



17 伝土佐光吉筆源氏物語図屏風 修理前 (ホノルル美術館)
Episode from the Tale of Genji (Attributed to Tosa Mitsuyoshi) (Before Treatment)
 (Honolulu Academy of Arts)



18 修理後
〈After Treatment〉



19 修理前
 <Before Treatment>



20 修理後
 <After Treatment>



21 修理前
 <Before Treatment>



22 修理後
 <After Treatment>

伝土佐光吉筆源氏物語図屏風
 (ホノルル美術館)
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源氏物語図屏風

平成15年度修復事業



品名：伝 土佐光吉筆 紙本金地著色 源氏物語図屏風 2曲1隻
所蔵：ホノルル美術館

伝土佐光吉筆 源氏物語図屏風

修理報告

(有)墨仙堂
関地久治

品名 伝土佐光吉筆 紙本金地著色 源氏物語図屏風 二曲一隻
 所蔵 ホノルル美術館
 修理施工 有限会社 墨仙堂/関地久治
 施工場所 京都市左京区岩倉長谷町650-104
 工期 自、平成15年6月
 至、平成16年3月

I. 修復前の状況

1. 寸法

全体	縦	166.5cm	横	187.2cm	
画面	縦	149.9cm	横	171.8cm	
下地 (各扇)	縦	162.8cm	横	92.2cm	見込 1.9cm
木縁	見付	1.8cm			
装丁	二曲一隻 屏風装				
表装裂	大縁 茶地葡萄唐草蜀江紋銀欄 小縁 紺地金欄				
木縁	黒漆塗角縁				
飾金具	唐草紋角金具 丸鉾				
裏張り紙	鼠地裏張り紙				

2. 損傷状況

(1) 本紙・縁裂に虫害による欠失が確認できた。

虫害による欠失は本紙絵画面にも多大な影響を及ぼしていた。特に蝶番付近に欠失箇所が集中しており、蝶番の切断につながる恐れがあった。又、虫害は下地にまで及び、組子下地の木質部分を著しく損傷していた。(図127)

(2) 本紙に著色されている絵具や金箔の剥落・擦傷が確認できた。特に損傷が目立つ3点を以下に挙げる。

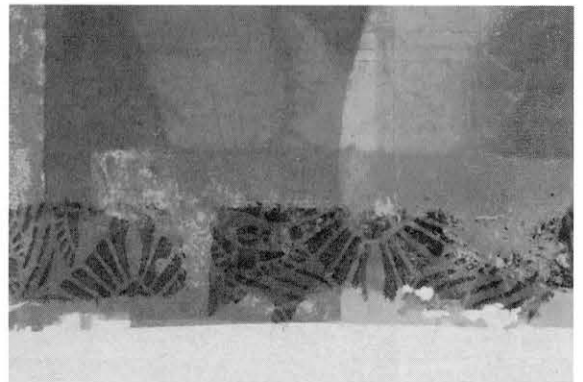


図127 修復中 虫損の様子
 During treatment, areas damaged by insects

①緑色顔料

本紙右左扇共に多大に使用されており損傷度合いも様々であった。経年による劣化退色は全体的に見られ、展色材である膠の劣化に伴い一部粉状に剥落している箇所もあった。又、各所に見られる損傷としては擦傷等が目立ち、作品の鑑賞に影響を及ぼしていた。更に絵具の剥落箇所も数多く見られた。(図128)



図128 修復前 緑色顔料の損傷
Before treatment, damage of green pigment

②白色顔料

画面下部に描かれている人物の衣類、又は上部の桜の花などに使用されており、各所に絵具の剥落・浮き等が確認できた。特に桜の花に関しては、擦傷の影響を受けており、一部基底材である料紙が露出していた。(図129)



図129 修復前 白色顔料の損傷
Before treatment, damage of white pigment

③金箔

箔押しされた金の一部が虫害・擦傷等で損傷・欠失していた。特に右扇上中部の損傷剥落が著しい。(図130)



図130 修復前 金箔の損傷
Before treatment, damage of gold leaf

(3) 過去の修理痕が見られ、補筆が確認できた。

本紙の破れ・裂け等に過去行われた修理の痕跡が確認できた。特に左扇右上部には大きな亀裂痕があり、過去の修復の際、充填・補筆され盛り上がったようになっていた。

虫害による欠失部には補修紙が施されており、補修紙には補筆が施されていた。

補筆は一部本紙にも施されており、色調の違いから異質な感じを与えていた。

(4) 本紙に多数の染みが確認できた。

特に右扇上部の桜の花が描かれている部分の染みは著しく、白色顔料で描かれた図様を褐色に変色させており、作品の価値を損ねていた。

(5) 裏張りに突き傷・染みの跡が多数確認できた。

(6) 木縁の傷・凹み等の損傷が著しく、漆塗膜の剥落・浮き・亀裂が多数確認できた。

(7) 角金具が1つ、又散らし鉾が1つ欠失していた。

Ⅱ. 修復後の状況

1. 寸法

全体	縦 168.7cm	横 191.5cm	
画面	縦 151.3cm	横 173.6cm	
下地（各扇）	縦 165.2cm	横 94.1cm	見込 1.9cm
木縁	見付 1.7cm		
装丁	二曲一隻 屏風装		
表装裂	大縁 薄茶地一重蔓牡丹唐草紋金襴		
	小縁 藍地大菱紋金襴		
木縁	黒漆塗角縁		
飾金具	彫分菱唐草紋角金具・唐草紋散らし鋳		
裏打ち紙	楮紙〈五箇紙〉		
補修紙	雁皮紙〈近江和紙〉		
下張り紙	楮紙〈黒谷和紙〉		
	〈石州紙〉		
裏貼り紙	具引き雲母摺り雀型七宝唐紙		
組子下地	杉材下地		

2. 修復前後の損傷箇所の比較（図131、132、133、134、135、136）



図131 修復前 左扇上部の損傷痕
Before treatment, evidence of damage in the upper area of the left panel



図132 修復後 左扇上部の損傷痕
After treatment, evidence of damage in the upper area of the left panel

