



15 芭蕉図屏風 修理前 (ホノルル美術館)  
Banana Trees <Before Treatment> (Honolulu Academy of Arts)



16 修理後  
<After Treatment>



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# 芭蕉図屏風

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平成15年度修復事業



品名：紙本金地着色 芭蕉図屏風 6曲1双  
所蔵：ホノルル美術館

芭蕉図屏風

## 修理報告

八木米寿堂  
八木忠彦

品名：紙本金地着色 芭蕉図屏風 六曲一双

所蔵：ホノルル美術館

修理施工：八木米寿堂

工期：平成15年6月～平成16年3月

## 修理前の状況

## 法量

本紙	縦	165.4cm	横	516.0cm
椽共	縦	184.8cm	横	535.6cm
下地骨	縦	180.2～180.3cm	横	88.6～88.9cm

形態 六曲屏風

## 表装裂

小縁	白地唐草金襴
大縁	白茶地胴入り雲・蓮紋
襲木	黒漆角縁
金具	唐花草紋金具 丸鉾
裏打ち紙	肌裏紙 楮紙
裏貼り紙	立涌く鳳凰紋

## 損傷

- ・右隻1扇、右隻4扇に雨染みの様な箇所が見られた
- ・右隻5扇、右隻6扇に刃物の様なもので楕円に切られた箇所があり、その部分が黒ずみ、下地と遊離していた
- ・前回までに、数種類の顔料で補彩が施されていた
- ・相当の重量のため、蝶番と下椽が傷んでいた
- ・大縁、小縁の継いでいる箇所で糊浮き、糊離れが生じていた
- ・右隻、左隻共に奥尾背の絵具の痛みが激しかった

## 修理後の状況

## 法量

本紙	縦 165.5cm	横 517.4cm
椽共	縦 185.0cm	横 538.4cm
	見附 2.0cm	見込み 1.8cm
下地骨	縦 180.3cm	横 88.9cm

形態 修理前と同じ

## 表装裂

小縁 牙色地牡丹唐草紋金欄

大縁 萌黄地紺入斑縦造士紋遠州

襲木 聖地蠟色黒艶消角椽（京都府 高田南勢堂）

金具 再使用

後補の金具（角金物 1 ケ、散らし鉾 3 ケ）は復元新調（京都府 坂口彰）

## 裏打ち紙

肌裏紙 格紙（美濃 太田弥八郎）

増裏紙 格紙（美濃 太田弥八郎）

## 補修紙

混合紙（越前 岩野製）

尾背 鳥の子箔押し古色付

## 下張り紙

骨縛り 格紙（岐阜県 清水忠夫）

胴張り 間似合紙（名塩 谷徳製）

蓑掛け 格紙（岐阜県 清水忠夫）

蓑縛り 格紙（美濃 太田弥八郎）

蝶番 格紙（美濃 古田行三）

上受け 格紙（美濃 太田弥八郎）

下受け 格紙（美濃 太田弥八郎）

裏貼り紙 薄鼠地雀型（5寸型）（京都府 唐長）

下地骨 吉野杉白太（京都府 高田南勢堂）

## 作業工程

## 1. 調査、記録

修理前の調査、記録、写真撮影を行った。

## 2. 屏風装の解体

① 各扇に解体し、絵刷毛、筆等で軽く湿りを与えた。

② 小縁、大縁を取り外し、本紙及び裏張り裂地を下地から外した。

### 3. 本紙の絵具止め

本紙絵具箇所へ兎膠1%の水溶液で絵具止めを行った。

### 4. 紙のクリーニング

本紙に養生紙を表裏から当て、水で湿りを入れた後、厚手の紙で汚れを吸い取った。(図116)

### 5. 紙の修理

- ① 本紙に水で湿りを入れた後、旧裏打ち紙を除去した。
- ② 本紙絵具部分の裏打ち紙は緑青焼けにより固化していた。また、前々回以前の裏打ち紙が除去されておらずピンセットや小刀で絵具を傷めない程度に取り去った。
- ③ 担当者との協議の上、旧補紙は除去せず、虫喰い等による欠失箇所や裂け目に混合紙による補紙を行った。

