



3-1. 京洛図屏風 修理前 (ベルギー王立美術歴史博物館)

Keiraku-zu Byōbu (Scènes de la Vie Urbaine) <Before Treatment> (Musées royaux d'Art et d'Histoire)

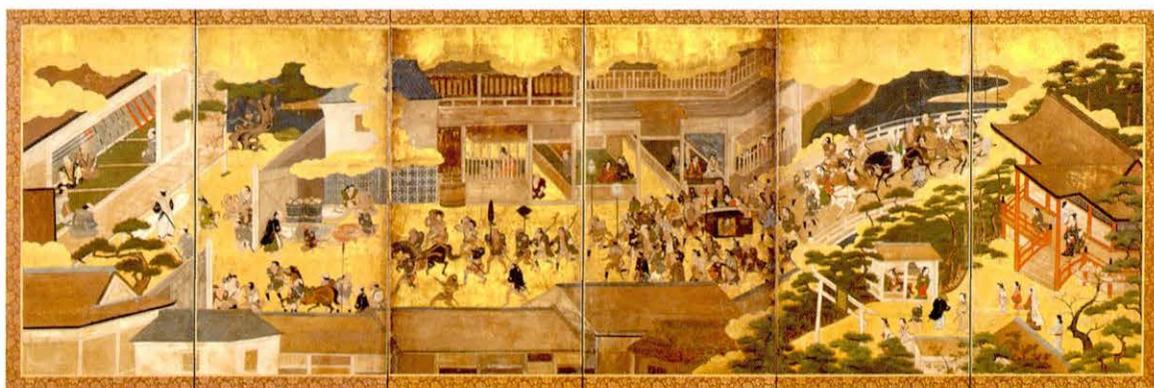


4-1. 修理後

<After Treatment>



3-2.



4-2.

京洛凶屏風

平成17年度修復事業



品名：京洛凶屏風
所蔵：ベルギー王立美術歴史博物館

京洛図屏風

修理報告

(有)山口墨仁堂
山口聰太郎

I. 文化財の名称等

1. 名称、員数 京洛図屏風 6曲1双
2. 所有者 ベルギー王立美術歴史博物館
3. 所蔵番号 J.3292

II. 工期等

1. 工期 平成17年度
2. 場所 静岡県焼津市栄町5丁目8-5
有限会社 山口墨仁堂

III. 文化財の構造

1. 本紙寸法
別表参照

2. 表装

修理前

- a. 形式 屏風6曲1双
- b. 表装裂地

緑：納戸地草花文金欄 小緑：白茶地桐唐草文銀欄 襲木：黒漆塗角緑
屏風裏：萌黄雀型、水色雀型（二種）
飾金具散らし鉾あり 箱なし

修理後

- a. 形式 屏風六曲一双
- b. 表装裂地

緑：紫地本願寺牡丹文金欄（新調） 小緑：白茶地牡丹唐草文金欄（新調）
襲木：蠟色黒溜漆塗角緑（新調）
屏風裏：遠州輪違文唐紙（鼠具引きに鼠雲母押（新調））
飾金具散らし鉾：牡丹唐草文（新調） 箱：中性紙箱（新調）

IV. 修理前の状況

全体的に煤けて大変汚れていた。特に左隻・右隻とも第3、4扇が非常に汚れていた。また、第

3、4扇は劣化も著しかった。

画面には虫損と思われる大きな欠損箇所や、破れが見られた。また経年劣化と緑青による酸化劣化から、本紙の内部で合い剥ぎ状態が起こり、画面表面のみが剥落していた。本紙の欠失部分は旧修理の際に処置をされていたことが確認できるが、補修紙で欠損を補填してある部分と、していない部分があった。糊の劣化が進んでいるため、欠損箇所の小口は浮き上がってきており大変危険であった。本紙表面の合い剥ぎ状態は進行中で、特に緑青部分では亀裂が走り本紙片が浮き上がって非常に危険な状態であった。

本紙の欠損に対しては、補修紙にも裏打紙にも表面だけが合い剥ぎになっている本紙にも、補筆がされていた。多くがオーバーペイントされており、色も周辺色から浮き上がっていて違和感が強いものであった。

奥尾背部分の端一辺が直線的に裁断されており、そのため足し紙をして仕立ててあった。

蝶番部分で絵のつながりにずれがあった。

蝶番部分が破損していたため、扱いが危険であった。

縁裂にも虫損や欠失、解れが多かった

縁は割れや凹み傷が多かった。

飾り金具は、そのほとんどが欠失していた。

箱が無かった。

V. 修理概要

1. 修理方針

全体に大変煤けて汚れていたため、煤出しを十分行うこととした。水を含ませた吸い取り紙を裏面に当て、下からサクシオンテーブルで吸引しながら表面から浄水を噴霧して汚れを除去することとした。但し、経年劣化により絵具層および、本紙料紙自体が脆弱になっていることから絵具の剥落止めと、浮き上がった本紙片の仮固定を行なって画面の安定を確認してからの作業とした。これらの煤出し作業により、特に目立つ第3、4扇の汚れを中心的に除去して、屏風全体の古びの調子を揃えるようにした。また、クリーニングによって水分を与えると、湿潤とその後の乾燥状態によって本紙が大きく伸縮してしまい絵具層に危険を与えてしまう恐れがある。そのため、クリーニングによる水分を利用してすぐに仮裏打ちをし、そのまま仮貼りをして固定する方法をとった。それによって、乾燥時の縮みにより絵具が不安定になることを防ぐこととした。ただし、本紙が緊張しすぎないように必ず具合を確かめながら調整をしながらの作業とした。

