
春駒図

平成16年度修復事業



品名：勝川春章筆 春駒図
所蔵：キヨソネ美術館

勝川春章筆 春駒図

修理報告

(株)半田九清堂
半田昌規

品名 勝川春章筆 春駒図
所蔵 キヨソネ美術館
登録番号 P-193
修理施工 株式会社 半田九清堂
工期 平成16年6月～平成17年3月
施工場所 東京都台東区上野公園13-9 東京国立博物館内修理室

I. 修理前の状況

寸法

本紙 縦 101.0cm 横 33.0cm
枠外 縦 101.8cm 横 33.8cm

品質 絹本着色

形状 キャンバス枠に本紙が貼り込まれた状態

裏打ち 肌裏打ち：亜麻布

増裏打ち：キャンバス布地

補修絹 あり

保存箱 なし

損傷

- ・全体にすじ状の汚れが見られ、またかび痕と思われる白い斑点が見られる。
- ・本紙料絹に見られる虫損部には部分的に補絹が施されている。
裏面より欠損周囲の本紙に重なるように補絹がされており、周囲の色が濃く見える。
- ・本紙料絹は接着にSwiss glue（*註）を用い、布地にて裏打ちがされている。
- ・本紙料絹の絹目にSwiss glueの糊分（以下、糊分）がつかまっており、背景の地の部分に濡れ色のある透明感を与え、表面に何かコーティングがされているような印象を感じさせる。
- ・本紙のキャンバス枠への貼り込みは、周囲を釘で打ち込んである。
- ・帯、着物の模様、髪元結い部分の胡粉が剥落している。
- ・群青が摩耗して剥落している。
- ・赤色に滲んだ跡がある。

