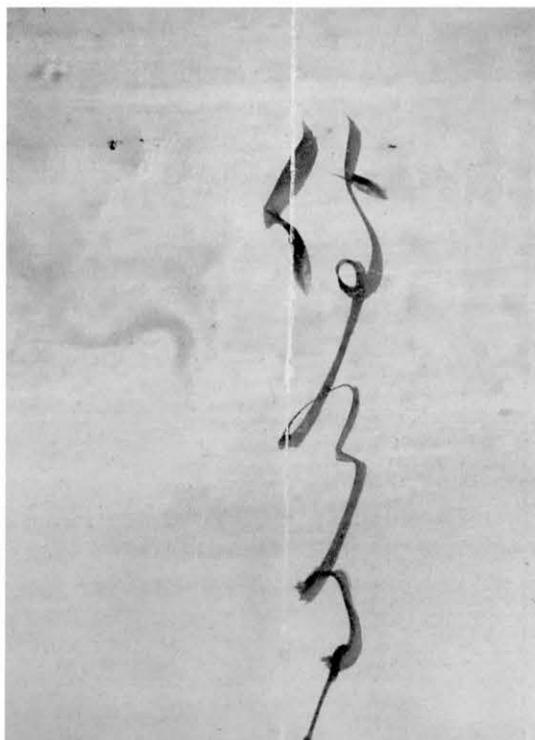


図104 第8紙 修理後
Eight section, after treatment

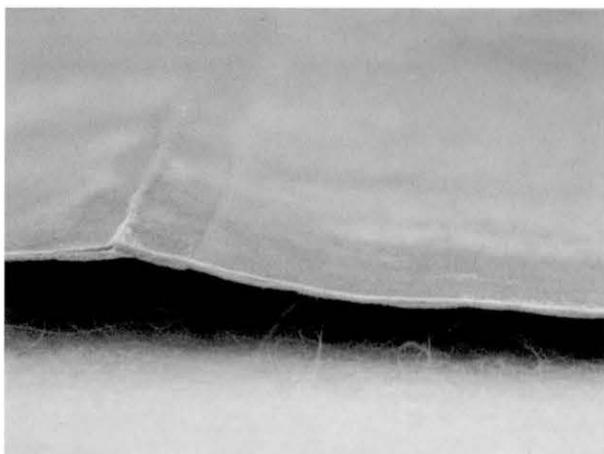


図105 第4・5紙 修理前 小口の浮きが諸処に見受けられ、小麦粉澱粉で糊差しを行った
Forth and fifth sections, before treatment. The edges have separated in many places. They were re-adhered with wheat starch paste.



図106 第1紙 修理前 中央付近に横折れが認められた
First section, before treatment. There were horizontal creases near the center.

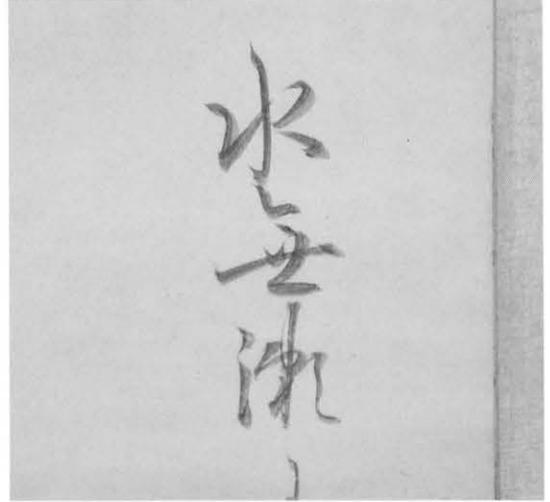


図107 第1紙 修理後
First section, after treatment

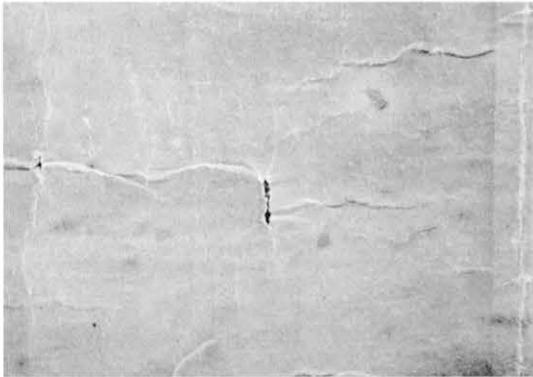


図108 第10紙 修理前 折れ山の一部分は既に
欠失に至った個所もあった
Tenth section, before treatment. Some surfaces
of the creases have been damaged.