### 6. 本紙の裏打ち

格紙を用いて肌裏打ち、増裏打ちを行った。

### 7. 屏風装の下地作製

- ① 吉野杉白太製の下地骨を新調した。
- ② 下地骨に捨て糊後、格紙による骨縛り、間似合紙による胴張り、格紙による裏掛け(3枚掛け)と裏縛りを行った。
- ③ 耳すき及び蝶番を組んだ後、格紙による下受け貼りと上受け貼りをを行った。



図116 クリーニング後の様子

全体にすっきりとし、絵具の濃淡が鮮明に見られる  
After cleaning The painting has a cleaner look overall, and the shades of colors can be seen more clearly



## 8. 補彩

担当者との協議の上、今回修理した補紙箇所に基づ調色で補彩を行った。

## 9. 裂地及び裏貼り紙の選定

担当者、ホノルル美術館との協議の上、大縁に萌黄地紺入斑縦造土紋遠州を、小縁に牙色地牡丹唐草紋金欄を新調し、裏貼り紙に薄鼠地雀型（5寸型）を使用することを決定した。

## 10. 裂地の裏打ち

大縁、小縁共に薄墨と矢車による古色付けを行った後、楮紙による裏打ちを行った。

## 11. 貼り紙、本紙、裂地の貼り込み

- ① 下地本紙側と裏側に、バランスを考慮して楮紙を貼り込んだ。これを本紙の2度目の増裏打ちとした。
- ② 下地に裏貼り紙を段貼りにて貼り込んだ。
- ③ 本紙、大縁、小縁を貼り込んだ。

## 12. 襲木打ち及び金具の取り付け

- ① 襲木に聖地蠟色黒艶消角椽を新調した。
- ② 金具は後補のものを新調し、旧金具は洗浄した。
- ③ 襲木打ち及び金具を取り付けた。

## 13. 仕上げ

表尾背に鳥の子箔押し古色付を、裏尾背に裏貼り紙を貼り込んだ。

## 14. 保存袋の新調

綿製の保存袋を新調した。

## 15. 完成写真撮影

## 今回の修復で得た事実 その他

- ・修理前と比べ、芭蕉の葉の表裏における濃淡やこれまでの修復箇所（補彩箇所等）が鮮明になった。（図117-122）
- ・旧裏貼り紙の下にさらに前の裏貼り紙があったことや、本紙裏打ちに膏薬貼りや反古紙が部分的に用いられていたことから、前回の修理は応急的な修理がなされ