*註 Swiss glue= 兎膠と澱粉糊の混合接着剤で1960年代、ヨーロッパで油画の修理に用いられたもの

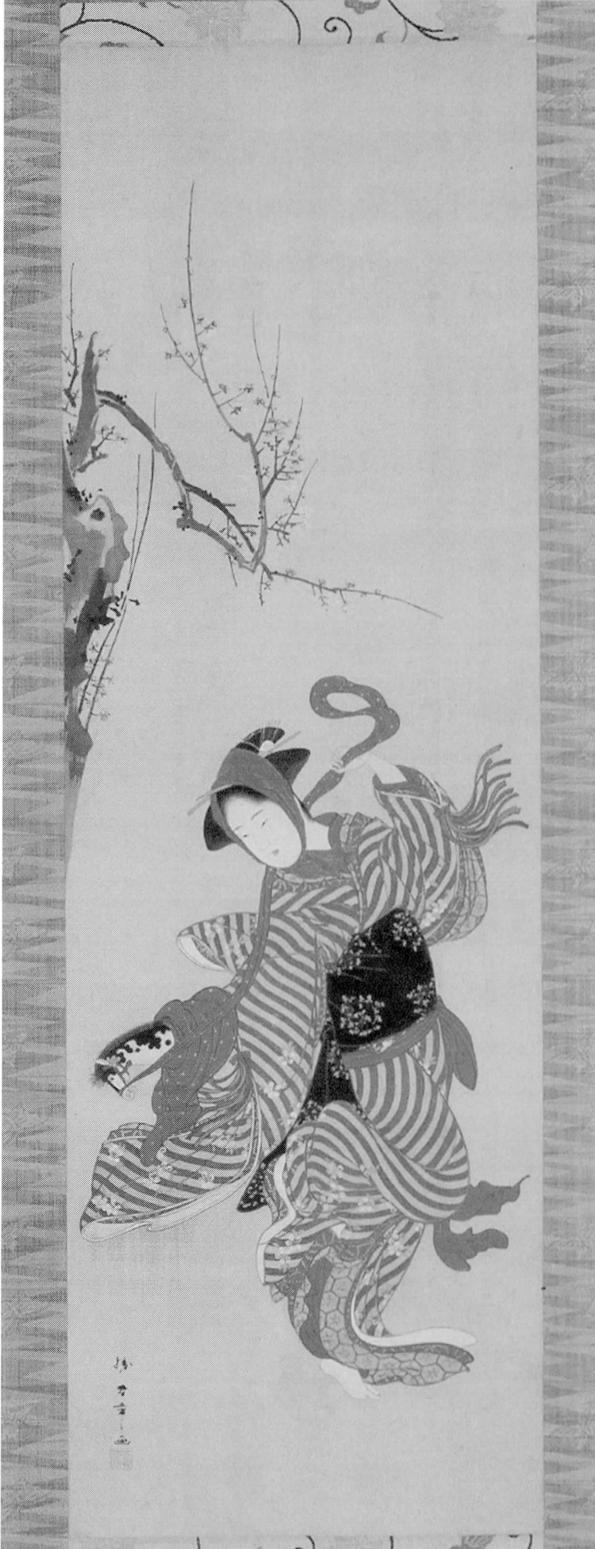


図1 修理後
After treatment



図2 修理前 赤外線撮影 800nm
Before treatment, infrared photograph 800nm

Ⅱ. 修理後の状況 (図1)

寸法

本紙 縦 99.8cm 横 33.0cm

表具 縦 179.2cm 横 44.1cm

形式 掛幅装 三段表具

表装裂 一文字 白茶地花唐草紋竹屋町

風帯 同上

中廻し 萌葱地蝶に稲妻紋紗綾 (東京 中島洋一)

上下 白茶地唐草紋紗

軸首 透溜漆塗切軸

紐 啄木

座金 梅型

裏打ち 肌裏紙：薄美濃紙 (岐阜 長谷川聡)

増裏紙：美栖紙 (奈良 上窪正一)

総裏紙：宇陀紙 (奈良 福西弘行)

補修絹 人工劣化絹

保存箱 桐材太巻芯・桐材印籠箱 (東京 大坂重太郎工房)

中性紙布貼り帙

Ⅲ. 作業工程

1. 調査・記録

- ・寸法や損傷状態などの修理前状況を記録し、本体の状態について4×5リバーサルフィルム(全体)、35mmネガフィルム、デジタルカメラ(部分)、実体顕微鏡(絵具)、赤外線撮影などを行い、細かな撮影記録を行った。また、損傷およびシミの箇所はその位置を記録した。修理記録は修理中も随時取り続けた。(図2)

- ・パッチテストを行い、絵具の定着具合や汚れの移り具合を調べ、修理の作業順序や方法を検討した。

2. 付着物の除去

- ・本紙表面に付着した虫糞を、本紙を傷めないように削り取り除去した。

3. 剥落止め(1)

- ・牛膠水溶液0.5%~1%(重量比)にて剥落止めをした。

4. 本紙取り外し

- ・キャンバス枠に貼り込まれた本紙を枠から取り外した。

5. カビ痕の除去

- ・カビ痕などの強いシミには、その部分に室温の濾過水を塗布して吸い取り紙に移し取り除去した。その際、本紙に圧力をかけないように注意して行った。

6. 剥落止め(2)

- ・牛膠水溶液0.3%(重量比)を塗布しながら養生紙の上に吸い取り紙を重ねて余分な湿りとそれにより浮いた本紙の汚れを移し取り除去した。

- ・牛膠水溶液0.5%~1%(重量比)にて再度剥落止めをした。

- ・剥落止めは各工程に於いて絵具の状態を点検しながら、必要に応じて繰り返し施し、

充分乾燥させた。

7. 表打ち

- ・裏打ち除去の際、本紙に負担がかかる点や、表面からの光学機器による観察で、糊分が絹目に詰まっていることが確認され、この糊分を除去する可能性を考慮し、表打ちを行うことにした。
- ・表面より、布海苔を用いて化繊紙で表打ちし、旧裏打ち布除去の養生をした。

8. 方針の検討

- ・増裏打ちのキャンバス布と肌裏打ちの亜麻布を部分的に剥がし、糊分の接着強度を調べる接着強度テストと、部分的に裏打布を剥がした箇所の糊分を、水を含ませた綿棒にからめて除去できるかどうかを調べる糊分除去テストを行った。
- ・修理前の調査データとそのテスト結果を元に糊分の除去方法を含め、全体の修理方針について検討する会議を東京文化財研究所に於いて開き、関係者と協議した結果、キャンバス布、亜麻布を除去した後、水のみを使用し、糊分をできるだけ除去して、生麩糊で肌裏打ちをし、通常通り掛軸装に仕立てることに決定した。