図109 第10紙 修理後 小麦粉澱粉を使用し、
混合紙で繕った
Tenth section, after treatment. These areas were
mended with mixed paper and wheat starch paste.

旧修理

1. きつい縦折れには折れ伏せが施されているが、厚く硬いため折れ伏せの両側で新たな折れが発生している箇所があった。

装丁

1. 紙の裂は損傷が著しく、裏打紙によってかろうじて形を保っている状態であり、暴れも激しかった。(図110、111)
2. 軸首には螺鈿が施されているが、一部欠失していた。(図112、113)

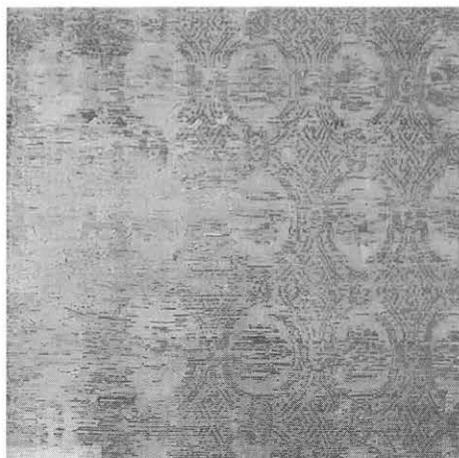


図110 表紙 修理前
Cover, before treatment

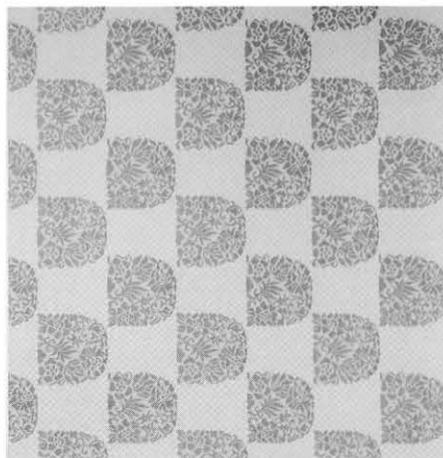


図111 表紙 修理後
Cover, after treatment

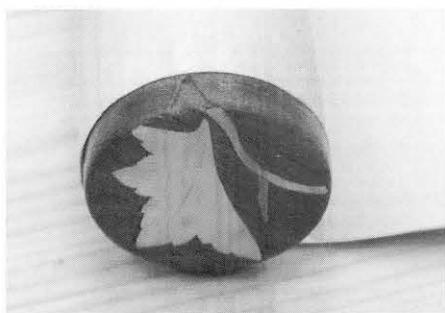


図112 軸首 修理前
Jikushu, before treatment

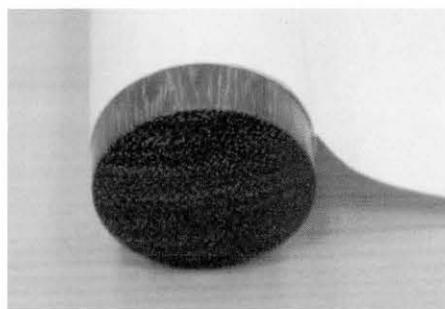


図113 軸首 修理後 紫檀の軸を新調した
Jikushu, after treatment. A new red sandal
wood roller was made.

IV. 修理方針

上記の損傷を踏まえ修理方針を立て、逐次東京文化財研究所担当官と協議しつつ修理を進行擦ることとする。

現状では初な状態がよく残っている事から極力この状態を保つこととし、裏打ちは施さず折れ伏せを入れ直すことを中心とした処置を行うものとする。

1. 旧折れ伏せを除去し、本紙全体にごく僅かな湿りを与えて折れを伸ばした状態でプレス乾燥し、新たに折れ伏せを施す。ただし、処置する箇所は必要最低限にとどめることとする。また、旧折れ伏せの紙は巾、厚み共に必要限度を超えて却って新たな折れを生じさせていると考えられるので、適切な巾、厚さに改める。
2. 失箇所には料紙に合わせた補修紙にて補紙を行う。
3. 料紙小口の相剥ぎ箇所には糊差しを行う。
4. 表紙の銀欄は再使用に耐えないので新調とし、紐も表紙に合わせて新調する。
5. 中軸・軸首は新調とし、元軸は別保存とする。
6. 桐太巻き添軸、桐屋郎箱、帙、包装を新調し納入する。元箱は別保存とする。元の表紙、紐、軸巻き紙、軸は元箱に納入する。