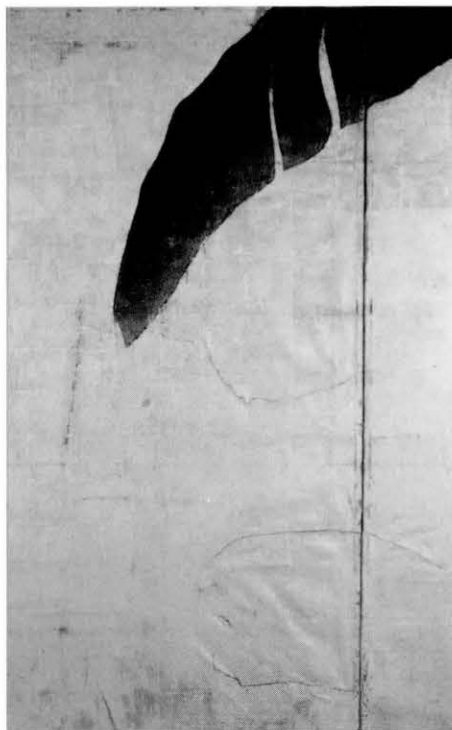


図117 部分図（右隻6扇）修理前  
Detailed view (right screen, sixth panel) before treatment

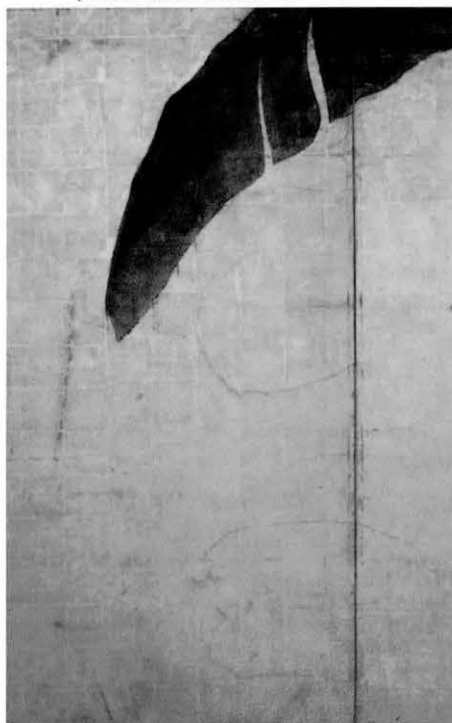


図118 部分図（右隻6扇）修理後  
Detailed view (right screen, sixth panel) after treatment



图119 部分图 (左隻5扇) 修理前  
Detailed view (left screen, fifth panel) before treatment

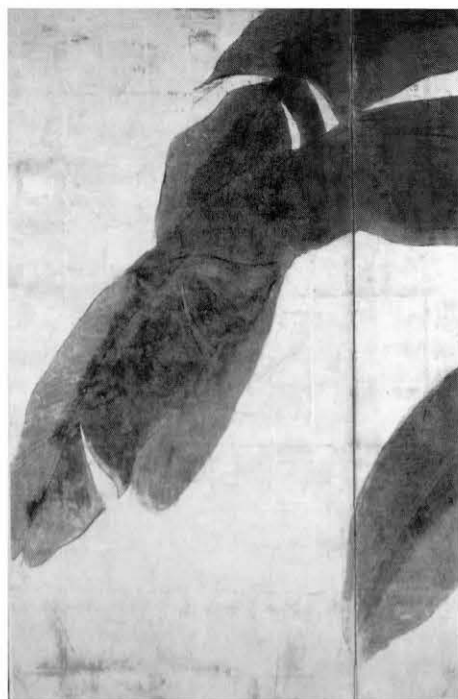


图121 部分图 (左隻6扇) 修理前  
Detailed view (left screen, sixth panel) before treatment



图120 部分图 (左隻5扇) 修理後  
Detailed view (left screen, fifth panel) after treatment



图122 部分图 (左隻6扇) 修理後  
Detailed view (left screen, sixth panel) after treatment



たと思われる。(図123、124)

- ・前回以前の修理で、本紙欠損部分に補紙はなく裏打ち紙が直接当てられ、その上から補彩が施されている箇所があった。(図125)
- ・本紙絵具部分は緑青焼けにより前々回以前の裏打ちが存在していた。対して金地部分では1度の裏打ちしかなされていなかった。このバランスの悪さが本紙の亀裂を生じた原因ではないかと思われる。(図126)



図123 修理中 (右隻3扇) 膏葉貼りが見られる  
During treatment (right screen, third panel) Plaster can be seen



図124 修理中 (右隻4扇)  
受け貼りの下に膏葉貼りが見られる  
During treatment (right screen, forth panel)  
Plaster is seen under the ukebari paper



図125 修理中 (右隻3扇)  
旧裏打ちに補彩がされていた  
During treatment (right screen, third panel) In-painting was done on an old lining paper



図126 修理中 (右隻3扇)  
絵具個所の旧肌裏紙は幾重にも当たっている  
During treatment (right screen, third panel) There are many layers of first lining found in the painted areas

*Banana Trees*

# Conservation Report

Tadahiko Yagi  
Yagi Beijyudou

Title: Banana Trees, pair of six-paneled byōbu (folding screen)

Media: Colors and gold on paper

Collection: Honolulu Academy of Arts

Location of Treatment: Yagi Beijyudo

Period: June 2003–March 2004

## Condition before treatment:

### Dimensions

Painting	Vertical 165.4cm	Horizontal 516.0cm
Including the frame	Vertical 184.8cm	Horizontal 535.6cm
Wooden lattice core	Vertical 180.2–180.3cm	Horizontal 88.6 – 88.9cm

Style *Rokkyoku byōbu* (folding screen with six panels)

### Mounting fabric

Inner border	Gold brocade with an arabesque pattern on a white background
Outer border	Cloud and lotus patterns on light brown <i>douiri</i> fabric

Frame Black lacquered frames

Metal fittings Arabesque designed round metal studs

Lining paper First lining, *kōzo* paper

*Urabari* (backing) paper (paper for the reverse side of the *byōbu*) Vertical phoenix pattern

### Damage

- On the first and fourth panels of the right screen, there were stained areas that were probably caused by water.
- On the fifth and sixth panels of the right screen were elliptical cuts that appeared to have been made by a blade. These areas had darkened and become detached from the base layers.
- In-painting had been done during a previous treatment using several different types of pigments.
- Due to the screen's substantial weight, the hinges and the bottom portion of the frame had been damaged.
- There was lifting and peeling in the adjoining areas of the inner and outer borders.