9. 旧裏打ち布の取り外し

- ・接着強度テストの結果、表打ちの布海苔の接着力より Swiss glue の接着力が強いため、裏打ち除去の際の湿りが表打ちに廻ると表打ち紙が離れてしまうので、裏面より、極少量の室温の濾過水を、小さい面積ごと部分的に塗布して少しずつ剥がし、旧増裏布、旧肌裏布を取り外した。
- ・修理作業には全体を通してCUNO製の糸巻きタイプフィルター径 0.5μ 及び、粒状活性炭カートリッジフィルターにて溶解ガスや有機物を吸着して、鉄分、塩素などを濾過除去した濾過水を用いた。

10. 糊分の除去(1)

- ・本紙裏面に層状に絹目にまで詰まって残っていた糊分を、可能な範囲で除去した。除去に当たっては、絵具の保護を考慮し、室温の濾過水にて湿らせた綿棒をころがしながら糊分を移し取る方法で、無理のない範囲で行った。(図3～5)

11. 旧補絹の除去

- ・室温の濾過水を極少量部分的に塗布して湿りを与え、旧補絹を除去した。

12. 新規肌裏打ち

- ・本紙に新糊を用いて薄美濃紙にて新規に肌裏打ちをした。
- ・裏打ちをはじめ全作業において、接着には生麩糊(小麦粉澱粉糊)を使用した。

13. 表打ち紙の除去

- ・乾燥後、表打ち紙を除去した。
- ・表打ちの際の湿りにより、画面全体の経年の汚れが養生紙に移動し、緩和された。

14. 糊分の除去(2)

- ・本紙表面の絵具のない部分の絹目の間に詰まっている糊分を、室温の濾過水にて湿らせた綿棒を、ころがしながら糊分を移し取るようにして、可能な範囲で除去した。

15. 新規補絹

- ・本紙欠損部および本紙周りに、人工劣化した本紙料絹と同様の組織の絹にて補絹をした。

16. 増裏打ち

- ・古糊を用いて美栖紙にて増裏打ちをし、仮張り乾燥した。

17. 補彩

- ・補絹箇所に地色合わせの補彩をした。



図3 旧裏打ち除去後
After removing the old lining paper



図4 糊分除去作業中
In the process of removing the glue particles

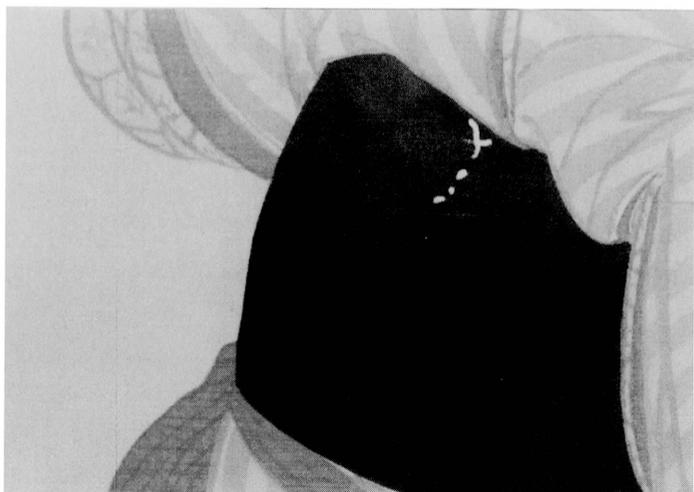


図5 糊分除去後
After removing glue particles

18. 表装裂の選定と調整

- ・所蔵者及び関係者と協議の上、表装裂地を選定、新調した。
- ・新規に新糊を用いて薄美濃紙で肌裏打ちを、古糊を用いて美栖紙で増裏打ちをした。

19. 断ち合わせ、切り継ぎ

- ・本紙と表装裂地を断ち合わせ、新糊にて切り継ぎした。
- ・本紙と裂の切り継ぎ位置は、キャンバスに止め付けてあった釘痕が出ないギリギリのところを境とした。

20. 総裏打ち

- ・古糊を用いて宇陀紙と上巻絹にて総裏打ちをした。
- ・数回の返し張りをし、十分に乾燥させた。

21. 仕上げ

- ・風帯を縫製し、軸棒を削り、新調の軸首を取り付けた。
- ・発装、軸棒、風帯、座金、紐を取り付け仕上げた。

22. 収納

- ・折れ予防と取り扱いがより安全になることを目的として、桐材太巻芯を新調して取り付けた。
- ・羽二重の包み裂、桐材印籠箱、中性紙布貼り帙を新調し、納めた。(図6)