旧補修紙や裏打紙、表面が合い剥ぎになった本紙部分に施された補彩は、色が濃くオーバーペイントされており大変目立った。また補筆がされている箇所もあった。

本紙料紙の劣化が進行して合い剥ぎになりやすくなっており、また旧修理の裏打除去の際に、すでに広い面積で本紙が合い剥ぎにされてしまっていた。そのため、旧補修紙であるのか裏打紙であるのか、表面のみ欠失しているのか、見分けることが難しかった。よって、損傷地図を作成し、取り外しが可能か否かを見極めた上で、担当監督官と所有者と協議し、補筆部分の除去の要不要を決定することとした。

各扇ごとに絵が繋がらない部分は、貼り込む際に調整しながら全体の絵が繋がるよう貼り込む。

奥尾背部分の端一辺が直線的に裁断され、足し紙をして仕立ててあった。そのため奥尾背に修理後も3mm程度の余白があるように仕立てることとした

2. 修理仕様

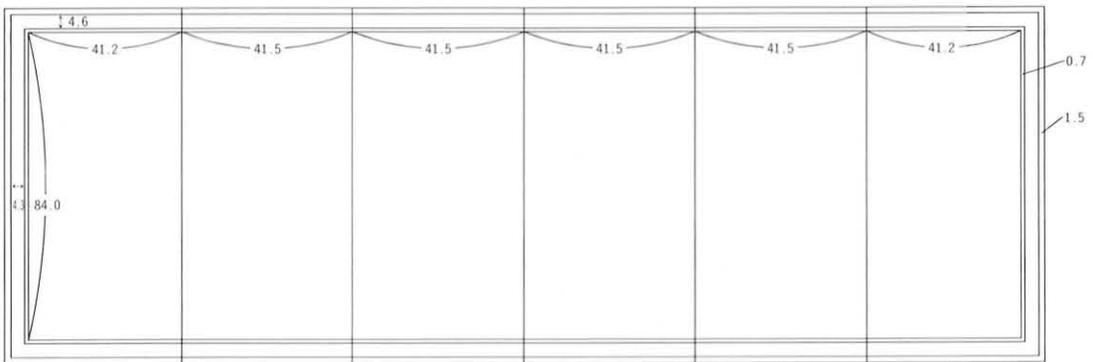
- ・剥落の危険性が高い絵具層の浮き上がりや、本紙片の合い剥ぎが生じている部分には、布海苔、膠、新糊などを用いて剥離部分に注入し剥落止めを行う。
- ・通常の写真撮影のほかに、絵具粒子の顕微鏡写真、本紙透過写真、赤外写真を撮影する。
- ・絵具の発色が修理前後で変わることが無いよう、チェックするため、分光測色計にて修理前の色を計測する。計測結果については担当官に報告をする。
- ・採寸及び損傷等の調査を行い、現状を記録する。
- ・詳細な損傷地図を作成する。
- ・修理工程において使用する水に絵具層が耐え得るか、少量の水で絵具の変化を事前に見る。
- ・絵具層を固着するため、兎膠水溶液にて剥落止めを行う。素早く浸透するようサクシオンテーブルを用いて下側から吸引しながら膠を塗布する。
- ・水を含ませた吸い取り紙を裏面に当て、下からサクシオンテーブルで吸引しながら表面から浄水を噴霧して汚れを除去する。
- ・絵具の安全のため、煤出しによる水分を利用してすぐに仮裏打ちをし、そのまま仮貼りをして固定する。安全の範囲内で煤出しを繰り返し、6扇が気にならない程度の同じ古びの調子になるよう整える。
- ・旧補修紙、補筆の除去については、損傷地図にて現状を確認の上で担当監督官と所有者との協議の上で決定する。結果、ほとんどが本紙合い剥ぎの上に補筆がされていて除去が困難であることから、すべてをそのまま残すこととなった。また、除去が可能な補修紙の部分も、補筆が細かくなされていることから、残しておくこととなった。
- ・下地（杉白太隅止総ホゾ構造）、龔木（蠟色黒溜漆塗角縁）を新調する。
- ・下地には6工程8層（骨縛り、胴貼り、龔掛け〔3層〕、龔縛り、下浮け、上浮け）の下貼りを行う。
- ・飾金具、縁裂、屏風裏唐紙を新調する。
- ・保存袋、中性紙紙箱を新調する。

3. 修理工程

1. 工房に搬入後、修理前の写真撮影をした。（普通光、透過光、斜光、赤外線照射）
2. 修理中に危険と思われる絵具や本紙片の部分的な剥離には、事前に応急的に布海苔と膠、新糊などの混合液を差して止めた。
3. 1扇ずつに解体した
4. 本紙の損傷状況が一览できる損傷地図を作成した。
5. 筆を使って、本紙表面に付いている埃などを除去した。（ドライクリーニング）
6. 分光測色計を用いて、本紙の色を計測した。
7. 顕微鏡写真撮影を行って絵具の状態を記録した。
8. 屏風を解体し、本紙を取り外した。
9. 本紙四辺に縁紙を付けて仮張固定し、兎膠水溶液にて絵具の剥落止めをした。そのまま10日間ほど乾燥させた。
10. 表に浸透しない程度の湿りによって本紙を伸ばし、下貼紙、肌裏紙以外の裏打紙を除去した。