方針の変更

本修理では現状の初（うぶ）な状態を残すことを方針の大きな柱とし、修理作業においては極力水の使用量を少なくする予定であった。しかし、修理中のテストで、現在の損傷を解消するための必要最低量の水分でも本紙に付着あるいは含まれる経年の汚れが移動して画面を汚してしまうことが判明した。処置を行うためにはこの汚れを除去せざるを得ず、水を用いたクリーニングを行うこととした。（特記事項参照）

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 34.0	34.1
	横 923.7	930.1
装丁寸法	縦 34.0	34.3
	横 1077.8	1041.9

2. 装丁

	修理前	修理後
形式	卷子装	卷子装
表紙	銀欄	白茶地唐花造土文銀欄（京都 広信織物）
見返し	金箔押し紙	元使い
八双	竹	元使い
紐	紫組紐	紫織紐（京都 広信織物）
補修紙	—	混合紙（雁皮50%楮50%）（福井 梅田太士）
軸巻き紙	雁皮紙	同上
折れ伏せ	雁皮紙	同上
中軸	杉材	杉材（京都 速水商店）
軸首	木地螺鈿	紫檀頭切（京都 速水商店）
包み裂	—	絹二重襖紗（京都 池富幸子）
太巻添軸	—	桐太巻添軸（京都 前田友齋）
保存箱	漆塗被蓋箱（図114）	桐屋郎箱（京都 前田友齋）
帙	—	四方開き畳紙（京都 大入）

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

表紙、軸巻き、軸木を取り外し、表紙より見返しを剥がした。

3. ドライクリーニング

画面に付着している汚れ等を、乾燥状態で除去した。

4. 折れ伏せ除去

旧折れ伏せを除去した。

5. クリーニング

表面から濾過水を噴霧し、溜まった汚れ水を除去する方法でクリーニングを行い、プレス乾燥させた。その際外れた継ぎ箇所は継ぎなおした。

6. 糊差し

相剥ぎ箇所に小麦澱粉糊にて糊差しを施した。

7. 折れ伏せ入れ

折れのきつい箇所に、細く断った混合紙を貼り、折れを止めた。

8. 表紙作成

新調した銀欄を裏打ちし、元の見返しを補修調整して貼り合わせ、仮張りして充分乾燥させた。

9. 軸巻き紙作製

混合紙に楮紙にて肌裏、美栖紙にて増裏、混合紙にて総裏を入れ、仮張りして充分に乾燥させた。

10. 仕上げ

表紙に八双竹・紐、軸巻き紙に軸を取り付け、本紙と継ぎ合わせた。

11. 納入

太巻添軸に巻き、包装に包み桐屋郎箱に納入した。

元の軸、表紙、軸巻き紙はそれぞれ楮紙で包み元箱に納入し、別保存とした。

12. 報告書

修理前中後の記録を整備し、保存修理報告書を作成した。

図114 元箱
Original box



図115 中軸に「光悦書之」の墨書が発見された。旧の軸首を付けたまま、別保存した。

The inscription "Calligraphy by Kōetsu" in sumi ink was discovered on the *nakajiku*. It was stored separately, with the *jikushu* attached.



Ⅶ. 特記事項

折れ伏せについて

硬く厚い旧折れ伏せを除去するにあたり、その接着が非常に強固であったため、通常の水による作業では本紙側に湿りが廻りすぎることが懸念された。そこでメチルセルロース水溶液（分子量300）5%を折れ伏せ上に塗布し、湿りの廻るスピードを調節しつつ慎重に作業を進めた。

新たに折れ伏せを施すにあたり、その処置箇所は必要最低限度にとどめた。露出していることによる鑑賞上の問題点はともかく、折れや画面上の擦れなど新たな損傷の原因となる可能性が大きい為である。

また、折れ伏せの端で新たな折れを生じさせないためには、可能な限り厚みは薄く、幅は細くする必要があったが、きつい折れが生じた箇所では効果が十分とは言えず、幅の異なる折れ伏せを2重に貼ることによりその段差を軽減した。

クリーニングについて

本紙の折れ、暴れを伸ばすためには少量とはいえ湿りが不可欠である。ゴアテックスや湿紙を使用して湿りの廻る量、スピードをコントロールすることは出来るが、それでも最低限の水分量は必要である事は変わらない。部分的な加湿テストの結果、本紙を伸ばすのに必要な最低限の湿りでも、本紙に含まれる汚れ等の移動が起こると考えざるを得なかった。