23. 修理後の記録・撮影

- ・完成写真を撮影し、修理後の寸法などを記録し、報告書を作成した。

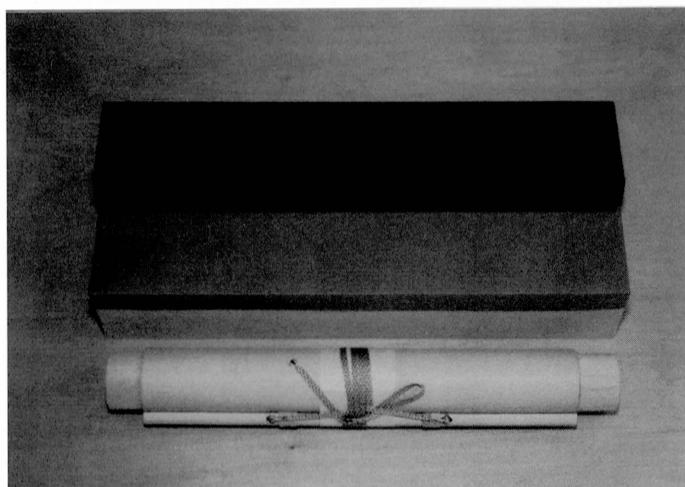


図6 修理後 桐材太巻き芯、印籠箱、中性紙布貼り帙を新調した
After treatment, a new, large paulownia roller clamp, *inro* box, and a cloth covered case made of acid-free paper were prepared.



図7 修理前 部分 糊分により透明感が出て、裏打ちの亜麻布の織り目が画面に透けて見える
Before treatment (detail). The embedded glue particles caused the painting to become transparent in certain areas, allowing the texture of the linen lining to show through.



図8 図7の部分 顕微鏡写真 絹目と絹繊維に糊分 (Swiss glue) がつまり、固まっている
A photomicrograph taken to show a detailed image of Fig. 7. Swiss glue had become embedded and hardened in the weave and fiber of the material.

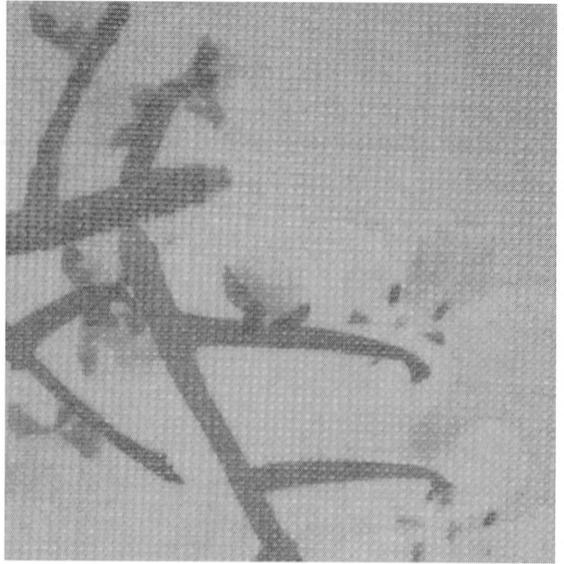


図9 糊部分除去後 図7の裏面
After the removal of glue. The reverse side of Fig. 7.

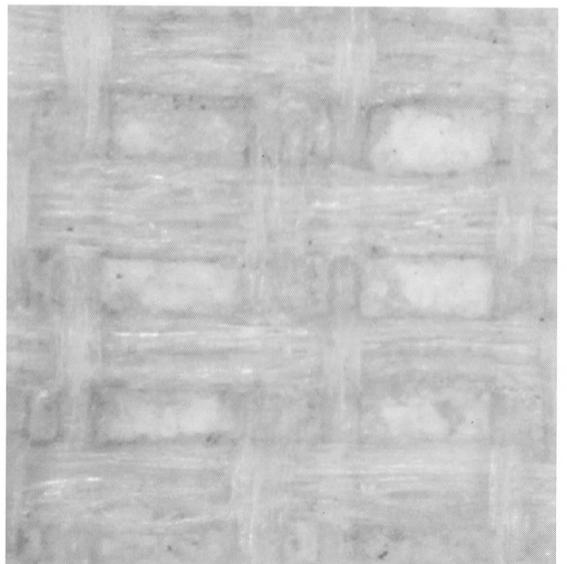


図10 図8と同位置の裏面 糊分 (Swiss glue) を除去後、絹本来の風合いに戻った
The reverse side of the location of the painting shown in Fig. 8. After the removal of the Swiss glue, the original texture of the silk support was restored.