図133 修復前 褐色の汚れ
Before treatment, soiled area appears brown



図134 修復後 汚れが若干取れた
After treatment, soiling was removed to some degree

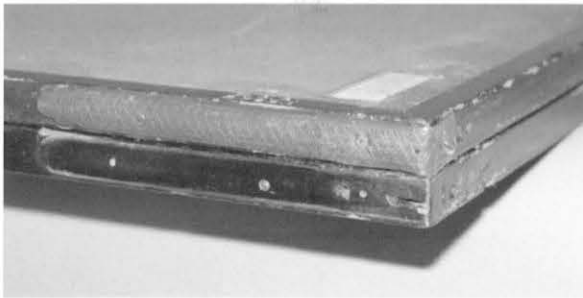


図135 修復前 角金具の欠失
Before treatment, missing square nail



図136 修復後 新調した角金具
After treatment, new square nail

Ⅲ. 作業工程

実施の作業及び方針の変更等は東京文化財研究所の本件担当官、ホノルル美術館学芸員との協議・監督の下進めた。

1. 修復前に本紙の状態を調査し、写真撮影を行った。
2. 作品に付着する埃を、刷毛等を用いて除去した。
3. 膠溶液（粒1%～3%水溶液 チョウザメ5%水溶液 重量比）を用い、絵具の剥落止めを行った。
剥落止めには、布海苔溶液（和歌山産）、粒膠溶液、チョウザメ膠溶液を損傷度合いや絵具に合わせ使用した。緑青等の粒子の粗い顔料には接着力の勝る粒膠を、胡粉等の比較的粒子の小さい顔料には浸透率が高いチョウザメ膠を、濃度等を調節して使用し、絵具層の安定を図った。
4. 飾り金具・木縁・釘を外し、屏風装を解体した。
5. 緑裂部分のみを加湿し、大緑・小緑を捲り取った。
6. 蝶番部分を切除し、一扇ごとに分けた。下地側面に回し貼り付けられた本紙を加湿し、捲り上げた後、竹べら等を使用し本紙を下地から捲り取った。
7. 大緑に隠れていた本紙部分など、絵画面に全く影響の無い箇所をサンプルとして極微量採取した。サンプルは高知県立紙産業センターに紙料試験を依頼し、本紙料紙を特定した。
8. 布海苔溶液（0.25%水溶液 重量比）を使用し、表打ちを施した。表打ちは、次作業に行う裏打ち紙の除去作業時に本紙表面を保護するために行った。養生紙を刷毛で、本紙表面に強度を上げるため二層貼り付けた。養生紙にはレーヨン紙を用いた。
9. 表打ちした本紙を透過台の上に貼り込み、裏打ち紙を捲り取った。その際、方針に従い旧補修紙を除去又は再利用した。
裏打ちには接着剤として小麦粉澱粉糊（新糊）を使用した。新糊は、グルテンを除去した小麦粉の澱粉質を原材料に使用し作成した。（水：小麦粉澱粉＝3：1 重量比）の割合で約30分煮溶かした物を元糊とし、各作業に応じた希釈率で使用した。裏打ち紙として、楮紙（五箇紙）を使用した。
旧補修紙の内、金箔押し紙や補筆が施されている物が多数あり、本紙図様に大きく影響を与えていた。全ての除去は、本紙図様に多大な変更を強いる事となるため以下の条件の補修紙は本紙に適する形に整形後、再使用した。
（1）金箔押し紙で補修されており、尚且つ本紙図様に金箔が押されている箇所。
（2）本紙の図様に深く関与している箇所。
10. 欠失箇所には、補修紙で繕いを施した。
補修紙は、本紙料紙のサンプルを採取した後、高知県立紙産業技術センターに繊維分析を依頼した。試験の結果「雁皮」であることが確認されたため、本紙の風合いなども考慮に入れた結果、「雁皮紙（近江和紙）」を選定した。使用に当たっては、矢車にて染色し、水酸化カルシウム水溶液で色素を定着させた物を用いた。繕いの工程は、本紙欠失箇所を透過した後、補修紙に複写する。補修紙の複写した箇所の毛羽を残すように整形し、毛羽に小麦粉澱粉糊（新糊）を塗布した後、欠失箇所に貼り付けた。
本紙の破れ・裂けが生じている箇所は、左右に毛羽を残した幅の狭い楮紙を補強に貼り付けた。その際も新糊を使用した。
11. 新糊を用い、楮紙（五箇紙）で本紙の肌裏を打った。
12. 適切な強度を保たせるために楮紙で再度裏打ちを行った。糊は新糊を用い、裏打ち後仮張りを施した。
13. 補修紙を地色に合わせて補彩を施した。

補彩に使用する画材は棒絵具を選定した。

14. 大緑・小緑に用いる表装裂を選定し、墨染めした楮紙で裏打ちを行った。糊は新糊を用い、裏打ち後仮張りを施した。

緑裂の新調には、担当官、ホノルル美術館学芸員との協議の結果以下を選定した。

緑裂は天然顔料等で古色付けを施した後使用した。

大緑 薄茶地一重蔓牡丹唐草紋金襴

小緑 藍地大菱紋金襴

15. 杉材下地ならびに木緑を新調した。

杉材下地は「ホゾ角止め」とした。

16. 下地に、下張りを施した。下張りには、1.骨縛り、2.胴貼り、3.三枚蓑掛け、4.蓑縛り、5.蝶番を組み、6.二重泛、7.泛縛りを施した。

紙は骨縛り・胴張り・蓑縛りには楮紙（黒谷和紙）、蓑掛け・泛には楮紙（石州紙）を使用した。

17. 下地に蝶番を組んだのち、表裏二重泛を掛けた。紙は石州紙、糊は新糊を用いた

18. 本紙の寸法を左右扇で合わせ、寸法を出した。

19. 本紙・新調した裏張り紙を下地に張り込んだ。糊は新糊を使用した。

新調する裏張り紙の選定には、担当官、ホノルル美術館学芸員との協議の結果以下を選定した。

裏張り紙 具引き雀型七宝唐紙

20. 大緑・小緑の緑裂を貼りつけた。

21. 新調した木緑を折れ合い釘で取り付けした後、新調した飾り金具を付け、屏風装を完成した。

木緑・飾り金具に関しても上記のように、担当官、ホノルル美術館学芸員との協議の結果以下の通りに選定した。(図137)