- There was significant deterioration of the pigments in the inner portion of the paper hinges on both the left and right screens.

### Condition after treatment

#### Dimensions

Painting	Vertical 165.5cm	Horizontal 517.4cm
Including frame	Vertical 185.0cm	Horizontal 538.4cm
	Width of frame 2.0cm	Depth of frame 1.8cm
Wooden lattice core	Vertical 180.3cm	Horizontal 88.9cm

Style Same as before treatment

#### Mounting fabric

Inner border	Gold brocade with peony and arabesque pattern on an ivory background
Outer border	<i>Tatetsukuri-zukushi monenshū</i> pattern on a yellow-green background speckled with navy blue

Frame Black lacquered wooden frame with matte finish (Takada Nanseido, Kyoto prefecture)

Metal fittings Reused the original  
Replicas of metal fittings added later were newly made (one corner piece, three "scattered" studs) (Akira Sakata, Kyoto prefecture)

#### Lining paper

First lining	<i>Kōzo</i> paper (Mino, Yahachiro Ota)
Subsidiary lining	<i>Kōzo</i> paper (Mino, Yahachiro Ota)

#### Mending paper

*Kongo-shi* (mixed fiber paper) (Made by Iwano, Echizen)

Paper hinges Antiqued and gilded *torinoko* paper (eggshell-colored handmade paper)

#### Paper for base layers

<i>Honeshibari</i> (first layer)	<i>Kōzo</i> paper (Tadao Shimizu, Gifu prefecture)
<i>Dobari</i> (second layer)	<i>Maniai</i> paper (Made by Tanitoku, Najo)
<i>Minokake</i> (third layer)	<i>Kōzo</i> paper (Tadao Shimizu, Gifu prefecture)
<i>Minoshibari</i> (fourth layer)	<i>Kōzo</i> paper (Mino, Yahachiro Ota)
Hinges	<i>Kōzo</i> paper (Mino, Kozo Furuta)
<i>Uwauke</i>	<i>Kōzo</i> paper (Mino, Yahachiro Ota)
<i>Shitauke</i>	<i>Kōzo</i> paper (Mino, Yahachiro Ota)

*Urabari* (backing) paper Paired-sparrow pattern on light gray background (15.15cm size) (Karacho, Kyoto prefecture)

Wooden lattice core White wood taken from Yoshino cedar (Takada Nanseido, Kyoto prefecture)

## Treatment process

### 1. Examination, writing a pre-treatment report

Examination was performed and a pre-treatment report completed before the treatment, and photographs were taken.

### 2. Disassembling

- ① The panels were separated and lightly moistened with water using an *ebake* brush and other paintbrushes.
- ② The inner and outer borders were removed, and the paintings and the backing fabric were separated from the base layers.

### 3. Pigment consolidation

The pigmented areas of the paintings were consolidated with water solution containing 1% rabbit glue.

### 4. Cleaning

Protective paper was placed on the front and back of the painting, and dampened with water. Then thick paper was laid down to soak up the grime (Fig. 116)

### 5. Repairing

- ① After the paintings were dampened with water, old lining paper was removed.
- ② The lining paper in some of the pigmented areas of the paintings had hardened due to the oxidation of the malachite green. Also, lining paper attached during previous treatments two or more times ago had not been completely removed. Remaining patches were carefully removed with tweezers and knives as much as possible without harming the pigments.
- ③ Upon consultation with the director, it was decided that the old lining paper would not be removed, and insect-damaged and lost areas were mended by applying *kongo-shi*.

### 6. Attaching linings to the paintings

The first lining and subsidiary lining were applied using *kōzo* paper.