11. 湿した吸い取り紙を本紙裏面に当て、表面に付着する汚れを吸着させた。また、その湿りのまま仮裏打ちをして仮貼りし、画面の伸縮を最小限に留めるようにした。
12. 本紙裏面全体に、スプレーを用いて少量の水を噴霧し、肌裏紙までを除去した。補筆部分はそのまま残した。
13. 養生紙にて仮裏打ちをして仮貼乾燥させた。
14. 旧補修紙、補筆の状態と除去の可否、要不要を、担当監督官と所有者と協議して、除去しないことを決定した。
15. 用意した補修紙を布海苔と新糊の混合糊で欠損箇所に接着した。
16. 補修紙を接着後すぐに、矢車染の美濃紙にて新糊を使用し肌裏打ちをおこなった。
17. 肌裏打ち後すぐに仮貼りをして乾燥させた。
18. 美濃紙にて新糊を使用し、増裏打ちをおこない、そのまますぐに仮貼り乾燥させた。
19. 黒溜漆塗襲木、下地を新調した。下地には6工程8層の下貼りをおこなった。
20. 下地に蝶番を取りつけた。
21. 裏用唐紙を新調し、下地の裏面に貼り込んだ。
22. 本紙を下地に貼り込んだ。
23. 縁裂を新調し裏打ちをして、下地に貼り込んだ。
24. 襲木を取り付けた。

修理前 (cm)



修理後 (cm)

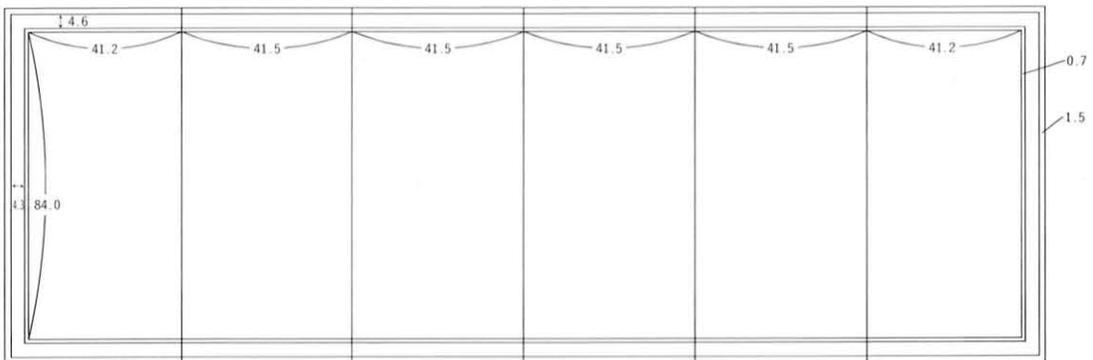




图5 修理後
Fig. 5: After treatment.



图3 修理後
Fig. 3: After treatment.



图1 修理後
Fig. 1: After treatment.



图6 修理前
Fig. 6: Before treatment.



图4 修理前
Fig. 4: Before treatment.



图2 修理前
Fig. 2: Before treatment.



图11 修理後
Fig. 11: After treatment.



图9 修理後
Fig. 9: After treatment.



图7 修理後
Fig. 7: After treatment.



图12 修理前
Fig. 12: Before treatment.



图10 修理前
Fig. 10: Before treatment.



图8 修理前
Fig. 8: Before treatment.



图17 修理後
Fig. 17: After treatment.



图15 修理後
Fig. 15: After treatment.



图13 修理後
Fig. 13: After treatment.



图18 修理前
Fig. 18: Before treatment.



图16 修理前
Fig. 16: Before treatment.



图14 修理前
Fig. 14: Before treatment.



図23 修理後
Fig. 23: After treatment.



図21 修理後
Fig. 21: After treatment.



図19 修理後
Fig. 19: After treatment.



図24 修理前
Fig. 24: Before treatment.



図22 修理前
Fig. 22: Before treatment.



図20 修理前
Fig. 20: Before treatment.



図25 修理後
Fig. 25: After treatment.



図26 修理前
Fig. 26: Before treatment.

25. 隅金具、散らし鉾を新調し、襲木に取り付けた。
26. 保存袋と中性紙箱を新調し、納入した。
27. 修理後に旧状と比較できる写真撮影をおこなった。

4. 各工程における材料使用法

名 称		材 料	使 用 法
本紙	肌裏紙	美濃紙	矢車染、媒染、水洗いした 厚0.10mm
		新糊	水：新糊 = 3：5 PH 6～7
	増裏紙	美濃紙	厚0.07mm
		新糊	水：新糊 = 3：5 PH 6～7
	補修紙	間合紙	矢車染、媒染、水洗いした 厚0.06mm
		布海苔、新糊	布海苔：新糊 = 1：1 PH 6～7
下貼	骨縛り 裏掛け 裏縛り	楮紙	厚0.15mm
	胴貼り	間合紙	厚0.14mm
	上浮け	石州紙	厚0.08mm
	下浮け	石州紙	厚0.10mm

名 称	材 料	使 用 法
縁裂	紫地本願寺牡丹文金襴	矢車染 媒染 水洗い
小縁裂	白茶地牡丹唐草文金襴	矢車染 媒染 水洗い
尾背	金箔平押鳥の子紙	
屏風裏唐紙	遠州輪違文唐紙（鼠具引きに鼠雲母押）	



図27 修理後
Fig. 27: After treatment.



図28 修理前
Fig. 28: Before treatment.