散らし鉾に関しては、屏風上面にも施されていたが、修復後は上面には施さない。

木緑 黒漆塗り角型

角金具 彫分菱唐草紋角金具

散らし鉾 唐草紋丸鉾

22. 木綿製保存袋を製作し、収納した。

23. 修復後の記録写真及び報告書の製作をした。

IV. 今回の修復で得た知見その他

1. 左扇の損傷箇所には施されていた補筆及び充填材は、硬く、剥落の危険があるものの本紙との接着が強く全て除去することは本紙絵具層への影響が大きいと判断し不可能であった。ホノルル美術館学芸員・担当官との協議の結果現状のままとした。

修復中、肌裏紙除去作業において裏面より、損傷部及び補筆充填部を調査したところ本紙が破れ、本来の位置より上に約3mmずれており、隙間が生じているのが確認された。又隙間には水に膨潤する充填材が施されており一部充填材に空洞が生じている箇所が確認さ



図137 修復後 新調した飾り金具
After treatment, new metal ornaments



図138 修復中
左扇上部の割れ（裏面より）
During treatment, a crack in the
upper portion of the left panel
(from the reverse side)



図139 修復中 割れ部分拡大（裏面より）
During treatment, enlarged view of the crack (from the reverse side)



図140 修復前 緑色の下書き線
Before treatment, green lines of
the rough sketch



図141 修復中 緑色の下書き線（裏面より）
During treatment, green lines of the
rough sketch (from the reverse side)

れた。本紙を整形し、本来の位置に本紙を戻すことは補筆及び充填材の損傷を招く恐れが生じるため現状のままとし、強度を保たせるため補修紙を裏面に貼り付けた。

裏打ち・仮張り後、膨潤した充填材は収縮し一部割れや形状の変化した箇所が生じた。割れが生じた箇所には膠水溶液を塗布し安定化を図った。(図138、139)

2. 旧緑裂除去の際、緑裂の下から本紙の一部が確認できた。この事から本紙は過去数度の修復の度に画面が縮められ現在に至った事が解る。今回の修復では画面を出来得る限り広げる事とした。これにより修復前後の屏風寸法に変化が生じた。
3. 田裏打紙には青や黄色の染紙の他、茶色の紙が使用されていた。それぞれの色は表面に対し大した影響を及ぼしておらず、除去することにより本紙の図様に影響を及ぼすことは無かった。
4. 表から本紙の観察において、金雲の輪郭が緑色顔料で下書きされている可能性が担当官により指摘された。顕微鏡写真また、本紙裏面からの調査において大部分の下書き線が緑色顔料で描かれているのが確認できた。(図140、141)
5. 高知県紙産業技術センターに本紙繊維組成試験を依頼した。試料採取は緑裂に隠れる場所から極微量採取した。また同時に田裏打紙についても繊維試験及び劣化状況について試験を依頼した。試験の結果本紙繊維は「雁皮」とであると判明し、米粉の配合も確認された。裏打ち紙については「木材パルプ」

であるとの試験結果を得た。(図142)

6. 修復作業中、赤外線撮影を行った。下書きの墨線等を確認できたので報告する。赤外線撮影は、肌裏除去後裏面より行った。下記の写真は画像処理を施し、反転した物を記載する。(図143、144、145、146、147、148、149、150)

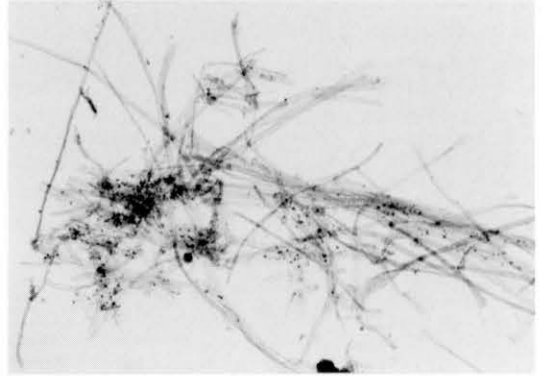


図142 本紙繊維（雁皮）顕微鏡写真
Fiber content of the support (gampi),
photomicrograph



図143 赤外線撮影 左扇全図
Infrared photograph, the entire left panel



図144 赤外線撮影 右扇全図
Infrared photograph, the entire right panel



図145 赤外線撮影 右扇下部
Infrared photograph, bottom portion of the right panel



図146 修復後 右扇下部
After treatment, bottom portion of the right panel



図147 赤外線撮影 左扇下部
Infrared photograph, bottom portion of the left panel



図148 修復後 左扇下部
After treatment, bottom portion of the left panel



図149 赤外線撮影 左扇上部
Infrared photograph, upper portion of the left panel



図150 修復後 左扇上部
After treatment, upper portion of the left panel

V. 設計書制作時との方針の変更点

1～4については、東京文化財研究所の本件担当官・ホノルル美術館学芸員との協議の結果下記の通りに変更した。

1. 緑裂

大緑：白茶地唐草紋金縷→薄茶地一重蔓牡丹唐草紋金欄

小緑：藍地烏木瓜紋金欄→藍地大菱紋金欄

2. 木緑

古代朱漆塗面取→黒漆塗り角型

3. 飾金具

銀生地細丸角金具一重唐草彫り→彫分菱唐草紋角金具

4. 裏張り紙

薄鼠地金宝珠紋烏の子紙→具引き雲母摺り雀型七宝唐紙

5. 保存袋

設計書製作時では木綿布（品名 カラーブロード 色番11 金地球鐘 岡秀株式会社製）を使用する予定であったが、修復の結果、作品の寸法が拡大したためより大きな木綿布が必要になった。そこで、制作に適する木綿製（黄蘗染め）を選定し、保存袋を製作した。

6. 裏打ち紙

修復作業中、本紙の厚みを調査したところ想像以上に薄いことが判明した。裏打ちに当たり、設計書製作時に選定していた格紙（長谷川和紙工房製）では、厚みが足りなく十分な強度を得られないと判断した。そこで、新たにより強靱で厚みのある格紙（五箇紙）を選定した。