折れや暴れの改善を断念するか、仕様を変更して水によるクリーニングを行うかという選択を迫られた。この修理では特に折れによる損傷の進行が最大の問題点であり、その改善を優先するという判断から、クリーニングを行って処置を進める事とした。

水によるクリーニングを前提として、再度テストを行ったところ、画面の黒、金銀泥は問題ないと判断された。しかし、裏面の切箔の接着は弱く、水によるクリーニング処置に耐えられないと分かった為、処置前に禁水、メチルセルロース水溶液を併用した剥落止めの処置を施した。

クリーニングは、通常行っているように、画面側から濾過水を噴霧含浸させ、裏側の吸い取り紙に吸収させて除去する方法で行った。しかし、料紙の水の浸透性が悪かった為、汚れ等が溶け出し表面に溜まった水を表側からも吸い取り紙で吸収させて除去した。

クリーニングの湿りに継ぎの接着が耐えられなかった為、各々プレス乾燥し、継ぎ直した。

中軸の墨書について

軸巻きより中軸を取り外したところ、「光悦書之」の墨書が発見された。更に古い軸巻きの痕跡が認められることから、この軸はオリジナルである可能性が高いと判断され、中軸、軸首ともに別保存とし、本紙には新調したものを取り付けるとした。(図115)

料紙について

本作品は天地小口の裏側に表に引いた金銀泥がまわっていることや初皺と思われる皺が表裏両面に見られることから、制作当初の状態を保ったまま伝えられたと考えられる。ただし、本紙料紙が1枚の紙か(制作前に)裏打ちされたものかは判定出来なかった。

裏銀切箔の焼けの転写

本紙表面に裏面の銀箔の焼けが浮き出ている箇所が数箇所あるが、裏面に箔が見られない箇所も数箇所発見された。調査の結果、第8紙の位置で約73cm後方に形と位置が該当する箔があり、過去に大きな径で巻かれていた時期に焼けが転写されたことが推定される。ただし、卷子として巻き取った位置にはまったく銀箔の焼けの転写は起こっておらず、その原因は不明である。また、MOA美術館所蔵の前半部分を調査した際、同様の転写が数箇所確認され、第1紙から2紙にまたがる箇所でのずれは約77.5cmであった。

金泥の転写

巻末付近で表面の金泥が裏面に付着している箇所があった。その位置のずれは約5cmで、上記の箔の写りとは異なる径で巻かれていた時期の物である。

修理後所見

今回の修理においては、クリーニングを行った事で、本紙を汚すことなく、目的であった折れに対する処置を行うことが出来た。そのみでなく、金銀泥、白色、墨色等発色が良くなり、本来の美しさを取り戻したようにも感じられた。更に、水を通したことで料紙の強度も幾分回復させることが出来たと考えられ、結果として、折れ伏せの処置箇所を減らすことにも繋がったとも考えられる。

また、今回の修理ではオリジナルの初な状態を残すことを優先し、折れ伏せの取り替え、クリーニング、相剥ぎ箇所への部分的な糊差し等の処置に留めている。裏打ちを伴う様な強度が向上する修理ではないので、今後の取り扱いには引き続き細心の注意が必要である。

Poem Scroll with Deer
(calligraphy by Hon'ami Kōetsu, painting by Tawaraya Sōtatsu)

Conservation Report

HOTTA Keigo
Bunkazai Hozon, Ltd..

I. Description and title of object

1. Title *Poem Scroll with Deer* (calligraphy by Hon'ami Kōetsu, painting by Tawaraya Sōtatsu)
2. Collection Seattle Art Museum
3. Media, format Calligraphy in *sumi* ink with painting in gold and silver pigments, handscroll
4. Painting support *Gampi* paper; examined by Kochi Prefecture Paper Industry Center (Fig. 97, 98)

II. Conservation period and conservator

1. Conservation period
 - From June 12, 2003
 - To March 21, 2004
2. Conservators
 - Bunkazai Hozon, Ltd.
 - 660 Minami Kasuga-cho, Oharano, Nishikyo-ku, Kyoto-shi
 - Representative director: Tokukazu Taguro
3. Location
 - Center for the Conservation of Cultural Properties, Nara National Museum
 - 50 Noborioji-cho, Nara-shi
4. Chief conservator
 - Keigo Hotta

III. Condition before treatment (Fig. 99, 100, 101, 102)

This piece is known as being the latter half of a scroll that originally contained 24 pieces and was divided into two scrolls in 1935. While there were crease reinforcement strips on the back surface, there are no traces of removed repair patches. The structure of the painting has maintained much of its original integrity.