### 7. Creating the base structure of the *byōbu*

- ① The lattice core was newly made using white wood taken from Yoshino cedar.
- ② After applying a layer of wheat starch paste to the lattice core and letting it dry, *honeshibari* was applied using *kōzo* paper, *dobari* was applied using with *maniai* paper, and *minokake* and *minoshibari* were applied using *kōzo* paper.
- ③ Excess paper was removed from the edges. Hinges were attached. The *shitaube* and *uwauke* layers were applied using *kōzo* paper.

### 8. In-painting

Based on consultation with the director, the areas mended with paper were toned to match the base color.

### 9. Selecting fabric and backing paper

Upon consultation with the director and the Honolulu Academy of Arts, it was decided that new fabric with *Tatetsukuri-zukushi monenshū* pattern on yellow-green background speckled with navy blue would be used for the outer border, and new fabric of gold brocade with a peony and arabesque pattern on an ivory background would be used for the inner border. Also, paper with a paired-

sparrow pattern on light grey background (15.15cm size) was selected to be used as backing paper for the *byōbu*.

#### 10. Attaching material for backing

The inner and outer fabric borders were given an aged look by dying them with *yasha* and then *kōzo* paper lining was applied.

#### 11. Attaching backing paper, painting, and fabric

- ① Taking balance into consideration, *kōzo* paper was applied to the papered core, both on the side of the painting and on the reverse side of the core. This would be regarded as the subsidiary lining of the paper.
- ② Backing paper was attached over the base layers in strips.
- ③ The painting and the inner and outer borders were attached.

#### 12. Attaching frames and metal fittings

- ① A black lacquered wooden frame with matte finish was newly made to use as the outer frame.
- ② Metal parts that were added later were replaced with new ones, and original metal fittings were cleaned.
- ③ The outer frame and metal fittings were attached.

#### 13. Finishing

Antiqued and gilded *torinoko* was attached to the front side of the hinges, and *urabari* paper was attached to the backside of the hinges.

#### 14. Creating a new storage bag

A new cotton storage bag was made.

#### 15. Photographing the artwork after the completion of the treatment

#### Miscellaneous findings during this treatment

- The shading on the front and back sides of the banana leaves, and the treated areas (areas retouched with paint, etc.) look sharper and clearer compared to before treatment (Fig. 117~122).
- Under the backing paper applied in a previous treatment, an even older backing paper was found. Also, patches of plaster and scrap paper were found to have been used in various parts of the backing on the painting. These discoveries indicate that the last treatment was done only as an emergency measure (Fig. 123,124).
- During a treatment done prior to the last one, backing paper, instead of mending paper, was applied directly to cover the missing parts of the painting and retouched (Fig. 125).
- Lining which was applied several treatments ago was found attached to some of the pigmented areas of the painting due to the oxidation of the malachite green. In contrast, the gold areas of the painting only had one layer of lining. This lack of balance was likely to have been the cause of the cracks found on the painting (Fig 126).

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

## 作品解説

東京文化財研究所  
鈴木廣之

右隻に1株、左隻に1株と伸びかけのもう1株の芭蕉を金箔地に描く本作品の画面は、金地と金雲の区別がなく、背景や土坡の描写もない。1扇の幅約89センチと比較すれば、現行の本紙の高さ165.5センチは天地が切りつめられた結果で、当初はかなり大きな屏風であったと想像される。引手の跡がなく、また、画面の構図から見ても、襖や壁貼付けを改装したものとは思われず、もともと屏風であった考えるべきであろう。