7. クリーニング

設計書製作時では本紙のクリーニングを行う予定であったが、修復作業前、本紙の一部を加湿し溶液の試験を行った所、わずかに黄味がかかった溶質が確認された。煤等汚れである可能性は高いが、加湿することで大幅な本紙の色調の変化が生じる可能性があるため、本紙のクリーニングは施さない事とした。

VI. 今回の修復で使用した諸資材

1. 水 〈浄水〉（浄水器 オルガノ株式会社 PFカーボンカートリッジ、マイクロポーシリーズ Nタイプ）

〈イオン交換水〉（浄水器 オルガノ株式会社 カートリッジ純水機G-10C形）

浄水・イオン交換水は、水道水（京都市水道局）を元水としフィルターで濾過した物を使用した。イオン交換水で作製した溶液は可能な限り純粋な溶液であり、反応も調節し易いため使用した。また通常の作業では水道水に含まれる塩素・鉄等の不純物を除去する事により、作品に悪影響を残さない浄水を使用した。

2. 小麦粉澱粉糊（中村糊店 京都府京都市下京区富小路五条下がる）

3. 布海苔〈和歌山産〉（えびす屋 京都府京都市中京区烏丸恵比寿川西入り）

4. 粒膠（新田ゼラチン 大阪府大阪市浪速区桜川4-4-26）

5. チョウザメ膠〈63110 Salianski-Hause, in Blattern〉（和蘭画房 京都府京都市上京区上長者町通堀川東入る橋本町36）

6. 格紙〈五箇紙〉（宮本友信 東中江和紙加工生産組合 富山県礪波郡平村東中江）

〈黒谷和紙〉（林伸次 黒谷和紙協同組合 京都府綾部市黒谷町東谷3）

〈石州紙〉(西田義夫 西田和紙工房 島根県那賀郡三隅町古市場)

7. 雁皮紙〈近江和紙〉(成子紙工房 滋賀県大津市上田上桐生町930番地) * .昭和57年製紙
8. 裏張り紙〈具引き雲母摺り雀型七宝唐紙〉(千田健吉 唐長 京都府京都市左京区修学院水川原町36-9)
9. 縁裂〈大縁：薄茶地一重蔓牡丹唐草紋金襴〉(廣信織物 京都市京都市上京区新町通寺之内2丁目東入)
 〈小縁：藍地大菱紋金襴〉(廣信織物 京都市京都市上京区新町通寺之内2丁目東入)
10. 下地・木縁〈黒漆塗り角型〉(高田南勢堂 京都府京都市上京区大宮通寺之内上る3丁目)
11. 飾り金具〈彫分菱唐草紋角金具・唐草紋散らし鋳〉(石野飾金具製作所 京都府京都市)
12. 補彩用画材〈棒絵具〉(放光堂 京都府京都市上京区烏丸二条下る西側)
13. 保存袋〈黄蘗染木綿布〉(小倉工芸 京都府京都市中京区大宮通御池上る)
14. 記録写真〈35mm F90〉(ニコン)
 〈フィルム Kodak GOLD100〉(コダック)
 〈現像〉(京都カラー 京都府京都市北区新町今宮南入)
 〈デジタルカメラ F-707〉(ソニー)

Ⅶ. 施工期間の流れ

- 平成15年6月 作品受け取り・写真撮影・調査
- 7月 第1回協議(担当者)
- 8月 絵具止め・解体(製木・縁裂)
- 9月 第2回協議(担当者)
- 10月 絵具止め
- 11月 解体
- 12月 第3回協議(担当者・ホノルル美術館学芸員)
- 平成16年1月 裏打ち紙除去・裏打ち
- 2月 第4回協議(担当者・関係者)・下地制作・補彩
- 3月 仕上げ・納品(平成16年3月23日)

Episode from the Tale of Genji (Attributed to Tosa Mitsuyoshi)

Conservation Report

SEKICHI Hisaji
Bokusendō, Inc

Title *Episode from the Tale of Genji* (Attributed to Tosa Mitsuyoshi), colors on gilded paper, two-paneled folding screen
 Collection Honolulu Academy of Arts
 Conservators Hisaharu Sekichi, Bokusendō, Inc.
 Location 650-104 Nagatani-cho, Iwakura, Sakyo-ku, Kyoto
 Period From June 2003
 To March 2004

I. Condition before treatment

1. Dimensions

Overall	Vertical 166.5cm	Horizontal 187.2cm	
Screen	Vertical 149.9cm	Horizontal 171.8cm	
Core (each panel)	Vertical 162.8cm	Horizontal 92.2cm	Depth 1.9 cm
Outer wooden frames	Thickness 1.8cm		
Format	Two paneled folding screen		
Mounting fabric	Wide mount border: silver brocade with vine and hollyhock arabesque design on brown background		
	Narrow mount border: gold brocade with indigo background		
Outer wooden frames	Black lacquered frame		
Metal ornaments	Metal pieces with arabesque design, round nails		
Final backing paper	Paper with gray background		

2. Damage

- (1) Damage caused by insects was found on both the painting and mounting fabric.

Damage caused by insects has seriously affected the surface of the painting. The damage was concentrated around the hinged areas in particular, and there were concerns that the hinges could fall apart. Moreover, the insect damage even affected the core of the folding screen, ravaging the wooden foundation. (Fig. 127)

- (2) Pigments and gold leaf used to color the painting were flaking or abraded. Three areas that were most seriously damaged are listed below.

- (i) Green pigment

This pigment was used extensively on both the left and right panels, and there were varying

levels of damage. Aging had caused overall deterioration of colors, and due to the deterioration of lacquer used as a coloring agent, the pigments in some areas had flaked off. Also, scratches caused by abrasion stood out in various places, adversely affecting the overall look of the painting. Furthermore, pigments had chipped off in many areas. (Fig. 128)

(ii) White pigment

White pigment was used in areas such as the figures' clothing in the bottom portion and cherry blossoms in the top portion of the painting. These pigments had flaked off or were loose in many places. The area of cherry blossoms was especially damaged due to abrasion, exposing areas of the support underneath. (Fig. 129)

(iii) Gold leaf

Some of the gold leaf was damaged or missing due to insects, abrasion, etc. Peeling and other damages were especially severe at the top center area on the right panel. (Fig. 130)

(3) Evidence of past treatment(s) and additional drawing.