5. 使用材料

材 料	種 別	製造元および販売元	
紙	美濃紙	岐阜県美濃	
	間合紙	兵庫県名塩	
	楮紙	京都	
	石州紙	島根県	
糊	小麦粉澱粉	長田産業株式会社製	700gの小麦粉澱粉糊を2Lの水に溶かし、強火で20分間焚く。一晩冷ましてから使用する。
	古 糊	自家製	焚いた小麦粉澱粉糊を瓶に入れて蓋をし、緑の下で保存する。 平成7年物。
	布海苔	韓国製	布海苔7gを水洗いして塩抜きし、700ccの水を加えて、布海苔が溶けるまで約15分間加熱する。その後二重ガーゼで濾過して、冷却する。
補彩用絵具	藍棒、洋紅 藤黄	京都	
補彩用絵具	墨	奈良	
染料	矢車	京都	
金襴		京都 廣瀬製	白茶地牡丹唐草文金襴、紫地本願寺牡丹文金襴
下地		京都 黒田製	総杉白太隅止総ホゾ構造
襲木		京都 黒田製	蠟色黒溜漆塗角縁
屏風裏唐紙		京都 唐長製	遠州輪違文唐紙（鼠具引きに鼠雲母押）



図29 右隻第6扇 表からの様子 (微透過光照射)
Fig. 29: Sixth panel on the right screen, seen from the front (illuminated with soft transmitted light)



図30 透過光で観察：黒い縁取りのある斜め構図の屋根を持つ家が見える
Fig. 30: Observation under transmitted light: The roof of a black-trimmed house sitting at an angle can be seen.

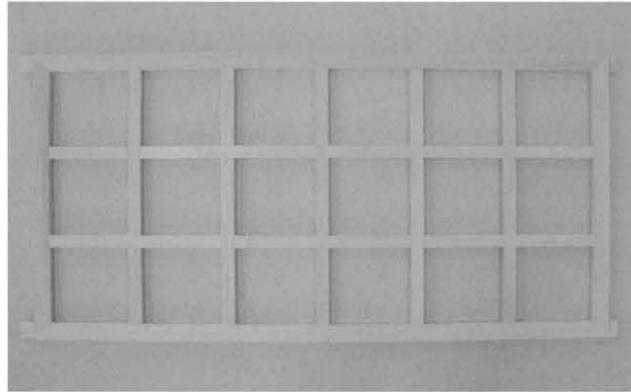


図31 総杉白太下地を新調した
Fig. 31: Wooden lattice cores made of white cedar were newly prepared.



図32 総ホゾ構造
Fig. 32: Mortise and tenon joint

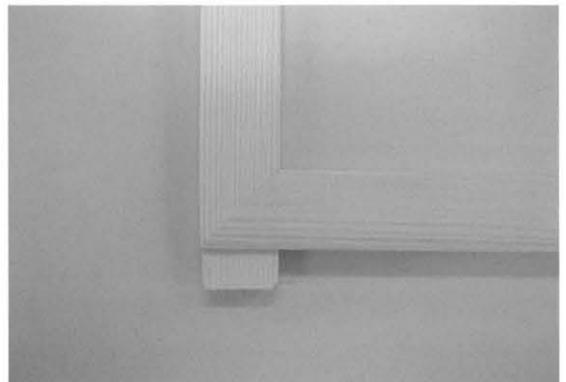


図33 隅止構造
Fig. 33: Mitered joint structure

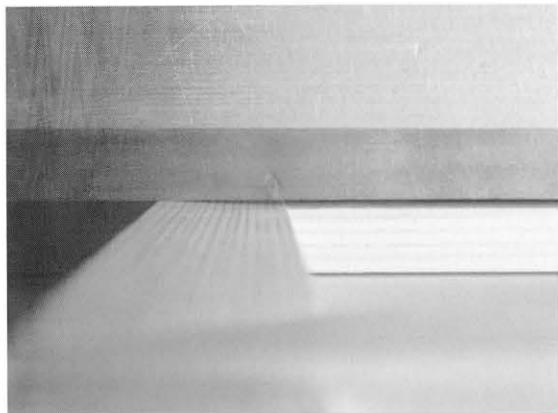


図34 框の返りを大きくとって、下地の棧の影響がでないようにした

Fig. 34: The outer frames were made slightly thicker to prevent the inner crosspieces of the core from protruding.

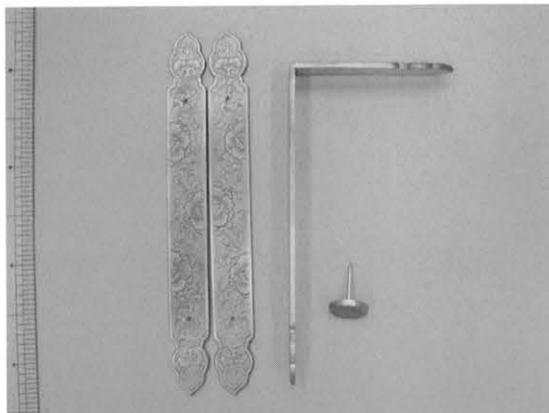


図35 飾り金具を新調した

Fig. 35: New metal ornamental fittings were prepared.

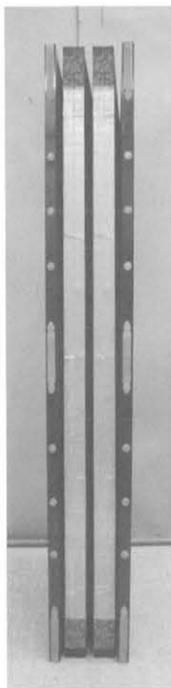


図36 飾り金具を襲木に取り付けた
Fig. 36: Metal ornamental fittings were attached to the outer frames.