Ⅳ. 今回の修復で得た事実その他

1. 旧裏打ちの糊にSwiss glueが使用され、絹目や絹繊維に染み込み、画面に透明感を与えていた。この糊分を除去することで、絹本来の風合いが戻り、不自然な透明感も無くなった。(図7~10)
2. 次のような裏彩色が施されていた。(図11)
 - ・人物の顔、首、手足に胡粉で薄く裏彩色が施されていた。
 - ・帯に黒の裏彩色が施されていた。



図11 旧肌裏打ち、糊分の除去後 裏彩色
Urazai was visible after the removal of the old first lining and glue.

Entertainer with a Horse-shaped Puppet by Shunshō Katsukawa

Conservation Treatment Report

Masaki Handa
Handa Kyuseido Co., Ltd

Title	<i>Entertainer with a Horse-shaped Puppet</i> by Shunshō Katsukawa
Collection	Museo D'Arte Orientale, Edoardo Chiossoni
Registration number	P-193
Treatment undertaken by	Handa Kyuseido Co., Ltd
Treatment period	June 2004—March 2005
Location of treatment	Conservation Studio, Tokyo National Museum, 13-9 Ueno Park, Taito -ku, Tokyo

I. Condition before treatment

Dimensions

Painting	Height	101.0cm	Width	33.0cm
Overall	Height	101.8cm	Width	33.8cm

Media Color applied on silk

Format Panel

Lining First lining: linen

Subsidiary lining: canvas

Silk used for mending available

Storage box N/A

Damage

- Linear stains as well as white spots of what appear to be traces of mold were found.
- Insect damaged areas of the silk support of the painting have been mended with silk material. The silk material has been applied onto the reverse side overlapping with the area around the damage on the painting, causing the surrounding area to appear darker in color.
- Swiss glue* was used for adhering the fabric linings.
- The Swiss glue adhesive is embedded in the weave of the silk support of the painting, imparting a wet, transparent look to the background of the painting, making the area appear as if some form of coating has been applied to the surface.
- The canvas to which the painting is attached was nailed to a wooden frame.
- The white pigment used for the obi, patterns on the kimono, and the hair ribbon has flaked off.
- The ultramarine blue pigment is worn away and has flaked off.
- There are traces where the red pigment has bled.

Swiss glue* = a glue mixture made from rabbit skin glue and starch which was used for conservation of oil paintings in Europe in the 1960s.

II. Condition after treatment (Fig. 1)

Dimensions

Painting	Height 99.8cm	Width 33.0cm
Overall	Height 179.2cm	Width 44.1cm

Format Hanging scroll, three-tier mounting

Mounting fabric

<i>Ichimonji</i> (inner border)	<i>Takeya-machi</i> embroidery of floral and arabesque patterns on a light brown background silk	
<i>Futai</i> (decorative strips)	Same as above	
<i>Chu mawashi</i> (outer border)	Butterfly and <i>sha-aya</i> lightning bolt pattern on a yellow-green background silk (Made by Yoichi Nakajima, Tokyo)	
<i>Jōge</i> (upper and lower portions of the mounting)	Arabesque pattern on a light brown background silk	
<i>Jikushu</i> (roller knobs)	Cut-shaft shaped knobs coated with transparent <i>tame</i> -lacquer	

Cord *Takeboku* cord

Zagane (metal fittings) Plum-flower shaped

Linings First lining: Thin *Mino* paper (Made by Satoshi Hasegawa, Gifu)
 Subsidiary lining: *Misu* paper (Made by Shoichi Uekubo, Nara)
 Final backing: *Uda* paper (Made by Hiroyuki Fukunishi, Nara)

Silk used for mending Irradiated silk

Storage box Large paulownia roller rod, paulownia *inro* box (Made by Jutarō Osaka Studio, Tokyo)
 Cloth covered case made of acid-free paper

III. Treatment process

1. Examination, documentation

- The condition of the artwork before treatment including the dimensions and damages were recorded. The condition of the painting was documented in detail using 4x5 reversal film (for the overall image), 35mm negative film, digital camera (for details of certain parts), stereo microscope (for pigment analysis), and infrared photography. Also, location of damages and stains were recorded and photographs were taken during the treatment process when necessary. (Fig.2)
- Patch tests were done to examine the strength of adhesion of the pigments to the support and the possibility of stain migration in order to determine an appropriate course of treatment.