Traces of past treatment(s) completed on the painting's torn or cracked areas were confirmed. In particular, there was evidence of a large crack at the top right hand area on the left panel, which appeared to be bulging due to additional drawing that was completed during a past treatment. Paper infills had been applied to cover holes made by insects, and then painted over. Additional drawing had also been applied directly onto the painting, and it gave an odd impression because the color tones did not match.

(4) Numerous stains were found on the painting.

Stains were especially visible in the top portion of the right panel, around the cherry blossoms. Images rendered with white pigment had turned brown, diminishing the value of the artwork.

(5) Many traces of punctures and stains were found in the material on the final backing.

(6) There were extensive scratches and dents in the outer wooden frames. The lacquer had peeled, loosened, or cracked in many areas.

(7) One of the square, metal ornaments and one nail was missing.

I. Condition after treatment

1. Dimensions

Overall	Vertical	168.7cm	Horizontal	191.5cm	
Screen	Vertical	151.3cm	Horizontal	173.6cm	
Core (each panel)	Vertical	165.2cm	Horizontal	94.1cm	Depth 1.9cm
Outer wooden frames	Thickness	1.7 cm			
Format	Two-paneled folding screen				
Mounting fabric	Wide mount border: Gold brocade with an arabesque pattern of single-vine peony blossoms on a light brown background				
	Narrow mount border: Gold brocade with a large diamond-shaped pattern on an indigo background				
Outer wooden frames	Black lacquered frame				
Metal ornaments	Corner metal pieces with engraved diamond-shaped and arabesque pattern,				

	nails with arabesque design
Sidelining paper, etc.	<i>Kōzo</i> paper <Goka Japanese paper>
Repair paper	Gampi paper <Omi Japanese paper>
Underpapering	<i>Kōzo</i> paper <Kurotani Japanese paper> <Sekishu paper>
Final backing paper	Chinese style paper (<i>Karagami</i>) with a sparrow and interlocking circles pattern printed with mica based pigment
Lattice core	Cedar

2. Comparing the damaged areas before and after treatment. (Fig. 131, 132, 133, 134, 135, 136)

III. Treatment process

The implementation of treatment and any changes in the treatment plan were carried out based on consultations with the project supervisor at the National Research Institute for Cultural Properties, Tokyo, and the curator at the Honolulu Academy of Arts.

1. The condition of the painting was examined and photographs were taken before treatment.
2. Dust which had collected on the object was removed with a brush and other tools.
3. Pigments were consolidated with a glue paste (water solution with 1-3% animal skin glue, water solution with 5% sturgeon, weight comparison) to prevent them from flaking.
A seaweed paste solution (made in Wakayama prefecture), animal skin glue and sturgeon glue were used to consolidate the pigments, according to the levels of damage and the type of pigments used. Animal skin glue, which has a stronger adhesiveness, was used for cyan and other coarse-grained pigments, while sturgeon glue, which has better penetration, was used for pigments with relatively small particles, such as white. These adhesive were used to consolidate the paint layer while adjusting their levels of concentration.
4. The metal ornaments, outer frames, and nails were removed when dismantling the folding screen.
5. Only the mounting fabric was dampened, and the wide mount border and the narrow mount border were rolled back, and removed.
6. The hinges were removed to separate the panels. The portions of the painting which had been folded over and pasted onto the core were moistened and removed, then the painting was separated from the core using a bamboo spatula and other tools.
7. Very small samples were taken from parts of the painting that would not in any way affect the image, such as the portion that was hidden under the wide mount border. The sample was sent to the Kochi Prefectural Paper Technology Center for a fiber analysis, to determine the material used for the support.
8. A facing was applied to the painting using a seaweed paste (0.25% water solution, weight comparison) in order to protect the surface of the painting during removal of the back lining paper in the following steps of the treatment. To reinforce the painting's surface, two layers of protective paper were applied using a brush. Rayon paper was used for the protective paper.
9. After applying the facing, the painting was placed on a light table, and the lining paper was

removed. Paper infills applied during past treatment (s) were either removed or reused, in keeping with the treatment plan.

Wheat starch paste (new paste) was used to attach the lining. Gluten-free wheat was used to prepare the paste. The paste was made by combining three parts of water with one part of wheat starch (weight comparison ratio) and cooking it for approximately 30 minutes. Its concentration was adjusted for each step of the treatment process. *Kōzo* paper (Goka Japanese paper) was used as lining paper.

Many of the old paper infills had gold leaf and/or additional drawing applied onto them, which greatly affected the image of the painting. To remove all of them would significantly change the painting and therefore the infills that met the following conditions were reused after modifying them to fit the image of the painting.

- (1) Gold leaf has been applied onto the infill, as well as on the surface of the painting itself.
- (2) The additional drawing greatly contributes to the image of the painting.

10. Damaged areas were repaired with paper infills

To choose the repair paper, a sample was taken from the painting and sent to the Kochi Prefectural Paper Technology Center for fiber analysis. The results showed that it was *gampi* paper. Taking into consideration the nature of the painting, *gampi* paper (Omi Japanese paper) was selected. To use this as repair paper, it was dyed with *yasha*, which was then fixed with calcium hydroxide solution. The mending process was as follows: After transmitting light through the damaged areas in the painting, these areas were copied onto the mending paper. The paper was then shaped with water-cut edges to match the damaged areas. Wheat starch paste was applied onto the water-cut edges, and the patches were applied to the damaged areas in the painting.

To mend tears and cracks in the painting, narrow strips of *kōzo* paper with water-cut edges were pasted onto them. Wheat starch paste was used for this process as well.

11. The first lining was attached using *kōzo* paper (Goka Japanese paper) and wheat starch paste.
12. To maintain sufficient durability, a second layer of *kōzo* paper was applied, using wheat starch paste. Afterwards, the painting was stretch-dried on the temporary frame.
13. Toning with stick pigments were compiled on the repair paper to match the ground color of the painting.
14. Mounting fabric was selected for the wide mount and narrow mount borders, and lining made of *kōzo* paper dyed in *sumi* was applied with wheat starch paste. It was then stretch-dried on the temporary frame.

The following fabrics were selected as new mounting fabrics upon consultation with the project supervisor at the National Research Institute for Cultural Properties, Tokyo, and the curator at the Honolulu Academy of Arts.