Damages

1. There were severe vertical creases, the surfaces of which had been abraded and damaged. On the first section of the scroll, there were also noticeable horizontal creases characteristic of handscrolls. (Fig 103, 104, 106, 107)
2. There were areas at the top and bottom edges as well as the margins of the pieces which had split apart. (Fig 105)

3. There was lifting of some of the paper joints.
4. Foxing believed to be caused by mold was found in certain parts.
5. There were small holes and losses of certain areas. (Fig 108, 109)

Past treatment(s)

1. Although crease reinforcement strips had been applied to major vertical creases, because the strips were thick and stiff, new creases appeared on both sides of the strips.

Frame

1. The fabric on the cover had been severely damaged. It was barely held together by the lining paper. It was also warped. (Fig 110, 111)
2. Some of the mother-of-pearl inlay in the *jikushu* was missing. (Fig 112, 113)

IV. Conservation plan

A conservation plan is to be developed in line with the extent of the damage, and each step shall be carried out upon consultation with the Head of the National Research Institute for Cultural Properties, Tokyo.

Since this scroll has maintained its original form quite well, any changes made are to be kept to a minimum. Instead of applying lining, the main form of treatment will be to replace and add new crease reinforcement strips.

1. Remove old crease reinforcement strips. Press-dry the painting after applying a very small amount of moisture over the entire surface and flattening any creases. Apply new crease reinforcement strips. The areas treated should be kept to a minimum. Also, the old strips may have been both wider and thicker than necessary, causing further creases in the painting. The new strips must be made an appropriate width and thickness.
2. Mend the holes with paper infill that match the paper of the scroll.
3. Apply paste to the edges where the layers of paper have separated.
4. Since the silver brocade cover is not in a reusable state, make a new cover, along with a new matching cord.
5. Make a new *nakajiku* and *jikushu*. The original roller will be stored separately.
6. Prepare a new large paulownia roller clamp, a paulownia yaro box, a paper box cover, and wrapping material, and place the scroll in them. The original box is to be stored separately. Keep the original cover, cord, *jikumaki* paper, and roller rod in the original box.

Changes in treatment

Since one of the main objectives of this treatment was to maintain the original form of the object, the plan was to use as little water as possible in the treatment. However, during the testing stage of the treatment, it was discovered that even the smallest amount of water necessary to treat the damages would cause the soil on the painting to transfer and stain the front surface. Because such soiling must be removed before any form of treatment can take place, it was decided that cleaning (using water) would be performed. (Please refer to "Additional notes.")

V. Details and materials before and after treatment

1. Dimensions (cm)

	Before treatment	After treatment
Painting Vertical	34.0	34.1
Horizontal	923.7	930.1
Frame Vertical	34.0	34.3
Horizontal	1077.8	1041.9

2. Frame

	Before treatment	After treatment
Format	Hand scroll	Hand scroll
Cover	Silver brocade	Silver brocade with flower pattern on clay mounds on pale brown background. (made by Hironobu Textile, Kyoto)
End paper	Paper with gold leaf	Reuse the original
Smaller stave	Bamboo	Reuse the original
Cord	Braided lavender cord	Lavender cord, woven (made by Hironobu Textile, Kyoto)
Paper infill	—	Mixed paper (<i>gampi</i> 50%; <i>kōzo</i> 50%) (made by Futoshi Umeda, Fukui)
<i>Jikumaki</i> paper	<i>Gampi</i> paper	Same as above
Crease reinforcement strips	<i>Gampi</i> paper	Same as above
Roller rod <i>nakajiku</i>	Cedar	Cedar (Hayami Shoten, Kyoto)
<i>Roller knobs jikushu</i>	Wood with mother-of-pearl inlay	Cylindrically-cut red sandalwood (made Hayami Shōten, Kyoto)
Wrapping material	—	<i>Habutae</i> -silk wrapping (made by Sachiko Iketomi, Kyoto)
Roller clamp	—	Large paulownia roller clamp (made by Yusai Maeda, Kyoto)
Storage box	Lacquer box with lid that fits over the body. (Fig. 114)	Paulownia <i>yaro</i> box (made by Yusai Maeda, Kyoto)
Case	—	Four-way folding box (made by Oiri, Kyoto)

VI. Treatment process

1. Pre-treatment examination

Photo documentation and recording of the damaged areas and measurements were conducted.