2. Removal of foreign matter

- Being careful not to damage the painting, insect excrement attached to the surface was scraped off.

3. Consolidation (1)

- Paint was consolidated using a water solution consisting of 0.5%-1% (by weight) cow hide glue.

4. Disassembling

- The painting was detached from the canvas frame.

5. Removal of mold stains

- Heavy stains such as those caused by mold were removed by applying filtered room-temperature water and letting the stains transfer to blotting paper. During this process, care was taken so as not to apply pressure on the painting's surface.

6. Consolidation (2)

- While applying a water solution of 0.3% (by weight) cow hide glue, excess moisture and grime were absorbed with blotters through a protective facing.
- Paint was consolidated again using a water solution consisting of 0.5%-1% (by weight) cow hide glue.
- During each step of the treatment process, the condition of the paint was checked. Consolidation was repeated when necessary, and the painting was fully dried each time.

7. Applying a temporary facing

- Because the painting is subject to strain when the linings are removed and there is also the possibility of removing the glue particles embedded in the weave of the silk support, it was decided that a temporary facing would be applied. A temporary facing paper made of synthetic material (*kasenshi*) was applied to the front surface using seaweed paste in order to protect the painting during the lining removal process.

8. Determining the method of treatment

- Two tests were conducted: one to determine the bonding strength of the glue by partially peeling back the canvas material of the subsidiary lining and the linen material of the first lining, and one to determine whether the glue particles found in places where the lining material was peeled back can be removed using a cotton-tipped swab soaked in water.
- A conference was held at the National Research Institute for Cultural Properties, Tokyo, to determine the overall treatment method including ways in which to remove the glue particles based on the pre-treatment examination data and the results of the above tests. As a result of the discussions held with relevant personnel, it was decided that after removing the canvas and linen materials, the glue particles would be removed as much as possible using water only. The first lining would be applied using *namafu* (wheat gluten paste), and the painting would be made into a hanging scroll employing the usual method of mounting.

9. Removal of old lining material

- As a result of the test to determine the bonding strength of the glues, it was found that the adhesion of the Swiss glue is stronger than that of the seaweed glue used for the temporary facing, and if the moisture applied during the removal of the lining material seeps through to the side of the temporary facing, it would cause the temporary facing paper to lift away. Therefore, the materials used for the old subsidiary lining and first lining were removed by applying locally a very minimal amount of filtered, room-temperature water from the reverse side and gradually peeling them off.
- The filtered water used throughout the treatment process was prepared using 0.5 μ diameter

microwynd filter and granular activated carbon cartridge filter made by CUNO Inc., which remove iron and chlorine by absorbing dissolved gas and organic matter.

10. Removal of glue particles (1)
 - Glue particles that were embedded in layers in the silk material on the reverse side of the painting were removed as much as possible. In order to protect the paint layer, such removal was done to the extent that would not cause strain on the painting by rolling a cotton-tipped swab moistened with filtered room-temperature water over the surface. (Fig. 3-5)
11. Removal of old mending silk
 - Old mending silk used in a former treatment was removed by applying minimal amounts of filtered room-temperature water to moisten small areas at a time.
12. Application of new first lining
 - Thin *Mino* paper was attached with wheat starch paste to the painting as the new first lining.
 - For the entire treatment including the application of linings, *namafu* (wheat glue gluten paste) was used.
13. Removal of the temporary facing
 - After the paste dried, the temporary facing was removed.
 - Due to the moisture that was applied when attaching the temporary facing, some of the grime that accumulated over the years over the entire face of the painting was removed as it transferred to the facing paper.
14. Removal of glue particles (2)
 - The glue particles that were found embedded in the unpainted areas of the surface of the painting were removed as much as possible by rolling over these areas with a cotton-tipped swab moistened with filtered room-temperature water.
15. New silk infills
 - Silk infills were applied to areas of loss as well as the entire perimeter of the painting using irradiated silk which has very similar properties to the original silk support.
16. Application of subsidiary lining
 - A subsidiary lining of *Misu* paper was applied using aged wheat starch paste and the painting was stretch dried.
17. Inpainting
 - Inpainting was completed in areas mended with silk to match the base color of the painting.
18. Selecting and adjusting the mounting fabric
 - Upon consultation with the owner and relevant personnel, new mounting fabric was selected and prepared.
 - Thin *Mino* paper was applied as a new first lining using wheat starch paste, and *Misu* paper was applied as a subsidiary lining using aged wheat starch paste.
19. Joining
 - The painting and the mounting fabric were cut and joined together using wheat starch paste.
 - The joints of the painting and the mounting fabrics were set just inside the lines where the traces of nails used to fasten the canvas are visible.