These fabrics were first "antiqued" with natural pigments, etc.

Wide mount border: Gold brocade with arabesque pattern of single-vine peony blossoms on a light brown background

Narrow mount border: Gold brocade with large diamond pattern on an indigo background

15. New cedar core and outer wooden frames were made.
The cedar core was constructed with mitered joints.
16. Underpapering was affixed to the core in layers in the following order: 1. *honeshibari*; 2. *dōbari*; 3. *minokake* (3); 4. *minoshibari*; 5. hinges; 6. *nijūuke*; and 7. *ukeshibari*.
Kōzo paper (Kurotani Japanese paper) was used for the *honeshibari*, *dōbari*, and *minoshibari*, and *kōzo* paper (Sekishu paper) was used for *minokake* and *uke*.
17. After attaching the hinges onto the core, *nijūuke* was applied on both the front and back. Sekishu paper and wheat starch paste were used for this step.
18. The left and right panels were measured together to produce an overall measurement.
19. The painting and the new backing paper were attached to the core with wheat starch paste.
The new backing paper was selected upon consultation with the project supervisor, as well as the curator at the Honolulu Academy of Arts.
Backing paper: Chinese style paper (*Karagami*) with a sparrow and interlocking circles pattern with mica print
20. The mounting fabrics for the wide mount and inner mount borders were attached.
21. After securing the new wooden outer frame with nails, new metal ornaments were attached to complete the folding screen.
In the same manner as before, materials for the outer frames and metal ornaments were selected upon consultation with the project supervisor, as well as the curator at the Honolulu Academy of Arts. (Fig. 137)
While nails are currently found at the top portion of the folding screen, there will be none in this area after the treatment.
Outer wooden frames: Black lacquered frame
Square metal ornaments: Corner metal pieces with engraved diamond and arabesque pattern
Nails: round nails with arabesque design
22. The folding screen was placed into a newly prepared cotton storage bag.
23. Post-treatment photographs and report were prepared.

IV. Facts and other issues learned from this treatment

1. The materials used for added drawings or infills to repair damaged areas in the left panel had hardened and were in danger of chipping off. However, because these materials were firmly attached to the surface of the painting, it would have been impossible to remove them completely without affecting the pigment layer significantly. As a result of consultations with the curator of the Honolulu Academy of Arts and the project supervisor, the decision was made to leave these areas untouched.
During the removal of the first lining paper, and the examination of the torn or in-painted areas from the reverse side, it was confirmed that the painting was torn and had shifted three centimeters upward, leaving a gap. Furthermore, in the gap was a filler that would swell when exposed to moisture, and parts of that filler had become hollow. Placing the painting back in its original position could have damaged the added drawings and the fillers. Therefore, these areas

were left untouched, and were reinforced by attaching paper infills onto the reverse side. After the lining paper was applied and the painting was stretch-dried, the swollen fillers shrank, causing cracks and altering the form in some areas. Such cracked areas were stabilized by coating them with a glue solution. (Fig. 138, 139)

2. When the old framing fabric was removed, it was confirmed that parts of the painting had been covered by the border. This indicates that this painting had undergone several treatments in the past that have resulted in reducing the size of the surface of the painting. For this treatment, a decision was made to show as much of the painting as possible. As a result, the overall measurements of the folding screen were changed.
3. Besides papers dyed in blue and yellow, brown paper had also been used as lining paper in previous treatments. Since these colors had minimal influence on the colors of the painting, removing them did not affect the image in any way.
4. When the front surface of the painting was examined, the project supervisor pointed out the possibility that a rough sketch of the outline of the gold clouds had been drawn in green pigment. Photomicrographs and examination from the reverse side of the painting confirmed that the most of the rough sketch was done in green paint. (Fig. 138, 139)
5. The Kochi Prefectural Paper Technology Center was requested to examine the composition of the fiber used for the painting. For the sample, an extremely small amount was taken from under the framing fabric. At the same time, a request was also made to test the fiber of the old lining paper, as well as its state of deterioration. The results of the test confirmed that *gampi* paper with rice powder mixed in was used for the painting. As for the lining paper, the test results showed that it was made of wood pulp. (Fig. 142)
6. Infrared photographs were taken during treatment. Rough sketches drawn in *sumi* and other inks were confirmed. After the first lining paper was removed, infrared photographs were taken from the reverse side. The following are images that have been processed and inverted. (Fig. 143, 144, 145, 146, 147, 148, 149, 150)

V. Changes made in the treatment plan since the compilation of the treatment specifications

Changes were made in 1 through 4 as shown below, as a result of consultations with the project supervisor at the National Research Institute for Cultural Properties, Tokyo, and the curator at the Honolulu Academy of Arts.

1. Framing fabrics

Wide mount border: Gold brocade with an arabesque design on a white-brown background→Gold brocade on silk with an arabesque pattern of single-vine peony blossoms on a light brown background

Narrow mount border: Gold brocade with patterns of birds and trees on an indigo background→Gold brocade with a large diamond pattern on an indigo background

2. Wooden frames

Antique vermilion lacquered, beveled edge frames→Black lacquered frames

3. Metal ornaments: Silver, thin, round-edged metal pieces engraved with a single-vine arabesque design→Corner metal pieces with an engraved diamond and arabesque design
4. Final backing paper
Light gray *torinoko* paper with pearl design→Chinese style paper (*Karagami*) with a sparrow and interlocking circles pattern printed with mica pigment
5. Storage bag
In the original treatment specifications, the plan was to use a cotton fabric (fabric name: color broad, color number: 11, *Kinchikyukane*, made by Okahide Co., Ltd.). However, since the size of the folding screen had increased as a result of the treatment, a larger piece of cotton material became necessary. Therefore, a different, more appropriate cotton fabric (dyed with *kihada*) was selected and the storage bag was prepared.
6. Lining paper
When the thickness of the painting was examined during treatment, it was discovered to be surprisingly thin. It was decided that the *kōzo* paper (made by Hasegawa Washi Kōbo) originally selected at the time the treatment specifications were drawn up would not be thick enough to provide sufficient durability. Therefore, a stronger and more pliable *kōzo* paper (Goka Japanese paper) was selected instead.
7. Cleaning
At the time the treatment specifications were drawn up, the painting was to be cleaned. However, when the solution was tested before treatment by moistening a portion of the painting, a solute with slightly yellowish tint was confirmed. Although this may have been caused by dust or grime, there was the possibility that adding moisture could alter the colors of the painting significantly. Therefore, a decision was made not to clean the painting.