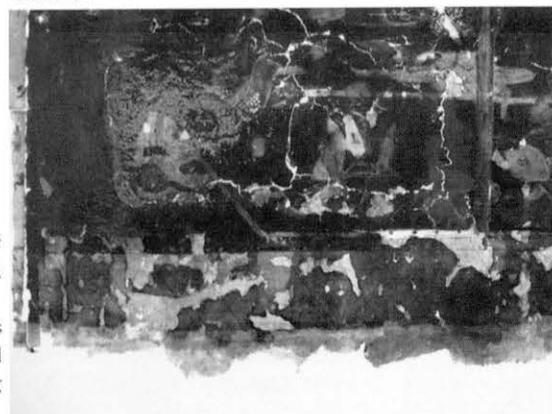


図37 薄く見えている部分は、表面が合い剥ぎになって欠失したところを表から補筆してある部分（右隻第4扇）

Fig. 37: The areas that appear thinned out are those which the surface had split into layers, fallen off, and then covered with inpainting (fourth panel of the right screen).

図38 合い剥ぎに補筆がされている箇所と、補修紙に補筆がされている箇所と、裏打紙に補筆がされている箇所が混在する（右隻第4扇）

Fig. 38: There is a mixture of previously treated areas that are split into layers, areas with mending paper, and areas with lining, all covered by previous inpainting (fourth panel of the right screen).



Ⅵ. 特記事項

1. 肌裏除去後、透過光をあてると現在の絵とは違う下絵が見えた（右隻第6扇）

2. 下地構造

総杉白太下地を新調した。框の返りを大きくとって、下地の棧の影響がでないようにした。

3. 飾り金具を新調した。

4. 透過光での観察

画面には虫損と思われる大きな欠損箇所や、破れが見られた。また経年劣化と緑青による酸化劣化から、本紙の内部で合い剥ぎ状態が起こり、画面表面のみが剥落していた。旧補修紙、旧裏打紙、合い剥ぎにされた本紙表面、いずれにも補筆がなされており、見分けが難しかった。

（本報告書では、修理前後の色計測結果比較表を割愛した。）

Keiraku-zu Byōbu

Conservation Treatment Report

Sōtaro Yamaguchi
Yamaguchi Bokunindo Co., Ltd.

I. Description and title of object

1. Title, number of objects: *Keiraku-zu Byōbu*, Pair of six-panel folding screens
2. Collection: The Royal Museums of Fine Arts Belgium
3. Collection number: J.3292

II. Treatment period, etc.

1. Treatment period: FY 2005
2. Location: Yamaguchi Bokunindo Co., Ltd.
5-8-5 Sakae-machi, Yaizu-shi, Shizuoka

III. Structure of the cultural property

1. Dimensions of the painting

See diagram; Folding screen dimensions before and after treatment.

2. Mounting

Before treatment

- a. Format: Pair of six-panel screens
- b. Materials used for mounting

Outer border: Gold brocade with floral pattern on a peacock-blue background

Inner border: Silver brocade with paulownia and arabesque patterns on a very light brown background

Outer wooden frame: Black lacquered frame with mitred corners

Reverse side of the screens: Two kinds of *suzumegata* (sparrow roundel pattern), one on a yellow-green background, one on a light blue background.

Metal fittings: "Scattered" ornamental studs

Box: none

After treatment

- a. Format: Pair of six-panel screens
- b. New materials used for mounting

Outer border: Gold brocade with *Honganji* peony pattern on a lavender background

Inner border: Gold brocade with peony and arabesque pattern on a very light brown background

Outer wooden frame: *Rou-iro* black lacquered frames with mitered corners

Reverse side of the screens: *Karagami* ("Chinese style paper") with *Enshu* wachigai (intersecting circles) pattern (pattern printed with mica mixed with gray ink on gray colored surface)

"Scattered" ornamental metal studs: Peony and arabesque patterns

Box: Acid-free paper box

IV. Condition before treatment

The screens were darkened overall with soot. The third and fourth panels on both left and right screens were particularly soiled. The level of deterioration of these third and fourth panels was far advanced.

There were large losses due to insect damage and many tears were visible. In addition, the aging and oxidation of the malachite green pigment have caused the support of the painting to lift and split into layers. It was observed that the losses in the painting had been treated in the past. However, there were areas where losses were compensated with mending paper and others that were not. Due to the deterioration of the starch paste used, edges of the missing areas were lifting and in great danger of further damage. There were running cracks in the paper support. Areas painted with malachite green were badly cracked, causing pieces of the paintings to lift, and were in great danger of falling off. In the damaged areas of the painting, the mending paper, lining, and lifted areas showed heavy inpainting. Much of these areas had been painted over with colors that stood out from the surrounding areas, causing the images to look extremely unnatural.

One of the edges of the inner portion of the paper hinges had been cut in a straight line and was repaired with a strip of paper.

The image was out of alignment at the hinges.

The panels needed to be handled with care as the hinges were damaged.

There was extensive insect damage, losses, and frayed areas in the mounting fabric.

Many cracks, dents, and scratches were found on the frames.

Most of the metal ornaments were missing.

The screens did not come in a box.

V. Outline of treatment

1. Treatment plan

Since the entire piece was badly soiled with soot, cleaning (*susudashi*) was performed. The soot was to be removed by applying blotter paper (*suitori gami*) dampened with water on the reverse side, spraying the front surface with purified water, and pulling the discoloration from underneath using a suction table. However, because the paint layer and the material used for support were fragile due to deterioration, this treatment was performed after confirming the stability of the surface by consolidating the pigments and tentatively fixing the lifted parts of the painting. Through this process of soot removal, the grime that was particularly prominent on the third and fourth panels was removed in order to even out the overall antique look of the screens. There was fear that when the paintings were dampened during the cleaning process, the moisture and the following drying would cause

expansion and shrinkage, causing damage to the paint layer. To prevent this from happening, a temporary lining was to be applied immediately following the cleaning while the painting was still wet, after which the painting would be attached and dried on *karibari*. This would keep the pigment from destabilizing due to shrinkage taking place during the drying process. In doing so, the condition of the paintings and tension were checked and adjusted to make sure they would not be overstretched. The material used for the support was prone to split into layers due to advanced deterioration. A large area of the painting had split into layers during removal of the lining in a past treatment. Therefore, it was difficult to determine which part was the old mending paper, which part was the lining, or whether the original surface alone was missing. Therefore, a map of the damaged areas was to be created to help determine whether or not the certain inpainted areas could be removed. This decision was reached by holding consultations with the director and the owner.