20. Application of final backing

- *Uda* paper and *uwamaki* silk were applied with aged wheat starch paste as a final backing
- *Kaeshi-bari* (the process of polishing the reverse with wax and stretch-drying) was repeated several times and the piece was fully dried..

21. Finishing

- *Futai* (decorative strips) were sewn on, the *jiku bou* (bottom wooden roller) was carved to size, and new *jikushu* (roller knobs) were attached.
- The *kakejiku* (hanging scroll) was completed by attaching the *hassou* (top wooden stave), *jiku bou*, *fulai*, *zagane* (metal fittings), and *himo* (cord).

22. Storage

- To prevent creases and to ensure safe handling of the scroll, a new large paulownia roller clamp was attached.
- The scroll was stored in newly prepared *habutae*-silk wrapping, paulownia *inro* box, and a cloth covered case made of acid-free paper. (Fig. 6)

23. Post-treatment documentation and photography

- A report was compiled by photographing the completed scroll and documenting such information as the dimensions of the scroll after treatment, etc..

IV. Miscellaneous findings during this treatment

1. Swiss glue, which had been used to attach the old lining fabric, had seeped into the weave and fiber of the silk, giving the surface of the painting a glossy appearance. By removing the particles of this glue, the unnatural transparent look was removed and the original texture of the silk support was restored. (Fig. 7-10)
2. *Urazaishiki* (painting on the reverse side of the support) had been applied in the following manner: (Fig. 11)
 - *Urazaishiki* was applied using a thin layer of white pigment for the face, neck, hands, and feet of the figure.
 - Black *urazaishiki* had been applied to the area of the *obi*.

勝川春章筆 春駒図

作品解説

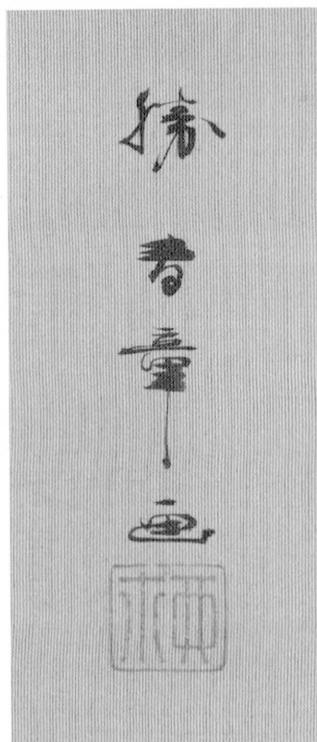
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本図は、江戸時代中期の浮世絵師で勝川派の祖と仰がれた勝川春章（1726～1793）の手になり、竹の先端に馬の頭の形を模したものをつけた玩具「春駒」を右手にもち、踊りの所作をする若い女性を色彩豊かに描く。もともと春駒は、新春の祝いに馬の頭の作り物を手に持ったり、頭に戴いたりして家ごとに歌い舞い歩く門付け芸人を指した。この門付け芸を採り入れた歌舞伎舞踊の「春駒」が演じられたのは元禄年間（1699～1734）にさかのぼるといわれる。この春駒の所作の普及に大きな役割を果たしたとされ、「春駒」の通称をもつ富本節「陸月恋手取」（むつまじづきこいのてとり）の初演が天明2年（1782）11月であることから、その翌年ころの制作と推定されている。