VI. Various materials used for this treatment

1. Water <purified> (Water purifier: PF carbon cartridge, Micro-pore series, Type N, by Organo Corporation)
<Ion-exchange water> (Water purifier: Cartridge Deionizer G-10C, by Organo Corporation)
Tap water (Kyoto Municipal Waterworks Bureau) was filtered to prepare the purified and ion-exchange waters. Solution made with ion-exchange water was used since it is the purest form of solution possible, and its reaction is easy to control. Moreover, filtered water which does not adversely affect the artwork was used for ordinary treatment after having had its impurities such as sodium and iron usually found in tap water removed.
2. Wheat starch paste: (Made by Nakamura Glue Shop; Gojo-Sagaru, Tomikoji, Shimogyo-ku, Kyoto-shi, Kyoto Prefecture)
3. Seaweed paste: <Made in Wakayama prefecture> (Ebisu-ya; Nishi-iru, Ebisu-gawa, Karasuma, Nakagyo-ku, Kyoto-shi, Kyoto Prefecture)
4. Animal skin glue: (Nitta Gelatin Inc.; 4-4-26 Sakura-gawa, Naniwa-ku, Osaka-shi, Osaka Prefecture)

5. Sturgeon glue: <63110 Salianski-Hause, in Blattern> (Holland Gwabo; 36 Hashimoto-cho, Higashi-iru, Horikawa, Kamichojamachi-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)
6. *Kōzo* paper (Goka Japanese paper) (Tomonobu Miyamoto, Higashi-nakae Japanese Paper Processing and Production Cooperation; Higashi-nakae, Taira-mura, Tonami-gun, Toyama Prefecture)
 - <Kurotani Japanese paper> (Shinji Hayashi; Kurotani Japanese Paper Cooperation; 3 Higashidani, Kurotani-cho, Ayabe-shi, Kyoto Prefecture)
 - <Sekishu paper> (Yoshio Nishida; Nishida Washi Kōbo, Furuichiba, Misumi-cho, Naka-gun, Shimane Prefecture)
7. *Gampi* paper <Omi Japanese paper> (Naruko Paper Studio; 930 Kiryu-cho, Kamitanakami, Otsu-shi, Shiga Prefecture)*Made in 1982.
8. Final backing paper: <Chinese style paper (*Karagami*) with a sparrow and interlocking circles pattern with mica print> (Kenkichi Chida; Karacho; 36-9 Mizukawara-cho, Shugaku-in, Sakyo-ku, Kyoto-shi, Kyoto Prefecture)
9. Framing fabric: <Wide mount border: Gold brocade on silk with arabesque pattern of single-vine peony blossoms on light brown background> (Hironobu Textiles; Higashi-hairu, 2-chome, Teranouchi, Shinmachi-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)
 - <Narrow mount border: Gold brocade on with large diamond-shaped pattern on indigo background> (Hironobu Textiles; Higashi-hairu, 2-chome, Teranouchi, Shinmachi-dori, Kamigyo-ku, Kyoto-shi, Kyoto)
10. Core, outer wooden frames <Black lacquered frame> (Takada Nanseido; 3-chome, Teranouchi-agaru, Omiya-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)
11. Metal ornaments: Corner metal pieces with an engraved diamond and arabesque design, nails with arabesque design> (Ishino Metal Ornaments Corporation, Kyoto-shi, Kyoto Prefecture)
12. Art supplies used for toning <Stick pigments> (Hoko-dō; Nishi-gawa, Nijo-sagaru, Karasuma, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)
13. Storage bag <Cotton dyed with *kihada*> (Ogura Kogei; Oike-agaru, Omiya-dori, Nakagyo-ku, Kyoto-shi, Kyoto)
14. Photodocumentation <35mm F90> (Nikon)
 - <Film: Kodak GOLD100> (Kodak)
 - <Development> (Kyoto Color, Minami-hairu, Imamiya, Shinmachi, Kita-ku, Kyoto-shi, Kyoto Prefecture)
 - <Digital camera: F-707> (Sony)

VII. Work schedule during the treatment period

2003	June	Acceptance of artwork, photographing, examination
	July	First consultation (project supervisor)
	August	Pigment consolidation, disassembly (outer wooden frames, framing fabric)
	September	Second consultation (project supervisor)
	October	Pigment consolidation

	November	Disassembly
	December	Third consultation (project supervisor, curator of Honolulu Academy of Arts)
2004	January	Removal and application of new lining paper
	February	Fourth consultation (project supervisor and related personnel), preparing core, toning
	March	Completion, delivery (March 23, 2004)

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

源氏物語図屏風 (伝土佐光吉筆)

作品解説

 東京文化財研究所
綿田 稔

本屏風は『源氏物語』第五段「若紫」のうち前半部分を描いたものである。「若紫」前半部のあらすじは次の通り。源氏が病にかかり、加持祈禱を受けるため、北山の某寺を訪れる。三月晦日、北山ではちょうど桜の盛りを迎えており、寺に棲む僧都から調薬と加持を受けた源氏は、気晴らしのため山中を散策する。そこで源氏は僧都の妹の孫にあたる幼女（後の紫の上）を見かけ、心を動かされる。翌朝、源氏は帰ることになるが、迎えの者たちが折角の桜の下で何もしないのも勿体ないというので、源氏は滝のほとりの岩蔭に座って僧都と酒を酌み交わす。傍らでは頭の中将が横笛を吹き、便の君は扇を打ち鳴らして謡い、笙や箏を鳴らす従者もいるが、苦しそうに岩に寄りかかっている源氏の愁いに満ちた美しさには敵わない。僧都は琴を持参し源氏にこれを弾じるよう懇願するので、源氏はこれを軽くかき鳴らし、その後源氏一行は都へ戻った。