In places where the images do not align correctly from panel to panel, adjustments will be made when reattaching them to make sure the overall painting is in alignment.

One entire inner edge at the inner portion with paper hinges was cut off in a straight line and was repaired with a strip of paper. Therefore, this area was to be made so that a 3 mm margin would be left on the inner portion of the paper hinges after the treatment.

2. Treatment specifications

- Consolidate the areas where the pigment has lifted and is in danger of flaking off. Insert adhesive agents such as seaweed glue, animal skin glue, and wheat starch paste where the support of the painting is lifting.
- In addition to taking the standard photographs, also take photomicrographs of pigments, radiographs of the main painting, and infrared photographs.
- To confirm that the colors of the pigments before and after the treatment remain the same, measure the reflectance of the pigments before treatment using a spectroscopic colorimeter. Report the measurement results to the director.
- Examine the screen to determine its measurements and damaged areas, and record the findings.
- Create a detailed map of damaged areas.
- Examine changes in the quality of the pigments by testing areas with a small amount of water before treatment to determine whether the paint layer will be able to tolerate wet treatment.
- Treat and consolidate the paint layer with rabbit skin glue solution to prevent flaking. Since there are many areas in which the application of paint is thick, apply animal skin glue while using a suction table so that the consolidant will penetrate sufficiently.
- Remove grime by applying a blotter paper (*suitori gami*) dampened with water on the reverse side and spray the front surface with purified water while pulling the discoloration from underneath using a suction table.
- Apply a temporary lining immediately after cleaning while the painting is still wet to protect the pigment layer and dry on *karibari*. Repeat the process of cleaning as long as the screens can tolerate, and adjust and even out the antique look so that all six panels look visually cohesive.
- Decide whether or not to remove the old mending paper and inpainting by first checking the map

of damaged areas and then consulting with the director and owner. After consultation, it was determined that such removal would be difficult since almost all of the areas in the paintings in question had lifted and were previously inpainted. Therefore, it was decided that all of these areas would be left as is. Additionally, it was decided that the areas mended with paper which could be removed would also be left untouched, as they were covered with detailed inpainting.

- Construct new wooden lattice cores (white cedar constructed with mitered corners and tenon and mortise joints) and outer frames (*Rou-iro* black lacquered frames).
- Apply eight layers of paper to the wooden lattice cores. (6 processes: *honeshibari*, *doubari*, *minokake* (three layers), *minoshibari*, *shitauke*, and *uwauke*).
- Use new metal ornamental fittings, mounting fabric, and for the reverse side of the screen, *karagami* ("Chinese style paper").
- Prepare new storage bags and acid-free paper boxes.

3. Treatment process

1. The screens were brought into the studio and photographs were taken of them before treatment (under natural light, transmitted light, raking light, and infrared).
2. Areas with flaking pigment and lifting support material that were in danger of detaching during treatment were temporarily fixed with adhesive agents such as seaweed glue, animal skin glue, and wheat starch paste.
3. The screen was separated into individual panels.
4. A diagram mapping the damaged areas was created so that the condition of the painting could be determined at a glance.
5. Dust was removed from the surface of the paintings with a brush (dry cleaning).
6. The colors of the painting were measured using a spectroscopic colorimeter.
7. The condition of the pigments was recorded by taking photomicrographs.
8. Panels were disassembled and paintings were removed from the old wooden lattice cores.
9. Paintings were temporarily attached to *karibari* by applying *herigami* (paper applied along the borders of a painting) to the four sides. Pigment was consolidated with rabbit skin glue solution. The paintings were allowed to dry for about ten days.
10. Paintings were flattened using moisture minimal enough to keep from soaking through to the front. All backing papers except for the first lining and an additional layer of paper immediately attached to it were removed.
11. Moistened blotter paper was applied to the reverse side of the paintings to absorb the grime on the surface. A temporary lining was applied to the paintings while it was still damp and then dried on *karibari* in order to minimize the amount of shrinkage.
12. A small amount of water was sprayed over the entire back surface of the paintings and linings were removed up to the first lining. Previously inpainted areas were left untouched.
13. Protective paper was applied as a temporary lining. The paintings were dried on *karibari*.
14. The condition of the old mending paper and inpainting, and the possibility and necessity of their removal were discussed with the director and owner. As a result, a decision was made not to remove

them.

15. Prepared mending paper was applied to missing areas with a mixture of seaweed glue and wheat starch paste.

16. Immediately following the application of the mending paper, a first lining of *yasha*-dyed *Mino* paper was attached using wheat starch paste.

17. Immediately following the application of the first lining, the paintings were dried on *karibari*.

18. A subsidiary lining of *Mino* paper was applied using wheat starch paste and the paintings were dried with *karibari* immediately.

19. New black lacquered outer frames and wooden lattice cores were prepared. Eight layers of paper (involving six processes) were applied to the wooden core.