2. Dismantling

The cover, *jikumaki*, and *jikugi* (roller) were removed, and the end paper was removed from the cover.

3. Dry cleaning

Stains found on the screen were removed without use of moisture.

4. Removal of crease reinforcement strips

Old crease reinforcement strips were removed.

5. Cleaning

Cleaning was performed by spraying the front surface with filtered water, removing the accumulated soiled water and then press-drying. The patches that fell off during this process were reapplied.

6. Applying adhesive

Areas where the layers of paper had come apart were pasted back together with wheat-starch paste.

7. Attaching crease reinforcement strips

Thinly-cut pieces of mixed paper were applied to areas with severe creases in order to flatten them out.

8. Creating the cover

New silver brocade was lined. The original end paper which was repaired and adjusted was pasted onto the brocade, which was then fully stretch-dried.

9. Preparing the rolling paper.

The first lining using *kōzo* paper, subsidiary lining using Misu paper, and overall lining using mixed paper were applied onto a sheet of mixed paper, which was then fully stretch-dried.

10. Completion

The bamboo *hasso* (smaller stave/roller) and cord were attached to the cover, and the end roller was attached onto the rolling paper. These were then attached to the paintings.

11. Packing

The scroll was rolled around the roller clamp, wrapped in the wrapping material, and placed in the paulownia *yaro* box. The original roller, cover, and rolling paper were to be stored separately by individually wrapping them in *kōzo* paper and placing them in the original box.

12. Report

The records kept before, during, and after the treatment were organized, and a "Preservation and Treatment Report" was compiled.

VII. Additional notes

Crease reinforcement strips

The old crease reinforcement strips were thick and stiff, and were very firmly attached. Therefore,

there were concerns that the attempt to remove them with water in the standard method would cause excessive moisture to spread throughout the painting. Instead, a water solution with 5% methyl cellulose (molecular weight: 300nm) was applied onto the strips and they were carefully removed while controlling the speed of the moisture absorption.

The number of areas in which to apply new crease reinforcement strips was kept to a minimum. The reason for this, aside from the fact that the exposure of such strips would not be aesthetically pleasing to the viewer, is that they could cause new damage, such as creases or abrasion of the screen.

Moreover, to prevent new creases from forming along the edges of the strips, they needed to be as thin and narrow as possible. However, such strips were not sufficient for areas with severe creases, and therefore, two layers of strips of varying widths were attached to these areas to reduce the sharpness of the edges.

Cleaning

To smooth out the painting's creases and warped areas, it is necessary to use moisture, even if the amount is minimal. While the amount and speed with which the moisture spreads can be controlled by using Gore-Tex or dampened paper, it does not change the fact that it is necessary to keep the use of water to the minimum. The result of a partial hydration test showed that even the most minute amount of moisture needed to flatten the painting could still cause the stains on the painting to transfer to other parts.

A choice had to be made between giving up trying to fix the creases and warps, or changing the specifications and proceeding with cleaning that requires the use of water. Since the main problem faced in this treatment was the damages caused by the creases, and because it was determined that priority should be placed on remedying this problem, the decision was made to clean with water.

When another test was conducted on the premise that cleaning would be done with water, it was determined that while the *sumi* ink and the gold and silver pigments in the painting would not be affected, the adhesion of the *kirihaku* (cut gold and silver leaf) on the reverse side was weak, and would not be able to withstand the cleaning treatment. Therefore, a combination of water solution with methyl cellulose and *dōsa* (animal glue and alum) was applied to these areas to consolidate them.

Cleaning was then performed by the usual method: filtered water was sprayed on the surface and stains cleaned by allowing the water to seep through the original paper to the blotting paper (*suitori-gami*) underneath. However, because the water did not permeate very well, the water picked up dirt and collected on the front surface. Therefore, the water was absorbed with blotting paper from the front side of the painting as well.

The paper joints could not withstand the moisture during cleaning. Therefore, each piece was press-dried and the sections were rejoined.