芭蕉は珍しい障屏画の題材だが、京都・竜安寺のもと障壁画の中に芭蕉を描いた襖絵があり、参考となる。障壁画は、細川幽斎（1534-1610）と三斎（1564-1645）の父子が慶長11年（1606）に建立した竜安寺の塔中西源院のもので、寛政9年（1797）に竜安寺の方丈が焼失すると西源院を移築して竜安寺の仮方丈とし、これが竜安寺の方丈として伝わった。仮方丈の障壁画は寛政11年（1799）に刊行された秋里籬島の『都林泉名勝図会』に記録され、これらの障壁画と一致する。障壁画は明治28年（1885）に竜安寺を離れ、昭和8年（1933）秋には大阪城築城350年を記念して場内で展覧された。方丈の西北に位置する衣鉢の間の障壁画と思われる「芭蕉図」襖12面があり、このとき土田杏村が『東洋美術』に紹介した障壁画の写真によると、雪景を含み全体で四季を構成したようである。芭蕉が画面いっぱい大きく描かれる点が本作品と共通するが、土坡や芝垣が描かれ、金雲が金地と明確に区別される構図など相違点が認められる。近年、方丈の室中の障壁画「群仙図」と檀那の間の「琴棋書画図」の一部がメトロポリタン美術館の所有になって話題をよんだが、狩野永徳以後の狩野派の様式を示していることから、襖12面の「芭蕉図」も西源院創建当初の狩野派の作であることが推測される。本作品の作者の特定はむずかしいが、現在のところは17世紀半ば頃の狩野派の作例と考えておきたい。

### 参考文献

土田杏村「大阪城内展観伊藤氏蔵襖について」『東洋美術』20、1934

Hiroshi Onishi, "Immortals and Sages: Paintings from Ryōanji Temple," The Museum of Metropolitan of Art Bulletin, Summer 1993.



*Banana Tree*

## Description of artwork

SUZUKI Hiroyuki

National Research Institute for Cultural Properties, Tokyo

In this pair of *byōbu*, the right screen contains one full banana tree, while the left screen shows one fully grown and one younger banana tree, both painted on a gold leaf background. These paintings show no distinction between the gold ground (*kinji*) and gold clouds (*kin'un*), nor does it contain a background or scenery. The fact that the height of the paintings is 165.5 centimeters in relation to each panel's 89-centimeter width suggests that their top and bottom portions have been cut away, and that they had initially been created as *byōbu* screens of considerable size. Since there are no traces of door pulls and judging from the composition of the images, it can be assumed that these paintings had been designed for *byōbu* from the beginning and were not converted from *fusuma* or wall paintings.

While banana trees are an unusual subject for a screen painting, they are found painted on *fusuma* (sliding door panels) at Ryōanji Temple in Kyoto, which serves as useful reference. This set of *fusuma* was located in Seigen-in, a sub-temple of Ryōanji Temple, which was built in 1606 by Hosokawa Yūsai (1534-1610) and his son Sansai (1564-1645). When the *hōjō* or abbot's quarters of Ryōanji burned down in 1797, the building of Seigen-in was moved to the place where the old *hōjō* of Ryōanji used to stand to be used as a temporary *hōjō*. It became the official *hōjō* of Ryōanji in later years. The paintings on the interior walls of the *hōjō* were documented in Akisato Rito's guidebook *Miyako Rinsen Meisho Zue* or *Illustrated Guide to Famous Gardens in Kyoto*, which was published in 1799. These *fusuma* were removed from Ryōanji in 1895 and exhibited in Osaka Castle in the fall of 1933 to commemorate the 350<sup>th</sup> anniversary of the castle's construction. There are twelve panels to the Ryōanji *Banana Trees fusuma*, which are believed to have decorated the *Ehatsu-no-ma* (monks' or disciples' room) located in the northwest part of the *hōjō*. The photographs of these *fusuma* in Tsuchida Kyōson's article in *Tōyō Bijutsu* indicate that the overall set depicted the four seasons and included a snow scene. The *fusuma* are similar to the *byōbu* paintings introduced here in that they both show an image of banana trees that fill up the entire painting. However, the differences are that the *fusuma* include scenery and images of brushwood fencing, and show distinction between the gold clouds and the gold ground. The Metropolitan Museum of Art recently attracted public attention by gaining possession of *Chinese Immortals*, an interior wall painting from the *hōjō*, and part of *Four Elegant Accomplishments*, paintings from the *Danna-no-ma* (patron's room). Since these pieces show the style of Kano school, which was developed by Kano Eitoku, it is assumed that the *Banana Trees* of the 12-paneled *fusuma* are also the works of the Kano school, created around the time that Seigen-in was built. The specific creator of the paintings in the Honolulu Academy of Arts has not yet been determined, and it is at the moment simply considered an example of Kano school art painted in the mid-17<sup>th</sup> century.

## References

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Translated by Amy Mccaleb (Urban Connections).