20. Hinges were attached to the papered core.

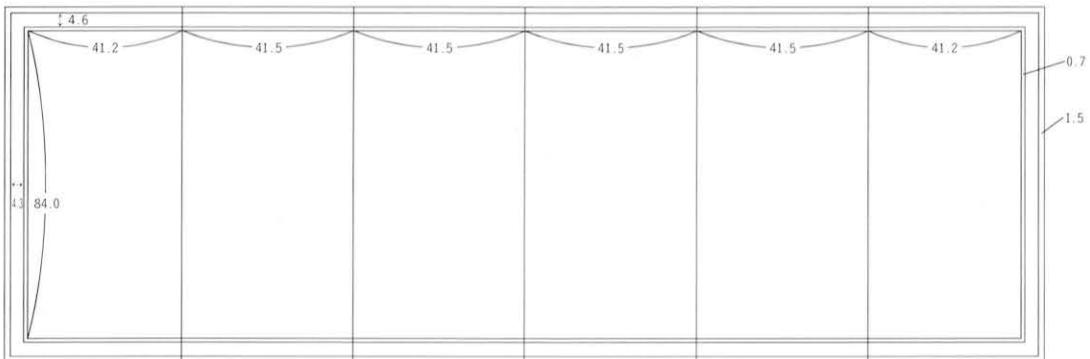
21. New *karagami* ("Chinese style paper") designed for the reverse side of the screens were prepared and applied to the back surface of the papered cores.

22. The paintings were attached to the papered cores.

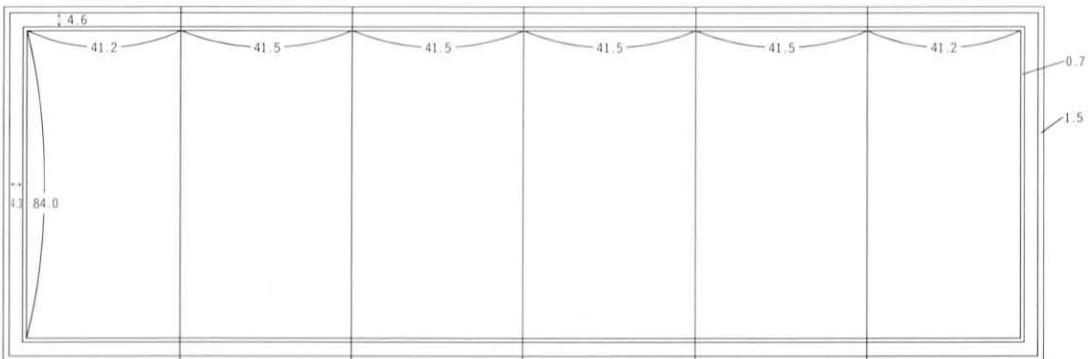
23. A lining was applied to newly prepared border fabrics, which was attached to the papered cores.

24. Outer frames were attached.

Before Treatment (cm)



After Treatment (cm)



25. Corner pieces and “scattered” ornamental metal studs were newly prepared and attached to the outer frames.

26. Storage bags and acid-free paper boxes were newly prepared, and the screens were placed inside them.

27. Photographs were taken to allow the treated screens to be compared with the state they were in before treatment.

4. Materials and their usage at each process

Name		Material	Method of use
Painting	First lining	<i>Mino</i> paper	Dyed with <i>yasha</i> , soaked in dye mordant, and rinsed with water. Thickness: 0.10mm.
		Wheat starch paste	Water: wheat starch paste ratio=3 : 5 pH 6 - 7
	Subsidiary lining	<i>Mino</i> paper	Thickness: 0.07mm.
		Wheat starch paste	Water : wheat starch paste ratio=3 : 5 pH 6 - 7
	Mending paper	<i>Maniai-shi</i>	Dyed with <i>yasha</i> , soaked in dye mordant, and rinsed with water. Thickness: 0.06 mm.
		Seaweed glue and wheat starch paste	Seaweed glue : wheat starch paste ratio =1 : 1 pH 6 - 7
Under-lining paper applied to the wooden lattice cores	<i>honeshibari</i> (first layer)	<i>Kōzo</i> paper	Thickness: 0.15mm.
	<i>minokake</i> (third layer)		
	<i>honeshibari</i> (first layer)		
	<i>doubari</i> (second layer)	<i>Maniai-shi</i>	Thickness: 0.14mm.
	<i>uwauke</i>	<i>Sekishu</i> paper	Thickness: 0.08mm.
	<i>shitauke</i>	<i>Sekishu</i> paper	Thickness: 0.10mm.

Name	Material	Method of use
Outer border fabric	Gold brocade with <i>Honganji</i> peony pattern on a lavender background	Dyed with <i>yasha</i> , soaked in dye mordant, and rinsed with water.
Inner border fabric	Gold brocade with peony and arabesque pattern on a white-brown background	Dyed with <i>yasha</i> , soaked in dye mordant, and rinsed with water.
Paper hinges	Gilded <i>torinoko</i> paper (eggshell-colored handmade paper)	
<i>Karagami</i> ("Chinese style paper") for the back side of the screens	<i>Karagami</i> with <i>Enshu wachigai</i> (intersecting circles) pattern (pattern printed with mica mixed with gray ink on gray colored surface)	