若紫の前半部を絵画化する場合、源氏が山中で幼女を覗き見する場面を描く場合と、本屏風のように北山からの帰り際に小宴を催す場面を描く場合とがあり、どちらかと言えば前者の作例の方が多くに思われるものの、後者も絶無ではない。近い時期の作例としては「源氏物語扇面貼付屏風」（浄土寺蔵）の中の一図がある。本図の場合、源氏の前に酒器が描かれないことと、頭の中将と便の君が見あたらないという特徴がある。

本屏風は無落款であり、裏面からの観察によっても画家の印章等は発見されなかった。作風は非常に丁寧で、着衣の文様、花木、草花、水紋など、非常に緻密に描き上げている。これらのいずれもが桃山期の土佐派の様式であることは疑いない。画面の大小の差があるとはいえ、本屏風と土佐光吉・長次郎筆「源氏物語画帖」（京都国立博物館蔵）の土佐光吉（1539～1613）筆部分とを比較すれば、細部の技法で両者趣を通じているところがある。ただ、土佐光吉自筆と認められている大画面作例「源氏物語図屏風」（京都国立博物館蔵）と比較すれば、本屏風の方が硬い筆致を見せ、それは土佐光吉周辺の筆と考えられている「源氏物語図屏風」（個人蔵、二曲一隻）、あるいは「源氏物語図屏風」（個人蔵、六曲一双）の筆致により近い。

本屏風には桜だけでなく紅白の花を咲かせた躑躅が描かれており、これは北山山中の桜が平野部より少し後れて咲くことを暗示しているのかもしれない。そして躑躅は京博本画帖の内、光吉の描いた「若紫」には描かれているが、長次郎の描いた「若紫」には描かれていないことが注意される。さらに裏面からの観察の結果、下書きの輪郭線に白緑色を用いていることが判明した。これは京博本屏風と同じ手法である。これらから見て、本屏風は16世紀最末期から17世紀初頭にかけて、光吉のごく近くにいた画人の手になることが想定される。しかし光吉自筆の可能性もなお排除できない。というのは、光吉筆と伝える源氏絵の作例で、人物をこのサイズで描いたものが現在本屏風の他には知られていないためである。なお、顕微鏡写真により、松葉等と比較して少しくすんで見える山肌の緑色に、少なくとも二色の粒子を確認できたことを、技法上の特色として付記しておく。

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Episode from the Tale of Genji (Attributed to Tosa Mitsuyoshi)

Description of artwork

WATADA Minoru
National Research Institute for Cultural Propagation

This byōbu (folding screen) painting features a scene from the first half of “*Wakamurasaki* (Lavender),” the fifth chapter of *The Tale of Genji*. Its content is as follows. Genji, having fallen ill, visits a temple in the *Kita-yama* (northern hills) in order to receive prayers for recovery. It is the last day of the third month, and the cherry blossoms in the northern hills are in full bloom. After having received medication and prayers from a monk at the temple, Genji decides to take a walk in the mountain to amuse himself. That is when he happens upon a young girl (the later Murasaki-no-Ue), who turns out to be the granddaughter of the younger sister of the monk, and becomes taken by her. Genji is to set off the next morning, but since those who are to accompany him home insist that it would be a waste to simply leave without enjoying the cherry blossoms, Genji decides to share wine with the monk by the rocks at the foot of a waterfall. By his side, To-no-Chujo plays the flute and Ben-no-Kimi sings, marking time with a fan, while other attendants play the *sho* pipe and the flageolet. They are all handsome men, but none of them can compare with the beauty of the ailing Genji leaning against the rocks. The monk, having brought with him a *koto* harp, implores Genji to play it. After Genji lightly plays on the koto, he and his attendants return to the city.

When the first half of this chapter is depicted in a painting, there are two scenes in particular that are usually selected: Genji trying to catch a glimpse the young girl in the mountain, and, as in this particular piece, Genji and his attendants holding a small banquet just before heading back from the northern hills. While the former scene seems to be more popular, a few of the latter also exist. A recent example of the latter is one of the images on *Genji Monogatari Senmen Haritsuke Byōbu* (*Fan Paintings of the Tale of Genji on Screens*) (Jōdoji Temple). Its is characterized by the lack of wine bottles placed in front of Genji, and the fact that To-no-Chujo and Ben-no-Kimi are nowhere to be found.

Neither a signature nor a seal of the artist could be found on this particular byōbu, even upon close examination of its reverse side. It has been painted with great attention to detail, using an extremely precise manner to render the patterns on the clothing, flowering trees and grass, and ripples in the water. There is no doubt that these show the style of Tosa school from the Momoyama period. Although there is a difference in size of the canvas, this byōbu has much in common with techniques seen in detailed parts painted by Tosa Mitsuyoshi (1539–1613) in Mitsuyoshi and Chōjirō’s *Tale of Genji Album* (Kyoto National Museum). However, when compared with *Episode from the Tale of Genji* (Kyoto National Museum), a large byōbu which is accepted as the work of Tosa Mitsuyoshi himself, the piece introduced here shows a more rigid touch. It is much closer in the style of two other byōbu pieces (a two-paneled screen and a pair of six-paneled screens) entitled *Episode from the Tale*

of *Genji* (both private collections), which are believed to have been painted by those close to Tosa Mitsuyoshi.

The byōbu selected here shows not only cherry blossoms, but also red and white azaleas, possibly implying that cherry blossoms in the northern hills bloom slightly later than those in the plains. It is also worthy of note that of the paintings in the *Tale of Genji Album* at the Kyoto National Museum, azaleas are found in “Lavender” painted by Mitsuyoshi, but not in those painted by Chōjirō. Furthermore, upon examination of the reverse side, it was discovered that a whitish green pigment was used to draw the rough sketch. The same technique is used in the byōbu at the Kyoto National Museum. Judging from these findings, it can be assumed that this byōbu was created between the late 16th to early 17th century by a painter who worked closely with Mitsuyoshi. However, one cannot eliminate the possibility that it was actually painted by Mitsuyoshi himself. This is because besides this byōbu, there are no known examples of *Genji-e* (illustrations of scenes from *The Tale of Genji*) with human figures of this size that are considered to have been painted by Mitsuyoshi. On an additional note, it was discovered using a photomicrograph that the green pigment of the mountain, which appears slightly dull in comparison to other parts such as pine needles, is made up of a mixture of at least two different colored particles.

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