Inscription on the *nakajiku* in *sumi* ink

After removing the *nakajiku* from the rolling paper, inscription in *sumi* ink, which read "Calligraphy by Kōetsu," was discovered. Since there was a trace of an even older rolling paper, it was determined

that this is very likely the original roller. Both the *nakajiku* and the *jikushu* were removed to be stored separately, and new ones were prepared to attach to the scroll. (Fig. 115)

Paper support

On this scroll, part of the gold and silver pigments painted on the front of the painting appear on the reverse side at the top and bottom edges and the margins, and wrinkles that appear to be original are found on both the front and back. For these reasons, this scroll is believed to have maintained its original form. However, it could not be determined whether the painting was completed on a single sheet, or whether lining had been affixed (before painting).

Transfer of stain from the cut silver leaf on the back

While there are a few places in which stains from the silver leaf on the reverse side have transferred to the front of the painting, there were also places where no silver leaf was visible on the reverse side. Upon close examination, there was a silver leaf with the same shape on the eighth piece, approximately 73 centimeters off toward the back in the same location, indicating that the stain probably transferred in the past when the scroll was wrapped around a larger roller. However, no transfer of stains was found where the painting is rolled as a scroll. The reason for this is unknown. Furthermore, when the first scroll (the former half of the original painting) held at MOA Museum of Art was examined, similar stains were confirmed in a few places, and the displacement distance of the stain that spans the first and second pages was about 77.5 cm.

Transfer of gold pigment

There were parts at the end of the scroll in which the gold pigment from the front of the painting had rubbed off onto the reverse side. The displacement distance was about 5 cm. It occurred during a period in which the scroll was wrapped around a roller of a width that differs from the one mentioned above.

Post-treatment observations

By cleaning the scroll first, repair of the creases without soiling the painting could be achieved. In addition, the coloration in the areas painted in gold and silver pigments, white and ink has improved, and the original beauty of the painting appears to have been restored. Furthermore, the strength of the paper has possibly improved to a certain degree, due to the treatment with water, which, as a result, has presumably led to a decrease in the number of places that required crease reinforcement strips.

Also, priority was placed on maintaining the scroll's original form, and therefore, the content of the treatment was limited to the replacement of crease reinforcement strips, cleaning, and re-adhering of areas of the paper which have separated. Because this treatment did not include the application of new linings, which would improve durability, the scroll must continue to be handled with utmost care in the future.

Translated by Amy Mccaleb (Urban Connections), edited by Yasuhiro Oka and Regina Belard.

本阿弥光悦書宗達筆鹿下絵和歌巻

作品解説

東京文化財研究所
鈴木廣之

「鹿下絵和歌巻」は「四季草花下絵和歌巻」（畠山美術館）、「鶴下絵和歌巻」（京都国立博物館）、「蓮下絵和歌巻」（諸家分蔵）とともに、宗達金銀泥下絵、本阿弥光悦書の和歌巻を代表する一本としてよく知られている。料紙の下絵に金銀泥を用いて群鹿の躍動するさまを全巻にわたって勾勒描と没骨描で描き、これに『新古今集』巻4の秋歌上の西行法師「ころなき身にも哀はしられけり鳴たつ沢の秋の夕暮れ」以下28首の和歌を散らし書きしている。制作は慶長末年ごろ（17世紀初頭）と推定されている。

本作品は「鹿下絵和歌巻」の後半部を1巻に仕立てたもので、一部が断簡として諸家に分蔵される前半部にくらべ原形をよくとどめている。本作品を収める箱の身の底に貼り札があり、「二十四枚光悦筆宗達画／昭和十年／二巻とし上巻十四下巻十枚トス」の墨書がある。これによると、1935年、24紙からなる巻子を2巻にわけ、上巻を14紙、下巻を10紙としたことがわかる。巻末に「徳友斎光悦」の署名と花押、朱文「伊年」円印があり、いずれも幅93センチ内外の本紙10枚で構成されていることから、本作品が後半部分に相当する下巻であることが確かめられる。「鹿下絵和歌巻」が当初24紙であったとすると、その全長は22メートル30センチに算出され、現存の他の金銀泥下絵和歌巻3作を圧倒する長大な巻物だったことが想像される。さらに、今回の修復で軸木から「光悦書之」の自筆墨書銘が発見され、これが当初のものであることがわかり、漆塗りに螺鈿をあしらった軸首も当初のものであることが推測される。