春章の肉筆美人画の代表作に、国の重要文化財に指定されているMOA美術館所蔵の「婦女風俗十二ヶ月図」があるが、本図と落款の書体が異なるものの同一の印章が使用されており、しかも天明3年（1783）ころの作と推定されていることから、この「春駒図」も同じく春章中年期の最も脂がのった時期の優れた作例とみてまちがいない。女の頭上、左上に早春を匂わせる白梅の古木を手慣れた水墨の技法でさりげなく描き込んでいるのも、春章の技量の幅を示すものとして興味ぶかい。なお本図は、画面左下隅に「勝春章画」の署名と「酉爾」朱文方印の落款をもつ。

参考文献

浅野秀剛「勝川春章 春駒図」解説（榎崎宗重編『秘蔵浮世絵大観10ジェノヴァ東洋美術館1』講談社、1987、所収、216頁）



勝川春章筆「春駒図」落款部分
The signature and seal, *Entertainer with a Horse-shaped Puppet* by Shunshō Katsukawa

Entertainer with a Horse-shaped Puppet by Shunshō Katsukawa

Description of Artwork

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In this painting, Shunshō Katsukawa (1726-1793), an *ukiyo-e*-artist who gained respect as the father of the Katsukawa school in the mid-Edo period, depicts with rich colors a young woman putting on a dance performance while holding in her right hand a *harugoma*—a toy in which a horse-shaped head is attached to the end of a bamboo stick. The word *harugoma* originally signified performers who strolled from house to house as they sang and danced while holding horse shaped objects in their hands or tied to their heads in celebration of the new year. It is said that the Kabuki dance entitled *Harugoma*, which incorporates such strolling performances, was first put on as far back as the Ganroku period (1688-1703). Because the premier performance of *Mutsumaji-zuki Koino-tetori*, a *Tomimoto-bushi* style music more commonly known as *Harugoma*, which is considered to have played a major role in popularizing the act of *harugoma*, took place in November 1782, it is speculated that this painting was created around the following year.

One of the representative paintings of beautiful women created by Shunshō himself is *Scenes of Women's Lives in the Twelve Months*, which is designated as one of Japan's important cultural properties and is at the Mokichi Okada Association Museum. Although the style in which the signature is written differs from the one found on the *Entertainer with a Horse-shaped Puppet*, both paintings have the same seal. It is also estimated that *Scenes of Women's Lives in the Twelve Months* was created around 1783. Therefore, it is safe to say that the *Entertainer* is also an example of Shunshō's superior work created around the same time, during Shunshō's middle age when he was in his prime. The casual manner in which a branch of an old white plum tree, suggesting the arrival of early spring, is expertly painted in ink on the left side above the woman's head is a point of interest that indicates the range of techniques possessed by Shunshō. In the lower left corner of this painting are both a signature "painted by Katsu Shunshō" and a square red seal for "Yūji," which is a pseudonym used by Shunshō.

Reference

Shugō, Asano, "Description of *Entertainer with a Horse-shaped Puppet* by Shunshō Katsukawa," in Muneshige Narasaki, ed., *Ukiyo-e Masterpieces in European Collections, 10, Museo D'Arte Orientale, Genova, 1*, Kodansha Ltd., 1987, p.216.

1 勝川春章筆 春駒図 修理前 (キヨソネ美術館)
Entertainer with a Horse-shaped Puppet by
 Shunshō Katsukawa <Before Treatment>
 (Museo D'Arte Orientale, Edoardo Chiossone)



1



2 修理後
 <After Treatment>



3 旧肌裏打ち、糊分の除去後 裏彩色

Urazaishiki was visible after the removal of the old first lining and glue.



4 図7 修理前

部分 糊分により透明感が出て、裏打ちの亜麻布の織り目が画面に透けて見える
 Before treatment (detail). The embedded glue particles caused the painting to become transparent in certain areas, allowing the texture of the linen lining to show through.



5 図4の部分 顕微鏡写真

絹目と絹繊維に糊分 (Swiss glue) がつまり、固まっている
 A photomicrograph taken to show a detailed image of Fig.4. Swiss glue had become embedded and hardened in the weave and fiber of the material.



6 糊部分除去後 図4の裏面
After the removal of glue. The reverse side of Fig.4.



7 図5と同位置の裏面 糊分 (Swiss glue) を除去後、絹本来の風合いに戻った
The reverse side of the location of the painting shown in Fig.5. After the removal of the Swiss glue, the original texture of the silk support was restored.