5. Materials used

Material	Classification	Manufacturer/distributor	
Paper	<i>Mino</i> paper	Mino, Gifu Prefecture	
	<i>Maniai-shi</i>	Najio, Hyogo Prefecture	
	<i>Kōzo</i> paper	Kyoto	
	<i>Sekishu</i> paper	Shimane Prefecture	
Paste	Wheat starch	Made by Nagata Sangyo, Corp.	700g of wheat starch is dissolved in 2 liters of water and cooked over high heat for 20 minutes. It is cooled overnight before use.
	Aged paste	Homemade	Cooked wheat starch paste is poured in a jar and stored underground. Made in 1995.
	Seaweed glue	Made in South Korea	Salt is removed from 7g of seaweed glue by rinsing with water. 700 cc of water is added and it is cooked for 15 minutes until the seaweed dissolves. It is filtered with a double layer of gauze and cooled.
Pigment used for inpainting	<i>aibou</i> (indigo sticks), <i>youkou</i> (carmine), <i>touou</i> (gamboge)	Kyoto	

Pigment used for inpainting	<i>Sumi</i> ink	Nara	
Dye	<i>Yasha</i>	Kyoto	
Gold brocade		Made by Hirose, Kyoto	Gold brocade with peony and arabesque pattern on a very light background. Gold brocade with <i>Honganji</i> peony pattern on a lavender background
Base structure; wooden lattice core		Made by Kuroda, Kyoto	White wood cedar, constructed with mitered corners and mortise and tenon joints
Outer frame		Made by Kuroda, Kyoto	<i>Rou-iro</i> black lacquered frames
<i>Karagami</i> for the back side of the screens		Made by Karacho, Kyoto	<i>Karagami</i> with <i>Enshu wachigai</i> (intersecting circles) pattern (pattern printed with mica mixed with gray ink on gray colored surface)

VI. Additional notes

1. After removal of the lining for the painting, under transmitted light, a preliminary sketch that differs from the current painting was observed (sixth panel of the right screen).

2. Construction of the wooden lattice core

Cores made of white cedar were newly prepared. The outer frames were made slightly thicker to prevent the inner crosspieces from protruding.

3. New metal ornamental fittings were prepared.

4. Observation under transmitted light

There were large areas on the paintings that were torn or missing due to insect damage. In addition, because of damage caused by deterioration and oxidation, the painting support had split into layers, the top of which had peeled off. Previous inpainting had been applied to the old mending paper, lining, and painting surface that had split into layers, and therefore they had become indistinguishable from one another.

(Color measurement charts for before and after treatment have been omitted for this report.)

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

京洛図屏風

作品解説

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本作品は現在ベルギー王立美術歴史博物館に六曲一双屏風として伝えられるが、両隻を比較すると、右隻の飄々とした人物の描き方に対し、左隻のそれは生硬さを感じさせ、全体の構成においても両隻で連続性が希薄なことから、元来は別々の作ではなかったかと考えられる。右隻右端に描かれる神社は鳥居にかかる扁額に「感神院」とあるため祇園社（八坂神社）であり、したがって画中の川と橋は鴨川と五条大橋であることがわかる。祇園社は「洛中洛外図屏風」（舟木本）や長門寺蔵「東山・北野遊楽図屏風」などにも描かれ、境内を囲む松林や鳥居脇の茶屋のモチーフが共通して見られるものの、本殿を除く諸々の建物は省かれ簡略化された景観となっている。左隻は洛中の景であろう。街なかの往来を中心に構成されているが、手前の町並みは邸内の様子ものぞかせている。画面右下にはすごろくや枕ひきに打ち興じる若衆の遊楽のさまが描かれ、ホノルル美術館や飛騨高山印籠美術館が所蔵する「邸内遊楽図」のそれを彷彿とさせる。両隻ともおそらくそれらの先行作をふまえた町絵師による制作で、その年代は17世紀後半より遡るものではないだろう。

本作品の解説にあたって、城西国際大学国際文化教育センター研究員・門脇むつみ氏のご教示を賜りました。記して御礼申し上げます。

Keiraku-zu Byōbu

Description of Artwork

Jun Shioya

National Research Institute for Cultural Properties, Tokyo

The *Keiraku-zu Byōbu* is currently being described at the Royal Museums of Fine Arts of Belgium as a matching pair of six-screen *byōbu*. However when the two panels are compared, the figures on the right are painted in a natural, freeform manner, while those on the left seem rigid and unrefined. The two sides also show very little sense of continuity in their overall composition, giving the impression that they were originally created separately. On the tablet that hangs on the gate of the shrine at the right edge of the right panel is the inscription, “Kansin-in.” This lets us know that the shrine is the Gion (Yasaka) Shrine, and therefore the river and bridge seen in the image are Kamo River and Gojo-Ohashi Bridge. The Gion Shrine is also found on other paintings such as those on the *Rakuchū-Rakugai-zu Byōbu* (Funaki-bon) and *Higashiyama Kitano Yuraku-zu Byōbu* of Choen-ji Temple. Their motifs of the pine forest that encircle the temple grounds and the tea house next to the gate are similar to those of the *Keiraku-zu Byōbu*, but the scenery in the *Keiraku-zu Byōbu* has been simplified, leaving out all buildings except for the main shrine. The left panel is most likely a view of Kyoto. While the composition involves mainly of sceneries of the city, the foreground also shows the interior of a mansion. In the bottom right hand side of the screen are images of youngsters playing board games and tug-of-war using wooden pillows, which bear close resemblance to those of *Teinai Yuraku-zu*, a collection at Honolulu Academy of Arts and at Hida Takayama Inro Museum. Both panels were presumably created sometime after the late 17th century by *machie-shi* (painters not connected to the court or shogunate) who maintained the style of previous paintings.

I would like to express my gratitude to Ms. Mutsumi Kadowaki, a research associate at the Center for Inter-Cultural Studies and Education, Josai International University, for her assistance in providing this artwork’s description.

Translated by Amy McCaleb (Urban Connections).