なお、「鹿下絵和歌巻」の前半にあたる上巻は、現在、MOA美術館に所蔵されており、シアトル美術館本と同形式の箱に「上巻／昭和十年二巻と為して／上巻拾四枚下巻十枚之上／巻と為せり」と墨書された貼り札があるが、現状は7紙からなる。各紙の幅はそれぞれ、第1紙75.8センチ、第2紙63.0センチ、第3紙53.5センチ、第4紙60.0センチ、第5紙62.0センチ、第6紙92.7センチ、第7紙20.5センチあり、第2紙と3紙、第4紙と5紙が連続しない。このことから、上下2巻に分けられた後、ある時期に（戦後のことといわれる）この2箇所と巻首・巻末に位置する部分が断簡として離れたことが想像される。現在、山種美術館、五島美術館、MOA美術館などに軸装の断簡が所蔵されている。

参考文献

国華社編『光悦書宗達金銀泥絵』朝日新聞社、1978

Poem Scroll with Deer (calligraphy by Hon'ami Kōetsu, painting by Tawaraya Sōtatsu)

Description of Artwork

SUZUKI Hiroyuki

National Research Institute for Cultural Properties, Tokyo

The *Poem Scroll with Deer* is well known as being representative of scrolls that contain Sōtatsu's decorative paintings done in *kingin-dei* (gold and silver pigments), and Hon'ami Kōetsu's calligraphy. Other such works are *Poem Scroll with Flowering Plants of the Four Seasons* (Hatakeyama Memorial Museum of Fine Art), *Poem Scroll with Cranes* (Kyoto National Museum), and *Poem Scroll with Lotus* (fragments owned by different collections). Throughout this entire scroll, herds of leaping deer are painted on paper in gold and silver using techniques of *kōroku* (use of outline) and *mokkotsu* (rendering without outline), and *waka* verses are strewn over these images in calligraphy. There are 28 poems taken from *Shinkokinshū* (The New Collection of Ancient and Modern Japanese Poetry) Book IV, Autumn I, including the following by the monk Saigyō: "Even one unfeeling as myself is moved: snipe rising from the marshes on an autumn evening." The scroll is believed to have been created around the end of the Keichō era, or early 17th century.

This artwork is the latter half of the *Poem Scroll with Deer* that was made into a separate scroll. It has maintained its original form quite well compared to the first half, which was taken apart and its fragments are in possession by different collectors. There is a label pasted onto the bottom of the box in which this scroll is stored. On it is written in *sumi* ink, "Twenty-four sheets of paper by Kōetsu and Sōtatsu; 1935; made into two scrolls; first scroll shall include 14 sheets, second scroll shall include 10 sheets." This indicates that in 1935, the scroll made up of 24 sheets was separated into two parts, with the first having 14 sheets, and the second having 10 sheets. This latter scroll has at the end the signature "Tokuyūsai Kōetsu," a *kaou* (handwritten seal), and a circular seal "Inen" (a name found in seals applied to many works of Sōtatsu). It consists of 10 sheets, all approximately 93 centimeters in width, which confirms that this is in fact the second scroll, or the latter half of the set. Assuming that this scroll originally consisted of 24 sheets, the entire length would have been 22.3 meters. It is believed to have been one of great length, far surpassing the other three existing verse scrolls with background pictures done in gold and silver. Furthermore, an inscription saying "calligraphy by Kōetsu," written by Kōetsu himself, was found on the *jikugi* (bottom roller) during this restoration treatment. As it was determined to be the original *jikugi*, it is also assumed that the lacquered *jikushu* (tips attached to the ends of *jikugi*) with mother-of-pearl inlay are also authentic.

Fragments the first half of the *Poem Scroll with Deer* are currently held at MOA Museum of Art in the same style of box as the one at the Seattle Art Museum. The label on the box states, "First scroll; made into two scrolls in 1935; first scroll shall have 14 sheets, second scroll shall have 10 sheets." However, the set only consists of seven sheets, the widths of which are 75.8 cm (first sheet), 63.0 cm (second sheet), 53.5 cm (third sheet), 60.0 cm (fourth sheet), 62.0 cm (fifth sheet), 92.7 cm (sixth sheet),

and 20.5 cm (seventh sheet). The second and third sheets are not connected, nor are the fourth and fifth sheets. For this reason, it is assumed that after the scroll was separated into a first and second half, at some point (probably after the war) it was cut at those places where the sheets were disconnected, as well as at the first and the last sheet of the scroll, and then was taken apart. Fragments of this scroll are currently stored as hanging scrolls in various collections including the collections of the Yamatane Museum of Art, The Gotoh Art Museum, and MOA Museum of Art.

Reference

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